

Radical New Cassette System From BASF

By RADCLIFFE JOE

CHICAGO—BASF of Germany has developed a revolutionary new cassette system, designated Unisette, that has no working parts, depends entirely on the hardware for all transports, utilizes a ¼-inch-wide tape of recording studio quality to achieve open-reel quality performance, and can travel at speeds of either 1½, 3¼ or 7½ ips.

The unit, still in its early production stages, and under heavy wraps by both BASF Systems here and its parent company in Germany, is

CES Coverage
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being designed for audiophile music markets, automated broadcast systems and language laboratories. It will, according to informed sources close to BASF, use a tape of chromium dioxide performance or better.

The unit has already been demonstrated to carefully selected potential licensees in this country, in Japan, and at the 47th Convention of the Audio Engineering Society in Copenhagen.

BASF's licensing agreements are reported to be as broad as those originally set out by Philips. The motive, like Philips, is to insure proliferation of the concept on an international level. Consequently,

BASF will negotiate licensing agreements only with software manufacturers. Hardware manufacturers interested in developing systems for Unisette will not need any special authorization from BASF.

So far a number of hardware manufacturers including Aiwa of

(Continued on page 42)

SQ Signal Split By Tate DES Unit

By STEPHEN TRAIMAN

CHICAGO—While it doesn't pretend to solve all the problems, a breadboard prototype of a new SQ decoder impressed virtually all trade and industry visitors who got a chance to hear what many termed the first real separation of SQ quad-razons during the CES here.

Called the Tate DES (Directional Enhancement System), it employs the Wilcox integrated circuit (IC) to pick up sound after it goes through any matrix decoder. 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.

The circuit is named after devel-

(Continued on page 54)

Disk Performance Royalty Survives In Revision Bill

By MILDRED HALL

WASHINGTON—In a long, hard day's work, the Senate Judiciary Committee last week just barely voted to retain the record performance royalty in the McClellan Copyright Revision Bill S. 1361, but lowered the rate to broadcasters.

Mechanical royalty ceilings for recording copyrighted music were set by the committee at 3 cents per tune, or ¼ cents per minute of play.

The amended revisions bill will be

reported out two weeks from the June 10 markup date, to give the dissenting members a chance to write up minority views on such controversial issues as the record performance royalty which has infuriated broadcasters.

Floor action would follow as soon afterward as the legislation's sponsor and author Sen. John L. McClellan can get it going.

But there is little hope for com-

pleted House action on the big revision bill in this closing session of the 93 Congress.

Although the performance royalty right for commercial play of copyrighted recordings remains in the bill, the rates were sharply lowered in Sen. Hugh Scott's (R., Pa.) amendment.

The committee accepted his proposal of a sliding scale of payment by broadcast stations according to income.

Stations making up to \$100,000 in advertiser revenues would pay a compulsory licensing fee of \$250 yearly for use of copyrighted recordings.

The \$100,000 to \$200,000 station category would pay \$750, and all stations making over \$200,000 would pay 1 percent of advertiser receipts.

The original bill called for a 2 percent rate, with provisions for pro-rata licensing. An exemption for small stations making \$25,000 or less—almost overlooked in the amendment—will be retained in the bill, committee sources say.

The voting by the Senate Judiciary Committee's 18 members was close enough to predict a hard fight ahead for survival of the record performance royalty.

Sen. Sam Ervin (D., N.C.) lost his bid to kill the record royalty outright, in an 8-8 tie vote. Under committee rules, a tie vote leaves the original bill unchanged.

Sen. Edward Gurney's (R., Fla.)

(Continued on page 10)

Masterworks Realignment Eyes Worldwide Efficiency

By ROBERT SOBEL

NEW YORK—Columbia Masterworks, in its first major realignment since 1938, has restructured, with the focus on centralizing marketing and production methods worldwide.

With the appointment of Paul W. Myers as director, International Masterworks, a newly created post (see Executive Turntable), the new concept is designed to create three-fold results embracing better coordination in the U.S. and the rest of the world regarding recording activities, a closer working relationship in the

classical market in each area of the world, and a closer coordinated effort in marketing artists based in the U.S., Europe and Japan.

Myers will function as chief coordinator and communicator and will be responsible for the recording and releasing of multinational classical product in close relationship with the management of CBS Records companies in the U.S. and worldwide. "On the overseas end," Myers says, "the new structure will enable

(Continued on page 27)

Third Fan Fair Hits New Heights

By BILL WILLIAMS

NASHVILLE—The third annual Fan Fair set all kinds of records during its four-day run which concluded Sunday (16).

Preregistration hit a record 8,600, with exhibitors from three nations displaying their wares. Daily attendance hit the early estimates of 15,000 which more than tripled the number of persons who took part in the first event two years ago.

The four days of country music activities are dedicated solely to the consumer fans of the music. The event is jointly sponsored by the Country Music Assn. and the "Grand Ole Opry."

This year, Fan Fair took on even

(Continued on page 44)



Super performer, super entertainer, super artist, Super Taylor. Johnny Taylor's new Stax album contains the single, "I've Been Born Again" and other selections in the Taylor super style. Super Taylor. STS-5509. Stax records and tapes. See our ad on page 63. (Advertisement)



"NOW RECORDS" the Original Sound Dist. label, whose first single reigned high on the National R & B Charts, continues their winning pace with their first chart L.P. . . . "Joy Jell Fantasies" by SQUEEZER. A low-cal, intoxicating blend of fresh rock 'n roll in LP 7001. (Advertisement)

CBS 45's Hike Makes Other Labels Ponder

By JIM MELANSON

NEW YORK—CBS Records has raised its suggested list price on singles to \$1.29, effective July 1.

The move, coming on the heels of ABC/Dunhill's similar announcement last week, and a statement of intent by Polydor/MGM to follow suit, raises the possibility of at least an interim dual price structure on

(Continued on page 14)

(Advertisement)

NEW ALBUM!
"STRUGGLING MAN"

JIMMY CLIFF

SW-9343

L

et Us Preserve The Kinks

Whereas the Kinks, in glorious celebration of their ten year reign as rapier wits and harbingers of wisdom, have once again proceeded through "Preservation Act 1 and Act 2" to bring America to her very knees; and whereas Americans, regaling in their penchant for self-understanding, have gobbled up their discs of enlightenment with the animalism of the Boston Strangler at a lingerie counter, suffice it to say, thou should displayeth The Kinks in thy racks, stocketh them at thy counters. They shall ring thy registers of cash.



RCA Records and Tapes

Different 'Q' Lines Get Healthy CES Display

By STEPHEN TRAIMAN

CHICAGO—The sound of quad-sonics was definitely in the air—almost, but not quite everywhere—at the Consumer Electronics Show with JVC (CD-4), Sansui (QS) and Columbia Magnetics/CBS (SQ) carrying the ball for their respective systems. New hardware introductions were definitely low-key, compared to the last CES.

There was as much interest off the floor, with Sansui holding open house in its Hilton suite with solid demonstrations of its latest QS matrix units and private showings of the new Tate DECS SQ decoder at the Pick-Congress (see page 1 story).

JVC had one of the most talked-

CES Appraisal—Optimism, Caution

CHICAGO—As the EIA Consumer Electronic show wound up June 12, the general feeling of the estimated 40,000 departing attendees was more optimistic than when they arrived—but not overly so. Among the trends and highlights in a show where most agreed there wasn't much "new" to crow about:

- The more sophisticated buyer was appealed to around the board with a much more sophisticated approach by manufacturers of all lines from headphones to consoles.

- 4-channel inventories are a problem with both dealers and manufacturers, but the expected push in the software through year-end is expected to help sales of components that are beginning to incorporate advanced modules for much truer reproduction.

- Prices are definitely rising in the low-end components market, with the full impact of zooming production cost pass-alongs probably hitting this fall.

- The speaker battle is really overwhelming with literally dozens

(Continued on page 39)

Motown to Push Product for CTI

LOS ANGELES—Motown will pick up sales, promotion, merchandising and marketing functions for CTI Records under terms of a new distribution deal now being finalized.

Motown's field force will work on CTI's product in concert with CTI's own distributors and Motown's own

(Continued on page 14)

Promoter Plans Country Acts for Prague

By BILL WILLIAMS

NASHVILLE—British promoter Mervyn Conn will fly five or six country acts directly from the seventh annual International Country Music Festival near London next March to Prague, Czechoslovakia, for a similar festival there.

In town to negotiate for acts for the various festivals and for several European tours next year, Conn spoke at length of the growth in internationalism of country music, the desire of the artists to perform on a worldwide basis, the expansion of country music on British radio and

about demos at their display as Bob Walker, hi fi division national merchandising manager, proved a highly vocal pitchman for the discrete system. JVC also introduced a new sampler CD-4 discrete Quad-radic at CES in cooperation with RCA Records' special projects division.

Marantz Electronics division of Superscope chose the CES to announce it will join the family of QS licensees worldwide. It displayed a new QS-3 Vario-Matrix (Type A) module with about 18-20 dB separation. Also boosting SQ, Marantz showed its new SQ-QS-1 adaptor, combining SQ front-rear half-logic and SQ Vario-Matrix (Type B). Both will adapt to any quadrasonic receiver with plug-in capability, and Vario-Matrix is incorporated in the top-of-the-line model 4400 receiver.

Also showing the QS Vario-Matrix decoding circuit in its current equipment line were Nikko, Sharp, Onkyo and Sansui. The latter's QS 4-channel project team, headed by Jack Muroi in the U.S., has embarked on a major promotion to standardize the various quadrasonic systems, with about 200 titles currently in the QS catalog.

Columbia Magnetics got glowing reviews for its new 40-, 50-, 80- and

(Continued on page 14)

PUBLISHING DEAL

Times Nears Valando Buy

By ROBERT SOBEL

NEW YORK—The New York Times Publishing Corp. is negotiating to buy Tommy Valando Music. The deal, if consummated, is understood as paving the way for a possible purchase outright by Times Music Publishing of the Valando operation.

Under the deal, which still requires approval by the New York Times executive committee, TMP will take control of Valando Music's catalog, which consists of such Broadway hits as "A Little Night Music" and "Don't Bother Me, I Can't Cope," and gain rights to future deals made by Valando Music.

It's known that the arrangement also includes the services of Valando as consultant for TMP in a new department specializing in theater music.

A source said that both parties have been talking "quite some time" and that the deal "was close to reality" even though "it is a handshake at the moment."

The tie is believed to be a major addition to TMP in that it places the

1-Stop Giants To Clash on South Sales

By JOHN SIPPEL

LOS ANGELES—The giants in one-stopping collide in the Mid South, with veteran Charlotte distributor Joe Voynow opening Joe's One-Stop there and Ed Portnoy, New York pioneer with Record Shack, bowing in Atlanta about July 1.

Portnoy has enjoyed substantial success with a cash-on-the-barrel-head 48 cents for singles in lots of 25 or more and 50 cents each for orders of under 25 of a particular single.

Portnoy's COD policy was announced exclusively in Billboard about a year ago. His Record Shack in Manhattan has become a major one-stop due not only to local business but mail order. In addition, Portnoy has long featured specific hit albums at \$2.95 wholesale for \$5.98 product.

Voynow circulated the South the past week with an announcement of his opening the one-stop, with pricing policy identical to Portnoy. Voynow has long used a battery of regional WATS lines to sell singles through his Bid Distributors in Charlotte.

Portnoy's Atlanta one-stop will be managed by Jack McIntyre. His Georgia branch will be in 10,000 square foot quarters in record row there.

firm in a highly competitive position with other major publishing firms dealing in theater music.

The deal beefs up recent expansion moves made by TMP, formed last October under the helm of Murray Deutch. Several months ago it acquired Metromedia's publishing firm. And it recently entered several production deals, bought 50 percent of Clyde Otis' Eden Music, and acquired other firms (Billboard, Feb. 9).

Labels Point to New Product TV Ads

By CLAUDE HALL

LOS ANGELES — There's a strong move by record companies into television advertising with new product. Because of the enormous success of such mail-order firms as K-Tel and Tele House, the idea has jelled that new product can also be advertised on TV.

MCA Records, for one, found that TV advertising boosted sales of "The Sting" soundtrack by more than 50 percent in some Los Angeles stores

AM Stereocast Seeks to Show FCC the Light

By MILDRED HALL

WASHINGTON—A Baltimore station, WFBR-AM, will soon begin 90 days of experimental broadcasts in AM stereo, with high hopes of convincing the Federal Communications Commission that the AM-stereo—first proposed in 1962—is ready to go.

But the FCC's Broadcast Bureau, which authorized the tests, warns that authorization for AM stereo

Price War Hurts U.K. Indie Dealers

By RICHARD ROBSON

(Music Week Staff Writer)

LONDON—With the price war here now in its fifth week, independent dealers are beginning to feel the first serious effects of the massive cuts on record and tapes made by the W.H. Smith, Boots and Woolworth chains.

If the cuts are not lifted before the end of the summer, some dealers are convinced that the whole future of the traditional record retail trade in this country will be in grave jeopardy due to a fundamental change in record and tape buying habits.

Many dealers from all over the country report that business is down due to the presence of one or more of the chains in their area. Most consider turnover to be reduced at the moment by between 5 and 7 percent but there are some—especially dealers in areas where the multiples are particularly strong—that have been even harder hit.

Not surprisingly, the drop in business has led to a growing mood of despondency—as well as anger—among independent dealers and an increasing feeling of helplessness as retailers believe that in practical

(Continued on page 48)

broadcasting is probably several years away—assuming that it proves to be feasible.

Harold Kassens, assistant chief of the bureau, who talked about AM stereo last August at the Billboard Radio Forum, says the system to be tried was developed by Kahn Laboratories of Los Angeles. The station is being given time to get the equipment in working order before starting the 90-day testing period.

Kassens says the FCC is not permitting WFBR-AM to advertise the times when the stereo experiment goes on—only that testing is taking place. This to avoid premature—and possibly false—hopes on the part of the public and other AM radio stations.

Also, the commission reasons that manufacturers may jump into production of AM stereo receivers, and persuade the public to buy them, long before standards are set or any rule making is even begun on the proposed new service.

For those, and possibly other reasons, there has been no formal notice about the experiment issued by the FCC for release through its regular public information channels.

At present, the station is authorized

(Continued on page 29)

U.S., Can. Music For TV 'Soaps'

LOS ANGELES—American and Canadian music will be used on daytime television soap operas rather than foreign canned tunes. This is one of the terms agreed upon in the just concluded pact between the American Federation of Musicians and the networks.

Each show will guarantee \$20,000

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JUNE 22, 1974, BILLBOARD

Frank, Ella, Basie

Ol' Blue Eyes, First Lady, the Count Weave Magical Moments In Music

By ELIOT TIEGEL

LAS VEGAS—For years Frank Sinatra, Ella Fitzgerald and Count Basie have been winners in jazz polls around the world. While Basie and Ella have automatically been associated with jazz, there have been people wondering about Sinatra's association with that music.

The current teaming of Sinatra with Basie and Ella at Caesars Palace through Wednesday (19), clearly proves the association is a proper and regal one.

For Sinatra in his second stand this year at Caesars, demonstrates his ability, affinity and enjoyment in singing in front of a big, roaring jazz band.

Sinatra's voice roars over the well-oiled Basie machine with its four trumpets, four trombones, five saxes. He works so comfortably in front of this band, controlling his destiny and never being overpowered by all the brass and reeds that one can forget that the first time he sang with the Basie Band was in 1966 when he cut his "Live at the Sands" album for Reprise.

Performing for an adult audience paying \$30 a person plus tax, Sinatra is friendly and comfortable onstage, laying out nine tunes in 40 minutes and then dueting with Ella for five on "The Lady Is a Tramp" in which he calls the "First Lady of Song" champ instead of tramp.

The package of these three venerable performers gives the listener a good sample of musical styles ranging over 30 years.

Basie and his 15 tuxedoed associates do an ample job of backing the two singers but don't really get into anything exciting.

So it's up to Ella and Sinatra to cast their magic and each does. Ella in her 30-minute set (consisting of five tunes) stays in the high range a lot, which thins out her voice a bit, but she has lots of strength to belt out "Some of These Days" and scat "Mr. Paganini" with her own quartet which blends well with the Basie men.

Sinatra wisely mixes up the new composers like Jim Croce, Stevie Wonder and David Gates with such veterans as Cole Porter.

His voice has lost its soft coating and is replaced by a deep resonance, which sometimes has a raspy edge. The low register sound turns such tunes as "If," "Don't Worry 'Bout Me," and



Las Vegas News Bureau photo

SWINGER—Frank Sinatra enjoys himself while performing an up-tempo tune, sparked by the Count Basie band.

"Rainy Day" into greater romantic vehicles than they have been.

In fact, Sinatra ends "Don't Worry" with a hanging low note and he comments that the 21-year-old arrangement by Nelson Riddle "has never lost its fire."

Of the nine tunes in this show, five are repeats from his January stance here including "I Get a Kick Out of You," "If," "I've Got You Under My Skin," "My Way" and "My Kind of Town."

This booking, only weeks after Sinatra completed a cross-country series of charity concerts, positions the singer in the proper setting for his kind of act.

The largeness of the showroom in no way detracts from his ability to pull out all the sadness of "Rainy Day" which is Sinatra's "saloon song" of the evening (last Wednesday).

(Continued on page 10)

2 Disk Vets Join New Bryan Label

NEW YORK—Two veteran recordmen, Bill Gallagher and Jack Wiedenmann, are involved in the formation of Bryan Records.

The new firm will be a full-line label whose initial concern will be disk exploitation of soundtracks controlled by its parent film company, Bryanston Industries Inc.

The first LP from the film "The Last Porno Flick" bows next week and will move out to the trade via a network of 20 independent distributors, explains Gallagher, hired as a consultant to assist in planning and structuring the new enterprise.

While soundtracks will be stressed, Bryan will seek to develop new album artists and is projecting a release rate of some 25-30 singles a year, adds Wiedenmann, until recently head of Metromedia Records and now the new operation's general manager.

Bryan principals state that coordination between the disk and film operations will be extremely close, and that the record division will participate in musical decisions from the earliest stages of film production.

This collaboration has already been implemented in the Bryanston film, "Glory, Glory, Lord Shango," now being filmed on location in Tennessee, with an album to be issued upon the film's completion this fall.

Wiedenmann says Bryan will move into the country field shortly through an office in Nashville. The company also has an office in Los Angeles. Two publishing wings have been formed, Sorayda Music and LP Music.

Davis Gets Cast LP 'Magic Show' Rights

NEW YORK—Clive Davis, in his first visible move since actively re-entring to the music business, has acquired the cast album rights to the Broadway musical "Magic Show" for Bell Records. Davis was recently named as a consultant to Columbia Pictures Industries, parent company of Bell.

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Executive Turntable

Aaron Sixx has been named United Artists European a&r coordinator, headquartered in London. He will both seek new artist for UA and act as tour liaison for American UA acts working in Europe. Sixx, an American, first came to London as a rock photographer and then moved into artist management.



SIXX



NAGEL

Mike Rymkus has been appointed Southwest regional marketing manager for General Recording Corp. He will be responsible for directing all record promotions within Dallas, Houston, New Orleans, Memphis, Little Rock and St. Louis. . . . Murray Nagel has been appointed regional marketing manager in the Southwest region for Warner Bros. Records. He will supervise all marketing strategies for Warners and affiliated labels' product sold in the area, coordinating with the promotion and sales staff of the Warner-Elektra-Atlantic Distributing Corp.

★ ★ ★

Glyn Hasal, operations manager for Car Tapes Inc., has been promoted to the newly created position of national sales administrator. He will be responsible for coordinating Car Tapes sales and marketing with its engineering department.

★ ★ ★

Dave Palacio has been appointed to the position of insurance & banking analyst for Capitol Records Inc.

Jeff Hackett moves from Electra-Asylum to Mercury as promotion man in the Texas and Oklahoma areas.

★ ★ ★

Paul W. Myers has been appointed to the newly created post of director, International Masterworks, at CBS Records. He will be responsible for recording and releasing of multinational classical product, and will continue as director of Masterworks, Europe. He joined CBS in 1962 as a&r producer in Masterworks. Also at CBS, Marvin Saines is appointed director, Masterworks, USA, with the dual roles of directing both the classical a&r and marketing operations in the U.S. Prior to his new post he was vice president of Discount Records. Tom Frost remains director of a&r, Masterworks, USA, reporting to Saines.

★ ★ ★

Richard Mohr has been named executive producer, Red Seal a&r, RCA Records, taking on additional executive and managerial responsibility for the Red Seal division. Announcement coincided with a luncheon in Mohr's honor on his 30th anniversary with RCA, which he joined in Camden, N.J., as editor of the old Victor Record Review.

★ ★ ★

Ed Bland joins Vanguard Records as coordinator of a&r, working with Maynard and Seymour Solomon. . . . Steve Ellis of the William Morris Agency New York music department will head its U.S. r&b Marketplace. . . . Ery Fishman joins the management team of Feldman Research, New York, coming from Foote, Cone & Belding and agency.

★ ★ ★

Marvin Korman vice president, advertising and public relations, Columbia Pictures TV, has taken on added responsibility as director of corporate public relations for parent Columbia Pictures Industries. . . . Ray Ceviano joins British Talent Managers Ltd. as director of artist development and promotion. . . . Milton Blackford has resigned as general professional manager with Famous Music Publishing Companies' Nashville division. . . . Vel Thornton, vice president/business affairs for Farrel Organization, has announced her resignation.

★ ★ ★

Jack Wiedenmann joins newly formed Bryan Records in New York as general manager. He was formerly president of Metromedia Records. Bill Gallagher, veteran industry executive, joins Bryan as consultant. Sal Peruggi joins the label as marketing and merchandising director. He was formerly with RCA. Linda Rice is the label's new administrative assistant in New York, with Melinda Horn functioning in similar capacity on the West Coast. Stanley Handmen, a California attorney, will handle business affairs for both record and publishing activities.

★ ★ ★

Harry Spero joins Midland Music International in New York as administrative assistant. He will act as liaison between the label and RCA which is handling distribution. He will also have executive responsibilities in Midland's publishing affiliate. . . . Jim Fishel joins Billboard's Eastern editorial staff. He was formerly with several Florida newspapers.

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One-Stops, Operators See Own Price Hike on Singles

By JOHN SIPPEL

LOS ANGELES—Jukebox operators and one-stops contacted in a national spot check see the singles price hike as necessary, but feel it will necessitate some quick, rather premature price adjustments at their levels.

Brud Oseroff, head of Mobile One-Stop, Pittsburgh, Pa., considered largest of the U.S. singles sub-distributors, asks for a one-stop price "range around 80 cents." He points out that recent low, low pricing on singles bit heavily into the normal profit from a 60-cent price of most of the nation's one-stops. Two major one-stops last week collided at 48 cents in the South (see separate story).

Mike Paikos, All Records Service, Oakland, Calif., says he has received no definite word from Columbia or

ABC Records as to price, but feels he will be somewhere near 80 cents according to prices he has heard rumored from the two labels.

Ronnie Ricklin, assistant manager of California Music, the West's oldest one-stop, Los Angeles, says they already are selling singles at 73 cents based upon the 58-cent price they had received from ABC.

Jack Pierce, Royal Distributors, Cincinnati and Columbus one-stops handling only singles, will sell his singles at 70 cents, where he had been selling at 60 cents. "We may have to go up to 72 or 75 cents," he says.

No clear word of price was available from Columbia, one-stops said, would provide as many as 25 free with every 100 purchased, some had

(Continued on page 10)

HAPPY MOTHERS, FATHERS, SISTERS & BROTHERS DAY.



LOVE IS THE MESSAGE

MFSB celebrates the release of their new single, "Love Is the Message."

It follows "TSOP," a Number-One hit that caught the country in a dancing frenzy.

And "Love Is the Message" has that same irresistibility.

And those same Three Degrees singing sweetly in the background.

And the same Kenny Gamble/ Leon Huff production.

And, most important, the greatest soul band ever assembled.

MFSB.

Have a Happy MFSB Day.

"Love Is the Message." From MFSB. On Philadelphia International Records

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This One



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Vol. 86 No. 25

General News

NMC Backs Extension To Federal Piracy Bill

NEW YORK—The National Music Council is putting its 60-organization behind a move to support extensions to both the Federal antipiracy bill and final expiring copyrights, pending final Copyright Act passage.

The action came in the form of a resolution introduced and unanimously passed during an NMC meeting held June 12 at the Hotel Gotham, and resulted after a discussion on the Copyright dilemma.

Members of the panel were Herman Finkelstein, former ASCAP attorney; Ed Cramer, head of BMI; Henry Brief, RIAA executive director; and M. William Krasilovsky, attorney. The session was chaired by Leonard Feist, president of NMC and executive vice president of National Music Publishers Assn.

Cramer, in his talk, expressed his chagrin at the Public Broadcasting Corp. He said that efforts to open discussion regarding payment to creators had failed. He said he had received no response from several letters. "The PBC is non-profit, but after all, they do get funding from commercial enterprises. It seems to me that they have a moral obligation to pay creators, writers and publishers when music is performed."

Brief centered his remarks on scoring the "fragmentation" of efforts as delaying progress on the copyright revision bill. "I do not agree that copyright is everybody's business." (A reference to a Cramer remark.) "The legislators don't care and the public doesn't care. The tugs

of war between factions in our industry are hurting our cause."

Finkelstein said that the copyright law should be the same as in other countries and urged members to support the record copyright provision. Krasilovsky's talk accented library and school problems and the "fair use" law.

Record Sales Adds 8 Lines

DENVER—Record Sales Corp. of Colorado has added eight new lines including Avco, 20th Century, Blue Thumb, Roulette, Fantasy, Prestige, Milestone and Cinammon. Record Sales also distributes Motown, Famous, Chess-Checker, Buddha, Scepter, Sussex and Vanguard.

The disk combine of Record Sales and its companion rackjobbing wing, Musical Isle of America, are moving into new quarters here. The move is expected to be completed by Aug. 1 or sooner.

NMPA to Mull Increasing Board

NEW YORK—Members of the National Music Publishers' Assn. will consider increasing the makeup of its board of directors from 15 to 18 at the annual meeting of the organization here Tuesday (18).

The proposed amendment is being offered to accommodate a growth in the number of MPA members and to provide for "broader representation of various facets of the business."

The meeting will also hear reports from Salvatore Chiantia, NMPA president; Leonard Feist, executive vice president; and Al Berman, managing director of the Harry Fox Agency.

If the amendment increasing the board size passes, the three additional board members will be elected at the Tuesday meeting. The following day the board will convene to elect NMPA officers.

Soul Author Talks to Justice Dept. in Corruption Probe

NEW YORK—The Justice Dept. is still actively pursuing threads of the Newark-based investigation into alleged record industry corruption.

Elaine Jesmer, author of "Number 1 With a Bullet," was interviewed as a potential witness June 4 in Los Angeles by the office of Jonathan Goldstein, U.S. Attorney for the District of N.J.

She had responded to a request for cooperation from Thomas Greelish, chief of special prosecutions on corporate corruption.

Industry Members Probe Ellington Cancer Center

NEW YORK—Members of the music industry have launched a campaign here to raise funds to build a "Duke Ellington Center for Cancer Care." The center will serve as a permanent tribute to Ellington, who passed away last month.

Meetings to discuss this project took place between members of the Ellington family and the board of directors of the Hamptons Hospital and Medical Center, the proposed

multi-million dollar health care center for Eastern Long Island.

A kick-off dinner dance to launch the million dollar fund drive is planned for Aug. 2, at the Westhampton Bath and Tennis Club, and will feature Mercer Ellington and the Duke Ellington Orchestra.

Industry members serving on the executive committee include Goddard Lieberman, Mike Maitland and Stanley Adams.

12 Awards By NATRA

CHICAGO—The Chicago Chapter, National Association of Television & Radio Announcers (NATRA) presented awards to Chicago-based talent for excellence within their fields in the music industry, at a ceremony at Arie Crown Theatre, McCormick Place, June 14.

Awards were presented to Leroy Hutson, best songwriter; Curtis Mayfield, best record producer; Tom Washington, best arranger; Ramsey Lewis, best instrumental group or jazz soloist; Beautiful Zion Missionary Baptist Church, best gospel; the Staple Singers, best mixed group; the Emotions, best female group; the Chi-Lites, best male group; Denise LaSalle, best female vocalist; Jerry Butler, best male vocalist; and Otis Clay, most promising act.

A special award was presented to Bill Withers, who also headlined the show, because "his songs express his philosophy, his people and his generation."

Chelsea Shifts From RCA to Indie Dist's.

LOS ANGELES—Chelsea Records is switching to independent distributors, announces label president Wes Farrell. Chelsea and Roxbury were previously distributed by RCA Records.

Farrell, who shares his time between New York and Los Angeles, says among the distributors will be Southland Records in Atlanta, Bib Distributing in Charlotte, and Malverne in New York.

SURVEY REPORT

FM Rock Radio Growing

NEW YORK—FM rock radio has shown vast growth over the past five years, according to a study released by ABC-FM Spot Sales Inc. In the 31 top radio markets, listeners in every daypart and demographic area showed a large rate of growth since the study was instituted in 1969. Teenagers showed the most rapid growth.

In the past, men 18-24 years old have been the most consistent listeners to stereo rock radio. But now the market has broadened significantly. Teenagers have increased 256 percent between the hours of 7 p.m. and midnight, Monday through Friday,

and women 18-24 years old have climbed 240 percent in that same time period, the study shows.

Overall, the number of teenagers listening to stereo rock between 6 a.m. and midnight, Monday through Sunday soared 300 percent in the five-year period. In this same time period, men 18-49 years old climbed 220 percent, and women 18-24 and 18-49 each grew by 225 percent.

Teen listeners showed the following jumps in the various time periods: 6 a.m.-10 a.m.—360 percent, 10 a.m.-3 p.m.—211 percent and 3 p.m.-7 p.m.—275 percent.

The study shows the growing importance of the morning medium in the past five years, according to Linda D. Stern, director of research for the organization.

ABC-FM Spot Sales Inc. vice president, Martin H. Percival, says net sales have increased about 150 times in this five-year period.

This organization represents 34 FM-stereo radio stations in the country's major markets, and it sells time for them to national advertisers.

JVC's Cutting Center In LA Uses New Unit

LOS ANGELES—The new Mark II CD-4 discrete record cutting unit from the Victor Co. of Japan Ltd., is now on hand here at the JVC Cutting Center and director Tom Nishida says it will be in operation by July. Several Japanese engineers are currently in the U.S. installing and testing the unit.

The cutting center has been extremely active lately in cutting test pressing for various labels who're presently uncommitted to the CD-4 discrete Quadradisc record system, including ABC/Dunhill, A&M, Impulse, and Phonogram. A Jerry Lee Lewis test pressing was being made last week, sent from the Japanese office. More than 10 test LP's have been cut for various labels and four or five more are currently being cut, states Nishida, who also serves as chief engineer of the center.

**THIS WEEK
YOU WILL RECEIVE
THREE NEW SINGLES FROM
LONDON RECORDS.**

HIT SINGLES.

1. The new Bloodstone single.

“THAT’S NOT HOW IT GOES”

LONDON 1055

(From their forthcoming new album “I Need Time.”)

2. The new 10 c.c. single.

“WALL STREET SHUFFLE”

UK/LONDON 49023

(From their forthcoming new album “Sheet Music.”)

3. A special “Surprise” single.

“BEACH BABY”

by FIRST CLASS.

UK/LONDON 49022

(Something new from Jonathan King.)

Superscope Future Is \$\$ Bright

LOS ANGELES—Forget what's going on in the stock market today. Wall Street analysts like Superscope (NYSE).

They also like the predictions made by Joseph S. Tushinsky, president, who anticipates his company posting sales of \$160 million and

earnings of \$5.25 a share in 1974.

In 1973, earnings rose more than 74 percent from \$2.45 a share in 1972 to \$4.27 a share. Sales increased more than 40 percent from \$84 million in 1972 to \$119 million in 1973.

Of particular significance to Wall Street is that non-Sony business—Marantz, Superscope, duplicating, tape products—was expanded last year.

"For the first time in Superscope's history," Tushinsky says, "proprietary products accounted for approximately 51 percent of net sales, indicating that our former dependence on Sony products has been reversed."

He believes that Superscope will be capable of producing one million tape recorders a year in addition to a line of hifi products by 1975. The company expects Superscope branded products alone will hit sales of \$25 million this year.

In the Marantz line, sales rose to \$50 million last year, with additional growth expected from the company's international division, which accounts for 20 percent of sales.

Superscope's Tape Duplicating Division reports sales of almost \$2 million last year, a gain from \$1 million reported in 1972.

In the company's report to stockholders, the following observations were stated:

—Superscope branded products posted sales of \$2½ million in 1972 and \$7 million in 1973. Marantz reported sales of \$11.4 million in 1971, almost \$30 million in 1972, and \$51 million in 1973. It is expected to contribute \$65 million this year.

—Sony tape recorders posted sales of \$51 million in 1972 and \$58 million last year. Sales of \$66 million are projected for this year.

—Superscope will distribute all Sony consumer tape recorders through Dec. 31, 1974. It then phases out the distribution of Sony lower priced recorders, the mono cassettes, mono and stereo radio combination units, and all cassette stereo systems.

—Superscope phases out the Sony cassette blank tape and all Sony cassette decks in December 1977, and phases out all Sony distribution in December 1979. By the end of the Sony distribution contract, the company expects the Sony line will contribute less than 10 percent of Superscope's total sales.

—The company's international division posted sales of \$16 million in 1973, with sales estimated to hit \$30 million this year.

—Superscope sales since 1969 were \$47,268,000, \$57,198,000 (1970), \$66,741,000 (1971), \$84,682,000 (1972) and \$119,027,000 (1973).

—Superscope's earnings since 1969 were \$3,070,000, \$3,126,000 (1970), \$3,437,000 (1971), \$5,642,000 (1972) and \$9,835,000 (1973).

—Superscope's per share since 1969 were \$1.46, \$1.49 (1970), \$1.57 (1971), \$2.45 (1972) and \$4.27 (1973).

Market Quotations

As of closing, Thursday, June 13, 1974

1974		NAME	P-E	(Sales 100's)	High	Low	Close	Change
High	Low							
—	—	Admiral	—	—	—	—	—	—
28%	21%	ABC	9.3	1070	26%	25%	26%	+ ½
4%	3%	AMPEX	7.8	162	3%	3%	3%	Unch.
3%	2	Automatic Radio	12	52	3%	3%	3%	+ ½
9%	7%	Avnet	38	242	7%	7%	7%	— ½
25%	17%	Bell & Howell	5.2	859	18	17%	18	+ ½
15%	5%	Capitol Ind.	—	—	—	—	—	—
40%	25	CBS	11	981	39%	39%	39%	— ¼
4%	2%	Columbia Pictures	—	127	2%	2%	2%	+ ½
3	1%	Craig Corp.	31	50	2%	2%	2%	+ ½
6%	3%	Creative Management	4.9	75	4%	3%	3%	— ¼
52%	35%	Disney, Walt	29	2655	50%	48%	49%	— 1%
3	2%	EMI	5.8	88	2%	2%	2%	Unch.
29%	22%	Gulf & Western	4.5	482	25%	24%	25%	+ ½
8%	6	Handleman	5.5	354	6%	6%	6%	+ ½
12%	9%	Harman Industries	3.5	46	10%	9%	10	— ½
7%	4%	Lafayette Radio Elec.	3.8	133	5%	5	5%	+ ½
17%	14%	Matsushita Elec. Inc.	6.2	2690	15%	14%	14%	— ½
27%	19%	MCA	7.3	154	26%	26%	26%	+ ½
16	9%	MGM	11	50	16	15%	16	Unch.
80%	60%	3M	28	2155	77%	76%	77%	+ 2 ½
8%	3%	Morse Elect. Prod.	2.5	148	5	4%	4%	— ½
61%	40%	Motorola	18	3484	56%	53%	56%	— ½
23	16%	No. Amer. Phillips	4.7	75	18%	17	17	— 1 ½
19%	13	Pickwick Int.	7.6	228	15%	14	15	+ 2
6%	4	Playboy	5.9	96	4%	4%	9%	+ ½
21%	15%	R.C.A.	7.0	1841	16%	16	16	— ½
29%	18%	Sony	13	8395	19%	18%	19%	— 1 ½
25	14%	Superscope	4.3	234	20%	19%	19%	— ½
26	17%	Tandy	14	846	24%	24	24	Unch.
6%	4%	Telecor	5.6	200	6%	5%	6%	+ 1
3%	2%	Telex	—	225	3	2%	2%	— ½
2%	1%	Tenna	—	77	1%	1%	1%	Unch.
10%	7	Transamerican	6.5	1630	8%	7%	7%	— ½
9	5%	20th Century	8.6	189	7%	6%	6%	+ ½
1%	1	Viewlex	—	24	1.02	1.00	1.00	—0.2
18%	9%	Warner Communications	4.5	308	11%	11%	11%	Unch.
31%	22%	Zenith	9.4	409	24	23	23%	+ 1

As of closing, Thursday, June 13, 1974

OVER THE COUNTER*	VOL.	Week's			OVER THE COUNTER*	VOL.	Week's		
		High	Low	Close			High	Low	Close
ABKCO INC.	—	1	1	1	M. Josephson	3	7%	7%	7%
Cartridge TV.	—	—	—	—	Schwartz Bros.	3	1%	1%	1%
Data Packaging	—	5	5	5	Wallich's	—	—	—	—
Gates Learjet	97	8%	8%	8%	Music City	—	—	—	—
GRT	—	1%	1%	1%	NMC Corp.	—	—	—	—
Goody Sam	—	1%	1%	1%	Orrax	38	1%	1%	1%
Integrity Ent.	—	—	—	—	Kustom	65	2%	2%	2%
Koss Corp.	119	8%	7%	8%	Memorex	—	4%	3%	4%

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

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RADIO, TV STATIONS

IBC Inks License Pacts

NEW YORK—The Italian Book Corp. (IBC), proprietor of U.S. and Canadian rights to some 25,000 musical works of Italian origin, has entered into more than 100 direct license arrangements with local radio and TV stations in its drive to lease performing rights as an independent agency.

IBC assumed its independent role in 1970, when it withdrew from the American Society of Composers, Authors & Publishers. Most IBC copyrights are performed on local stations in Italian ethnic communities, according to a spokesman, and the publisher claims ASCAP's survey system "didn't work for us."

The 1970 withdrawal from ASCAP covered radio only. IBC remained under the society's umbrella for non-network television until the first of this year, when the ASCAP all-industry music license expired.

Michael Zissu of Zissu & Harris, the legal firm representing IBC, says

that monitoring of nonlicensed stations servicing Italian-American areas is being stepped up to assure that the company's material is not being aired without payment. IBC's local blanket licenses range from \$50 to \$100 a month, depending on station size.

Off the Ticker

GULF + WESTERN (famous Music, Paramount Records) expects earnings for the year ending July 31 to top \$5.75 a share compared to last year's \$4.60 a share. ... Memorex will hold its annual meeting Thursday (20). ... Creative Management Associates has agreed to buy 99,482 shares of its common stock from David Begelman, a former officer and director of the company. The purchase price exceeds \$6 a share during 90-day periods preceding April 30, 1975, 1976-78.

HANDLEMAN CO., Detroit, declared a quarterly dividend of 17 cents a share, payable July 8 to stockholders of record on June 21. ... RCA declared a quarterly dividend of 25 cents a share, payable Aug. 1 to holders of record on June 17. The company also declared dividends of 87½ cents a share on the \$3.50 cumulative first preferred stock and \$1 a share on the \$4 cumulative convertible series first preferred stock, both for the period from July 1 to Sept. 30, both payable Oct. 1 to holders of record Sept. 13.

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- 1e. Department store
- 1f. Mass merchandiser
- 2. Distributors, Operators, One-Stops, Rack Jobbers
- 3. Radio-TV management, broadcasters

- 4. Mfgs., Producers of records, tapes, equipment
- 5. Talent-artists, performers, agents, managers
- 6. Schools, colleges, libraries, audiophiles
- 7. Investment houses, banks, government officials
- 8. Music publishers, song writers, unions, licencing & performance rights organizations
- 9. Writers, reviewers, publications
- 10. Other (specify) _____

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Company _____
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Earnings Reports

DATA TECHNOLOGY CORP.

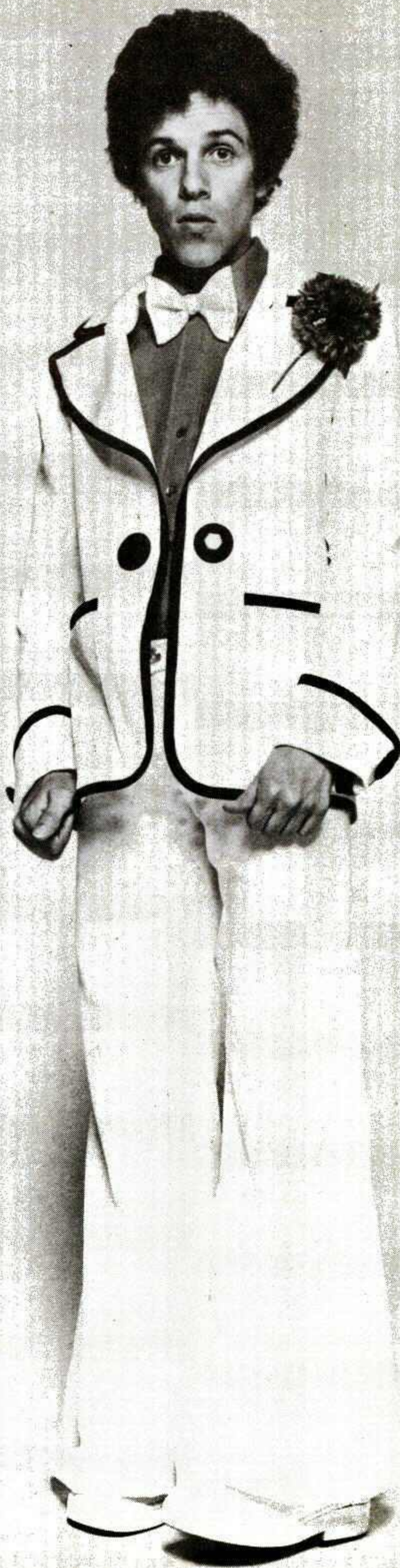
Year to April 27:	1974	1973
Sales	\$17,351,056	\$12,941,908
Net income	730,106	117,469
Per share	.60	.10
Average shares	1,225,481	1,208,231

Leo Sayer almost had
a Number One record
with his first single,
"The Show Must Go On."
It came within a Dog hair.
Here's the followup:

ONE MAN BAND

[WB 7824]

LEO SAYER.



Bound for glory
on Warner Bros. Records.



Performance Royalty Barely Survives

• Continued from page 1

attempt to keep the record royalty in the bill, but exempt broadcasters, also lost on a tie vote.

Jukebox interests won their tenacious fight for a total music-record performance fee of \$8 per year per box. The committee accepted Sen. Ervin's \$8 ceiling with \$7 going to music performance licensors, and \$1 for record royalty.

The original S. 1361 called for an \$8 music royalty plus a \$1 record royalty per box per year. A second jukebox victory that will also cost music licensors some of their jukebox money, came with approval of the Ervin amendment to kill the 50 cents per box registration fee required by the Copyright Office under the bill.

The cost of administering the jukebox royalties will now have to

come out of the total fund to be distributed to music interests by the Copyright Office.

Sen. Hart's (D., Mich.) effort to get the mechanical royalty ceiling for recording copyrighted music up to 3.5 cents had to yield to the compromise figure of 3 cents.

The original revision bill called for a raise to 2.5 cents from the present level of 2 cents in the 1909 copyright act.

The Copyright Royalty Tribunal set up in the bill would start its initial review of all statutory rates—mechanicals, jukebox, cable TV and record royalty—six months after the effective date of the bill.

The review would have to be completed within one year thereafter.

The jukebox people lost one, here, because the committee "overwhelmingly" rejected Sen. Ervin's attempt to exempt jukebox rates from the Tribunal review, and permit change only by fall Congressional action.

Cable TV royalties to be paid for the use of movies and other copyrighted programming picked up from TV stations for cable subscribers were cut in half by Sen. Gurney's efforts.

His amendment was voted by the committee over the tough opposition of Sens. McClellan and Tunney (D., Calif.).

The tough antipiracy penalties put into the revision bill by the McClellan Copyrights Subcommittee in April, were left unchallenged and remain unchanged at felony strength.

No amendments were proposed during the markup vote to lower the maximum penalties of 3 years or

\$25,000 fine or both for a first offense and up to 7 years and/or \$50,000 for willful repeaters.

Similar penalties are in the individual antipiracy bill H.R. 13364 on

the House side, authored by Rep. Robert W. Kastenmeir—but he has warned that they will probably be lowered in actions by his subcommittee.

1-Stops, Jukeboxers React

• Continued from page 4

heard, thus bringing Columbia in at about 59 cents to subdistributors.

Major jukebox operators' reaction varied. Russ Mawdsley, president of the Music Operators of America and associated with Russell-Hall, Holyoke, Mass., a 100-plus juke operation, says it will quicken his switch to two-for-a-quarter play and "eventually to quarter play." Henry Holzenthal of Tac Amusement, New Orleans, which has 1,700 boxes through that area, called the price hike "terrible." He sees more boxes going to quarters. He points out that the coin slots are not mechanized for

two-coin play, so the next step could be half dollars.

Pioneer Vending, a large Cincinnati operation, too felt price would have to be boosted. Pierce of Royal says the three-for-a-quarter play, still popular in many areas, was through.

All operators say the hike will probably cut their new record quota weekly by one record. Holzenthal says the decrease in new record buying will be more difficult "because locations know the new hits and more and more demand the hit when it starts getting played."

All operators say they will stay with one-stop buying. They say they might save a few cents per record going direct to a branch or independent distributor, but that economy was overshadowed by the overall service provided by a one-stop.

A spot check of East Coast operators reveals that most would have to absorb the increase. Charles Bernoff of Regal Music, New York, says the operators "will have to eat the increase." He estimates the cost of the increase to him as 50 cents per week based on the purchase of four records weekly. "All in all" he says, "we'll certainly have to wait until the economy gets bright. But right now we're stuck. People just aren't spending money at bars anymore."

Frank, Ella

• Continued from page 4

His long-time accompanist Bill Miller plays a delicate piano support on this tune with Basie observing from his own keyboard.

"If," the David Gates work, is a proper vehicle for Sinatra's mastery of the ballad form. His phrasing is sympathetic and understanding of the words, and here as well as on the jump tunes ("Leroy Brown" and "Sunshine"), he glides over syllables, bends notes and flows with the consistency of an instrumentalist locked into the right solo pattern.

New Companies

Jazz organist Jimmy Smith has formed Mojo Records with his first LP "Paid In Full." LPs will initially be serviced through mail-order through his Woodland Hills, Calif. office. Members of Smith's band include: Ray Crawford, Donald Dean, Larry Gales and Victor Pantoja.

* * *

Aquarian-00—Productions has been formed in Los Angeles to handle disk production, music publishing and artist management. Hill Sanders is its president. Firm's own label is a&red by Ken Cooper. Vice president Dave Rene is the first act on the label. Other acts include: Roy Young, Mark Edelstein, Absence Fonder, Ian Clews and Ian Kenny.

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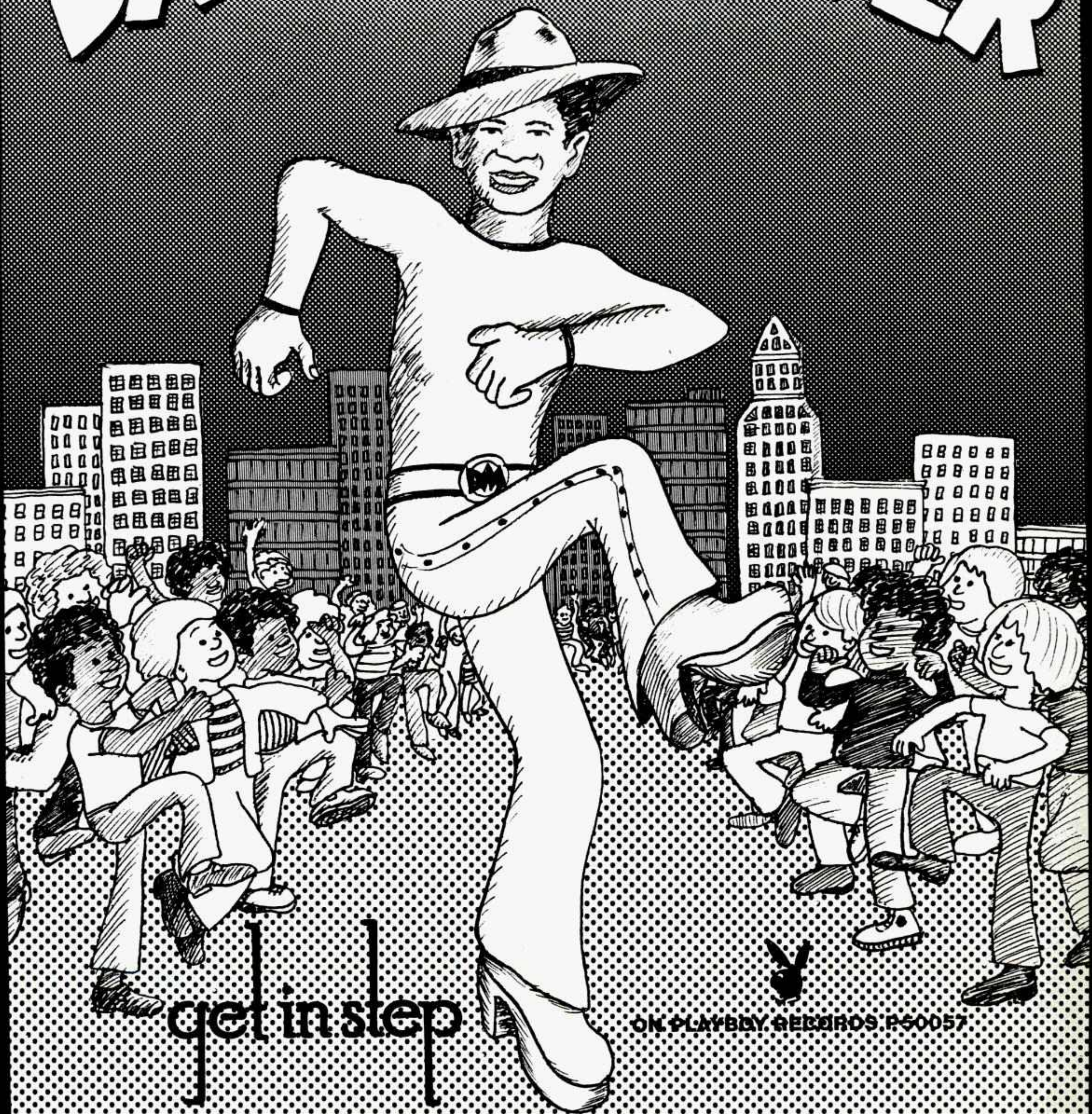


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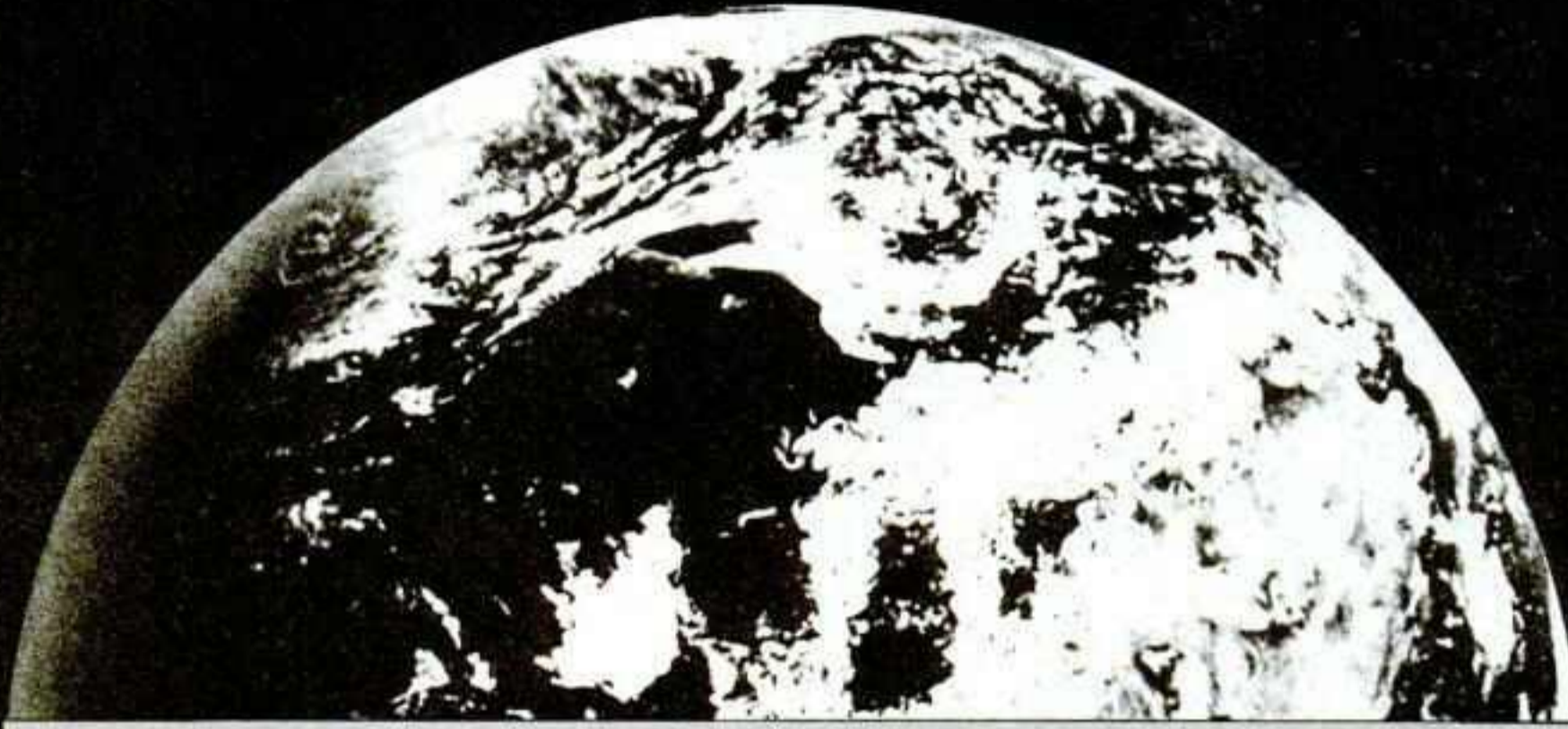


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Categories to be included in the 1974-75 International Buyer's Guide are:

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(please list label credits)

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SHEET MUSIC JOBBERS & SUPPLIERS

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Direct-Mail Service
Licensing Organizations, Music (please indicate whether Mechanical or Performing Rights)

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Pressing Plants
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Tape Duplicator/Marketers

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BRANCH OFFICES (U.S. & INTERNATIONAL)

General News

45's Dual \$\$ System

• Continued from page 1

singles, as other labels mull individual policies.

CBS' new suggested list will apply to all Columbia, Epic and custom/distributed singles product released after the effective date. Singles released prior to July 1 will be offered at their current price for the market life of the disk.

Under the new price structure, dealer cost will be 82 cents, with sub-distributors paying 10 percent less, or 73.8 cents. Both price schedules do not reflect dealer and sub-distributor savings on free goods.

A CBS spokesman attributed the price hike to increased costs to the label in the areas of recording, raw materials, manufacturing, promotion, and sales. Also cited were the rising costs of processing returns.

Motown to Push Product for CTI

• Continued from page 3

distribution setup. CTI and Motown are represented in nine areas by the same distributor and in eight locations by different firms.

In areas involving advertising, merchandising and publicity, Motown will coordinate its efforts with the New York based firm owned by Creed Taylor.

Tommy Noonan, Motown's director of marketing, notes that CTI's Lou Munson will act as coordinator between the two firms, working with Noonan on marketing programs.

Noonan notes that CTI has consistent catalog sales for its jazz product and there will be no conflict timewise in having the Motown staff work on CTI product. "We are a very selective company in terms of releases and CTI only releases about two albums a month, so we see no problem in scheduling."

Last year Motown released 46 LP's, according to Noonan.

In making the deal, owner Taylor is taping Motown's expertise in the service areas while using Motown's personnel in field functions.

AFM Confab Draws 1200

LOS ANGELES—The American Federation of Musicians opens its annual convention at the Disneyland hotel Monday (17) with its members facing a number of serious problems in the financial and personnel areas.

Over 1200 delegates representing 600 locals are expected to attend the gathering running through Thursday.

Among the topics to be discussed are runaway productions overseas and the influx of foreign bands in this country on tours.

Delegates will also hear details of two youth-oriented programs, "Young Sounds of the AFM" and the Congress of Strings program.

U.S., Can. Music

• Continued from page 3

a year for music, or no less than was spent the previous year.

The networks also guarantee 30 hours of scoring the first year of the agreement and 36 hours the second year. There will be a basic scale of \$84 for a three-hour recording session.

The music may only be used in episodes of that series and for a year's duration.

While industry observers have felt that a CBS singles suggested list increase would spur other labels into following suit, a number of manufacturers, when contacted by Billboard, said that they would take a "wait-and-see" attitude, notably such firms as Atlantic Records and Buddah Records.

At Famous Music, a spokesman stated the company has "no intention of raising its price, because to do so would hurt the singles business."

At London Records, it was understood that top executives were huddling to decide the company's course following the CBS announcement. MCA Records executives met here June 13 to discuss the Columbia increase. Mike Maitland, label president, said that if the industry goes to a higher price his company will follow.

At Motown Records, a spokesman said that no change in their singles price is being considered at present. He added, however, that the label is watching carefully how the CBS prices boost affects black-oriented product distributed by Columbia. RCA Records refused comment.

Among the concerns of many of the labels was the effect on the consumer should the actual retail price pass the \$1 mark. Without the benefit of free goods, and the dealers' margins remaining the same, the actual cost to the consumer of CBS singles would be around \$1.02.

A number of East Coast retailers expressed concern about topping the \$1 plateau. They said they hope that they would be able to offer the disks for 98 or 99 cents. Also of concern was the effect on the r&b singles market.

Meanwhile, the possibility of a dual price situation was seen to create special problems for rackjobbers. Traditionally pegged to a single price for all product in any one outlet, racked singles never required special price ticketing or bagging. With two prices now the prospect, at least for an undetermined time, rackers see price separation at the point of sale as difficult, if not impossible.

Checkout clerks are not trained to screen individual single product, and bagging is viewed as too expensive if a retail price of under \$1 is to be maintained. If sleeves are ticketed, rackers fear that consumers will soon learn to shift higher-priced disks to lower-ticketed sleeves.

Different 'Q' Lines

• Continued from page 3

100-minute ConvertaQuad slotted 8-track cartridges that can record and/or playback to either 4-channel or stereo modes. The competition took notice, and product by year-end is promised by 3M, Audio Magnetics, Memorex and Audio Devices, among others.

In addition to the new Marantz SQ-QS-1 module mentioned above, Pilot was showing its new model 430 4-channel receiver with 120 watts RMS, built-in full logic SQ decoder, deluxe CD-4 demodulator with anti-noise reduction system, automatic SQ-CD-4 switching RM matrix and two tape monitors. Dealers will have it by October, at a suggested retail price of \$799.

WEA's New Offices

BURLINGTON, N.J. — WEA Corp. has leased expanded quarters here. The new facilities provide 54,000 square feet in the East Gate Center. The company originally built its own building and warehouse at nearby Cherry Hill.



**Marie Osmond
is capturing the whole country
in her little corner of the world.**

"Paper Roses" was Marie Osmond's first gold single. Then, her first hit album. Now she has her second album, "In My Little Corner of the World." And it's gotta be a big favorite among country music lovers. With Marie Osmond's "In My Little Corner of the World" on MGM records and tapes, you'll corner the market on another big success.



M3G 4944

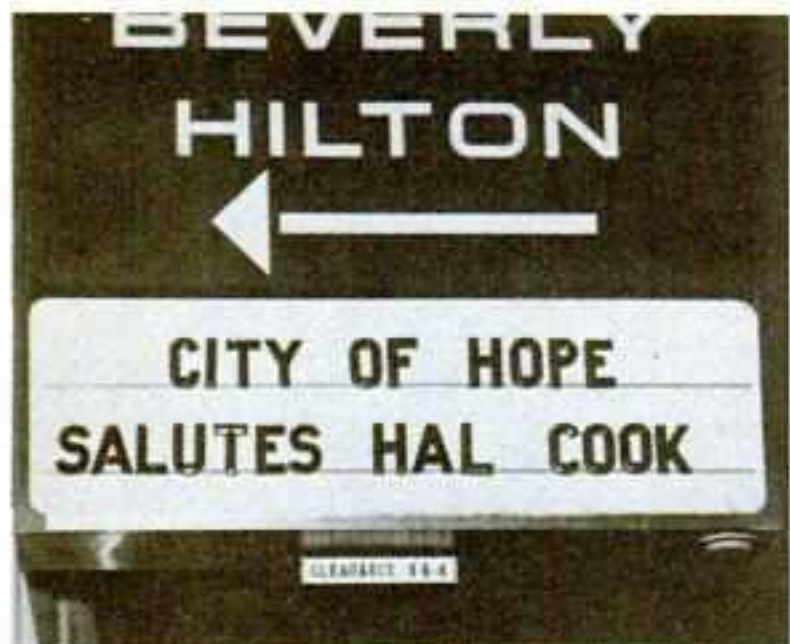


SE 4910

MGM Records
Hollywood, California

Hal Cook & City of Hope— Exciting Event

Billboard photos by David Hiller



The marquee heralds the star of the evening.



Cook accepts the Spirit of Life Award from Mo Ostin, last year's honoree.



Dick Linke offers some inside humor about the honoree.



Andy Griffith thanks Cook for his help in getting him into show business.



JUNE 22, 1974, BILLBOARD



Hal with the Billboard team: publisher Lee Zhitto and Billboard Publications president W.D. Littleford.



Cook and two friends during the pre-dinner reception. From the left—movie director Dan Petrie and TV producer Bob Banner.



Hal (in the center) is joined by a number of his friends. From the left—Lee Zhitto, Manny Fineman, honorary president of the City of Hope; Jules Malamud, executive director of NARM; W.D. Littleford and Joel Friedman.



Mr. and Mrs. Norman Winter at the cocktail party. With Hal Winter he handled public relations for the event.



Herman Platt, the first honoree of the music, appliance, radio-TV industries chapter, attends this year's gala event with his wife.



Hal and his wife Caroline are flanked by Bill Vernon, the City of Hope's executive coordinator.



Notables seated on the dias include from top to bottom: Mr. and Mrs. W.D. Littleford, president of Billboard Publications; Mr. and Mrs. Joel Friedman, president of WEA Corp.; Mr. and Mrs. Joe Smith, president of Warner Bros. Records; Mr. and Mrs. Jerry Moss, president of A&M Records; and Mr. and Mrs. Mike Stewart, president of United Artists Records.

This summer Mac Davis is hotter than anyone.

His single **"One Hell of a Woman"** is ⁴⁻⁴⁶⁰⁰⁴19 with a bullet on this week's chart. (His biggest hit since "Baby Don't Get Hooked on Me.")

His album **"Stop and Smell the Roses"** is steadily climbing the album chart.

And his TV show begins July 11 on NBC.

Mac's been hot in the past. But he's hotter than ever in the present. **On Columbia Records** 



KC 32582
Also available on tape

BMI Hosts Winners of Awards for 1974



JUNE 22, 1974, BILLBOARD

1. Lillian Evans, Al Gallico (Algee Music, Al Gallico Music) Billy Sherrill, Edward M. Cramer, BMI president, Theodora Zavin, senior vice president of Performing Rights, Norris Wilson and George Richey.
2. Bill Kahl (Nom Music), Cramer, Ms. Zavin, William Miller.
3. Bill Lowery (Lowery Music), Cramer, Ms. Zavin.
4. Gerry Teifer, Eddie Lambert (ABC/Dunhill Music).
5. Norman Gimbel, Cramer.
6. Guest of Barry White, Barry White, Abby Schroeder, Aaron Schroeder (January Music), Stan Catron.
7. Kenny O'Dell, Mrs. Jerry Fuller, Bob Montgomery (House of Gold Music), Nick Smerigan (Fullness Music).
8. Don Earl, John Volinkaty, Mrs. Volinkaty, Mrs. Earl, Mary John Wilkin, Clarence Selman (Buckhorn Music).
9. Marvin Cohn, Marvin Mattis, Weldon Arthur McDougal (Blackwood Music Group).
10. L. Russell Brown, Cramer, Ms. Zavin and Irwin Levine.
11. Joe Robinson (Gambi Music), Sylvia Robinson, Cramer, Ms. Zavin and Michael Burton.
12. Cramer, Ms. Zavin and Stone Diamond's Robert Gordy.
13. Sidney Schemel (Unart Music), Lee Eastman (McCartney Music), Sam Trust (ATV Music).
14. Cramer, Caroline Karkus, Murray Sporn (Hastings Music), Wesley Rose (Acuff-Rose).
15. Bill Anderson, Cramer, Ms. Zavin, Buddy Killen (Tree Publishing).
16. Fred Bienstock (Hudson Bay Music) and Scott McKenzie.

The following are the concluding BMI awards winners:

- "THE LOVE I LOST"—Mighty Three Music, Leon Huff, Kenneth Gamble.
- "LOVE TRAIN"—Blackwood Music, Inc., Leon Huff, Kenneth Gamble.
- "LOVES ME LIKE A ROCK"—Paul Simon Music, Paul Simon.
- "MASTERPIECE"—Stone Diamond Music Corp., Norman Whitfield.
- "ME AND MRS. JONES"—Blackwood Music, Inc., Leon Huff, Kenneth Gamble, Gary Gilbert.
- "THE MORNING AFTER"—Fox Fanfare Music, Inc., Al Kasha, Joel Hirschhorn.
- "THE MOST BEAUTIFUL GIRL"—Al Gallico Music Corp., Algee Music Corp., Rory Bourke, Norris Wilson, Billy Sherrill.
- "MY LOVE"—McCartney Music, Inc., ATV Music Corp., Paul McCartney (PRS), Linda McCartney (PRS).
- "MY MARIA"—Speed Music, ABC/Dunhill Music, Inc., B.W. Stevenson, Daniel Moore.

Top BMI Songs of 1974, Part II

- "NATURAL HIGH"—Crystal Jukebox, Inc., Charles McCormick.
- "NO MORE MR. NICE GUY"—Ezra Music Corp., Alice Cooper, Michael Bruce.
- "ONE OF A KIND (LOVE AFFAIR)"—Mighty Three Music, Joseph B. Jefferson.
- "OPEN UP YOUR HEART"—Tree Publishing Co., Inc., Roger Miller, Buddy Killen.
- "PAPA WAS A ROLLIN' STONE"—Stone Diamond Music Corp., Barrett Strong, Norman Whitfield.
- "PEACEFUL"—Four Score Music Co., Kenny Rankin.
- "PHOTOGRAPH"—Loaves & Fishes Music Co., Inc., George Harrison (PRS), Ringo Starr (PRS).
- "PILLOW TALK"—Gambi Music, Inc., Sylvia Robinson, Michael Burton.
- "RAMBLIN' MAN"—No Exit Music Co., Dicky Betts.
- "THE ROCKING PNEUMONIA AND BOOGIE WOOGIE FLU"—

- Cotillion Music, Inc., Huey Smith.
- "(I Never Promised You A) ROSE GARDEN"—Lowery Music Co., Inc., Joe South.
- "SATIN SHEETS"—Champion Music Corp., John Volinkaty.
- "SATURDAY NIGHT'S ALRIGHT FOR FIGHTING"—Dick James Music, Inc., Elton John (PRS), Bernie Taupin (PRS).
- "SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE"—Levine & Brown Music, Inc., Irwin Levine, L. Russell Brown.
- "SEPARATE WAYS"—Press Music Co., Inc., Richard Mainegra, Bobby West.
- "SHAMBALA"—ABC/Dunhill Music, Inc., Speed Music, Daniel Moore.
- "SHOW AND TELL"—Fullness Music, Jerry Fuller.
- "SNOWBIRD"—Beechwood Music Corp., Gene MacLellan (BMI Canada).
- "SOMETHIN'S WRONG WITH ME"—Pocketful of Tunes, Inc.,

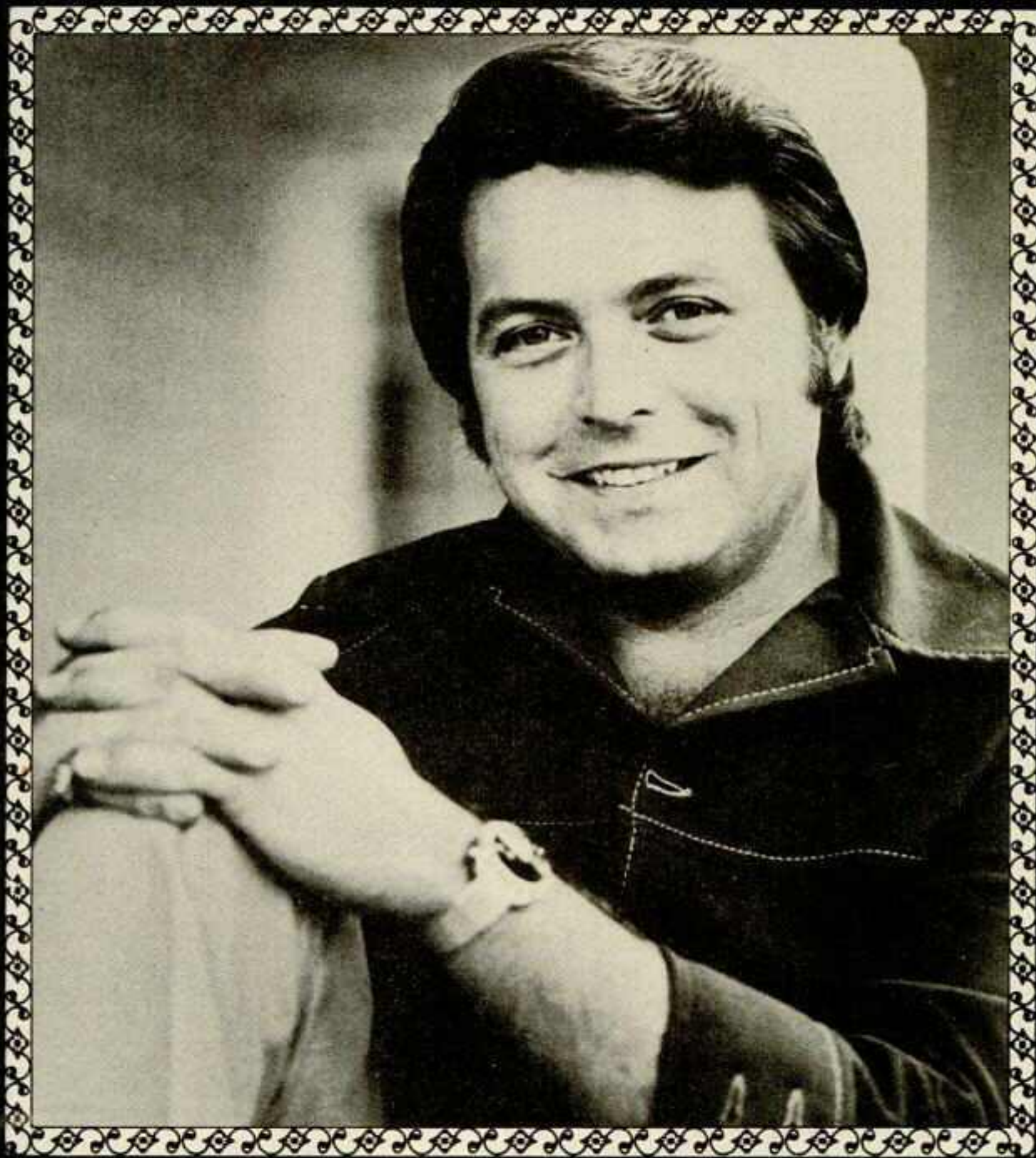
- Bobby Hart, Danny Janssen.
- "SOMETHING"—Harrisons Music, Inc., George Harrison (PRS).
- "SOUL SONG"—Algee Music Corp., Norris Wilson, George Richey, Billy Sherrill.
- "SPACE RACE"—WEP Music, Inc., Irving Music, Inc., Billy Preston.
- "STUCK IN THE MIDDLE"—The Hudson Bay Music Co., Gerry Rafferty (PRS), Joe Egan (PRS).
- "SUMMER (THE FIRST TIME)"—Unart Music Corp., Bobby Goldsboro.
- "SUPERFLY"—Camad Music Co., Curtis Mayfield.
- "SUPERMAN"—Prima Donna Music Co., Algee Music Corp., Donna Fargo.
- "THE TEDDY BEAR SONG"—Champion Music Corp., Nick Nixon, Don Earl.
- "TIE A YELLOW RIBBON ROUND THE OLE OAK TREE"—Levine & Brown Music, Inc., Irwin Levine, L. Russell Brown.

- "WE MAY NEVER PASS THIS WAY AGAIN"—Dawnbreaker Music, Jimmy Seals, Dash Crofts.
- "WE'VE ONLY JUST BEGUN"—Irving Music, Inc., Paul Williams, Roger Nichols.
- "WHY CAN'T WE LIVE TOGETHER"—Sherlyn Publishing Co., Tim Thomas.
- "WHY ME"—Resaca Music Publishing Co., Kris Kristofferson.
- "WILDFLOWER"—Coseb Music, David Edwards (BMI Canada), Doug Richardson (BMI Canada).
- "WILL IT GO ROUND IN CIRCLES"—Irving Music, Inc., WEP Music, Inc., Bruce Fisher, Billy Preston.
- "YES WE CAN CAN"—Marsaint Music, Allen Toussaint.
- "YESTERDAY"—Maclen Music, Inc., John Lennon (PRS), Paul McCartney (PRS).
- "YOU OUGHT TO BE WITH ME"—Jec Publishing Corp., Al Green Music, Inc., Willie Mitchell, Al Green, Al Jackson Jr.
- "YOU TURN ME ON I'M A RADIO"—Crazy Crow Music, Joni Mitchell.

Room Full of Roses

MICKEY GILLEY

At the Top of the Country Charts



CROSSING OVER POP

From the Forthcoming PLAYBOY ALBUM
"Room Full of Roses" PB 128

New on the Charts



THE COMMODORES
"Machine Gun"—66

Up from the comfortable anonymity of being an opening act for Motown superstars like the Jackson Five, the Commodores move onto the chart with an aptly-titled rapid fire instrumental after being on Motown three years themselves.

"Machine Gun" has skitter-chunking guitars and effervescent synthesizer fills over a boulder-solid beat, blending some of the most commercial elements of the Crusaders, Billy Preston and Kool & the Gang.

Commodores consist of six young men who met as students at Alabama's Tuskegee Institute and still consider the town their home base. They have bastions of popularity on the Southern college circuit and various hotels overseas. Earlier singles were hits in Europe and Brazil. Manager is Benjamin Ashburn, N.Y.

Sites Plan Musical Summer

LOS ANGELES—Outdoor pop music concerts will continue to be held at three major sites here this summer, although Universal Studios' 5,200-seat Amphitheater has increased its trend of acquiring artists who previously played stands at the 4,500-seat Greek Theater or one-

nites at the 18,000-seat Hollywood Bowl.

Greek Theater opens July 9-15 with the 20th Anniversary Los Angeles appearance of Harry Belafonte. The Smothers Brothers will be there July 25-27 and a soul bill of the O'Jays and Bobby Womack come in July 29-Aug. 4. Theater and ballet are the only other August attractions announced by the Greek thus far, but a theater spokesman says more rock bookings are close to finalization.

Candygram, a new concert promotion company is apparently the most active Hollywood Bowl booker this summer. Candygram president is businessman Irwin Reiss and production manager is Paul Baratta, former Bill Graham associate last with Columbia a&r.

Candygram's schedule emphasizes soul acts: Four Tops, B.B. King and Bobby Blue Bland, Saturday (15); War, Rare Earth & Bloodstone, June 29; Roberta Flack and Jose Feliciano, July 12; Earth, Wind & Fire, Graham Central Station and

(Continued on page 35)

Pop Ballads Lead All Entries In American Songfest Event

By NAT FREEDLAND

LOS ANGELES—The first American Song Festival, to be held Labor Day Weekend at Saratoga Springs, N.Y., has set its artists and hosts for all four nights.

Some 60,000 song entries were received by contest deadline and are now being screened to select the 36 semifinalists.

Larry Goldblatt, festival chair-

J.J.'s Gets Teens Into Dancing

SAN DIEGO—Boogie music is king on the night club scene here, according to Tom Brannon who books talent for the 900-capacity J.J.'s Club which opened in September.

Steely Dan holds the current attendance record at J.J.'s with over 2,000 jamming in for two sets. Other artists that have done particularly well at Jerry Herrera's club are Cold Blood, the James Gang, New Riders, Black Oak Arkansas and Jesse Colin & Youngblood.

J.J.'s dance floor is generally in heavy use, with local San Diego groups top-billed when national acts aren't booked for the Thursday-Sunday schedule.

J.J.'s talent budget can go to \$5,000 for an outstanding attraction. Minimum nightly operating cost totals are \$1,800. Gross potential for a capacity crowd admissions is about \$12,000. Although beer and wine are available under tight I.D. security, the club attracts mostly teens.

According to Brannon, J.J.'s is the sole San Diego nitery currently booking national name acts on a consistent basis. Most of the record stars appearing in the city come into the various concert halls, he says.

Ontario Locale Lands CSNY

LOS ANGELES—The Southern California concert extravaganza starring Crosby, Stills, Nash & Young barred by police commission from the July Fourth holiday weekend at the Coliseum here (Billboard, 6-15) is now set for Aug. 3 at the Ontario Motor Speedway.

Ontario, site of the 165,000-audience California Jam April 9 was the original first choice of promoters Bill Graham and Watkins Glen team Shelly Finkel and Jim Koplik. The Band replaces the Allman Brothers as co-headliners for the show.

Reservations by the Ontario municipal government about law enforcement manpower needs were responsible for the earlier departure of the C,S,N&Y show. Apparently the promoters have now satisfied the city fathers that they will provide whatever massive security is needed.

Invest West Sets Santa Barbara Gigs

LOS ANGELES—Rob Heller and Invest West Concerts have teamed to promote a series of afternoon shows at the Santa Barbara Bowl.

Tower of Power and Elvin Bishop open June 15; followed June 29 by the New Riders and Commander Cody; July 13, Linda Ronstadt and John Stewart. At least three more dates will be finalized shortly.

man, says that the pop ballad category got most entries, with country a strong second. Surprisingly, rock had the least entries but there seemed to be substantial confusion among contestants as to whether their songs belonged in pop or rock.

Entrants can be queried by the festival about changing their song category later in the screening process, if this change will help the song move further along toward the finals.

Appearing Aug. 30 will be Jose Feliciano, the Righteous Brothers, Sarah Vaughan, the Eagles and the Stampedeers. Aug. 31 will have Al Wilson, the Spinners, the Oak Ridge Boys, Rev. James Cleveland, the Pointer Sisters and Ray Charles. Wolfman Jack will host these shows.

On Sept. 1, Roger Miller, Loggins & Messina, Richie Havens, Glen Yarbrough & the Limelites, Molly Bee and the Hagers will perform, with Miller and Limeliter Lou Gottlieb hosting.

Sept. 2, Helen Reddy and Paul Williams will host and perform, along with whichever of the previous artists earlier sang the 12 songs making the finals.

A team of 80, working 20 at a time on two Saturday-Sunday shifts, is

currently screening the entries for 36 semifinalists to be chosen by July 15. Entry cassettes are held in a vault at an 8,000-square-foot screening headquarters in West Los Angeles.

Among the judges already named to serve on the final panel are Henry Mancini, Artie Mogull, Bill Lowery, Leonard Feather and Jimmie Haskell. Mike Post will conduct and arrange for the 32-piece festival orchestra.

Ticket prices will range from \$5 for outdoor seating that can hold up to 20,000 around the Saratoga Performing Arts Pavilion, to \$25 for the 138 closest seats which also includes admission to the ball following each show. A 10 percent discount price is offered on the four-show series ticket.

Most ticket sales advertising is to be centered in upstate New York and New York City, although an order mailing is now being sent to all festival entrants.

The song festival will maintain its 1000 best entries that didn't make the semifinals in a specially indexed library in Los Angeles, where the cassettes may be auditioned by legitimate industry publishers and a&r representatives seeking commercial new material.

Talent in Action

SLY and the FAMILY STONE EDDIE KENDRICKS

Madison Square Garden, New York

Not since the marriage of Tiny Tim to Miss Vicky, telecast to a national viewing audience on the "Tonight Show" several years back, has there been such a pronounced media interest as in this public, show business wedding June 5. The house vibes were warm and quite anticipatory as Eddie Kendricks opened the program with a good sampling of the smooth, pop-soul sound that fronted so many of the great Temptation hits. Kendricks slapped palms, shook hands and generally cavorted throughout his set. He's got a fine flair for showmanship.

Following Kendricks and an extended intermission, the wedding procession slowly began to fill the huge stage. Friends, family and fashion models joined the elegant couple while Bishop B.R. Stewart read the vows.

The ceremony was about as solemn as one would expect it to be in a church of 20,000. The Garden roared its approval as Sylvester Stewart and Kathy Silva were pronounced man and wife. Columbia a&r executive Stephen Paley served as the best man. The newlyweds posed for photographers before Sly got down to business.

Actually, the set seemed anticlimactic following such a dazzling event. The band performed all the hits, including such appropriate titles as "It's a Family Affair," "I Want to Take You Higher," "Dance to the Music" and "If You Want Me to Stay." Sly revealed a new song from an upcoming album titled "Mother Beautiful" and introduced the gracious lady to the audience. The crowd went wild. Sly's amalgamation of rock, jazz and blues reached its zenith when everyone in the bulging arena arose and joined in on the chorus of "Stand." Sly, although glowing, appeared slightly nervous and has been better. But then how many grooves really perform well on their wedding night?

PHIL GELORMINE

THE WHO GOLDEN EARRINGS

Madison Square Garden, New York

Take your pick of superlatives to describe the Who June 10—they'll all apply.

This U.K. group delivered what has to be considered one of the finest concerts ever in the Garden. But isn't that what we're supposed to expect from Messrs. Peter Dinklage, Roger Daltrey, Keith Moon and John Entwistle.

Having ironed out a number of difficulties from their opening night's performance, the Who was in the groove from the outset, opening

with such tunes as "Can't Explain" and "Summertime Blues."

Daltrey's vocals were crisp and incisive, as were the group's harmonizing efforts; Townshend, master of the stage with his prancing and strung-out guitar playing, was superb; and Moon, drums, and Entwistle, bass, while not up front visually, were integral throughout.

To their credit, the group's main emphasis was on providing the audience, all 20,000 plus, with what they came to hear—notably such Who classics as "Pinball Wizard," "Tommy," "See Me," "My Generation," and from their latest "Quadrophenia" LP "Bellboy" and "Behind Blue Ice."

Unlike a number of newer rock bands, the Who's use of stage histrionics was not overbearing. Rather, it was controlled throughout, blending almost perfectly with the music. They were as professional as they were creative and energetic.

This four-night performance was the only appearance slated for the MCA group in the U.S. this year, as they'll be continuing work on the film version of "Tommy." And, without a doubt, it further enhanced their reputation as one of the prime movers of rock music in the last decade.

Track Records rock group Golden Earrings opened the show. Possibly considered as excess baggage by many of those who turned out primarily for the Who, the band worked its way through a number of selections from their recently released "Moontan" LP. They seemed to be too concerned with stage trappings and effects, and their material led to tedium after awhile, as those "effects" wore thin.

JIM MELANSON

JAMES TAYLOR

Carnegie Hall, New York

If any lesson was learned at this May 27 concert, it was very simply that Taylor should play more solo numbers. He began his set with a few well-received solo tunes, but then was joined by a full electric band replete with horns. Much of the simplicity rendered in his songs was lost in the muffle of the backup.

He did have great musicians playing with him, but many times they became totally overpowering. While they served as a useful vehicle several times during the set, overall they only took away from his songs' beauty. All of the old hits were played, as well as many new numbers including the easy-rocking "Migration." Taylor bore out his ability to captivate large audiences

(Continued on page 35)

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Onion Roll Has Tempting Menu of Jazz Delicacies

LOS ANGELES—A new jazz room here, the Onion Roll, is booking talent on a Thursday through Sunday format.

Owner Jack Richards, who turned the banquet room into a talent showcase thus far has booked Cal Tjader, Teddy Edwards, Freddie Hubbard, Supersax, Terry Gibbs.

Upcoming attractions include Dick Berk and his California All-Stars, Cannonball Adderley, Willie Bobo, Anita O'Day and Stanley Turrentine.

The room has a 125 seat capacity and is located in nearby Santa Monica on Santa Monica Blvd.

Richards, who never booked talent before, buys all the attractions and claims his top price is \$3000 for four nights. That's the amount he paid for Hubbard.

In addition to the headliner playing from 9:15 p.m. until 2 a.m. four nights, the room also features a Sunday afternoon 4 to 8 p.m. session with the star name followed by a jam session lasting until 1 a.m.

For a main headliner there is a sliding door charge, from \$1.75 to \$5 (for Hubbard). It costs \$1 to get in to the jam session.

Richards, who has owned the restaurant 10 months, turned to a jazz policy when Shelly's Manne Hole folded.

He has gained a quick following by placing ads on KBCA-FM, the 24-hour jazz station and in the Sunday Los Angeles Times. The appearance of the Onion Roll gives the western part of the city its first jazz room.

New on The Charts



ANDY & DAVID WILLIAMS
"What's Your Name?"—98

The Osmonds and Jackson 5 developed the formula of cutting oldies for a new audience of early-and-pre-teens. Now Andy & David Williams have made it work for them with a sweetly charming update of a fine rock 'n' roll ballad.

The 14-year-old twins are nephews of the elder Andy Williams and now record for his Barnaby label after a stint with another company. Manager is another former member of the Williams Brothers act, their father, Don.

Rock Fails At Shubert Philly Site

PHILADELPHIA—The 1,900-seat Shubert Theater, center-city citadel for Broadway musicals, has had it with hard rock after a performance by Mott the Hoople.

"A 5 percent audience element made it impossible to operate," says Stan Hurwitz, managing director of the Shubert.

Electric Factory Concerts, which promoted the rock shows started last September, concurred in the decision to end the rock concerts, blaming much of the trouble to the way "police have been overreacting" and in their use of "excessive violence and force." Electric Factory Concerts had to foot all the bills for the damage done.

Mott the Hoople came to Philadelphia from a week-long stand at Broadway's Uris theater, which went off with no incidents and was hailed as a milestone in bringing theatrical rock into intimate concert settings.

Pop Names Set For Snowmass

ASPEN, Colo.—The first annual Snowmass Summer Pop Concert series, produced by Wally Birk, Bob Schuster and Steve Pilaster, has completed setting dates.

Artists appearing at the 2,500-seat tent in Snowmass, resort area adjoining Aspen, are: Loudon Wainwright and Home Brew, June 18; Gordon Lightfoot, July 13; Jackson Brown, July 20; Brewer & Shipley and the Ozark Mountain Daredevils, June 27; Doug Kershaw, Aug. 3; Up With People, Aug. 10; Jose Feliciano, Aug. 18; Bonnie Raitt, Aug. 24; New Riders of the Purple Sage, Sept. 3.

Each performer will do two Saturday night shows at the facility. Entire series will be taped for broadcast in Denver over KBPI-FM. A July Fourth concert is still a strong possibility.

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

JAMES BROWN (Polydor): Auditorium, Syracuse, N.Y., June 28; Civic Center, Providence, R.I. (29); Veterans Auditorium, Boston (30).
DOYLE HOLLY (Barnaby): Escoheag, R.I., June 29.
HUES CORP. (RCA): Community Gardens, Jamaica, N.Y., June 21; Mr. D's, Paterson, N.J. (22); Superstar, Brooklyn, N.Y. (23); Sugar Shack, Boston (24-30).
MILLIE JACKSON (Polydor): Premier Theater, Brooklyn, June 25.
DOUG KERSHAW (Warner Bros.): Portsmouth High School, N.H., June 22.
KIKI DEE BAND (Rocket): Performance Center, Cambridge, Mass., June 17; Cape Cod Coliseum (18-19); Bijou, Philadelphia (20-22).
GORDON LIGHTFOOT (Reprise): Saratoga Springs, N.Y., June 25.
CHARLIE LOUVIN (United Artist): Bear, Del., June 23; Clinton, N.Y. (29).
MAHAVISHNU ORCH. (Columbia): Spectrum, Philadelphia, June 19; Mosque, Pittsburgh, Pa. (20); Schaefer Music Festival, Central Park, N.Y. (24); Cape Cod Coliseum, Mass. (26); Performing Arts Center, Saratoga, N.Y. (27).
HERBIE MANN (Atlantic): Central Park, N.Y., June 28.
MELANIE (Neighborhood): Schaefer Music Festival, Central Park, N.Y., June 15.
TOMMY OVERSTREET (Dot): Reinholds Penna, Carnival, June 29.
PERSUADERS (Atlantic): Manhattan Center, N.Y., June 22.
ELVIS PRESLEY (RCA): Civic Center, Providence, R.I., June 22; The Spec-

WEST

trum, Philadelphia (23); Convention Center, Niagara Falls, N.Y. (24).
JIM STAFFORD (MGM): Wallingford, Conn., June 17-22.
BILLY WALKER (MGM): Paradise Ranch, Delmont, Pa., June 23.
HOYT AXTON (A&M): Palamino Club, N. Hollywood, Calif., June 28-30.
CHICAGO (Columbia): Memorial Coliseum, Portland, Oregon, June 18; Seattle Centre Coliseum, Wash. (19-20); Convention Center, Las Vegas (24); Balboa Stadium, San Diego, Calif. (28).
DAVID FRIZZELL (Capitol): K & D Restaurant, Medford, Oregon, June 26-27; 40 Grand Club, Sacramento, Calif. (28-29).
RAMSEY LEWIS (Columbia): Trojan Horse, Seattle, Wash., June 24-July 6.
ELVIS PRESLEY (RCA): Milwaukee Arena, Wisc., June 28.
SUSAN RAYE (Capitol): D.J.'s Lounge, Flagstaff, Ariz., June 19; Cow Palace, Colorado Springs, Colo. (20); Party House, Montrose, Colo. (21) American Legion, Gillett, Wyo. (22).
DIANA ROSS (Motown): Sahara Hotel, Lake Tahoe, Nevada, June 22-July 4.
TROY SEALS (Atlantic): Palamino Club, Hollywood, Calif., June 28-29.
JIM STAFFORD (MGM): Magic Mountain, Valencia, Calif., June 25-30.
FREDDY WELER (Dot): Glenn County Fair, Orland, Calif., June 22; Mr. Lucky's, Phoenix, Ariz. (26); Buckskin Club, Tucson, Ariz. (30).

MID-WEST

BLUE MAGIC (Atlantic): High Chaparral, Chicago, June 26-30.
BROWNSVILLE STATION (Big Tree): Sioux Falls Arena, S.D., June 21; St. Paul Auditorium, Minn. (22); City Audi-

(Continued on page 25)

Campus News

WNYU-FM Boosts Talent Via Remotes

By JIM FISHEL

NEW YORK—WNYU-FM, the radio voice of New York University, has been sponsoring a weekly show of top music acts recorded live at Allan Pepper and Stanley Snadowsky's The Bottom Line Club in Greenwich Village.

Under the title "From The Bottom Line," this series has been on the air since March 27, when they first broadcast The Strawbs live from the club.

The idea for this series came from many people, according to Denis McNamara, producer of the program.

"WNEW-FM had been doing a similar series and its general manager Varner Paulson is on our station's board," he says. "He and Scott Muni (music director) told us to try the idea and they even held a benefit to raise funds for us."

This first concert at Town Hall featured David Bromberg, and produced the necessary funds to purchase the required remote equipment. With help from Judy Lyons and Lita Giorzi of Buddah Records, McNamara helped to establish the idea and he then approached The Bottom Line. Owners Pepper and Snadowsky accepted the idea.

Snadowsky says McNamara and his crew have been nothing but "A-1."

"One of the reasons we decided to take a chance on the show is because McNamara is so together," he says. "His crew is great and so professional, and the tape quality is excellent."

"There is really no way to gauge what affect this series has had on the club's business, but it definitely made a lot more people aware of us."

"From The Bottom Line" has featured many acts since that initial broadcast including Ry Cooder, Ashford and Simpson, Bette Davis, The Persuasions, Buffy St. Marie, Livingston Taylor, Orphan, Les Variations, Robin Kenyatta, Larry Coryell, Les McCann, Gato Barbieri, Al Stewart, Don McLean, Country Gazette and Mike Bloomfield and Friends featuring Al Kooper.

In addition to these regular Bottom Line broadcasts, WNYU-FM also presented portions of the recent "Sing-Out Magazine" benefit that featured Pete Seeger, and Happy and Artie Traum among others. The station has also broadcast one live concert from Max's Kansas City featuring Janis Ian and Eric Kaz, and was presented in cooperation with Atlantic Records.

Several groups that played The Bottom Line have firmly refused to submit to the WNYU-FM broadcast for a wide assortment of reasons that include other commitments with similar programs on commercial radio.

McNamara is quick to point out that the station is non-commercial, and owned by NYU although student run.

"No one is paid, neither the artists, staff or club, and nothing is asked or received," he says. "We have never solicited any money from the club nor the record companies to keep this series going."

"We think this series is a great opportunity, because no other station in New York is doing it."

The show would be broadcast live on the date of the tapings, McNamara notes, but the station can't afford the necessary phone lines needed for a live remote broad-

cast. So there is a delay of one to three weeks for the show to be aired, depending on the amount of groups taped at the club each week.

WNYU-FM has the second strongest broadcast signal (8,300 watts) in the area for a college station and it can be heard in a 70-mile radius, although it is only on the air Monday through Friday from 4 p.m. to 1 a.m., since it shares the frequency with WFDU-FM Farleigh Dickinson University in New Jersey.

Response to the show has been excellent, according to McNamara, and the station has received about 100 letters of support since its inception. McNamara says the only real problem at this time is the lack of money. Because of this, the station is extremely low on recording tape and they are currently trying to solicit some tape companies to help them out.

"From The Bottom Line" is off to a roaring start and future possibilities are unlimited, but McNamara honestly sums it up best thusly: "The series will continue just as long as it possibly can."

Campus Briefs

Berklee College of Music in Boston will host a Special Summer Studies Workshop from July 8-26. This project will include instruction in such areas as the incorporation of jazz-rock in the school music program, the practical aspects of electronic music synthesis, and the teaching of classical guitar.

The workshop will be conducted by many of Berklee's faculty including Gary Burton, Phil Wilson and John Laporta. This series of summer workshops aims to provide music educators with insights and substantive techniques necessary to the development of relevant and contemporary school music curriculum.

* * *

The University of Delaware in Dover will feature a six-week Festival of Arts. Concerts will feature Erroll Garner, Count Basie, Sergio Mendes and Brazil '77, and Mary Travers. In addition, there will be three plays performed by a resident repertory theatre company, and a presentation by the Alvin Nicholais Dance Theatre.

* * *

Temple University will again host their annual Music Institute, coinciding with the Music Festival, this summer beginning June 24 and ending August 4. Since its inception in 1968, the Summer Music Institute has dedicated itself to developing an environment conducive to the individual growth of young professional musicians.

* * *

Morten Lauridsen, a graduate of The University of Southern California, has been named this year's winner of the Annual Jimmy McHugh Composition Award of \$600. Lauridsen is from Colfax, Wash., and he recently received his Doctor of Musical Arts Degree from USC.

* * *

The students of the Flandreau Indian School in Flandreau, S.D., have initiated a non-commercial radio station (KFIS) and they are in dire need of music. Station manager Leon Laducer would like to hear from record companies and other music services who might help out.

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Studio Track

By BOB KIRSCH

Shelter Records' **Third Street Church Studio** in Tulsa, is planning on **Kinky Friedman** coming in this summer for some work. **Willie Nelson** will be producing the dates. Also at the studio, a new 16-track board is being put in to tie in with some other remodeling.

Kendun Recorders in Los Angeles has seen lots of activity over the past few weeks. Mastering work is being done on the upcoming live LP from **Bob Dylan and the Band**, tentatively titled "**Before the Flood**." **Shuggie Otis** is recording at the studio with father **Johnny** producing and **Carl Yancher** handling the engineering chores. Mastering of the latest **Joe Cocker** single, "Put Out the Light," was also recently completed at the studio.

In other work, mastering is being done for the next **Fifth Dimension** LP, and mastering has been finished for the next **Maxayn** single for Warner Bros. Mastering work is being completed on 20th Century's **Nancy Wayne's** next LP. **Ed Martinez** handled production on the set. The new **Isley Brothers** LP was mastered at the studio, as well as **Jerry Riopelle's** first LP effort for ABC. **Harvey Bruce** produced the set with **Keith Olsen** engineering. Other masters done recently at the studio included the **Minnie Ripperston** single for Epic, **Del Shannon's** "Runaround Sue" for British UA with Electric Light Orchestra member **Jeff Lynne** lending a helping hand and an LP for **Barabas**. **Kent Duncan** of the studio handles the majority of the mastering. **Dylan's** live set, incidentally, was mixed at **Village Recorder** in Los Angeles, with **Rob Fraboni** handling the engineering chores.

At **Haji Sound** in Los Angeles, the firm's mobile sound truck has been busy over the past few months. The truck is owned by **John Fiore** and **Alex Kazanegras**, who generally act as engineers on the various sessions and sometimes as co-producers. In use since last August, the truck is fully carpeted and panelled and features a queen sized bed and a fireplace. Equipment includes a custom built 24-in 16-out console which can be adapted for 24-out, two full racks of outboard gear and a 3M 16-track machine.

The truck travels frequently, and most recently returned from Big Bear in California where the mixing on the next **Johnny Nash** LP was completed. The soundtrack to

Nash's movie is now being mixed in Los Angeles, with the film set for an August release. Later this year, the truck will travel to Jamaica for two months for work on another Nash set.

During the past year, the truck has been used for the recording of two **Loggins & Messina** LP's, "Full Sail" and the double live set. The pair will use the mobile unit for their next effort, with recording set to start this summer in Los Angeles, or at **Messina's** ranch in Ojai, Calif.

Other artists who have used the facilities over the past year include **Richard Pryor**, **Percy Faith**, **Andy Williams**, **Mott the Hoople** and a **Charlie Byrd** LP recorded at **Concerts By The Sea**. **Fiore** estimates that some 15 artists have used the 21 by 8-foot truck. The truck also carries its own generator, so recording can be remote in the truest sense of the word.

Plenty of activity at **Larrabee Sound** in Los Angeles, reports **Barbara Lewis** of the studio. Recent projects included: **Cher's** "Dark Lady" set produced by **Snuff Garrett** with **Lenny Roberts** handling the engineering and **Al Capps** doing the arrangements; **Cliffe De Young's** latest for MCA, produced and arranged by **Capps** and engineered by **Roberts**; **Chris Christman** in the studio for **Capricorn** with **Jerry Fuller** handling production and **Barry Rudolph** working the control boards; **Columbia's Johnny Mathis** in with **Fuller** again doing the production and **Rudolph** at the controls; **Bell's Trini Lopez** is being produced by **Snuff Garrett** with **Lenny Roberts** engineering; **Robbie Krieger**, ex-Door and now of the **Butts Band** in with **Chris Morris** and **Jimmy Robinson** handling the engineering; and the cartoon series, "Emergency + 4," produced by **Fred Calvert Productions** and engineered by **Jim Hilton**.

Dave Brubeck and his sons, **Darius**, **Chris** and **Danny**, in to cut a new album for Atlantic Records at New York's C & I Studios last week. **Michael Cuscuna** produced. . . . Farther downtown at the Electric Lady Studios **Eddie Kramer** and **Gary Wright** were finishing up a **Spooky Tooth** album for Island Records. . . . Other recent activity at the Lady had **Gene Cornish** and **Dino Danelli** in producing **Richard Supa** for Screen Gems, and **Lobo** producing **Richard LaVoie** for Big Tree.

New York's Record Plant hosting
(Continued on page 26)

New on The Charts

FANCY

"Wild Thing"—95

Fancy is a new English group consisting of statuesque blonde vocalist **Helen Fancy** and four instrumentalists. Their specialty is contemporary updates of rock oldies. "Wild Thing," originally a **Troggs** mid-sixties hit, was actually Fancy's first record and stayed an unusual 12 weeks at the bottom of the British charts, though never quite climbing to top 50. Fancy is now cutting its debut album. They're distributed in U.S. by **Big Tree** via Atlantic. Management, **Mike Hurst** of **Youngblood** company in London.

Signings

Mike Lookinland, 13, (**Bobby Brady** of the TV show "The Brady Bunch") to **Capitol Records**. Debut single "Love Doesn't Care Who's In It" will be released within the next two weeks.

Frijid Pink to **Fantasy Records**. First album, "All Pink Inside," will bow in late July. . . . **The Roto Rooter Good Time Christmas Band** to **Vanguard Records**.

Producers **Reid Whitelaw** and **Norman Bergen** have signed 12-year-old **Ralph Carter**, one of the stars in the musical "Raisin," and also featured in the CBS-TV "Good Times" series. Jazz organist "Groove" **Holmes** to **Flying Dutchman**.

Police Probing Complaints Against Firm

LOS ANGELES—The Police Bunco Squad here is investigating customer complaints against **Mike Liszt's** **Marathon Productions**, which had leased the **Beverly Hilton** Hotel grand ballroom for nitery-type shows with **Johnny Mathis**, **Sammy Davis Jr.**, **Bill Cosby** and **Ike & Tina Turner**.

Over 100 complaints have been received by the LAPD, mostly involving refunds allegedly not being made for cancelled performances and alleged double-charging on credit cards. Police said that so far they have been unable to contact **Liszt** or anybody else at **Marathon**.

Before **Marathon** closed down operations at the 1500-seat facility, it had announced upcoming appearances by the **Staple Singers**, **Four Tops**, **Aretha Franklin** and **Ray Charles**.

BB. King Joins Evers Tribute In Mississippi

FAYETTE, Miss.—**B.B. King** will again join **Fayette Mayor Charles Evers** as cohost of the second annual "Mississippi Homecoming" tribute to slain civil rights leader **Medgar Evers** on June 27. He will also headline the evening's concert in the **City Auditorium**.

Others scheduled to perform are **Tyrone Davis**, the **Chambers Brothers**, **Rev. Cleophus Robinson**, **Little Milton**, **William Bell**, **Milton Bradley**, **Billy Cee** and the **Brown Sugars**, **Robert Earl Jones** and **James Earl Jones**. **Dick Gregory** will emcee the program. **Joe Lewis** of **WOKJ** Radio will be the producer.

Who/Where/When

Continued from page 24

torium, Fargo, N.D. (23); **Raceway**, Grand Forks, N.D. (25); **St. Clair College**, Windsor, Ont. Canada (30).

CHICAGO (Columbia): **Vancouver Coliseum**, B.C. Canada, June 17.

JIM GLASER (MGM): **Saginaw Fairgrounds**, Mich., June 30.

DOYLE HOLLY (Barnaby): **Jansing, Mich.**, June 18-23.

DAVID HOUSTON (Epic): **Memorial Auditorium**, Topeka, Kansas, June 20; **Century II, Convention Hall**, Wichita, Kansas (21); **Memorial Auditorium**, Kansas City, Kansas (22); **Ill. High School Auditorium**, La. Moille (23); **Tumble-In Bar**, Echerman, Mich. (28); **Waterloo Fish & Game Club**, Kitchener, Ont. Canada (29).

MILLIE JACKSON (Polydor): **IMA Auditorium**, Flint, Mich., June 30.

LEO KOTTKE (Capitol): **Harper College**, Palestine, Ill., June 28.

THE LETTERMEN (Capitol): **Pine Knob Pavilion**, Hamilton, Mich., June 19; **High School Arena**, Marion, Ind. (22).

LYNYRD SKYNYRD (MCA): **Cleveland Stadium**, Ohio, June 23; **Mershon Auditorium**, Columbus, Ohio (24).

MAHAVISHNU ORCH. (Columbia): **Massey Hall**, Toronto, Canada, June 28; **London Arena**, Canada (29); **Hamilton Place**, Canada (30).

TOMMY OVERSTREET (Dot): **Country Palace**, Toledo, Ohio, June 28.

ELVIS PRESLEY (RCA): **Convention Center**, Cleveland, Ohio, June 21; **Veterans Auditorium**, Des Moines, Iowa (20); **St. John's Arena**, Columbus, Ohio (25); **University Hall**, Bloomington, Ind. (27); **Municipal Auditorium**, Kansas City, Mo. (29); **Civic Auditorium**, Omaha, Neb. (30).

JEANNE PRUETT (MCA): **Lake City High School Auditorium**, Minn., June 29.

SUSAN RAYE (Capitol): **Cove**, Bridgeport, Nebr., June 26; **Fair**, Cedar Rapids, Iowa (29).

DOTTIE WEST (RCA): **Mishawaka, Ind.**, June 21.

JESSE COLIN YOUNG (Capitol): **Orpheum Theater**, Wichita, Kansas, June 30.

SOUTH

MOE BANDY (GRC): **Golden Stallion**, San Antonio, Texas, June 18.

WILLIAM BELL (Stax): **Albany, Georgia**, June 21; **Evers' Parade**, Jackson, Miss. (26); **Coliseum**, Jackson, Miss. (27); **Monroe, La.** (29).

JAMES BROWN (Polydor): **Civic Center**, Roanoke, Va., June 22; **Civic Center**, Baltimore, Md. (23).

BROWNSVILLE STATION (Big Tree): **Park Center**, Charlotte, N.C., June 28; **Convention Center**, Asheville, N.C. (29).

DELPHONICS (Bell): **Carousel**, Baltimore, Md., June 12-17.

DR. JOHN (Atlantic): **McDonald Gym**, La Mar Univ., Beaumont, Texas, June 21; **Hofheinz Pavilion**, Houston, Texas (22); **Moody Coliseum**, Dallas, Texas (23); **Lakeland Amusement Park**, Tenn. (28); **Daniel Boone Amphitheatre**, Hillsborough, N.C. (29).

DON GIBSON (MGM): **Lakeland Park**, Memphis, Tenn., June 19; **Music Country USA**, Rocket, Texas (30).

DAVID HOUSTON (Epic): **Opryland**, Nashville, Tenn., June 25.

MILLIE JACKSON (Polydor): **Biloxi, Miss.**, June 17; **Borgen Hall**, Wilmington, N.C. (21); **Evers Fountain Lounge**, Fayette, Miss. (22).

DOUG KERSHAW (Warner Bros.): **Red Dog Dan's**, Albuquerque, N.M., June 24-29.

LYNYRD SKYNYRD (MCA): **Austin, Texas**, June 17; **Greenville Auditorium**, S.C. (25).

NATURAL FOUR (Buddah): **Shulers, Dania, Fla.**, June 19-23.

TOMMY OVERSTREET (Dot): **American Legion Park**, Culpeper, Va., June 30.

ELVIS PRESLEY (RCA): **Civic Center**, Amarillo, Texas, June 19; **Freedom Hall**, Louisville, Ky. (26).

JEANNE PRUETT (MCA): **Columbus Coliseum**, Miss., June 21.

JERRY REED (RCA): **Six Flags Over Texas**, Arlington, Texas, June 19.

MARTY ROBBINS (MCA): **Civic Center**, Monroe, La., June 28; **Coliseum**, Jackson, Tenn. (29).

TERRY STAFFORD (Atlantic): **Skyline Club**, Farmington, N.M., June 17-29.

MARSHALL TUCKER BAND (Capricorn): **Barton Coliseum**, Little Rock, Ark., June 23; **Dallas, Texas** (28).

DOTTIE WEST (RCA): **Arlington, Texas**, June 17; **Nashville, Tenn.** (20).

Cape Cod Venue Going Musical

SOUTH YARMOUTH, Mass.—**Concert and Promotional Enterprises Inc.** will use the **Cape Cod Coliseum** here as a year-round major showcase for concerts. The 7,200-seat hall is going into its second season of summer concerts and scheduled artists include **The Beach Boys**, **John McLaughlin**, **Helen Reddy**, **Ella Fitzgerald** and **Three Dog Night**.

The Coliseum, fifth largest facility in New England, hopes to continue putting on shows into the winter months. The firm tentatively plans to have one concert attraction per month, plus trade shows, hockey games, and the traditional appearances of **Arthur Fiedler** and the **Boston Pops** and the **Boston Ballet Company** at Christmas.

UCLA Extension Probes Rock Lyrics

LOS ANGELES—**UCLA's** Extension is presenting a study group analyzing the poetry of rock music. Discussions and lectures of selected works of rock artists will be compared with those of major poets by writer **Katherine Braverman**. The sessions will be held at the **Westwood United Methodist Church** on Tuesdays, June 18 through July 23 from 12:30 to 3:30 p.m.

The **UCLA Extension** recently presented a course on the music and recording industries, sponsored by **NARAS** and **Billboard**.

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Latin Scene

TEXAS

Over 160 television stations are now carrying the half-hour Spanish language variety show "Fanfarria Falcon." The show, hosted by Falcon Records President **Arnaldo Ramirez, Sr.** and singer-personality **Carlos Guzman**, is produced by **Jeanne (La Guera) Normann**. La Guera has made it her goal to produce a show featuring Spanish speaking artists for national television. . . . KRGV-AM has boosted its ratings in the Rio Grande Valley since **Manny Lopez** took over as program director. . . . A promising young group on the Chicano scene is **Zavala**, headed by **Johnny Ray Canales**. They have just recorded two singles for Freddie Records—"Deveritas" b/w "Por Olvidarte" and "La Guera" b/w "Por tu Salida." All four songs were composed by mem-

bers of the group. Zavala is also planning a tour in the near future.

Joe Mejia's latest LP on Sonido Internacional features the songs he introduced as one of the composers invited to compete at the "Primer Festival de la Cancion Latina" in Los Angeles last July. The LP is titled "Una Cancion Para Ti." Mejia's invitation to compete at the festival came as a result of his success with "Te Traigo Estas Flores," recorded initially by **Freddie Martinez** and later by just about everybody on the scene. The Chicano composer's songs have been recorded by such Mexican greats as **Angelica Maria** and **Prez Prado**. . . . Popular spot for Chicano and country bands in Laredo is **Wicho Garcia's Casablanca Ballroom**.

Carlos Guzman y Los Jovenes will be touring the West Coast during the

month of June. Latest by Guzman is a single on Falcon titled "Espinasy Rosas" b/w "Te Voy a Enseñar a Querer." Los Jovenes have recorded their version of "Eres Tu" b/w "Para Ti" also on Falcon Records. . . . **Genaro Tamez's** radio program over 50,000 watt KCTA-AM has been around for a long time, but it's never out of style. Tamez's show dates back to pre-war days. At present the show combines the top Chicano sounds with the top recordings from Mexico. KCTA also features **Joe Perez** with a 30-minute show for Three Brothers Promotions. . . . Incidentally, **Hector, Paul and Leonard Botello** (Three Brothers Promotions) have just acquired the famed Randy's Rodeo in San Antonio. The purchase took place in April.

Two long-standing Mexican standards are reborn in the Chicano style of **Los Fabulosos**. Los Fabulosos have just recorded "Cielito Lindo" b/w "Paloma Negra" for Falcon. . . . **Nano Ramirez, Jr.** (Falcon Records) continues to sign some of the top Chicano bands in Texas to his label. Latest to join Falcon is **Kris Bravo and The Crusader Band**, who debuted with a single titled "Me Contaron Por Hay" b/w "Te Acordearas de Mi." Kris is **Joe Bravo's** brother. Joe is currently recording for **Johnny Gonzalez' El Zarape** label.

MIAMI

In the continuing change of personnel at local Latin radio stations, **Pimintel Molina** has joined the staff of WRHC-AM and **Humberto Esteves**, previously general manager of Channel 23 has joined WFAB-AM as Program Director. Also at WFAB, **Teresa Napolis** is now traffic director while her daughter, **Anna Maria**, is handling the musical lists, and **Roberto Rodriguez**, formerly with WCMQ-AM is handling the afternoon music show. **Alfredo Monroy** is the new evening disk jockey at WQBA-AM. **Roberto Roena** and his **Apollo Sound** (International) in town to play a dance June 15. . . . **Im Dock** is the new record buyer at Richard's Dept. Stores. . . . **Dario Gonzalez** of Borinquen Records, vacationing here for one month. . . . **Titi Soto** (Leo) has a new single "Ay Ay Ay, Cuando Volvere." . . . **Roberto Ledesma** (Musart) opened at Montmatre June 11 with a new hit on the local charts "Se Me Olvido, que Te Olvide", penned by **Lolita de la Colina**. . . . **El Gran Combo** (EGC) will play a dance here June 29. . . . **Juan Torres "Organo Melodico"** has just been released on Musart, making this the 20th LP. Included in the album are "Eres Tu" and "Jesus Cristo Superstar," among other pop hits. **Manny Mato** of Sound Triangle Records has given distribution rights for the U.S. (excluding Fla. and P.R.) to Caytronics Corp. . . . Mato also reports big sales on his newly released Orch. **La Suprema LP**. . . . new release by Fania All Stars (Fania) "Mama Guela" b/w/ "Viva Tirado" getting local play in anticipation of their first visit to Miami in August.

ART (ARTURO) KAPPER

Studio Track

• Continued from page 25
a cluster of sessions, including **Noel Stookey** for Warner Bros., **Mandrill** for Polydor, and **Chic Coryea** for Forever Unlimited. . . . The Plant's remote facilities have also been busy recently, having handled **Sly Stone's** wedding concert at Madison Square Garden for Epic, **James Taylor** at Carnegie Hall for Warner Bros., and a **Johnny Winter** concert in New Haven, Conn.

Billboard Top 50 Easy Listening

Billboard SPECIAL SURVEY for Week Ending 6/22/74

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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	2	10	YOU WON'T SEE ME Anne Murray, Capitol 3867, (Maclen, BMI)
2	1	12	SUNDOWN Gordon Lightfoot, Reprise 1194 (Moose, CAPAC)
3	3	11	IF YOU LOVE ME (Let Me Know) Olivia Newton-John, MCA 40209, (Al Gallico, BMI)
4	6	6	HAVEN'T GOT TIME FOR THE PAIN Carly Simon, Elektra 45887 (C'est, Maya, ASCAP)
5	4	14	OH VERY YOUNG Cat Stevens, A&M 1503, (Ackee, ASCAP)
6	8	9	YOU MAKE ME FEEL BRAND NEW The Stylistics, Avco 4634, (Mighty Three, BMI)
7	15	4	ANNIE'S SONG John Denver, RCA 0295 (Cherry Lane, ASCAP)
8	5	11	I WON'T LAST A DAY WITHOUT YOU Carpenters, A&M 1521, (Almo, ASCAP)
9	12	7	I DON'T SEE ME IN YOUR EYES ANYMORE Charlie Rich, RCA 0260 (Laurel, ASCAP)
10	7	15	HELP ME Joni Mitchell, Asylum 11034, (Crazy Crown, BMI)
11	9	11	MY GIRL BILL Jim Stafford, MGM 14718, (Kaiser, Famous, Boo, ASCAP)
12	19	7	I DON'T KNOW WHAT HE TOLD YOU/WEAVE ME AT THE SUNSHINE Perry Como, RCA 0274, (Donert, Roncom, ASCAP)
13	11	10	DON'T YOU WORRY 'BOUT A THING Stevie Wonder, Tamla 54245 (Motown), (Stein & Van Stock/Black Bull, ASCAP)
14	17	8	FOX HUNT Herb Alpert And The T.J.B., A&M 1526 (Almo, ASCAP)
15	21	8	COME MONDAY Jimmy Buffett, Dunhill 4385 (ABC/Dunhill, BMI)
16	13	21	THE ENTERTAINER Marvin Hamlisch, MCA 40174, (Multimood, BMI)
17	14	16	TSOP M.F.S.B., Philadelphia International 7-3540 (Columbia), (Mighty Three, BMI)
18	10	10	(I'VE BEEN) SEARCHIN' SO LONG Chicago, Columbia 46020, (Big Elk, ASCAP)
19	20	9	GEORGIA PORCUPINE George Fischhoff, United Artists 410, (United Artists, ASCAP)
20	24	6	BILLY, DON'T BE A HERO Bo Donaldson And The Heywoods, ABC 11435 (Intune, PRS)
21	23	15	ONE HELL OF A WOMAN Mac Davis, Columbia 46004 (Screen-Gems Columbia/Songpainter/Sweet Glory BMI)
22	22	7	BAND ON THE RUN Paul McCartney, Apple 1873 (Capitol) (McCartney, ATV, BMI)
23	26	6	PLEASE COME TO BOSTON Dave Loggins, Epic 5-11115 (Leeds, Antique, ASCAP)
24	27	7	THE AIR THAT I BREATHE The Hollies, Epic 5-11115 (Columbia) (Landers-Roberts, April, ASCAP)
25	29	4	TRAIN OF THOUGHT Cher, MCA 40245, (WB, ASCAP)
26	28	8	SONG FOR ANNA Herb Ohta, A&M 1505 (Tancy, Dotted Lion, Poplico, ASCAP)
27	16	10	FOREVER YOUNG Joan Baez, A&M 1516, (Rams Horn, ASCAP)
28	30	2	YOU AND ME AGAINST THE WORLD Helen Reddy, Capitol 3897 (Almo, ASCAP)
29	31	4	RIKKI, DON'T LOSE THAT NUMBER Steely Dan, ABC 11439 (American Broadcasting, ASCAP)
30	33	5	YOU'LL NEVER KNOW Denny Doherty, Paramount 0286 (Famous) (Bergman, Vocco & Conn, ASCAP)
31	32	4	KING OF NOTHING Seals & Crofts, Warner Bros. 7810 (Dawnbreaker, ABC Dunhill, BMI)
32	36	3	IF YOU TALK IN YOUR SLEEP Elvis Presley, RCA 0280 (Easy Nine/Elvis, BMI)
33	35	3	THIS SONG IS DRIVING ME CRAZY Tom T. Hall, Mercury 73488 (Phonogram) (Hallnote, BMI)
34	25	9	THE STREAK Ray Stevens, Barnaby 600 (Chess/Janus), (Ahab, BMI)
35	37	4	SWEET CHILD Johnny Mathis, Columbia 46048 (Mighty Three, BMI)
36	39	3	LOVE'S THEME Andy Williams, Columbia 46049 (Sa-Yette/January, BMI)
37	38	2	ROCK THE BOAT The Hues Corporation, RCA 0232 (High Ground, BMI)
38	42	2	WORKIN' AT THE CAR WASH BLUES Jim Croce, ABC 1447 (Blendingwell/American Broadcasting, ASCAP)
39	-	1	MOONLIGHT SERENADE Deodato, MCA 40252 (Robbins, ASCAP)
40	40	5	THE OLD FASHIONED WAY Petula Clark, MGM 14708 (Chappell, ASCAP)
41	45	3	ROCK AND ROLL HEAVEN Righteous Brothers, Haven 7002 (Capitol) (Zapata/E.H. Morris/Caesar's, ASCAP)
42	44	4	FLIGHT 309 TO TENNESSEE Vicki Britton, Bell 45,453 (Peso, Mighty U.S.A., BMI)
43	48	2	IF YOU GO AWAY Terry Jacks, Bell 467 (E.B. Marks, EMI)
44	47	3	CATCH ME, I'M FALLING Engelbert Humperdinck, Parrot 40079 (London) (Friends of Music/Dotted ASCAP)
45	49	2	BE THANKFUL FOR WHAT YOU GOT William De Vaughn, Roxbury 0236 (RCA) (Coral Rock/Melomaga, ASCAP)
46	-	1	THE MAN YOU ARE IN ME Janis Ian, Columbia 46034 (Frank, ASCAP)
47	-	1	WHEN THE MORNING COMES Hoyt Axton, A&M 1497 (Lady Jane, BMI)
48	50	3	DIME SENOR Mocedades, Tara 105 (Famous) (Radmus, ASCAP)
49	-	1	MAKIN' THE BEST OF A BAD SITUATION Dick Feller, Asylum 11037 (Tree, BMI)
50	-	1	GOODBYE Rex Allen Jr., Warner Bros. 7788 (Tree, BMI)

Billboard SPECIAL SURVEY for Week Ending 6/22/74

Billboard Special Survey Hot Latin LP's

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IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ "Me Caso El Sabado," Caytronics 1405	9	LOS FREDDYS "Quiero Ser Feliz," Echo 25109
2	ANGELICA MARIA "Tonto," Sonido International SI-8006	10	LOS DIABLOS "#4," Musimex 5050
3	JUAN TORRES "Vol. 19," Musart 1624	11	LUCHA VILLA "Mis Canciones Favoritas," Musart 1625
4	MOCEDADES "Eres Tu," Tara TRS-53000	12	ANTONIO AGUILAR "Jose Alfredo Jimenez," Musart 1627
5	LOS MUECAS "Presagio," Caytronics 1389	13	AMALIA MENDOZA "La Taniacuri," Gas 4111
6	LOS BABYS "Album De Oro," Peerless 1749	14	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
7	VICENTE FERNANDEZ "Toda Una Epoca," Caytronics 1379	15	JOE BATAAN "Salsoul," Mericana XMS 124
8	YOLANDA DEL RIO "Pertenezco A ti," Arcano 3235		

IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LOS BABYS "Album De Oro," Peerless 1749	8	ROBERTO TORRES "El Caminante," MYS 114 Mericana
2	MOCEDADES "Eres Tu," Tara TRS 53000	9	WILLIE COLON "Lo Mato," Fania SLP 00444
3	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	10	YOLANDA DEL RIO "Pertenezco A ti," Arcano 3235
4	JULIO IGLESIAS "Soy," Alhambra 16	11	VICENTE FERNANDEZ "Me Caso El Sabado," Caytronics 1405
5	LARRY HARLOW "Salsa," Fania SLP 00460	12	FREDDY MARTINEZ "Es La Onida Chicano," Freddy 1014
6	PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen ADG 1254	13	LOS MUECAS "Presagio," Caytronics 1389
7	ANGELICA MARIA "Tonto," Sonido International SI-8006	14	JOE BATAAN "Salsoul," Mericana XMS 124
		15	RAY BARRETTO "Indestructible," Fania 456



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Masterworks Major Restructuring Plan

• Continued from page 1

me to deal directly with directors of classical a&r of our foreign subsidiaries on all classical recording matters with the exception of those recordings which can be totally justified on sales projections in the country of recording."

The hiring of Marvin Saines, veteran retail executive, as director of Masterworks, U.S.A. (see Executive Turntable), Myers says, will mean that fragmentation on both the marketing and artistic levels will be stopped "because he'll have the dual roles of directing both classical and marketing operations in the U.S." Saines will report to Bruce Lundvall, vice president of marketing, CBS Records. This is the first time, according to Myers, that one person in a classical company will have such control in both areas.

Myers calls European marketing methods "conservative," and hopes to utilize some of the concepts endorsed in the U.S.

Saines states that it is too early to be specific regarding marketing and repertoire plans. Repertoire, he says, "will have no boundaries. Music is music and I don't like to categorize."

Goddard Lieberman, head of the CBS Records Group, created the new concept as a "reaffirmation of the CBS Records commitment to classical music and in recognition of Masterworks product worldwide." He also states that the change was being made so that classical music

could be conceived on an international scale. He says that not enough attention had been given to the "eroding marketing situation and that the hiring of Saines will lead to a closer tie between the product and what the dealer should know about it and the merchandising effort surrounding it. With the right merchandising the dealer will be made aware of what's happening."

Thomas Frost remains head of Masterworks a&r, U.S.A.; Pierre Bourdain is classical merchandising and product manager. Both will report to Saines. Myers is also head of Masterworks in Europe.

Classical Notes

Richard Bonyngue to make Sydney, Australia, Opera House debut when he conducts several performances of Offenbach's "Tales of Hoffman" on July 13. During August and September he will record two operas for London Records: "La Favorita" with Luciano Pavarotti and Fiorenza Cossotto; and "Maria Stuarda" with Joan Sutherland. ... Korvette's David Rothfeld hosted Sunday (16) 12:10-1 p.m. segment on WQXR-AM-FM of Korvette Music Festival. Mata Marcopoulos, soprano, was heard in premiere performance in New York Greater area. ... Richard Mohr named executive producer, Red Seal A&R, RCA

'Moses & Aaron' Phonogram Disk

VIENNA—Arnold Schoenberg's opera "Moses and Aaron" will be broadcast on TV and radio over all Europe from Salzburg in October, and Phonogram International will record the opera for an album.

The symphony orchestra and choir of the Austrian Radio and TV Company (ORF) under conductor Michael Gielen is preparing for the event. Soloists will be Louis Devos, Gunter Reich, Eva Csabo and Roger Lucas.

German film company Janus will provide the director, soloists and recording team and the Radio Company of Hessen in Germany, Italy's RAI, and France's ORTF are financing the production.

Records. Mohr was recently feted with a lunch honoring him for having achieved 30 years of association with the company.

Theodore C. Hook joined Joseph A. Ocuero, artists' representative public relations firm. ... Pianist Vivian Taylor, who recently received critical acclaim for debut Carnegie Hall performance, teaching piano this summer at Camp Encore, music/sports camp located in Sweden, Maine. ... Illness canceled Marion Lippert's Metropolitan Opera performances for rest of season. ... A SESAC composer, Jerry Sapieyevski, commissioned by Arthur Whittmore and Jack Lowe to write concerto for two pianos. ... CRI just released "Modern Music for Two Pianos" by Joan Yarbrough and Robert Cowan, consisting of works recorded for the first time.

Montserrat Caballe makes her Mozart debut on record in role of Fiordiligi in Philips' "Così fan tutte," with Colin Davis as conductor. Set is due to be released in fall. ... Biograph Records has new phone numbers: 518-392-3400/3401. ... Donald Martino garnered Pulitzer Prize for his work "Notturno." It was recorded with Speculum Musicae in February by Nonesuch for release in September. Album will also present record premiere of Charles Wuorinen's "Speculum Speculi."

ROBERT SOBEL

Contemporary Religious LP Sells 32,000

NASHVILLE—A religious album cut in Minneapolis and featuring Mary MacGregor, now living here, has sold more than 32,000 copies primarily to high schools and churches.

The album, on the Willow label, is titled "Life of Jesus Christ in the Words and Music of Today." It is, of course, contemporary.

Ms. MacGregor, who has been doing considerable commercial work, plus radio and television since moving here, also was a singer of commercials in Minneapolis and Chicago. For two years she was part of a group known as The Sunland, which played at Steamboat Springs, Colo.

She moved to Nashville this year to do commercials for Vic Willis, and now will do a demonstration record at Clement Studios produced by Charlie Talent.

Her radio and television work, on the "Waking Crew" and "Noon Show," involves mostly pop singing.

Capitol to EMI Meet

LOS ANGELES—Mike Allen, recently-appointed general manager of Angel Records, led the Capitol delegation to EMI's 15th annual

Vanguard, Rye Pact

NEW YORK—Vanguard Records has signed an agreement for Pye Records Ltd. to distribute Vanguard product on an exclusive basis in the U.K. The pact also covers product from Vanguard's subsidiary labels, Cardinal, Everyman Classics, the Bach Guild, and the Historical Anthology of Music.

Vanguard was formerly represented in the U.K. by RCA Records Ltd.



(RCA Photo)

EAST MEETS WEST—Isao Tomita, left, is guest at a recent press-disk jockey-record dealer reception given by RCA Records on the occasion of a class pop crossover of Tomita's electronic album, "Snowflakes Are Dancing," featuring synthesized music of Debussy. With him are Thomas Z. Shepard, division vice president, Red Seal Artists and Repertoire, center, and Ken Glancy, president of RCA Records.

Billboard SPECIAL SURVEY for Week Ending 6/22/74 (Published Once A Month)			
Billboard	Best Selling	Classical LP's	
This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	50	SCOTT JOPLIN: THE RED BACK BOOK New England Conservatory Ragtime Ens. (Schuller), Angel S-36060 (Capitol)
2	1	50	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra)
3	4	22	KING OF THE HIGH C's Luciano Pavarotti, London OS 26373
4	3	50	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
5	5	25	SWITCHED ON BACH II Walter Carlos, Columbia Masterworks KM 32659
6	8	25	RACHMANINOFF: VESPERS U.S.S.R. Russian Chorus & Soloists (Sveshnikov), Melodiya/Angel SRB-4124 (Capitol)
7	6	50	SWITCHED ON BACH Walter Carlos, Columbia Masterworks MS 7194
8	15	5	SCOTT JOPLIN: PALM LEAF RAG Southland Stingers (Sponhaltz) with Grierson (piano), Angel S-36074 (Capitol)
9	12	22	THE CHRISTOPHER PARKENING ALBUM Christopher Parkening, Angel S-36039 (Capitol)
10	10	32	PUCCINI: TURANDOT Sutherland, Caballe, Pavarotti, Ghiaurov, Krause, Pears, London Philh., Alldis Cho. (Mehta), London OSA 13108
11	20	5	BOITO: MEFISTOFELE Treigle, Domingo, Caballe, London Symphony & Ambrosian Opera-Chorus (Rudel), Angel SCLX-3806 (Capitol)
12	7	14	VERDI: I VESPRI SICILIANI Arroyo, Domingo, Milnes, Raimondi, New Philharmonia Orch., Alldis Choir, (Levine), RCA Red Seal ARL4-0370
13	11	44	PUCCINI: LA BOHEME Freni, Pavarotti, Ghiaurov, Berlin Philh. (Von Karajan), London OSA 1299
14	17	50	BACH: FLUTE SONATAS (complete) Rampal, Odyssey Y2-31925 (Columbia)
15	29	5	MORE SCOTT JOPLIN RAGS New England Conservatory Ragtime Ensemble (Schuller), Golden Crest CRS-31031
16	18	50	BACH: BRANDENBURG CONCERTOS Chamber Orchestra of the Saar (Ristenpart), Nonesuch HB-73006 (Elektra)
17	14	26	BEETHOVEN: SYMPHONY NO. 9 Chicago Symphony Orchestra & Chorus (Solti), London CSP 8
18	9	14	CASABLANCA: CLASSIC FILM SCORES FOR HUMPHREY BOGART National Philharmonic Orchestra (Gerhardt), RCA Red Seal ARL1-0422
19	19	17	BERLIOZ: LA DAMNATION DE FAUST Veasey, Gedda, Bastin, London Symphony Orch. & Chorus, Ambrosian Singers (Davis), Philips 6703.042 (Phonogram)
20	13	9	ALBENIZ: IBERIA (complete) Alicia de Larrocha (piano), London CSA 2235
21	16	28	E. POWER BIGGS PLAYS SCOTT JOPLIN Columbia Masterworks M 32495
22	34	5	R. STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Von Karajan), DGG 25030 402 (Polydor)
23	22	42	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom (piano), Nonesuch H 71284 (Elektra)
24	-	1	WILLIAM GRANT STILL: BLACK COMPOSERS SERIES, VOL. 1 London Symphony Orch. (Freeman), Columbia M 32782
25	23	50	MAHLER: SYMPHONY NO. 8 Chicago Symphony Orch. & Chorus (Solti), London OSA 1295
26	24	34	CLASSIC FILM SCORES FOR BETTE DAVIS National Philharmonic Orchestra (Gerhardt), RCA Red Seal ARL1-0183
27	36	5	HALEVY: LA JUIVE (highlights) Arroyo, Moffo, Tucker, Giattotti, New Philharmonia Orch., (de Almeida), RCA Red Seal ARL1-0447
28	-	1	HEAVY ORGAN AT CARNEGIE HALL, VOL. 2 Virgil Fox, RCA Red Seal ARL1-0477
29	32	5	BELLINI: NORMA Sills, Verrett, Di Giuseppe, Plishka, New Philharmonia Orch., (Levine), Audio Treasury ATS-20017 (ABC)
30	21	9	TCHAIKOVSKY: SWAN LAKE (complete ballet) Netherlands Radio Philharmonic (Fistoulari), Phase 4 2SPC 21101/3 (London)
31	37	5	STEINER: GONE WITH THE WIND National Philharmonic Orchestra (Gerhardt), RCA Red Seal ARL1-0452
32	-	1	VAUGHAN WILLIAMS: DONA NOBIS PACEM London Philharmonic Orch. (Boult), Angel S-36972 (Capitol)
33	31	14	MAHLER: SYMPHONY NO. 10 New Philharmonia Orch. (Morris), Philips 6700.067 (Phonogram)
34	25	28	PRIMO TENORE Luciano Pavarotti, London OS 26192
35	-	1	SNOWFLAKES ARE DANCING: THE NEWEST SOUNDS OF DEBUSSY Isao Tomita, RCA Red Seal ARL1-0488
36	33	9	THE WELL TEMPERED SYNTHESIZER Walter Carlos, Columbia Masterworks MS 7286
37	-	1	ELIZABETH & ESSEX FILM SCORES National Philharmonic Orch. (Gerhardt), RCA Red Seal ARL1-0185
38	-	1	BERLIOZ: SYMPHONIE FANTASTIQUE Chicago Symphony Orch. (Solti), London CS 6790
39	-	1	CHEVALIER DE SAINT-GEORGES: BLACK COMPOSERS SERIES, VOL. 1 London Symphony Orch. (Freeman), Juilliard Quartet, Columbia M 32781
40	35	9	ZUKERMAN PLAYS AND CONDUCTS VIVALDI Zukerman, English Chamber Orchestra (Zukerman), Columbia Masterworks M 32693

Radio-TV Programming

FM Station Group Attacks CATV Operators Programming Music

SAN FRANCISCO—The cable TV operations that are programming music were attacked here last week at a regional conference of the National Assn. of FM Broadcasters.

Jim Gabbert, president of KIOI-FM-AM here, pointed out to more than 140 radio men at a "Bottom Line" seminar sponsored by the NAFMB that not only can CATV systems sell spots "fairly cheap ... but there is nothing and I mean

nothing keeping him from originating multiple radio music services—say a rock format, a beautiful music format, MOR format.

"He can do it for very little money and have basically no regulation. He could sell spots on his visual service and combine all of his automated aural services and sell spots on them and kill the independent radio broadcaster."

He said that the NAFMB's task

force on CATV has completed a study on the threat of cable radio and is now preparing "extensive comments" to the Federal Communications Commission proposing that CATV systems be prohibited from originating any form of aural service with the exception of, perhaps, city council meetings.

Gabbert led off the one-day meeting at the Hyatt on Union Square here May 30. He had organized the meeting along with Jack Siegal, general manager, PSA Broadcasting, Los Angeles. The meeting dealt with sales, research, programming, and community service. Harold Kassens, assistant chief of the broadcast bureau of the FCC, was one of the key speakers.

In the programming panel session, George Burns, programming consultant, pointed out that there are fewer and fewer markets today without a 'Q' FM format station. He'd just finished formatting four stations with the 'Q' (familiar music) format—in Cleveland, Philadelphia, Atlanta, and Houston—but there was still a question whether any format was the perfect format and the main concern should be: "How much is your net profit going up?" He said he wasn't knocking the 'Q' format: "it's done well by me."

Tom Yates, program director of KLOS-FM in Los Angeles, presented details on his station's format.

(Continued on page 32)

INDUSTRY VIEW

AM Stereo Idea Struggling For More Supporters

By CLAUDE HALL

LOS ANGELES—Is stereo AM radio going to become a reality? Unlikely, according to most radio men. For one thing, FM is right now on the brink of 4-channel sound; many stations are broadcasting in matrix quadrasonic now and the Federal Communications Commission may approve a discrete 4-channel broadcasting system by mid-1974 if current experimental tests in San Francisco pan out.

However, the possibilities inherent in AM stereo continue to nudge

Egg Studios Enters Jingle I.D. Field

WOODBIDGE, N.J.—Egg Studios here is entering the broadcast service field with a series of custom station identification jingles, according to president Ted Michaels. Other services will include full production for spots, re-recording, news features, and a syndicated three-hour show. The studio, launched in 1969, will also operate a program consultants division, Michaels said.

at the minds of many radio stations. WFBR-AM in Baltimore has gained permission from the FCC for experimental AM stereo tests. Jim Gabbert, general manager of KIOI-FM and KIOI-AM in San Francisco, has been dickering with the possibilities of taking his newly-acquired AM station stereo, but hasn't that all-important go-ahead from the FCC even though he has the "system" that he thinks will work. It should be pointed out that he and his station is the focus point right now for the quad FM tests.

WWDJ-AM in Hackensack, N.J., sought permission for AM stereo tests more than a year ago when the station was under the guiding reins of veteran radio man Kent Burkhardt, now a programming consultant. The attempt never got off the ground.

South of the border, XTRA in Tijuana has been broadcasting AM stereo. But you have to have two AM radios, one tuned slightly to the right and the other slightly to the left of the given broadcast frequency.

AM stereo tests in the U.S. will, of course, involve a single-unit receiver. Though the number of people known to listen to XTRA in stereo are trivial, the fact that they were broadcasting in stereo are trivial, the fact that they were broadcasting in stereo has been a promotional tool. Understandably, the FCC is reluctant to let a U.S. station use "stereo" broadcasts to promote itself.

Stereo AM broadcasts would require, of course, stereo AM receivers. Building them would be simple, but there is no such animal available in the market now.

Many AM broadcasters, of course, would dearly love to see AM stereo become a reality. FM ratings have been growing thunderously the past few years as leading program directors and air personalities—i.e., Bill Drake, Bill Watson, Robert W. Morgan, Charlie Tuna, Humble

(Continued on page 31)

'Roast' Toasts 2 Popular Gals

LOS ANGELES—The Southern California Promotion Men's Unassociation, an informal organization of local and regional promotion executives, will "roast" Tess Russell and Alene McKinney of KMPC-AM at a dinner at the Continental Hyatt House here, according to Jan Basham, promotion executive with A&M Records.

Ms. Russell handles music for Dick Whittinghill, morning air personality at KMPC-AM. Ms. McKinney is music director of the station.

The dinner will be July 19. Tickets will be \$12.50 per person. To make reservations for the dinner, contact Chuck Meyer, MCA Records, Los Angeles. The dinner is open to anyone in the music or radio industries.

Programming Comments

Dave Adler, program director WSTM-FM, Louisville, Ky.

WSTM-FM is a station featuring live announcers 24 hours a day with easy listening music, but just put FM after the call letters and it seems to leave you out in the cold as far as record service is concerned! WSTM-FM plays the widest spectrum of music of any FM station in the market—from Perry Como to Neil Diamond, from Vikki Carr to Carol King, from Percy Faith to the Love Unlimited Orchestra. Judging from the calls we get from listeners and local record shops, we know we're selling records!

Now, and this is the most frustrating part of all, after writing letters to the major labels and the many phone calls across the entire country, all I get is wonderful promises and heart-felt apologies. Still, no records.

As of one year ago, WSTM-FM was getting lots of help from United Artists, MCA, Paramount, and Columbia. Three years prior to that, RCA was tremendous. One by one, the service has disappeared.

All of this has left me only two alternatives, as I see it. Either we play what we already have in the library or buy the albums, which is very expensive. My concluding question is: What does it take: You can't put promises on a turntable.

JUNE 22, 1974, BILLBOARD

A new radio quiz show

The Trivia Game



Featuring Jim Lange of TV's "Dating Game," The Trivia Game is a 13-week pre-packaged radio show consisting of daily 5-minute quizzes featuring exciting sound track excerpts from sporting events, movies, old radio, and some pretty funny minutia.

The game capitalizes on the current nostalgia craze and is certain to capture more of your market's audience. The show is produced with openings for four commercials all designed to bring the listener into the participating sponsor's place of business with the inducement of getting prizes for correct answers to that week's quiz. The Trivia Game is offered *exclusively* to only one AM or FM station in each market area.

For a sample of the Trivia Game and your costs, send in the form below or call the San Francisco Trivia Society of Upper Battery Street at (415) 986-6836.

The San Francisco Trivia Society of Upper Battery Street, Inc.
1101 Battery Street/San Francisco, CA 94111

Name _____
 Title _____
 Station _____
 Address _____
 City/State/Zip _____



That's right, Paul Henreid did play Ingrid Bergman's husband in Casablanca. Fibber McGee and Molly's address of course was 79 Wistful Vista. The Four Horsemen of Notre Dame were Crowley, Layden, Miller and Stuhldreher.



MUSIC TAKES CARE OF ITS OWN—Music and radio industry executives and artists teamed up for a concert May 26 at the Kennedy Center to raise funds for Washington air personality Bill Haywood, who is suffering from Brights Disease, which attacks the kidneys. Bill Haywood, center, greets participants. He is surrounded by the Staples Singers with Pop Staples at right, Vernon Slaughter of CBS Records, left, and WOL-AM air personality Bobby Bennett in the rear. The benefit was organized by the Communications Association and raised \$15,000 for Haywood's medical treatments. In photo at right, seated from left: Eli Fountaine, manager of the Dramatics, and co-emcee Chuck Long of WOOK-AM; Bobby Bennett of WOL-AM shared emcee honors and is standing second from left. Standing at right is Paul Isbell, Stax Records promotion director. Rest of people are Ron Banks and the Dramatics, one of the acts that performed in the three-hour concert.



WFBR-AM's Stereocast

• Continued from page 3

ized to test the AM stereo with reception picked up by two radios. The station is allowed to invite the public to come in to the studio and hear the stereo program by use of two radios, one tuned slightly above and the other slightly below the central WFBR tuning location.

Eventually, a single AM receiver will be made to handle the stereo highs and lows, with an automatic tuner to take care of the delicate tuning problems required on two-set reception. Engineers already have the know-how for privately making one-set receivers, and another fear expressed by the Broadcast Bureau spokesman is that these might be made and sold before any decision has been made on the tests.

Kassens sees no problems with costs for stations. He estimates cost for equipping an AM station for stereo broadcasting should be about the same as for an FM station. The commission's main worry is that the AM stations' use of sidebands to provide the stereo effect may cause interference with other stations.

There has been no comment so far by FM spokesmen on how they feel about having AM provide stereo service—a feature that has helped FM broadcasting get out of the red.

The stages of AM stereo development could go just about the way the quadrasonic rulemaking has progressed—slowly. First comes the permit to experiment, then the Electronics Industry Assn. offers to make further tests and assemble data for the FCC, if the commission feels the original experiments justify rule-

making. (EIA began its tests for quadrasonic broadcasting in May of 1972. Back in the early days of FM stereo experiment, EIA took over two years, and the FCC another year before final authorization was made.)

The actual rule-making by the FCC involves a whole spectrum of considerations, from technical to public interest.

But none of it can dim the hopes of WFBR-AM, its fellow AM stations, the systems and set manufacturers—that AM stereo will become a reality and a bonanza, no matter how long it takes.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Rick Sklar, who has been quietly assuming more and more programming responsibilities within the ABC owned-and-operated radio stations, has been named director of program development for the AM stations. He'll continue to serve as director of station operations for WABC-AM in New York, the radio station that he has guided from a very weak "also ran" into a contemporary monster that engulfs five million or more listeners during a week and is undoubtedly, the nation's top money-making radio operation and certainly in the top five. Replacing Rick as program director is Glenn Morgan. Morgan had been director of production and special projects at WABC-AM; sort of Rick's assistant.

ports now to Charles A De Bare, president of the group. He has been with WABC-AM since 1963 when he was production director; he became program manager a year later. Hello, Sydelle.

About the time you read this, I'll be occupying the Hot Seat at "Radio '75," a radio and record industries meeting in Sydney, Australia, organized by Kevin O'Donohue, assistant general manager of Radio Station 2SM in Sydney. The Hot Seat idea was generated by David Moorhead at last year's Radio Programming Forum in Los Angeles. Now it appears as if I'm to get a touch of my own medicine, eh? In any case, I should be coming back stateside with a lot of details on Australian radio. And, of course, Australian beer. Ken Gaines has left KNEW-AM, San Francisco, to join a station in Oklahoma City. KNEW-AM is going country; was oldies. People hired to research the market were Sebastian Stone and Willis Duff and, I think, Dr. Tom Turicchi, all principles of ERA Inc., San Francisco. ERA is into some heavy stuff and I plan to tap either Willis or Sebastian soon for an in-depth article. . . . Bob (Bob Michaels) Israel has left WILF-AM in Lansing, Mich., and is looking for work: 316-943-1138.

Harvey Mednick is now vice president of program promotions for RKO General, headquartering in Los Angeles, and he's the guy, also, that you should lay an aircheck on now and then if you're interested in a job in the RKO General radio

chain; Harvey is a nice guy and he's also assistant to the vice president of programming Paul Drew. . . . Tom Kennedy reports in from WKHM-AM-FM in Jackson, Mich., where he's the night personality. Says the station is in the process of getting a new jingle package—probably one from Gwindsound. "Larry Patton, our program director, likes it for our format. I did receive a copy of 'Streak' and 'Energy' from Imagi-

(Continued on page 30)

HERE'S WHAT THEY'RE SAYING ABOUT HYPE, INK'S FABULOUS COMEDY

"Hope your bits last longer than my ONE LINER." . . . Capt. of the Titanic

"Your whole company can go to Hill." . . . Morgan Hill KPLS Santa Rosa

"I have a HUNCH your stuff is funny." . . . Quasimoto

"I subscribed because I'm tired of working for PEANUTS." . . . Charlie Brown KJR Seattle

"Ok, I'll bite!" . . . Count Dracula

"WEENIE-D all the HYPE we can get." . . . Tom Adams Miami

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JUNE 22, 1974, BILLBOARD

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3160 W. Pico Blvd.
L.A., Calif. 90019

NBC Radio Net Launches 'Super Rock' Syndication

LOS ANGELES—NBC Radio Network in New York has launched its first major contemporary syndicated effort—an hour weekly show called "Super Rock Special" hosted, alternately, by air personalities Wolfman Jack and Don Imus. Both are personalities on WNBC-AM, the flagship radio station of NBC.

Lee Sherwood, executive producer of the programming, says the weekly shows feature a guest artist. So far, Don McLean and Tony Orlando have appeared.

To date, the show is in about 140 markets and growing. NBC network affiliates are offered the show first; if it doesn't fit their formats, it is then available to another station in the market. In Los Angeles, for example, the show is on KRLA-AM Sunday evenings rather the affiliate KFI-AM.

The hour is available free; NBC has several national spots in the show, the rest of the avails can be used by the station airing the show. For FM stations, the show is offered in stereo.

It is being recorded at RCA Records' studio in New York to achieve better acoustic quality, Sherwood says.

Vox Jox

• *Continued from page 29*

ners in Indiana and we were all impressed with 'Energy'. **John Records Landecker** did a bangup job on the demo and everyone here heard it at least twice. However, Larry feels it is a big uptempo for our MOR format. Our lineup is pretty stable now after a few turnovers. **Paul Roberts** is on 5-10 a.m., **Jeff Walker** until 3 p.m., **Patton** 3-7 p.m., me until midnight, and **Gary McCarrick** on the all-night show. **Barb Smith**, **Regis Coyne**, and **Ron Charles** help out on weekends and remotes. Speaking of remotes, summer brings us remotes like hot weather brings on perspiration! By the way, do you know how many other **Tom Kennedy's** there are in radio? I know there was once one working for RKO and one in Cleveland. There was also a **Tom Kennedy** who was high up in the system of London Records in New York once." Yes there are a few **Tom Kennedy's** around created when all of the **Johnny Dollars** became pocket change. Are there any **Johnny Dollars** left?

* * *

To build more interest in country music among teens—and especially **KLAD-AM-FM** in Klamath Falls, Ore.—the station organized a Broadcasting Teens Club a few months ago and music director **Augie Crandall** reports excellent success. Seven girls and 16 boys participate in the program, which covers all phases of the industry as much as possible; meeting certain goals, they get prizes such as a transistor radio or a cassette deck. A few weeks ago, the kids ran the station for a day, doing everything from news to engineering and an air shift. **Dennis Ray** is club leader. The club meetings two hours a week.

* * *

Andrew Chase, 215-885-5985, was looking for work about two weeks ago. Graduate of Temple University, which, as I recall, has a decent radio program. . . . **Frank Kingston Smith** has joined **WHDH-AM** in Boston as late morning personality. He'd been doing weekends at **WABC-AM**, **NEW York**, and was host of the "Retro Rock" **ABC Contemporary Network** show. Funny thing, he used to be **Bobby Mitchell** on **WRKO-AM** in Boston. Wonder if **WHDH-AM** listeners will ever find out? Also joining **WHDH-AM**

FM Rock Assn. Formed In N.Y. to Give Mutual Aid

NEW YORK—Formation of an **FM Rock Broadcasters Assn.** has been voted on and approved by executive officers of the stereo rock stations represented by **ABC-FM Spots Sales Inc.** here. Idea for the association was announced following a three-day seminar in **Fort Lauderdale, Fla.**, hosted by **WSHE-FM**.

Executive officers of the association's member stations will elect a board of directors of seven members from the membership-at-large and two directors for each of three geographical districts. The elections will be held prior to the association's next meeting in mid-October in **New Orleans** hosted by **WRNO-FM**.

Purpose of the association is to provide mutual assistance in the advancement of programming and marketing techniques and to promote the greater use of **FM rock radio** by advertising clients.

is **Jim Cande**. As account executive. But didn't you used to be on the air, Jim?

* * *

Got a note from **Dick Starr**, now executive producer and vice presi-

dent of programming for **Century 21 Productions**, **Dallas**. Reports on "Chroma-Key," a new package which offers features not offered by any other package, he says. "Jingles are only one of the areas we'll be into

at **C21**—specials, contests, programming, and much more in the works. "Opus '74" is already signed by a half-dozen stations for this year." And he added that "Chroma-Key" is already on **WCOL-AM** in Colum-

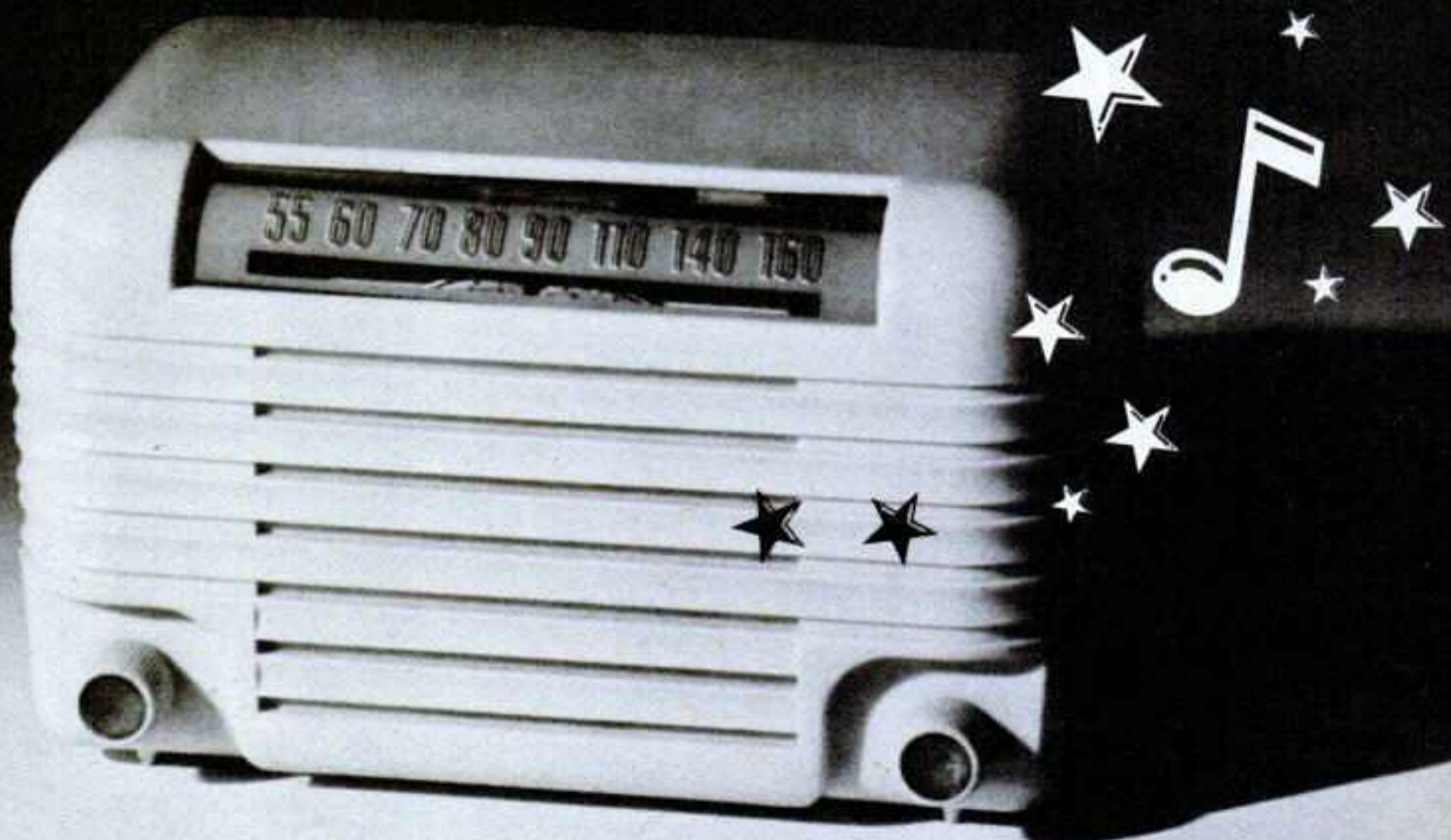
bus, Ohio. If you'd like a sample tape of the new "Chroma-Key" package, call **Starr** at 214-638-3222. It's free; the demo, not the package. Anyway, **Starr** is a nice guy to talk to

(Continued on page 32)

Radio's Most Heralded Educational Event!

—But we also have fun, because the process of learning new techniques and skills in reaching the mass public is an intriguing challenge.

—But we also have fun, because there's a cocktail party courtesy of your Forum Advisory Committee and **Billboard Magazine**; and there'll be a select group of **Madison Avenue** timebuyers and recording artists on hand as guests with whom you can talk business—or mundanities—with. There'll also be a concert one afternoon.



AM Stereo Idea Struggles Classical Gathering Set Aug. 8

• Continued from page 28

Harve, Don Steele, Rick Sklar, Scotty Brink, David Moorhead, Tom Donahue, B. Mitch Reed, and others—became involved in FM.

Unless AM radio does something to face the impending acoustic glo-

ries of FM quadrasonic, those beautiful 50,000 watt stations around the country (and the smaller-wattage operations, too) will lose consistently day-by-day their market value. And listeners.

WFBR-AM hopes to start AM stereo experiments in July.

LOS ANGELES—Performances by the Boston Symphony Orchestra at Tanglewood, conducted by Arthur Fiedler, and a private concert of the music of Scott Joplin with Myron Romanul at the piano will be two of the highlights of the 1974

Concert Music Broadcaster's Assn. Meeting Aug. 8-11 at the Holiday Inn, Lenox, Mass., according to meeting chairman Richard L. Kaye, executive vice president of WCRB-AM-FM in Boston.

The agenda will also include a re-

port on the Billboard International Music Industry Conference held recently in London, during which classical music was discussed.

Another panel session will deal with "How to Win Awards" and Ray Nordstrand of WFMT-FM in Chicago and Tom Parker, previously with WTIC-FM in Hartford, Conn., will handle this. Both stations won awards this year.

The meeting starts with a Thursday evening cocktail party and then a dinner in honor of Arthur Fiedler with guests including Fiedler, Roger Voisin, Jerry Rosen, Earl Wild, and Harry Dickson. Fiedler will speak at the dinner.

The next day, besides the awards panel, record reviews will be discussed and one of the panelists will be Leonard Marcus, editor of High Fidelity Magazine. Others will include Henry Fogel of WONO-FM, Syracuse, N.Y., Martin Bookspan of Stereo Review, and Bob Finn of the Cleveland Plain Dealer.

Import records will be discussed that afternoon, along with the IMIC report presented by Fogel and Peter Munves of RCA's Red Seal label. A panel of record men will grace the afternoon, too. Then everyone heads to Tanglewood to a prelude concert, a buffet dinner, and the concert by the Boston Symphony Orchestra.

Saturday, sales, quadrasonic, dolby, and the copyright situation will be discussed.

One of the unusual events of the meeting will be a trip to Mt. Greylock, Mass., to listen to radio stations such as WCRB-FM, Boston; WTIC-FM, Hartford; WQXR-FM, New York; and WNCN-FM, New York.

It's Friday that WCRB-FM is expected to announce a new classical music syndicated program by a major international symphony orchestra.

Convention delegates have arranged a transportation schedule. For details on transportation and further information about the meeting contact Richard L. Kaye, CMBA meeting chairman, WCRB-AM-FM, 750 South St., Waltham, Mass. 02154.

NAB Calls For Program Clinic Study

LOS ANGELES—A special committee of the National Assn. of Broadcasters has recommended that the organization investigate the possibility of program clinics during the summer.

Robert R. Hilker, chairman of the Radio Information Office Committee, presided over the meeting that came up with ideas for program clinics, new NAB publications including a program management primer that would give tips on cataloging music, scheduling news, and other programming factors.

Basically, the RIO committee urges the NAB to become more involved in radio programming by creating an exchange of ideas among member stations. Attending the meeting were Hilker, WCGC-AM, Belmont, N.C.; Chuck Blore, Chuck Blore Creative Services, Los Angeles; Sidney King, KVOC-AM, Casper, Wyo.; Harold L. Neal Jr., ABC Radio, New York; and Philip Spencer, WCSS-AM, Amsterdam, N.Y.

The RIO committee also suggests that its members be expanded to eight and include representatives from FM and large market stations.

—But we also work and we're speaking about digging into nitty gritty aspects of music programming to reach a larger audience, research on how listeners think and why, doing better local commercials, doing better news, organizing a playlist and controlling it, improving record service for your station, and what managers should know about programming.

—But we will also have some of the world's outstanding radio men on hand to talk to you and speak with you about your problems; to wit:

Ben Hooks, commissioner, Federal Communications Commission, Washington; **George Wilson**, executive vice president, Bartell Broadcasting, New York; **Gary Owens**, air personality, KMPC-AM, Los Angeles; **Mardi Nierbass**, music coordinator, RKO General Broadcasting, Los Angeles; **Steve Popovich**, vice president of promotion, Columbia Records, New York; **Jack G. Thayer**, vice president and general manager, Nationwide Communications, Columbus, Ohio; **Burt Sherwood**, general manager, WMEE-AM, Fort Wayne, Ind.; **Kevin O'Donohue**, assistant general manager, 2SM Radio, Sydney, Australia; **Bobby Vee**, recording artist, Los Angeles; **Dick Drury**, national program director, Susquehanna Broadcasting, York, Pa.; **Bob Berry**, morning air personality, WOKY-AM, Milwaukee; **Scott Burton**, program director, KSD-AM, St. Louis, Mo.; **David Klemm**, director of marketing and operations, Blair Radio, New York; **George Milady**, president, Gilbert Youth Research Inc., New York; **Jack McCoy**, vice president research & Bartell Broadcasting, San Diego; **Richard Roslow**, Pulse, New York; **Frank Boyle**, Robert E. Eastman, New York; **Joseph B. Somerset**, senior vice president, Capitol Cities, New York; **Gordon Hastings**, KATZ Radio, New York; **Robert G. Herpe**, president & general manager, WPLR-FM, New Haven, Conn.; **Pat Whitley**, program director, WNBC-AM, New York; **Ron Shawn**, radio director, Zoo World Magazine, Fort Lauderdale, Fla.; **Jack Fawcett**, ARB, Beltsville, Md.; **Ernie Farrell**, record promotion executive, Los Angeles; **George Williams**, nation program director, Southern Broadcasting, Winston-Salem, N. C.; **Tom Cox**, president, Hooper, New York; **L. David Moorhead**, general manager, KMET-FM, Los Angeles; **Richard Aikens**, Rick Trow Productions, Philadelphia; **Harold Lipsius**, president, Universal Distributors, Philadelphia; **Mike Curb**, independent record producer, Los Angeles; **Phil Walden**, president, Capricorn Records, Macon, Ga.; **Steve Wax**, vice president of promotion, Elektra/Asylum Records, New York; **Don Graham**, director of national promotion, United Artists Records, Los Angeles; **Chris Jonz**, promotion executive, Motown Records, Los Angeles; **Lou Galliani**, promotion executive, Elektra/Asylum Records, Los Angeles; **John Lund**, program director, WNEW-AM, New York; **Casey Kasem**, host, "American Top 40," Watermark Inc., Los Angeles; **Rod McGrew**, station manager, KJLH-FM, Los Angeles; and dozens of others yet to be announced.

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

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

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

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.)

Registration Fee Before Aug. 1: \$160
After Aug. 1: \$175

Please enclose check and return registration form to:

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Los Angeles, CA 90069

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



JUNE 22, 1974, BILLBOARD

Vox Jox

• Continued from page 30

even if you don't especially need "Chroma-Key" at the moment. A feature of the new package is that it keys each record to the nation's top records and a keyboard is mailed to you free each week. There are 96 cuts in various tempos and with four different vocal styles—male, female, group, and female to male.

* * *

Just heard the price that Nation-

wide Communications is paying for Able Communications, which includes KJOI-FM in Los Angeles. And there was a guy who told me five or six years ago that FM would never make it. . . . KGFJ-AM in Los Angeles has commissioned Dimensions Unlimited in Los Angeles, a research firm, to survey black consumers on product usage and brand preference, just another step in deeper research on radio listening habits. The Source is one of the newer audience research firms and

I'll have some stronger details on it in a while. ARB, Pulse, Hooper—move over.

* * *

Bob Baron, program director of WKGN-AM in Knoxville, Tenn., has resigned. If you know of a good job around, try reaching him through **Wayne Bernard**, former music director of the Top 40 station who has been promoted to program director. . . . **Jay Thomas Smith**, program director of WDKX-FM in Rochester, N.Y., is looking for an air personality with some production experience. Jay says the job doesn't pay an awful lot, but I suspect he'll give you the opportunity to work like crazy.

* * *

Ric Hubbard is now production manager at KWOW-AM in Pomona, Calif. He was last at KERN-AM in Bakersfield, Calif., but some of you might remember when he was back at WDAK-AM, the Top 40 pride of Columbus, Ga. . . . **Brother John**, Los Angeles air personality, is the new host of "What's It All About," the syndicated programming of the Presbyterian Church of the U.S.A. He'll do the show from Los Angeles. The show, incidentally, just won the Gabriel Award for a national youth broadcast. Stepping down as host of the show, after many years, is **Bill Huie**. Actually, Bill is stepping up. He's now staff director for mass media for the Presbyterian Church. If you haven't met Bill personally, introduce yourself at the International Radio Programming Forum in New York this August. He's a former Atlanta area air personality. **Brother John** once hosted the weekly "Silhouette" contemporary music religious program and was also the personality on ABC-FM's belated attempt at centralized radio syndication for its stations.

* * *

Danley West has been named music director of KIXS-AM-FM in Killeen, Texas. He was promotion director. Assisting him in selecting music for the Top 40 station is mid-day air personality **Bob Meyer**; **Dan Acree** is operations manager. . . . So, I got this teeshirt the other day that read across the front in large letters: If you don't know who **Bill Brill** is, ask **Claude Hall**. . . . **Tom Michaels** has joined KPAM-FM in the 2-6 p.m. slot and will be production director of the Portland, Ore., station. Michaels had been program director of KISN-AM, Portland. Staff at KPAM-FM now includes program director **Mike O'Brien**, **Bryan O'Neal**, and **Pat Kelly**. Bet St. Patrick's Day is one huge fling around the station. Unless, of course, their real names happen to be Schwartz, Lopman, Atzman.

Sue Thompson Country Show Has 13 Segments

LOS ANGELES—"Country Music Hall," the nationally-syndicated country radio show hosted by recording artist Sue Thompson and air personality Jay Lawrence, KLAC-AM, Los Angeles, has now completed its first 13 shows, according to executive producer Sheldon I. Altfield.

The hour show features live performances by Ms. Thompson as well as leading country names such as Ernest Tubb, Tex Williams, Dorsey Burnette, Joe & Rose Lee Maphis, Hank Thompson, the Statler Bros', Red Simpson, Conway Twitty, and Ray Sanders.

The show, produced by Shirley Palmer and directed by Paul Werth, is distributed by London Wavelength, New York.

FM Group Hits Operators

• Continued from page 28

stating that the station checked 100 stores in the market regarding albums and 70 stores on singles.

"It's full-time job for one man . . . just to find two records a week. However, the research information is valuable and worth it." He said that, in regards to the Los Angeles market, national chart records and sales of local product just about paralleled each other.

But local information was useful in knowing when to add and when to delete a record from the playlist. There have been times, he said, when a record was No. 1 in Billboard and not selling in Los Angeles, but usually this didn't happen.

Pat Shaughnessy, executive vice president and general manager of Drake-Chenault Enterprises, Los Angeles, spelled out details on the firm's syndicated programming. KYNO-FM in Fresno, Calif., switched to a semi-automated country music format because its oldies programming was stealing audience from KYNO-AM.

"Our aim was to weaken the AM competition and start making a profit." The station became profitable in 60 days, he said. And he admitted that the new format held onto "very few" of the previous sponsors, "but then we didn't have many."

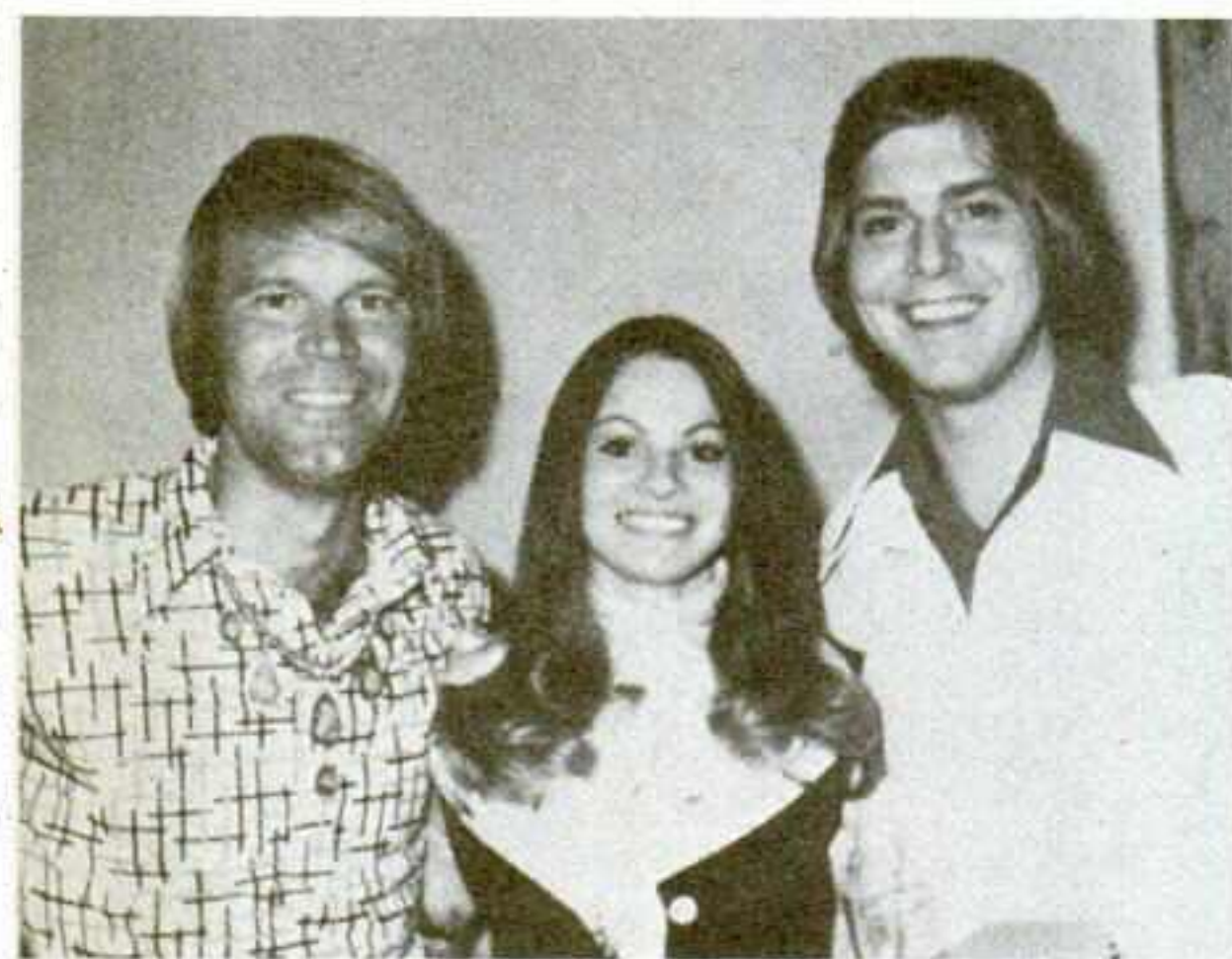
Drake-Chenault offers five different programming services. Shaughnessy said, to around 139 stations, mostly in smaller markets. "We believe that automation is flexible enough today that you can sound live."

Others on the panel were Jack Siegal, general manager of PSA Broadcasting, Los Angeles, and Claude Hall, radio-TV editor, Billboard, Los Angeles. John Winnaman, general manager of KLOS-FM, Los Angeles, moderated the panel.

In the research session, it was pointed out that ARB is spending about \$500,000 currently to refine its methodology. Ron Laufer, northwest manager for ARB, San Francisco, said the rating firm constantly conducts seminars with advertising agencies to help them understand "what they can get out of a report."

Howard Kester, general manager of KYA-AM in San Francisco, commented on the "superiority of ARB at the advertising rep level," adding that he thought two services were needed.

Ken Gross, Pacific Coast director of Pulse, Los Angeles, replied saying that agencies changed loyalties from ratings service to ratings service all the time and that Pulse had not lost subscribers at the advertising rep or agency level.



KFOX photo

BACKSTAGE VISIT—KFOX-AM, Long Beach, Calif., air personality Chris Collier, right, and country singer Rebecca Lynn visit with Glen Campbell during his recent Las Vegas Hilton performance.



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Jukebox Programming

Texas Jukebox Law Court Rule Nullified

AUSTIN, Tex.—On Wednesday, May 29, the Texas Court of Criminal Appeals struck down a 1971 law regulating vending machine operators and ordered all charges against Light Townsend Taylor, Houston jukebox operator dropped.

The court reversed a \$500 fine against Taylor for operating a jukebox without a state license on grounds the statute setting up the license fees are unreasonable and arbitrary.

Ivan Williams, executive director of the Texas Amusement Machine Commission, estimated the state's current revenue from such fees totals \$800,000 a year.

The statute required most jukebox owners to pay \$10 per machine to be licensed. For owners of one to four machines, however, a minimum fee of \$50 was stipulated, and a maximum charge of \$3,000 was specified for anyone with 300 or more coin operated machines.

Judge Truman E. Roberts said in the court's written opinion that there is no substantial basis for the discrimination imposed against the "one horse" operator or in favor of the very large operator.

The court ruled that the legisla-

ture has exceeded its power here, in establishing a classification system without a substantial basis for the same, and one which is unreasonable, arbitrary and capricious.

Roberts pointed out that the statute required an individual with only one jukebox to pay as much as a person with five machines and allowed the owner of 5,000 machines to get a license for the same fee charged the operator of 300 machines.

Judge Leon Douglas dissented from the majority opinion claiming the court was substituting its judgment for that of lawmakers in a policy consideration.

Taylor was tried July 27, 1972, and found guilty of operating a jukebox at Howard Drive-In in Houston without a license. Prosecutors said the case was one of 16 pending against him.

Two Dallas vending machine firms, Headquarters Corp. and Action Import, already had challenged the constitutionality of the coin-operated machine law in a civil suit. A Travis County district judge and the Austin Court of Civil Appeals ruled the statute unconstitutional on grounds it violated constitutional provisions for separation of powers.

What's Playing?

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Servomation of New Mexico
2919 Fourth NW 87107
(505) 344-1626

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"The Air That I Breathe," Hollies, Epic 11100
"Rock and Roll Heaven," Righteous Brothers, Haven 7002
"Haven't Got Time For The Pain," Carly Simon
"Rikki, Don't Lose That Number," Steely Dan, ABC 11439
"Annie's Song," John Denver, RCA 0295
"Come Monday," Jimmy Buffett, Dunhill 4385
"Radar Love," Golden Earring, MCA 40202
"Already Gone," The Eagles, Asylum 11036
"Please Come To Boston," Dave Loggins, Epic 11115

Soul

"On and On," Gladys Knight and the Pips
"My Thang," James Brown, Polydor 14244
"You're Welcome? Stop On By," Bobby Womack, United Artists 439
"Happiness Is Just Around The Bend," Main Ingredient, RCA 0305

BEAVER DAM, WISC.: POP, COUNTRY PURCHASES



Ruth Sawjka
Coin-operated Amusement Co.
Rt. 4, Box 67 53916
(414) 885-3187

Pop

"Annie's Song," John Denver, RCA 0295
"Burn," Deep Purple, Warner Brothers 7809
"Rock Your Baby," George McCrae, T.K. 1004
"Ballero," War, United Artists 432
Country
"A Field Of Yellow Roses," Charlie Rich, Mercury 73498
"Somewhere Around Midnight," George Morgan, MCA 40227
"Freckles and Poliwog Days," Ferlin Husky, ABC 11432

CHICAGO: SOUL PURCHASES



Billy McClain
Eastern Music Co.
513 E. 75th St.
(312) 487-4900

"Rock Your Baby," George McCrae, T.K. 1004
"Midnight At The Oasis," Maria Muldaur
"Woman Don't Live Here No More," Otis Clay, HI 2266
"Finally Got Myself Together," Impressions
"I Wish It Was Me You Loved," Dells, Cadet 5702
"My Thang," James Brown, Polydor 14244
"Rock The Boat," Hues Corporation, RCA 0232

CHICAGO: SOUL PURCHASES

Willie Mc Gee
Mc Gee's Music
738 E. 75th St.
(312) 224-0430

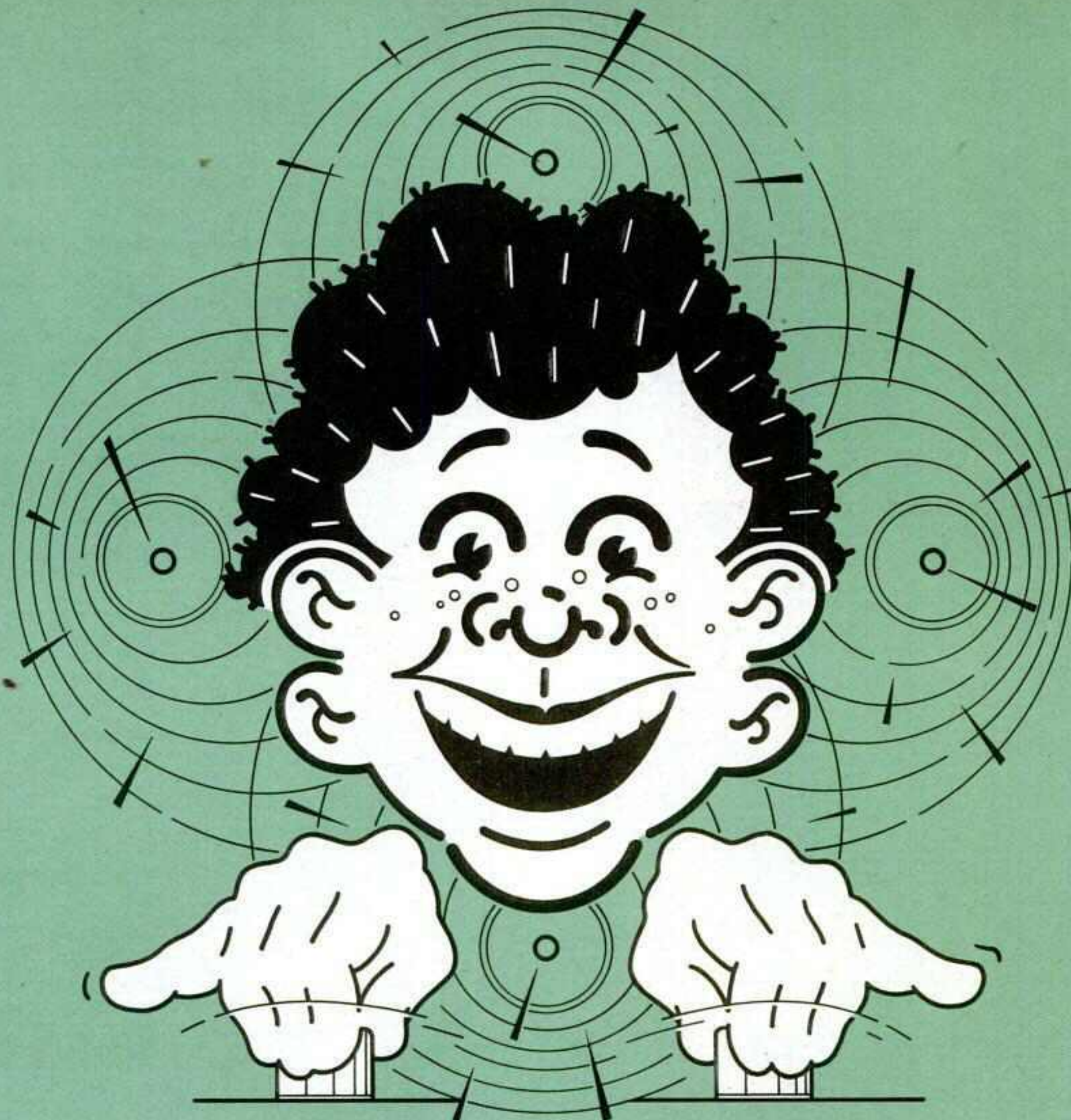
"Son of Sagittarius," Eddie Kendricks, Tamla 5457
"Finally Got Myself Together," Impressions, Curton 1997
"Don't You Worry 'Bout A Thing," Stevie Wonder
"Hollywood Swinging," Kool and the Gang, DeLite 561
"Rock Your Baby," George McCrae, T.K. 1004

SELMA, ALA.: SOUL PURCHASES

Jackie Stokes
Barnes Music Co.
132 Washington St.
(205) 874-8203

"On and On," Gladys Knight and the Pips
"Mighty, Mighty," Earth, Wind and Fire, Columbia 46007
"Secretary," Betty Wright, Alston 4622

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NEW YORK:
Ron Willman
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New York, N.Y. 10036
(212) 764-7300

CHICAGO:
Jill Hartwig
150 No. Wacker Drive
Chicago, Ill. 60606
(312) CE 6-9818

NASHVILLE
John McCartney
1719 West End Ave.
Nashville, Tenn. 37203
(615) 329-3925

LONDON:
7 Carnaby Street
London W.1, England
437-8090

TOKYO:
Japan Advertising Communications, Inc.
New Ginza Bldg.,
7-3-13, Ginza-Ku,
Tokyo 104 Japan

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- Help Wanted
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JUNE 22, 1974, BILLBOARD

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PIKES PEAK TAPES, INC. is looking for qualified distributors for its line of Sound-A-Likes. Better product. Better packaging. Better selection. Better merchandising. Also need reps for selected areas.

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REI FIVE WEEK COURSE FOR FCC 1ST phone license. Six week course for Radio/TV announcer. Call or write today. REI, 52 S. Palm Ave., Sarasota, Fla. 33577.

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8 YEARS PROFESSIONAL experience in radio-TV news. Currently news director of small market TV station in Midwest. 5 years in radio. Desire position in any radio or TV operation that values substance and know-how. Several state-wide scopes; strong on in-depth reporting, as well as hosting late night interview show. Exclusive interviews with Bob Hope, Justice Wm. Douglas, Jack Anderson. Education: M. A. in broadcasting from Missouri. Salary: \$10,000. Available immediately, will work anywhere. Contact Mel Hanks, 739-A DeMaret Dr., Columbia, Mo. 65201. (314) 474-7012.

I'M SICK AND TIRED OF WORKING WITH THESE IMMATURE SMALL MARKET JOCKS WHO THINK THEY'RE AS GOOD AS ME. I'M PD HERE WHICH MEANS NOTHING, BUT ANYWAY, I DON'T WANT PD OR MD OR ANY OTHER TITLE. JUST WANNA BE A DYNAMITE PERSONALITY (the clever, humorous type) TO COINCIDE WITH MY MODESTY. I THINK WE CAN MAKE IT. DROP ME A LINE. BOX 618, Billboard Radio TV-Job Mart, 1515 Broadway, New York, N.Y. 10036

I'm a creative young DJ with experience who is looking for the job that will let me really show my stuff. I'm hard working, dependable & knowledgeable about the music I talk about. No hype. Top 40's, Oldies, & Progressives. I'm the one you've been looking for. Write Box: 620, Billboard Job Mart, One Astor Plaza, New York, N.Y. 10036.

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IT PAYS.



SOME MOORE—Tim Moore, A Small Record Company artist, was in Utica, N.Y. recently to play Mohawk Valley Community College, where WOUR-FM, the campus station, broadcast his concert live. Surrounding Tim are clockwise, from bottom left, Tim's manager Harris Goldberg, WOUR music director Tony Yoken, production director Jim Lapiana, Tim's producer Nick Jameson and Tim.

Talent in Action

• Continued from page 20

as a solo performer. He had the entire hall in silence during his set. Guitarist David Spinoza led the band and offered some nice licks, but many times his work was also lost in the shuffle.

The audience got a surprise for an encore, when Taylor's wife, Carly Simon, joined him on stage for a rousing version of "Mockingbird." This worked the audience up to a peak and then it was back to a solo version of "Sweet Baby James" to close out the show.

JIM FISHEL

**ORLEANS
DAVID ALLEN COE**

Max's Kansas City, New York

This is one of the most popular bands in the Northeast. Led by guitarist John Hall, Orleans played an inspired May 24 set.

Hall played behind many big-name rock stars, but has never really been given a chance to shine on his own until now. It's unfortunate that the musical world had to wait so long. Not only is he a super guitarist, but he has a natural funky feel in his vocals.

The rest of the band knows how to swing and they seem to play off the audience's reactions. This group is a very salable commodity. Their sound is right for the times and they seem to have everything needed to make it.

Opening the show was country singer David Allen Coe, who sings in the great tradition of Kristofferson-Newbury et al. He has a natural stage presence and his material fits his style quite well. Coe appears to have a very bright future.

JIM FISHEL

**TWO GENERATIONS OF
BRUBECK**

Rainbow Grill, New York

Dave Brubeck has branched out in his music, playing with his three sons and their accompanying musicians. He opened his June 3 set, backed only by his sons Darius, Danny and Chris. Then after a smattering of his old standards they were joined by a conglomeration of musicians that included harmonica, clarinet, saxophone and trombone.

This act has changed greatly in the last year. Dave has given a free hand to his sons and the rest of the group in the presentation of their brand of avant-garde music, and many members of the audience were not prepared for the sudden departure from Brubeck's usually glossy set.

Some of the music was a little repetitive, but Darius' charts are very exciting. Clarinet player Perry Robinson and harmonica virtuoso Peter Ruth got into some interesting riffs during this portion.

Over the course of the performance, the audience was turned on to many new musical directions. This appeared to be Brubeck's attempt to get people into what his sons are doing.

JIM FISHEL

SUSAN MAUGHAN

Persian Room, New York

Susan Maughan should make it as big on the U.S. side of the Atlantic as she has in Britain, if her first week in America is any guide. Virtually overnight she cut "Time," a new single and title song for her first U.S. Paramount/Ember album released June 10; wowed a June 4 second night house at the Plaza, her first cabaret date; and entertained 19,000 at a retarded children's benefit in Madison Square Garden.

The petite, dimpled, black-haired belter overpowered a 10-piece band that at times was carried away emotionally. From her opening "It's a Most Unusual Day" to the closing Beatles medley and "If We Only Have Love" encore, she

showed excellent stage presence, audience contact and wide range of dramatic expression.

She comes across equally well in soft ballads like "Help Me Make It Through the Night" and Nilsson's hit, "I Can't Live . . ." to solid upbeat versions of "I Believe in Music" and the Beatles' hits from "Hard Day's Night" through the windup "And I Love Him."

"Time" is the theme song for the new 20th/Fox feature "Dirty Mary and Crazy Larry," starring Peter Fonda and Susan George. It should not only make it as a single but also boost the album, a modified version of her earlier Ember release in England titled "Susan Maughan: This Is Me."

STEPHEN TRAIMAN

Outdoor Sites Gear for Summer

• Continued from page 20

Staple Singers, July 24; Aretha Franklin, Aug. 2.

The Guess Who and Flash Cadillac, Aug. 9; Ray Charles, Quincy Jones and the Sylvers, Aug. 25. Newly re-formed Steppenwolf plays a yet-unscheduled Aug. date at the Bowl. Carpenters, Sept. 6, country package Sept. 15 with Tom T. Hall. Johnnie Rodriguez and Olivia Newton-John. The Hollywood Bowl is, of course, used three-four times weekly for classical and light classical concerts by the Los Angeles Philharmonic.

At Universal Amphitheater, Gordon Lightfoot launches the facility's second summer as a concert venue July 5-7. Diana Ross, July 16-22. Temptations, July 25-28; Helen Reddy and Paul Williams, July 29-Aug. 4.

Universal's August bookings are Loggins & Messina, 5-7; Joni Mitchell, 13-17; 5th Dimension, 21-24; John Denver 28-1. The Amphitheater will also play through September with David Bowie, 2-8; Al Green, 9-14; Seals & Crofts, 15-18; Three Dog Night, 20-22.

Some 10,000 mail-orders have been received by Universal Amphitheater in the first two weeks since the schedule was announced. Loggins & Messina, Joni Mitchell and David Bowie are already approaching sellouts.

University Will Host Festival

EDWARDSVILLE, Ill.—Southern Illinois University will host the Mississippi River Festival beginning July 8 and running through Aug. 23. A series of 21 evening concerts will be presented spanning the entire musical spectrum. In addition to the festival, there will be St. Louis Symphony concerts and the MRF Film Festival.

Artists scheduled to appear include Tom T. Hall, Arlo Guthrie, War, Helen Reddy, Chicago, Anne Murray and Mac Davis.

Soul Sauce

Indies Aid Musicians' A&R Goals

By LEROY ROBINSON

LOS ANGELES—Independent record companies are daily arrivals. And in some instances they are formed to make a quick dollar, while some others are formed out of great ideals and expectations. But in the case of companies that are brought together to present Black Music, there are a number of reasons.

Motown is probably the most successful independent to emerge within the last 20 years, and this is admirable because it was a black man, Berry Gordy, Jr., who put it all together.

Motown opened the door for soul music to emerge in large quantity and styles, and probably created an incentive in other such would-be independent labels.

Motown was the most successful but not the first. Going back some years (many years really) black music history has recorded independent ventures by recording artists because they couldn't get a record contract.

The reasons being several, but the major one, naturally, was race. There was a time in this country, for those unaware, when black music was not as popular as it is today, only because black artists were performing it. Therefore, it became necessary for artists like, say, Billie Holiday to form an independent label.

Ms. Holiday is just an example, just as Charlie Mingus who many years later formed his Debut label, and many, many years later, pianist Gene Russell who formed his Black Jazz label. Each was formed for a different reason, but definitely out of necessity.

The recent independent Legend Records formed by jazz giants Red Callendar, Buddy Collette, and Al Aarons was also formed for a good reason: "To play what we want to play," according to Callendar.

There was a time (and that time is really right now) when the natural putdown of jazz music was, "it's not commercial enough." Famed disc

(Continued on page 38)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	5	9	FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)—Impressions (E. Townsend, Curtom 1997 (Buddah) (Cherritown, BMI))	33	25	16	THE PAYBACK—James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14223 (Dyanatone/Belinda/Unichappell, BMI)	★	93	2	HAPPINESS IS JUST AROUND THE BEND—Main Ingredient (Auger), RCA 0305 (Blackwood, BMI)
★	9	6	ON AND ON—Gladys Knight & The Pips (C. Mayfield), Buddah 423 (Curtom, BMI)	★	49	5	MACHINE GUN—Commodores (M. Williams), Motown 1307 (Jobete, ASCAP)	69	75	4	I'VE BEEN SEARCHING—O.V. Wright (E. Randle), Back Beat 631 (ABC) (Jec, BMI)
3	4	6	I'M COMING HOME—Spinners (T. Bell, L. Creed), Atlantic 3027 (Mighty Three, BMI)	35	27	14	SATISFACTION GUARANTEED—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3543 (Columbia) (Mighty Three, BMI)	★	70	1	KUNG FU—Curtis Mayfield (C. Mayfield), Curtom 1999 (Buddah) (Camad, BMI)
4	1	10	SIDESHOW—Blue Magic (B. Eli, V. Barrett), Atco 6961 (Friday's Child/Poo-Poo/Six Strings, BMI)	★	50	5	MY LOVE—Margie Joseph (P. McCartney, L. McCartney), Atlantic 3032 (McCartney/ATV, BMI)	★	71	1	FEEL LIKE MAKING LOVE—Roberta Flack (E. McDaniels), Atlantic 3025 (Skyforest, BMI)
★	7	7	SON OF SAGITTARIUS—Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tama 54247 (Motown) (Stone Diamond, BMI)	37	42	6	POSITIVE THING—Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D., C. Cave), Polydor 14235 (Intersong-U.S.A./Mandrill, ASCAP)	★	72	8	TREAT ME LIKE I'M YOUR MAN—Johnny "Guitar" Watson (J. Watson), Fantasy 721 (Jowat, BMI)
6	3	10	ONE CHAIN DON'T MAKE NO PRISON—Four Tops (D. Lambert, B. Potter), Dunhill 4386 (ABC/Dunhill, BMI)	38	44	5	WHO ARE YOU—B.B. King (D. Crawford, H. Johnson), ABC 11433 (American Broadcasting/DAAnn, ASCAP)	★	73	3	THEME OF FOXY BROWN—Willie Hutch (W. Hutch), Motown 1292 (Jobete/Harlene, ASCAP)
7	2	11	HOLLYWOOD SWINGING—Kool & The Gang (Kool & The Gang, R. West), De-Lite 561 (P.I.P.) (Gang/Delightful, BMI)	★	60	3	YOU'VE GOT MY SOUL ON FIRE—Temptations (N. Whitfield), Gordy 7136 (Motown) (Stone Diamond, BMI)	74	76	4	WHAT GOES AROUND (Comes Around)—Black Ivory (A. Kins, Bellmon, Drayton, Turner), Kwanza 7800 (Warner Bros.) (Blockbuster/Writers, BMI)
8	6	13	BE THANKFUL FOR WHAT YOU GOT—William De Vaughn (W. De Vaughn), Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP)	40	35	15	YOU MAKE ME FEEL BRAND NEW—Stylists (T. Bell, L. Creed), Avco 4634 (Mighty Three, BMI)	75	79	2	GRAPEVINE WILL LIE SOMETIMES—Roschell Anderson (R. Anderson), Sunburst 529 (Tam-Dee Bruboon)
★	14	7	FISH AIN'T BITIN'—Lamont Dozier (M. Jackson, J. Reddick), ABC 11438 (Bullet-Proof, BMI)	★	63	3	BALLERO—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oscar, H. Scott), United Artists 432 (Far Out, ASCAP)	★	76	2	RAINDROPS—Barbara Acklin (S. Flowers, B. Acklin), Capitol 3892 (Angelshel/Eight Nine, BMI)
★	21	8	ROCK YOUR BABY—George McCrae (H.W. Casey, R. Finch), T.K. 1004 (Sheryln, BMI)	43	32	9	TIME WILL TELL—Tower Of Power (S. Kupka, E. Castillo), Warner Bros. 7796 (Koptilo, ASCAP)	77	80	4	FUNKY PARTY—Clarence Reid (C. Reid), Alston 4621 (Atlantic) (Sheryln, BMI)
11	13	8	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)	44	33	15	CAN YOU HANDLE IT—Graham Central Station (L. Graham), Warner Bros. 7782 (198FOE, None)	★	78	2	BINGO—Whispers (A. Felder, B. Sigler, M. Harris), Janus 238 (Chess/Janus) (Mighty Three/Golden Fleece, BMI)
12	8	9	THERE WILL NEVER BE ANY PEACE—The Chi-Lites (E. Record), Brunswick 55512 (Julio-Brian, BMI)	45	48	6	A FUNKY SONG—Ripple (K. Samuels/Ripple, Inc.), GRC 2017 (Act One, BMI)	80	84	5	SWEET LOVING WOMAN—Garland Green (G. Gerald), Spring 146 (Polydor) (Gaucho/Belinda, BMI)
★	17	7	I WISH IT WAS ME YOU LOVED—Dells (J. Avery), Cadet 5702 (Chess/Janus) (Groovesville, BMI)	46	36	15	HEY BABE—The Joneses (G. Dorsey), Mercury 72458 (Phonogram) (Landry/Unichappell, BMI)	81	89	2	ME & YOU—Younghearts (V. Bullock, H. Pratt), 20th Century 2080 (Malundi/Unichappell, BMI)
14	15	7	TOO LATE—Tavares (D. Lambert, B. Potter), Capitol 3882 (ABC/Dunhill/One Of A Kind, BMI)	47	37	14	HELP YOURSELF—The Undisputed Truth (N. Whitefield), Gordy 7134 (Motown) (Stone Diamond, BMI)	★	92	3	LYING TO MYSELF—Dellafonics (W. Hart), Philly Groove 184 (Bell) (Nickel Shoe, BMI)
15	16	7	WHAT COMES UP (Must Come Down)—Tyronne Davis (L. Graham, J. Sibley), Dakar 4532 (Brunswick) (Julio-Brian, BMI)	48	40	17	MIGHTY MIGHTY—Earth, Wind & Fire (M. White, V. White), Columbia 4-46007 (Sagfire, BMI)	83	77	6	GIVE IT UP OR TURN IT A LOOSE—Lyn Collins (C. Bobbit), People 636 (Polydor) (Dyanatone/Belinda/Unichappell, BMI)
★	23	8	ROCK THE BOAT—Hues Corporation (W. Holmes), RCA 0232 (High Ground, BMI)	49	39	17	TSOP—M.F.S.B. (K. Gamble, L. Huff), Philadelphia International 7-3540 (Columbia) (Mighty Three, BMI)	84	91	2	EVERYBODY PARTY ALL NIGHT—Chairman Of The Board (General Johnson, J. Bowen), Invictus 71268 (Columbia) (Gold Forever, BMI)
17	10	11	FOR THE LOVE OF MONEY—O'Jays (K. Gamble, L. Huff, I. Jackson), Philadelphia International 3544 (Columbia) (Mighty Three, BMI)	50	53	6	WHERE DO WE GO FROM HERE—Trammps (R. Baker), Golden Fleece 3253 (Columbia) (Golden Fleece/Mighty Three, BMI)	★	85	1	YOUR LOVE IS PARADISE—Executive Suite (B. Sigler, Felder), Babylon 1113 (Mighty Three/Golden Fleece, BMI)
18	20	7	WILDFLOWER—New Birth (Edwards-Richardson), RCA 0265 (Edsel & Aloud, BMI)	★	61	4	DAMN RIGHT I AM SOMEBODY—Fred Wesley & The JB's (J. Brown, F. Wesley), People 638 (Polydor) (Dyanatone/Belinda/Unichappell, BMI)	★	86	1	BEST TIME OF MY LIFE—Joe Simon (K. Sterling, J. Simon, A. Teek), Spring 149 (Polydor) (Gaucho/Belinda, BMI)
19	11	12	I'M IN LOVE—Aretha Franklin (B. Womack), Atlantic 2999 (Pronto-Tracebob, BMI)	★	64	4	TELL ME SOMETHING—Rufus (S. Wonder), ABC 11427 (Stem & Van Stock/Black Bull, ASCAP)	★	87	1	TIME FOR LIVIN'—Sly & The Family Stone (S. Stewart), Epic 5-11140 (Columbia) (Stoneflower, BMI)
20	12	12	DON'T YOU WORRY 'BOUT A THING—Stevie Wonder (S. Wonder), Tama 54245 (Motown) (Stein & Van Stock, Black Bull, ASCAP)	★	66	4	SECRETARY—Betty Wright (C. Reid, W. Clarke), Alston 4622 (Atlantic) (Sheryln, BMI)	★	88	1	SWEET LADY—Moments (T. Keith, S. Robinson), Stang 5054 (All Platinum) (Gambi, BMI)
★	30	6	I'VE BEEN BORN AGAIN—Johnnie Taylor (D. Davis, J. Lean), Stax 0208 (Columbia) (Groovesville, BMI)	★	72	2	GOOD THINGS DON'T LAST FOREVER—Ecstasy, Passion & Pain (B. Sigler, A. Felder, M. Harris), Roulette 7156 (Golden Fleece, BMI)	89	94	2	YOU GOT TO KEEP ON BUMPIN'—K.G.'s (R. Bell), Gang 321 (De-Lite) (Delightful/Gang, BMI)
22	19	8	ARISE AND SHINE—Independents (C. Jackson, M. Young), Wand 11273 (Scepter) (Butler, ASCAP)	★	73	2	MIDNIGHT AND YOU—Solomon Burke (B. & G. Page), ABC 4388 (Very Own, BMI)	90	95	2	ELLA WEEZE—Leroy Hutson (L. Hutson, M. Hawkins), Curtom 1996 (Buddah) (Silent Giant/ADPA, ASCAP)
23	18	9	WONDERFUL—Isaac Hayes (I. Hayes), Enterprise 9095 (Columbia) (Incense, BMI)	57	41	8	YOU KEEP ME (Hanging On)—Ann Peebles (B. Mize, I. Allen), Hi 2265 (London) (Alanzo, BMI)	91	—	1	STOP DOGGIN' ME—Hot Sauce (B. Crutcher, D. Davis, A. Snyder), Volt 4109 (Columbia) (East/Memphis/Groovesville, BMI/Conquistador, ASCAP)
24	28	8	IT'S BETTER TO HAVE (And Don't Need)—Don Covay (D. Covay, E. Watts), Mercury 73469 (Phonogram) (Ragmop, BMI)	★	69	3	CHOOSING UP ON YOU—Dramatics (T. Hester), Cadet 5704 (Chess/Janus) (Groovesville, BMI)	92	82	5	(These Are) THE MOMENTS—David Harris (D. Harris), Pleasure 45-1104 (Top Stuff/Duchess, BMI)
25	29	9	I'M FALLING IN LOVE WITH YOU—Little Anthony & The Imperials (J. Davis), Avco 1640 (Mighty Three, BMI)	60	38	12	LOVE THAT REALLY COUNTS—Natural Four (J. Hutson, S. Hutson, M. Hawkins, J. Reeves), Curtom 1995 (Buddah) (Silent Giant, Aopa, ASCAP)	93	—	1	MAIN LINE—Ashford & Simpson (N. Ashford, V. Simpson, Nickolas), Warner Bros. 7811 (Nick-O-Val, ASCAP)
26	22	16	DANCING MACHINE—The Jackson 5 (H. Davis, D. Fletcher, W.D. Parks), Motown 1286 (Jobete, ASCAP Stone Diamond, BMI)	★	71	2	LOVE TRAIN (Part One)—Bunny Sigler (K. Gamble, L. Huff), Philadelphia International 3545 (Columbia) (Assorted, BMI)	94	—	1	BETWEEN HER GOODBYE AND MY HELLO—Gladys Knight & The Pips (J. Weatherly), Soul 3511 (Motown) (Keca, ASCAP)
27	24	14	THE SAME LOVE THAT MADE ME LAUGH—Bill Withers (B. Withers), Sussex 513 (Interior, BMI)	62	47	12	GETTIN' WHAT YOU WANT (LOSIN' WHAT YOU GOT)—William Bell (W. Bell, R. Hanson, J. McDuffie, E. Gordon), Stax 0198 (Columbia) (Arock, South Memphis, BMI)	95	97	2	DO IT OVER—Olympic Runners (B. Hammond), London 45-202 (Burlington, ASCAP)
28	26	14	LET'S GET MARRIED—Al Green (A. Green), Hi 45-2262 (London) (Jec/Al Green, BMI)	63	55	14	THE LONE RANGER—Oscar Brown Jr. (O. Brown Jr.), Atlantic 3001 (Bootblack, BMI)	96	—	1	CIRCUITS OVERLOADED—Inez Fox (J. Banks, E. Marion, H. Thigpen), Volt 4107 (Columbia) (East/Memphis, BMI)
29	31	6	IT'S HER TURN TO LIVE—Smokey Robinson (W. Robinson, M. Tarplin), Tama 54246 (Motown) (Tama/Jobete, ASCAP)	64	59	13	MAKE UP FOR LOST TIME—Montclairs (J. Strickland, B. Patterson), Paula 381 (Jewel) (Sun-Ma/Rogan, BMI)	97	98	3	GET UP OFF MY MIND—Denise LaSalle (D. LaSalle, B. Jones), Westbound 223 (Chess/Janus) (Ordona/Bridgeport, BMI)
★	46	4	HOW DO YOU FEEL THE MORNING AFTER—Mills Jackson (R. Gerald, L. Lynch), Spring 147 (Polydor) (Gaucho/Belinda, BMI)	65	52	14	SUMMER BREEZE (Part 1)—Isley Brothers (J. Seals, D. Crofts), T-Neck 2253 (Columbia) (Dawnbreaker, BMI)	98	99	2	JUST AS BAD AS YOU—Shawn Jackson (D. Troiano), Playboy 50053 (Pasqua/Unichappell, BMI)
31	34	7	BEHIND CLOSED DOORS—Little Milton (K. O'Dell), Stax 0210 (Columbia) (House Of Gold, BMI)	66	57	19	BEST THING THAT EVER HAPPENED TO ME—Gladys Knight & The Pips (J. Weatherly), Buddah 403 (Keca, ASCAP)	99	—	1	A LITTLE BIT OF GOOD (Cures A Whole Lot Of Bad)—Sam & Dave (G. Dalton, K. Dubari), United Artists 14022 (Portifino/Dalton And Dubari, ASCAP)
★	51	3	MY THANG—James Brown (J. Brown), Polydor 14244 (Dyanatone/Belinda, BMI)	67	54	18	TOUCH A HAND, MAKE A FRIEND—Staple Singers (H. Banks, R. Jackson, C. Hampton), Stax 0196 (Columbia) (East/Memphis, BMI)	100	96	3	LEAVE THE KIDS ALONE—Crown Heights Affair (F. Nerangis, Britton), RCA 0243 (Dunbar, BMI)

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PERFECTION IN PERFORMANCE INC.

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Paul Kelly
***"Hooked,
Hogtied
and Collared"***

(WB 7823)

A GREAT NEW SINGLE ON WARNER BROS.
PRODUCED BY BUDDY KILLEN AND PAUL KELLY FOR DIAL PRODUCTIONS.

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Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	4	13	WAR LIVE United Artists UA-LA 193 J2	★	39	5	THAT'S HOW LONG I'LL BE LOVING YOU Bunny Sigler, Philadelphia International KZ 32859 (Columbia)
2	2	13	MIGHTY LOVE The Spinners, Atlantic SD 7296	★	42	45	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)
3	1	32	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	33	34	19	GRAHAM CENTRAL STATION Warner Bros. BS 2763
4	5	27	THE PAYBACK James Brown, Polydor PD2-3007	34	35	6	FINALLY GOT MYSELF TOGETHER Impressions, Curtom CRS 8019 (Buddah)
5	3	21	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	35	47	34	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141
6	8	11	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712	★	44	3	DAMN RIGHT I AM SOMEBODY Fred Wesley & The JB's, People PE 6602 (Polydor)
7	7	11	'JUSTMENTS Bill Withers, Sussex SRA 8032	37	38	7	NATURAL FOUR Curtom CRS 8600 (Buddah)
8	9	20	LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA-LA199-G	★	45	2	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809
9	6	12	STREET LADY Donald Byrd, United Artists BW-LA 140-F	39	41	6	SAVE THE CHILDREN Motown M800-R2
10	11	9	ANTHOLOGY Marvin Gaye, Motown M9 791A3	40	40	26	1990 Templations, Gordy G-966V1 (Motown)
11	12	8	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST	41	49	14	THE DELLS VS. THE DRAMATICS The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus)
12	13	22	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)	42	37	20	BLUE MAGIC Atco 7038
★	17	8	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	43	33	10	SCRATCH The Crusaders, Blue Thumb BTS 6010
14	10	8	ANTHOLOGY Gladys Knight & The Pips, Motown M792	44	48	2	BEST THING THAT EVER HAPPENED TO ME Persuaders, Atco SD 7046
★	23	3	BODY HEAT Quincy Jones, A&M SP 3617	45	46	12	BLACKS AND BLUES Bobbi Humphrey, Blue Note BN LA 142-G (United Artists)
16	18	26	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)	★	-	1	THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)
17	14	15	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292	47	50	2	BLOOD BROTHER Gene Redding, Haven ST-9200 (Capitol)
★	25	4	SWEET EXORCIST Curtis Mayfield, Curtom CRS 860 (Buddah)	48	28	6	WHIRLWINDS Deodato, MCA 410
19	16	9	PURE SMOKEY Smokey Robinson, Tamla T6-33151 (Motown)	★	-	1	COME A LITTLE CLOSER Etta James, Chess CH 60029 (Chess/Janus)
20	21	8	ANTHOLOGY Smokey Robinson & The Miracles, Motown M793 R3	50	52	4	THE DELLS Cadet CA 50046 (Chess/Janus)
★	29	3	LET'S PUT IT ALL TOGETHER Stylists, Avco AV 69001	51	51	8	FOXY BROWN Willie Hutch, Motown M6-811 S1
22	24	31	WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)	52	56	2	MORE THAN BEFORE Persuasions, A&M SP 3635
23	15	17	EUPHRATES RIVER Main Ingredient, RCA APL1-0335	53	54	19	RHAPSODY IN WHITE Love Unlimited Orchestra, 20th Century T-433
24	22	9	MEETING OF THE MINDS Four Tops, Dunhill DSD-50166	54	36	7	DRAMATICALLY YOURS Ron Banks And The Dramatics, Volt VOS-9501 (Columbia)
25	26	41	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	55	43	11	I CAN'T STAND THE RAIN Ann Peebles, Hi XSHL 32079 (London)
26	19	7	CROSSWINDS Billy Cobham, Atlantic SD 7300	56	32	9	BACK TO OAKLAND Tower Of Power, Warner Bros. BS 2749
27	20	15	BOOGIE DOWN Eddie Kendricks, Tamla T 330V1 (Motown)	57	59	2	INNER SPECTRUM Ace Spectrum, Atlantic SD 7299
28	31	5	SUPERTAYLOR Johnnie Taylor, Stax STS-5509 (Columbia)	58	-	1	LIVE AT CAESAR'S PALACE Diana Ross, Motown M6-80151
29	27	36	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	59	-	1	BINGO Whispers, Janus JXS-70061 (Chess/Janus)
30	30	30	STONE GON' Barry White, 20th Century T 423	60	-	1	THE BLACKBYRDS Fantasy F-9444

JUNE 22, 1974, BILLBOARD

Billboard FM Action Picks

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LEON RUSSELL, STOP ALL THAT JAZZ, Shelter: WPHD-FM, WOWI-FM, WYVS-FM, WKTK-FM, WBRU-FM, WBAB-FM, KOME-FM, KGB-FM, KQIV-FM, KTMS-FM, KPRI-FM, WRAS-FM, CHUM-FM

JERRY GARCIA, Round Records: KLOL-FM, WYVS-FM, WOWI-FM, WBRU-FM, KOME-FM, KQIV-FM, WORJ-FM, KZAP-FM, WRRN-FM, WPLR-FM, WOUR-FM, CHUM-FM

RICK WAKEMAN, JOURNEY TO THE CENTER OF THE EARTH, A&M: KYLE-FM, WBAB-FM, WKTK-FM, KLOL-FM, CHUM-FM, KTMS-FM, WNOL-FM, WRAS-FM, WOUR-FM, WORJ-FM

J.J. CALE, OKIE, Shelter: WYVS-FM, KOME-FM, KYLE-FM, WIOT-FM, WRAS-FM, KTMS-FM, CHUM-FM, KEFC-FM

MARTHA REEVES, MCA: WPLR-FM, KQIV-FM, WRRN-FM, WORJ-FM, KOME-FM, KZAP-FM, KTMS-FM

WEATHER REPORT, MYSTERIOUS TRAVELER, Columbia: KCFR-FM, WBRU-FM, KOME-FM, KLOL-FM, KQIV-FM, WOUR-FM, CHUM-FM

ROBERT HUNTER, TALES OF THE GREAT RUM RUNNERS, Round Records: WOWI-FM, WKTK-FM, KLOL-FM, KQIV-FM, WOUR-FM, WORJ-FM

CLIMAX BLUES BAND, SENCE OF DIRECTION, Sire: WOWI-FM, KOME-FM, WIOT-FM, KTMS-FM, WPLR-FM

ISIS, Buddah: WOIT-FM, WKTK-FM, WPLR-FM, CHUM-FM, KLOL-FM

KEITH JARRETT, TREASURE ISLAND, Impulse: KCFR-FM, WOWI-FM, WPLR-FM, KLOL-FM, KZAP-FM

KING BISCUIT BOY, Epic: WBAB-FM, WYVS-FM, WBRU-FM, WPLR-FM, WIOT-FM

P F M, THE WORLD BECAME THE WORLD, Manicore: WPLR-FM, WYVS-FM, WRAS-FM, WOUR-FM, WORJ-FM

RICHARD TORRENCE, EUREKA, Shelter: KCFR-FM, WYVS-FM, KYLE-FM, KZAP-FM, CHUM-FM

ATLANTA, GA.: WRAS-FM, Drew Murray
BABYLON, N.Y.: WBAB-FM, Malcom Davis
BALTIMORE, MD.: WKTK-FM, Joe Buccheri
BUFFALO, N.Y.: WPHD-FM, Steve Lapa
DENVER, COLO.: KCFR-FM, Bob Stecker
HOUSTON, TEXAS: KLOL-FM, Jim Hilty
NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth
NEW ORLEANS, LA.: WNOE-FM, Lee Armstrong
NORFOLK, VA.: WOWI-FM, Larry Dinger
ORLANDO, FLA.: WORJ-FM, Mike Lyons
PORTLAND, ORE.: KQIV-FM, Larry Scott
PROVIDENCE, R.I.: WBRU-FM, Dick Wingate
SACRAMENTO, CA.: KZAP-FM, Robert Williams

BILL WYMAN, MONKEY GRIP, Rolling Stone: KQIV-FM, WKTK-FM, WBRU-FM, KLOL-FM, CHUM-FM

BEE GEE'S, MR. NATURAL, RSO: WYVS-FM, KQIV-FM, KTMS-FM, CHUM-FM

DUCKS, DUCKS DELUX, RCA: WIOT-FM, WPLR-FM, KOME-FM, WIOT-FM

MINNIE RIPPERTON, PERFECT ANGEL, Epic: KOME-FM, WPLR-FM, KCFR-FM, KZAP-FM

TANGERINE DREAM, PHERDRA, Virgin: WBRU-FM, CHUM-FM, WRAS-FM, WOUR-FM

ARTHUR BROWN'S KINGDOM COME, JOURNEY, Passport: KCFR-FM, WPLR-FM, WIOT-FM

GAP BAND, MAGICIANS HOLIDAY, Shelter: WOWI-FM, WYVS-FM, CHUM-FM

JOHN KLEMMER, MAGIC AND MOVEMENT, Impulse: KCFR-FM, WKTK-FM, KLOL-FM

MAHAVISHNU ORCHESTRA, APOCALYPSE, Columbia: KGB-FM, CHUM-FM, KEFC-FM

ORPHAN, MORE ORPHAN THAN NOT London: WPLR-FM, WYVS-FM, WRAS-FM

CHERLYL DILCHER, MAGIC, A&M: WPLR-FM, WORJ-FM

EMBRYO, WE KEEP ON, BASF: WOWI-FM, WKTK-FM

GRINDER SWITCH, HONEST TO GOODNESS, Capricorn: WYVS-FM, WOUR-FM

HANSON, MAGIC DRAGON, Manicore: WYVS-FM, CHUM-FM

HEARTSFIELD, THE WONDER OF IT ALL, Mercury: WORJ-FM, WRAS-FM

PAUL HORN, VISIONS, Columbia: CHUM-FM, WORJ-FM

BOB JAMES, ONE, CTI: KOME-FM, KZAP-FM

ALBERT KING, I WANNA GET FUNKY, Stax: WBAB-FM, WNOE-FM

MURRAY McLAUCHAN, DAY TO DAY DUST, Epic: WYVS-FM, WIOT-FM

RENAISSANCE, TURN OF THE CARDS, Sire: WKTK-FM, WOUR-FM

RIOT, WELCOME TO THE WORLD OF RIOT, Motown: WBRU-FM, KTMS-FM

JOHN STEWART, PHOENIX CONCERTS LIVE, RCA: KQIV-FM, CHUM-FM

GINO VANELLI, POWERFUL PEOPLE, A&M: KYLE-FM, CHUM-FM

MUDDY WATERS, UNKIN FUNK, Chess: WYVS-FM, WRAS-FM

WET WILLIE, KEEP ON SMILING, Capricorn: WIOT-FM, CHUM-FM

DUKE WILLIAMS AND THE EXTREMES, FANTASTIC FEDORA, Capricorn: WPLR-FM, WOUR-FM

HORANCE ARNOLD, TALES OF THE EXONERATED FLEA, Columbia: WIOT-FM

DAVID AMRAM, TRIPLE CONCERTO, RCA: CHUM-FM

ASHFORD AND SIMPSON, I WANNA BE SELFISH, Warner Bros.: WPLR-FM

BADGER, WHITE LADY, Epic: KZAP-FM

GATO BARBIERI, YESTERDAYS, Flying Dutchman: WIOT-FM

STEVE BARON, A WANDERER LIKE YOU, Paramount: WOWI-FM

ELVIN BISHOP, LET IT FLOW, Capitol: WPLR-FM

DAVID BOWIE, DIAMOND DOGS, RCA: KZAP-FM

SAN DIEGO, CA.: KGB-FM, Art Schroeder
SAN DIEGO, CA.: KPRI-FM, Mike Harrison
SAN JOSE, CA.: KOME-FM, Cliff Feldman
SANTA BARBARA, CA.: KTMS-FM, Mike Stallings
TEMPLE, TEXAS: KYLE-FM, Bill Grant
TOLEDO, OHIO: WIOT-FM, Dave Lonco
TORONTO, CANADA: CHUM-FM, Benjy Karch
UTICA, N.Y.: WOUR-FM, Steven Huntington
VALDOSTA, GA.: WYVS-FM, Bill Tullis
WACO, TEXAS: KEFC-FM, Doug Thurman
WARREN, PA.: WRRN-FM, Max Patch
These are the albums that have been added this past week to the nation's leading progressive stations.

Bubbling Under The HOT 100

- 101-YOU'RE WELCOME, STOP ON BY, Bobby Womack, United Artists 439
- 102-RUB IT IN, Billy Crash Craddock, ABC 11437
- 103-WHAT COMES UP (MUST COME DOWN), Tyrone Davis, Dakar 4532 (Brunswick)
- 104-I WISH IT WAS ME YOU LOVED, The Dells, Cadet 5702 (GRT)
- 105-MAKIN' THE BEST OF A BAD SITUATION, Dick Feller, Asylum 11037
- 106-GOOD THINGS DON'T LAST FOREVER, Ecstasy, Passion, & Pain, Roulette 7156
- 107-STANDING IN THE RAIN, The James Gang, Atco 6966
- 108-LEAN IT ALL ON ME, Diana Trask, Dot 17496 (Famous)
- 109-BURN, Deep Purple, Warner Bros. 7809
- 110-HONEY BEE, Gloria Gaynor, MGM 14706
- 111-SADIE TAKE A LOVER, Sam Neely, A&M 1523

Bubbling Under The Top LP's

- 201-TANGERINE DREAM, Phaedra, Virgin VR 13-108
- 202-KIKI DEE, Loving & Free, MCA 395
- 203-DARYL HALL & JOHN OATES, Abandoned Luncheonette, Atlantic SD 7269
- 204-ZOMBIES, Time Of The Zombies, Epic KEG 32861 (Columbia)
- 205-FRED WESLEY & THE J.B.'s, Damn Right I Am Somebody, People PE 6602
- 206-RUFUS, Rags To Rufus, ABC ABCX 809
- 207-LANI HALL, Sundown Lady, A&M 4359

Indies Aid Musicians' Goals

Continued from page 36

jockey, Symphony Sid, use to answer that remark nightly on his show from Birdland in New York with: "Well, Sinatra is as commercial as I'll get."

There are some outstanding artists and musicians who have never reached the public's ears because someone feels they must control what it is the public should hear.

Therefore, the independent emerges. He becomes necessary, and in some ways saves us, the record buyer, from having only to listen to what is not necessarily good but what a great deal of money has said is good.

Black music more than any other form has had to rely on the independent label. In addition to those mentioned, the independent roles played by Atlantic (before its merger), Stax, Philadelphia International, Jewel, Curtom, Philly Grove, Cadet/Chess, Blue Note, Norgran, Riverside, Fantasy, Prestige, and Mainstream, to name only a few, have presented black music in its finest forms and by many of its greatest artists. (Of the majors, Columbia has remained very loyal to black artists.)

Motown is a giant independent. But so are all the others who have sought to present the best of black music.

3 Artists Set Up Joint Operations

NASHVILLE—Three leading artists, all with different labels, have set up joint offices here and in Austin, Tex., for joint work in the fields of publishing, producing, and all other areas of the music business.

The three are Waylon Jennings, RCA; Willie Nelson, Atlantic, and Tompall Glaser, MGM.

Jennings and Glaser will maintain a base of operations here while Nelson will do the same in Austin. The two offices will be in daily contact.

Under the plan, Nelson will represent Jennings and Glaser in Austin, while Nelson will be represented here by the pair.

CONSUMER BID

CES Panel Explains Digital Tape Method

CHICAGO—Tape recorder technology is about to make a giant leap via a new process available in consumer models utilizing digital rather than analog recording as now is the case. The industry will also see a third configuration emerge—BASF's "uni-cassette." So said "New Trends In Tape Equipment" panelists at the consumer Electronics Show here last week.

In an otherwise draggy session at times and highlighted by a delegate in the audience asking that moderator Ken Nelson get the panel back to the topic, the panelists discussed a wide range of subjects. One delegate got into headphone jacks and was promised by Larry Phillips of TEAC that there will be better jack connections with which to monitor properly very soon.

Car stereo's upgrading with \$150-\$200 models doing exceptionally well was covered by Jack Doyle of Pioneer, Peter Norahan of Automatic Radio and Bob Halpern of Sanyo. Harry Winow of Sony and Superscope, and Joseph Kempler of Audio Devices were other members of the panel.

Other topics:

- Dealer inventories are working down and car stereo sales with in-dash custom, suffering most from the recent gas crunch, are picking up.

- Promotional portable cassettes and car stereo models are still necessary but all tape equipment is trending toward higher price points.

- Companies are doing more consumer research pointing to marketing factors in the repeat purchase where shoppers are more wise—they are often burned or feel they were burned—and ready to pay more

FCC Radio Rule Seen Boost for Noise Reduction

CHICAGO—Noise reduction systems will become a major element in the audio market with the announcement prior to the Consumer Electronics Show by the Federal Communications Commission that stations can broadcast with noise reduction equipment on a 25 microsecond de-emphasis network.

The first Dolby broadcast was set up by Marantz specifically during the show hours on classical music station WFMT-FM here, and played in a special sound room with banks of speakers.

According to Fred Dellar, assistant product manager, Superscope products, the FCC ruling will create a need for noise reduction circuitry in receivers, as well as create a demand for source materials, notably tape.

Dellar also foresees 4-channel noise reduction broadcasts. "Noise reduction broadcasts are coming in now, and it is only logical that it will be combined with 4-channel broadcasts, since radio stations will already have the equipment," he says.

Noise reduction systems that now exist on receivers will have to be changed in order to conform to the FCC ruling, Dellar says, and in order to be compatible with the broadcasts.

One disadvantage not yet worked out is the fact that noise reduction

(Continued on page 42)

money but also doing more shipping.

- Cassette is growing. Doyle sees it going to 20 percent in car stereo and Winow sees it as the fastest growing segment in home equipment. But open reel is enjoying a resurgence, too, and 8-track record feature highlights the latter configuration's trends.

- Quadrasonic? Still building. Doyle sees it no better than 5 percent and rates 8-track underdash at 50-55 percent and in-dash at 20 percent even with cassette.

Halpern got off a good quote that summarizes the upgrading factor: "Our better units with better features are selling better—except promotional cassette."

As for quadrasonic, Phillips says the larger and higher speed BASF (3¾ ips with in-line 4-channel capability) cassette will boost cassette 4-channel. The BASF unit also differs in that the drive force is more de-

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FTC Rule View: Mfr.s See Rates On Watts Dropped

CHICAGO—The impact of the new Federal Trade Commission rules on wattage claims will see many companies dropping wattage references altogether when the ruling becomes effective in November, a panel agreed at the Consumer Electronics Show, during a seminar on "New Directions in Audio Compact and Component Systems." Both Zenith and Morse representatives stated that their companies will not refer to wattage ratings.

Retailers will receive certificates from the FTC on the RMS or average continuous power for use in advertising. J. Edward Daly, special counsel, Electronic Industries Association, stated in opening remarks.

The FTC ruling that radios over \$15 must have both AM and FM will affect car radios, but the AM clock radio market has been declining anyway, Robert Pierce, Zenith, said.

Sales of 4-channel have been brisk where dealers have demonstrated and promoted the equipment, but the trend in sales at the show was toward high end stereo equipment. Lack of interest by customers in 4-channel was attributed to the lack of software, confusion of the public on the various systems, and the attitude of the dealers who try to push a system rather than the 4-channel concept. Participants agreed that 4-channel will emerge in both hardware and software with the advent of 4-channel broadcasts. Sales figures were put at 12 to 18 percent, with a prediction for 1974 of 20-25 percent.

The move by mass merchandisers into high end audio product was considered by panelist Jerry Kaplan, Technics, as a boon that will aid the regular audio and hifi dealers by increasing advertising and broadening the area, in general.

Favorable sales interest has been sparked by the addition of the record feature on 8-track (representing 30 to 40 percent of the business), and the dramatic drop in the last few years on consoles, which are now on the market for under \$200.

Report



From CES Koss Speaker Line, Staff

By ANNE DUSTON

CHICAGO—The emphasis on quality that has kept Koss Corporation ahead in the headphone industry with over 60 percent of the audio market, is being extended to the new speaker line to be introduced in July to distributors. Tom Needles, executive vice-president, marketing, reports.

The speakers being introduced will be state of the art product, with price tags in the \$500 to \$600 per unit range. A separate speaker division, headed by general manager Jacob Turner, will have its own channels of distribution, separate from the headphone division.

Koss continues to concentrate its headphone expertise in the stereo mode, with the introduction at the Consumer Electronics Show of the Phase 2, with a sophisticated system of controls that allow the listener to expand the sound for a 360-degree surround effect, and to emphasize single elements in a performance. The controls can be set for conventional stereo listening, or momentary comparison of conventional or Panoramatic stereo sound.

The addition of sophisticated options on headphones follows naturally the evolution of the headphone from a novelty item to an audiophile instrument. Tom Needles believes, "Options are predicted upon and compatible with the acceptance by the public, especially of the youth market, of stereo headphones," Needles says.

The additional complexities do not preclude exposure in the mass market, with Koss for the first time this year exhibiting at the Housewares Show here. Koss is also entering the private label mass merchandising field this year with three models for Sears in the under \$50 range. The units will carry a "Sears, by Koss" label identification, and will be sold through the catalog as well as retail stores.

(Continued on page 42)

3M Co. Introduces New Recorder/Player

ST. PAUL, Minn.—A stereo cartridge recorder/player specifically designed for the new "Classic" line of ferric oxide high performance tape as well as standard tape, is being introduced by the 3M Company in August.

A tape selector switch on the Model 8080 allows record or play functions for either standard or Classic cartridge tapes. Frequency response is in the 15,000 Hz range.

The unit has Dolby circuit use in stereo record and playback modes, and Dolbyized FM broadcasts.

Other features are digital minute and second counter, fast forward and automatic stop.

List price is \$344.99.

CES Appraisal—Optimism, Caution

• Continued from page 3

of new brands appearing on the scene to carve their niche in a market expected to take off as 4-channel picks up steam.

- A trend to longer warranties was definitely noted, up to five years in the competitive marketplace, with dealers supplementing manufacturer courage to increase customer confidence.

- Headphones reflect the "something for everyone" approach, from Sennheiser's unique omnidirectional microphone model to a number of impressive 4-channel additions to lines.

- Magnavox had an impressive reception to its new MX line of audio components. Project manager Ed Carrier announced a goal to franchise 500 new dealers by next year—half from their current list, half audio specialists. All will take the Society of Audio Consultants course.

- Some of the new dealers may be former Akai reps, as firm's Bob Owen announced plans to trim their

dealer list from 2,000 to 5-600 "who pay their bills, come back for more merchandise and represent 80 percent of the business."

- Home video isn't here yet, but with both JVC and Panasonic showing floor console TV/VTR combinations now on sale in Japan, it may be closer than people realize.

- Columbia Magnetics intro of the Convertquad Q-8 blank was a definite hit—one of the few really new developments at the CES. It will be joined in the market by year end with entries from, among others, 3M, Memorex, Audio Magnetics and Audio Devices.

- A prediction by Capehart's Bernie Herman that this coming year will see 35-40 percent of audio components including the 8-track record mode is borne out by models on the floor and in the works by virtually every major manufacturer.

Summing up, the orders were being written, better than anticipated, but not in the tonnage desired—a clear indication that buyers share the cautious mood of an uncertain economy.

See Ways Retailers Will Spur TV Entry

By BOB KIRSCH

CHICAGO—The consumer market for video is quite obviously not just around the corner, nor is it even expected in the next several years as many in the industry would like to believe. Audio Magnetics Corp. president George Johnson, however, feels the industry should at least be able to gage when the consumer will be ready for video, through decisions made by retailers.

Johnson bases his concept somewhat along the lines of a thesis laid down by John Kenneth Galbraith in his book, "Countervailing Power." Galbraith said that large firms or retailers would be the real decision

makers as to what the consumer would get, thus becoming the countervailing power to the manufacturer.

Galbraith also saw the growth and dominance of the mass merchant as an important factor for the future.

"Basically," says Johnson, "he was right, and I've chosen the same line of philosophy to look for a timing on videotape. Video is going to have to come in at a price tag somewhat like a high end color television today, meaning in the \$500-\$600 range. We look for the real advent of video to begin when color sales begin to flatten out. The retailer, espe-

(Continued on page 42)

Retail Growth Bids: Specialty, Showroom

By RADCLIFFE JOE

CHICAGO—Lowell Fisher, former executive vice president of Team Central Electronics, predicts that at least two new categories of dealers will emerge on the hifi scene within the next couple years. They will be the superspecialty dealer carrying a single brand in small shops located in high traffic malls, and the giant 35,000 to 40,000-sq.-ft. showrooms where all brands are displayed on the floor, eliminating the need for warehousing.

Fisher also sees a continuing demand for catalog showrooms which, according to him, will only create an illusion of having its emphasis on prices without actually being price oriented.

Speaking at a special conference on new avenues in marketing, sponsored jointly by the Electronic Representatives Assn., and the consumer Electronics Show, Fisher also predicts that more and more dealers will use video equipment to store and dispense information about their products to the consumer.

Urging dealers to be flexible and innovative, changing as the need

arises, to keep pace with a changing market. Fisher says more audio shop operators should involve themselves with selling tickets to music concerts in their area, as a means of generating traffic into their shops.

Exploring other areas where the retailer could do more to improve his service to his customers, and his profit margin, the one-time retail chain executive turned manufacturers' representative says retailers should carefully plan at least 80 percent of the products they carry, remaining loose about the remaining 20 percent.

Fisher stresses that all dealers should carefully analyze a manufacturer's line and even make it a point to visit his facilities before agreeing to carry his products. He sees these precautions as a sort of built-in insurance for the dealer who often falls prey to fly-by-night manufacturers.

Fisher further points out that shipping, freight claims, defective returns and other seemingly secondary considerations are of vital im-

(Continued on page 42)

TV Systems at CES Point to Home Usage

CHICAGO—Elements of the coming home video market built around the cassette/cartridge/disk/film systems weren't touted at the first Video Systems Exposition held jointly with the summer Consumer Electronics Show—but they were there for those who looked hard enough.

Both Japan Victor (JVC) and Panasonic (Matsushita) had models of consumer units now on sale in Japan in their respective booths. Color and monochrome porta-paks in three different configurations were shown by Sony, JVC and Sanyo. Advent and GE had large-screen projection systems on view—one tailored for the home, the other engineered with the consumer market in mind. RCA and Bell & Howell were side-by-side, with the jointly produced monochrome camera engineered for the RCA SelectaVision MagTape recorder/player on view.

Sale of the JVC solid-state 19-inch color TV console with the CH-1600 3/4 U-Matic VTR began in Japan about 18 months ago. Ken Kubota tells Billboard a survey of CES visitors asking suggested prices indicates a \$2500-\$3500 range for the unit that may possibly make the U.S. market by next year. It now sells for \$2300 in Japan.

Panasonic had one stacked console unit in the Video Exposition selling since last October in Japan, also for \$2300. It incorporates a 17-inch TV with Matsushita's 1/2-inch EIAJ videocartridge recorder/player, and a 60-minute tape indicator. Panasonic's Al Barshop had no word on any plans for U.S. market entry.

The growing demand for portable VTR/camera packages saw one monochrome and two color entries on view. The JVC PV/GC 4800 1/2-inch open-reel EIAJ color VTR porta-pak goes for \$6,950 including the recorder/player, camera control unit, AC adaptor and 7.8-lb. color camera with zoom lens.

Sony previewed the VO-3800, first 3/4 U-Matic color video-cassette recorder/player at \$3,000, coupled with the DXC 1600 color zoom camera at \$5,000—for a total \$8,000 U-Matic porta-pak when deliveries begin in early winter.

Sanyo's 1/2-inch Video-Vision, utilizing a smaller, lighter cassette that has gained its own EIAJ cartridge, is an impressive \$2,495 package that fits in a suitcase. Included is the VTC-7100 recorder/player, VC500 black and white camera with zooms, AC adaptor-charger and standard 20-minute color compatible cassette. With regular 5.3 inch-per-second speed, it can be extended to 40 minutes with a new slow-speed, skip-frame feature—and a 30-minute cas-

sette is due soon, extendable to 60 minutes.

Now that Toshiba has announced it will market the 1/2-inch Sanyo format in Japan, and with a low-cost color camera on the way, Video-Vision has a new shot in the marketplace dominated till now by the AKAI 1/4-inch color porta-pak that has made the most inroads in the "home" area.

RCA Electronic Components showed the new TC1002 24-volt camera designed as a low-cost security unit for use with new cable now on the market. It carries both video signal and 24-volt AC power to the remote camera location, eliminating need for 120-volt electrical conduit installation. With a 9-inch monitor for the unit ready this fall, any record/tape store (or home) will have a CCTV security system available for about \$500.

Bell & Howell, next to RCA, had the SelectaVision MagTape monochrome camera displayed. In the joint venture, B&H supplied the case, grip and optics; RCA the circuitry and tubes for both the TC 1055 designed for small VTRs that accept composite video and the TC 1056 for use with portable VTRs—each is \$375. The long-promised low-cost color camera that hopefully will be ready when MagTape goes on the consumer market has high priority, but neither source has a solid timetable.

The large-screen projection units were a study in contrasts. The \$2,500 Advent Videobeam and the \$3,050 Sony VPP both have fixed focus of 6-8 feet and screens tailored for today's "living room theater." The new GE PJ5000 portable large-screen, remote-control projector with interchangeable lenses has a price tag of \$44,000 (and circuitry obviously tailored with a much lower cost consumer model of the near future in mind).

Panel Explains Digital Method

• *Continued from page 39*

pendent on the machine than in the Phillips conventional cassette.

As for digital vs analog technology, both Phillips and Kempler agree on its staggering dimension of improvement potential. Kempler says digital has less demand on the tape than analog and that present tape has the capacity of 12-15,000 bits per inch.

Bits is the new term for digital process, says John Boyle, also of TEAC, who Billboard sought out after the seminar. Digital process involves bits of electronic information in time fragments. It is an information storage process still utilizing magnetic tape that simply stores information differently.

A dramatic benefit is that in two years or less noise reduction systems will be unnecessary, says Phillips, Boyle and Kempler. This is not true now because analog process is electro-mechanical and basically reproduces what you put on the tape—digital allows more qualities coming off the tape than went on it.

A key factor is Motorola's development of a 13-bit chip (OGM price \$5-\$10) and promise in two years of 25-to-75-bit chips. Already tape recorders are available in Japan with digital (i.e., chip) capability but they are out of sight price-wise.

Advancing technology is changing that.



HOME VIDEO? Panasonic's Al Barshop, above; JVC's Ken Kubota, show off TV/VTR combos now on sale in Japan.



(Another prototype projection system by Shannon Communications, using a computer designed lens system, was shown across the road from CES, with company officials claiming a retail cost as low as \$900 complete with 12-13-inch TV receiver, projector and 4 x 6-ft. screen.)

Also creating much interest was the new Odetics GYRR CPL-1000 Cassette Program Locator remote-control selection device for 3/4 U-Matic cassette players. Any segment of the cassette can be selected with numerical pushbuttons, in random or repeat sequence. With a \$1,095 price plus dealer installation of about \$200, it has many consumer market applications. Datsun already has ordered 900 for its video dealer network.

As a final comment on the state of the "home" video market—there were more consumer prototypes and actual video cassette/cartridge hardware on the floor of the 1972 Summer CES than at this year's Video Exposition.

VAN ORDEN VIEW

GE Audio Emphasis Keys Co's Success

CHICAGO—General Electric's success in audio while other giant domestic U.S. companies experience problems stems from three sources, according to Paul Van Orden, new general manager of the audio electronics product department. The chief source is GE's emphasis on audio.

Working in a wide variety of jobs in his 19 years at GE, Van Orden says he is constantly being asked about GE's success in light of RCA announcing it will bow out of audio, Philco-Ford announcing a different marketing direction, and Motorola selling its television business to Matsushita.

"One of the prime reasons is that

New Marketing Team Adds Morse Electro Emphasis—David Karron Outlines Plan

By EARL PAIGE

CHICAGO—David Karron has put together a young group of marketing executives at Morse Electro Products Corp. that is broadening the emphasis of a company already broad in emphasis.

Already in modestly billing itself as the "world's largest manufacturer of stereo equipment," Morse is:

- Developing Ross Electronics as a fully autonomous subsidiary manufacturer/marketer via rep distribution even though corporately Electro has its own factory controlled distribution;

BIC 2-unit Line Adds Turntable Technology Focus

CHICAGO—British Industries Co. (BIC) unveiled its long-awaited line of turntables at the Consumer Electronics Show. The unveiling of the two-unit line comes seven months after the termination of BIC's distribution agreement with Garrard in the U.S.

The two belt-driven units manufactured at BIC's own plant at St. Joseph, Mich., feature a 24-pole, low-speed synchronous motor. It has what BIC officials call an inaudible fundamental vibration frequency of 30 Hz, which is frequently a cause of rumble and distortion in turntables.

Further, BIC officials claim that the model 980 is the only turntable with record changing capability using a solid state electronic frequency generator module to adjust the speed.

No mechanical linkages are involved in the unit and the electrically generated reference frequency can easily be adjusted for a plus/minus 3 percent pitch variation.

Says one BIC spokesman: "Because the speed is not dependent on the AC line, speed stability is maintained regardless of power line frequency." He says the variable pitch control works in conjunction with a lighted strobe visible through a window on the unit plate.

The units, called the Programmed Turntables, are named for what BIC officials call a unique mechanism by which a single record can be repeated up to six times before the

(Continued on page 42)

- Heightening the brand image of Morse as a furniture outlet-oriented line;

- Emphasizing a more high-end hi fi image for Electro with the addition of new models to compete head-on with Fisher and so forth;

- Introducing a new two-step Philharmonic line for distributors that will conceivably gain the firm some former RCA distributors.

Karron, 34, is one of three marketing executives responsible for the broadening activities. He reports to Leonard Tractman, senior vice president, and is responsible directly to founder Philip Morse. The other two are Jack Wall, marketing vice president for Morse and Don Lombardo marketing vice president for Philharmonic. All are linked with Karron on a dotted line basis.

Other elements of the changing image at Morse is the new position of public relations administrator, Steven Sherman. Heretofore, Morse had outside public relations and was characterized by its rather reserved posture with the trade press. Sherman, a Univ. of Florida graduate, 23, and formerly with GTE Sylvania data systems, intends to change this.

Also new is the use of an on-prem-

(Continued on page 42)

RepRap

Joining Fidelity, Inc., Palatine, Ill., as reps for the firm's replacement needle and audio accessory lines, are the William Touber Co., 151 Fayette Boulevard, Syracuse, N.Y. 13224 (315) 446-7094 for UTP #3; and SKOR, 1821 University Ave., St. Paul, Minn. 55104 (612) 645-6461, for UTP #25.

★ ★ ★

William Menezes and Associates have added Altec Sound Products to Harmon-Kardon, Tangberg, and other lines, and will rep the new line in Ka., St. Louis, Ia., Neb. and n. Ill.

★ ★ ★

Gene Foster of the Mel Foster Co., and F. W. "Bud" Moulthrop of Moulthrop Sales Co., will address the Assn. of Electronic Manufacturers on manufacturer-sole rep relationships at the annual convention Nov. 15-16, Doral Country Club, Miami, Fla.

★ ★ ★

C. G. "Pate" Paton joins the Denver, Colo. staff of the William J. Purdy Co., bringing his experience as sales rep and distributor service man to the Rocky Mountain region. He was formerly with G. C. Electronics, and ESP Co., Inc.

★ ★ ★

Marshank Sales Co., opened a San Diego office at 13142 Tobioson, Poway, Calif. 92064 (714) 566-0761, with Howard Blank as manager for Olson Electronics.

Marshank Sales Co. celebrates its 54th year in business, and is the oldest electronic manufacturer's representative in the industry, according to a company spokesman.

★ ★ ★

Clarion Corp. of America hosted about 120 distributors, dealers and reps who had carried both the Clarion and Muntz lines to officially launch the new company with a dinner/reception during the Chicago CES. Executive vice president Clark Yamazaki was host, with former Muntz president Barney Phillips, who will remain an active consultant, accorded a solid tribute for his contributions.

★ ★ ★

Len Finkel, president of Fine-Tone Audio Products, Brooklyn, announces expansion of their hard goods lines with acquisition of the Lloyds home entertainment products and Clarion car stereo. Sales manager Jack Haddad also notes the firm has added Audio Magnetics blank tape and was the first announced New York distributor for Columbia Magnetics, bringing total tape lines to 10.

Display Media Unit at CES

CHICAGO—A twist of the wrist brings 120 cassettes, 64 cartridges, or 256 cartridges into front, side or back view in Display Media's new Securette tap display racks being introduced at the Summer CES.

The chrome plated units hold clear plastic trays on stainless steel spines, and each tape can be removed individually by unlocking it from the steel column.

The units are wall hung, for the 120 cassettes; counter top, for the 64 cartridges; and floor model, with 128 cartridges per side.



GE general manager Paul Van Orden with BB special issues editor Earl Paige.

Report From CES



JVC's Bob Walker with new senior vp Bill Kist at popular CD demo.



Maxell exec. vp Tadao Okada, BB classical sales mgr. Norm Berkowitz, left; Nino Bruno, Audio Magnetics' Brian Lundstram, Mestro President Mario Maccaferri, center; 3M ad mgr. Pete Gavin, BB consumer sales gr. Ron William.



Clarion exec. vp Clark Yamazaki with new BB tape/audio/video editor Steve Traiman.



'New Directions in Audio' panel, l-r, Al Novick, Fisher; Bernie Herman, Capehart; moderator Dick Ekstract; Bernie Bernstein, Sansui; Bob Pierce, Zenith; Jerry Kaplan, Technics by Panasonic.



Tom Needles, exec. vp, Koss, with BB correspondent Anne Duston.



'New Trends in Tape Equipment' panel, l-r, Joe Kempler, Audio Devices; Pete Morahan, Automatic Radio; Jack Doyle, Pioneer; moderator Ken Nelson; Bob Halpern, Sanyo; Harry Winow, Superscope; George Derrado, TEAC.



RCA's Leland Aurick, Merrald Shrader show off new low-cost 24-volt CCTV surveillance camera.



BB associate T/A/V editor Rad Joe with Gerald LeBow of Sansui's Barth Agency.

JUNE 22, 1974, BILLBOARD

Bow 3-speed Cassett

• Continued from page 1

Japan, Rink of Germany, Studer of Switzerland, and Nordisk of Norway, have already shown prototypes of systems planned for various markets. Studer is reported to be well into production of a marketable system for use in automated broadcasts, which it will market in October.

TEAC is also reported to be working on a system, and it has been noted that all major hardware manufacturers are showing interest in the product.

The first systems are expected to be on the consumer market by January with a price tag of \$400. No prices have yet been quoted on the software which will initially be available in lengths of 30, 40 and 60 minutes.

Informed sources close to BASF refute rumors that the firm is embarking on a campaign to obsolete high end conventional cassette equipment whose manufacturers are only just beginning to make inroads into the highly demanding audiophile tape market. They claim, instead, that the point is to meet the most exacting standards of sound recordings where conventional cassettes could not really compete with open reel tapes.

BASF's decision to make the new Unisette entirely dependent on the hardware for all transports was based on the theory that when the tape run is influenced by the cassette casing, the danger of increased wow and flutter is particularly high.

BASF engineers in Germany feel that despite the numerous different approaches taken within recent times to improve the quality of conventional cassettes there still remain disadvantages especially in wow, flutter and azimuth.

They believe that a cassette which has to meet the most exacting standards, and thus fulfill the requirements of professional sound recording, must first eliminate these disadvantages and must also feature other important properties especially with regard to head configuration.

They further feel that it must also be guaranteed that the electro-acoustic quality is reproducible without special and frequent adjustments of the machine.

It is understood that BASF deliberately side-stepped further modification of the conventional cassette because it was felt that to do so would result in an unsuitable rise in the cost of production.

Therefore, the decision was taken to develop a new cassette that would not only eliminate the bugs in the old one, but would also permit economical mass production.

BASF engineers do not feel that the size of Unisette, about the size of a paperback book, would restrict design freedom of high quality machines by manufacturers.

Other features of Unisette include an ability to accommodate tape speeds of almost any length, uncommonly high rewind speeds, and its compatibility with Dolby and other approved noise reduction systems.

It is expected that machines designed for use with the tapes will come in both standard and portable models.

GE Pushes Audio

• Continued from page 40

istics. Ultimately, Bedford appeared on a panel at Billboard's jukebox programming conference and was awarded a Billboard trendsetter plaque for his efforts in quality control improvement.

GE is also a prime example of factory-controlled distribution working successfully. Over a period of time the company has evolved to a point of having 29 zone offices and 17 stocking locations. GE is sold by 145—not salesmen but sales counselors, Van Orden points out.

Van Orden is a product of GE's marketing training program that has also produced Jack Chamberland, now head of housewares at GE, and Dick Gralton, who Van Orden succeeded recently.

Morse Marketing Emphasis Wider

• Continued from page 40

ises advertising agency, Compass Advertising, headed by Howard Cuveron. Even though an outside agency, it is on a day-to-day contact basis with Karron's team.

Karron was with General Foods prior to joining Morse three years ago as Philip Morse's personal assistant. He has brought in Jerry Baum and Mike Vallaro, both from General Foods, and has added Ginny Pfromf and Don Marion to the marketing team he is building.

Other elements in the broadening activities at Morse include the new leadership at Ross of Kelly Goff as president. The Ross acquisition fills a channel for Morse, Karron explains, by creating new distribution in small goods areas (cassette portables, etc.) and through catalog operations and discounters.

Philharmonic, on the other hand, will be a short line with six consoles, four component pieces and two compact packages.

Morse is still serious as well about its entry into car stereo and has maintained its three models introduced at the last CES. Karron says to look for more on car stereo from the company.

Thus, with a doubled capacity plant in Hong Kong, five U.S. plants, 13 branch distribution points and three sub-branch distribution depots, Morse is dead set on maintaining its leadership in the stereo business.

BIC Turntables

• Continued from page 40

mechanism automatically shuts off. This device, unique to the BIC line, can also be used for automatic play of up to six different records.

The device, called the Programmer, is located on a control panel to the right of the tone arm. It is reported to eliminate the complex series of gears, cams and levers that most automatic turntable manufacturers use to sense the number of records stacked on the spindle, and to activate the changing mechanism.

Says the BIC official, "in our units all the cycling information is set by the user on the control panel." He adds that because shutoff is manually programmed and not sensed through the automatic spindle, one of the major causes of changer malfunction has been eliminated.

Among other features in the new turntables is a cueing rate adjustment knob which allows the rate of cueing to be continuously varied between one and three seconds to suit user preference, or to compensate for environmental conditions which affect the rate of the cueing action.

Dolby Broadcast

• Continued from page 39

broadcasts are not immediately identified by signal on the tuner, such as FM stereo, where an indicator lights up.

The advantage of noise reduction broadcast equipment is to achieve the cleanest possible playback for normal and distant radio reception.

A noise reduction broadcast on a conventional stereo player will boost high frequencies, similar to turning up the treble control, and can be easily adjusted, Dellar claims. On the other hand, if the noise reduction switch is activated during a regular stereo broadcast, high frequencies will be lost, with the effect similar to filtering.

See Retailing Boom

• Continued from page 39

portance to the successful overall operation of a retail outlet and should not be neglected.

He says too that service departments should be geared to the instant gratification of the customer, and that all customers should be handled delicately.

Further stressing customer importance, Fisher says that although a product line may look good to the retailer, he should not arbitrarily stock that line before getting customer opinion.

Fisher also deals with locations for hifi shops, stressing their importance, and urging the dealer contemplating his first location, or a new one, to carefully assess the area he has in mind in terms of its present and future growth potential before committing himself.

Sharing the podium with Fisher was Ray Ward, vice president of Shure Bros. Corp., who also urged close screening of a manufacturer by the dealer before making a commitment.

See Dealer Push on Video

• Continued from page 39

cially the mass merchant, will be looking for something new and exciting for his video department, and I think videotape is the likely candidate.

"In other words," says Johnson, "it's not a question of a manufacturer making a breakthrough technologically. The technology is actually here now. The retailers will have to make the decision."

"Video units have been around for 10 years and you can't tell me some product introduced yesterday will take over. It will be established product when the timing is right."

Johnson believes videotape will be the product, primarily because the consumer will demand record capability. He does not discount, however, other systems such as videodisk and film.

Audio has been charting color TV sales and finds that "the rate of increase has declined over the past four months." In other words, sales are still rising, but not as rapidly as before. Portable sales are rising, which may indicate that most people who want one have a console color set and the secondary market is their stepping up.

But this is not a big ticket item and this is what the mass merchant wants and needs. Johnson also notes that for the past four years, tape and audio, not television as it once did, have dominated the Consumer Electronics Show.

Johnson believes the only real battle left to fight in hardware is between the Sony and Philips systems, which are totally incompatible. But these two could easily co-exist.

Most likely, according to Johnson, there will be no explosion in video akin to that which happened in cassette several years back because of the lack of standardization.

Johnson believes that the video breakthrough will come only when color TV sales level because retailers must sell enough product to bring the price down to a mass merchant level, and this cannot be done without high volume.

Audio Magnetics is currently manufacturing videotape in both cassette and 1/2-inch format, and will be bringing in Herb Guinness, formerly head of the firm's Canadian operations, to head up a video department.

"We're selling product now," ex-

Specific areas of screening suggested by Ward include, his inventory philosophy, whether he has any seasonal performance problems, what his credit and pricing policies are, how he goes about handling price increases, whether he is generating consumer demand, a look at his reps and their level of loyalty to him, his new product program, his message to the consumer, his attitude to limited distribution, and above all a thorough knowledge of what he wants of his dealers.

Ward also advises dealers to start a rating system of suppliers that would serve as protection for the retailer against unscrupulous manufacturers.

On the same panel, Len Feldman, hifi consultant and head of his own company talked about the changing turntable market in this country, pointing out that the popular record changer market which flourished here for years has given way to a new market for the single play, high quality turntable, chronicling a remarkable shift in market trends for this item.

plains Johnson, "but it's all industrial and educational. We're also selling to other tape firms, so we can be and are manufacturers and marketers. The tape is all low noise high energy, and we have no plans to go with chrome. In fact, we see chrome peaking as it did in audio. The only change is that the peak will happen before the product hits the consumer market and non-chrome will become dominant. Right now, most research is being done with gamma ferric oxides."

Johnson sees a 60-minute tape as a dominant length when video really hits the consumer market, and sees prices ranging from \$10 to \$15. This is three to five years away, however.

"Video is going to be a real convenience," adds Johnson. "You can equate it with a reusable Instamatic Polaroid color sound movie film and this convenience factor is one of the intangibles that should help sell video."

Audio will be bowing its full line officially at Video Expo V in October. Canadian and U.S. test market campaigns have now been completed. The tape will be shown in two formats, under the Audio name and in bulk format.

Koss Bows Speakers

• Continued from page 39

Needles admits that a high degree of expertise is required to sell headphones through mass merchandisers, but with a growing emphasis by these stores on high end audio products, and a training program Koss will conduct for customers at their store this will tend to circumvent the problem.

Needles sees the emergence of more companies into the headphone market, as a way of "keeping us on our toes, and reaffirms our commitment to quality and innovation."

Keeping abreast of developments by hardware manufacturers provides an incentive to match needs with the appropriate headphone, Needles says. For example, the growth of Koss 4-channel headphones has been commensurate with the growth of quadrasonic hardware. At present, Koss has four 4-channel models, with stereo/quad switches. "Many of the quadrasonic models are bought by people who do not as yet have 4-channel hardware, or who are not financially able to invest in the extra speakers yet."

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Country Music

MGM Plans Greater Emphasis For Country Under Jimmy Bowen

By BILL WILLIAMS

NASHVILLE—MGM Records will give more concentration to country now that Jimmy Bowen is president of the firm, according to Bob Alou, newly named director of Nashville operations for the company.

"We will be taking more direct care of the acts, looking after the welfare of the artists, and handling the entire operation from here," Alou says.

The former executive with JMI says Bowen is "very much into coun-

try; it is one of his primary concerns."

Alou says a full time country promotion man will be brought in here, and a publicity department formed to spend time with the artists.

"In the past, the acts have had to pretty well carry themselves, but all that will change," Alou says. Among other things, the label plans to set up shows in various parts of the country, charging only \$1 admission, "to let the public see them at the lowest possible price, just a break-even point."

Alou says "this way they'll find out our people are for real. We want them to meet the press and the public. We will be fully developing their careers."

Alou notes that the new Mel Tillis syndicated show is bound to help, and suggests that other of the 14 acts on the label hopefully can get similar exposure.

The new director says the local office will also push the writing aspects of the business, working with the artists in their songwriting ventures.

Alou says all of the mailing to country stations now will take place from here, and there will be a full-scale country operation.

Arnie Thiess, who was directing the operation here on an interim basis, now moves into the post of director of country sales for MGM.

Country Showcase America To Rebuild in Nashville

NASHVILLE—Country Showcase America Records and Publishing, for three years headquartered at Beltsville, Md., has moved its main base of operations here and will completely rebuild the label.

Frank Gosman, president of the firm, will remain in Beltsville where he has other interests, including a nightclub which features live radio broadcasts of country music.

The label here will be headed by Jerry Gillespie, vice president, and George Deaton, who will be in charge of the publishing.

Virtually all of the production will be done by Ricci Mareno, a highly successful independent producer, who is president of MGB Productions. Agreements, a merger of sorts, were reached with CSA, MGB, and

Booth Music Enterprises, headed by Richard Booth.

Bobby Fischer of American Country Promotions, will handle all promotion of product.

Distribution has been worked out with Nationwide Sound of Nashville.

Mareno has produced scores of artists for various labels, including Dot, Barnaby and MGM. He also has written or co-written a number of recorded songs.

Booth, a Kansas cattleman, is a financial backer of the firm. Gosman will continue to produce one or two acts in the Washington, D.C. area. In the re-building process, several new acts will be added to the roster. Current CSA artists include Hank Parker and George Deaton.

Dottie West Toplines CLIO Advertising Awards Show

NEW YORK—Last year's CLIO Award winner Dottie West, who also won Billboard's International Award as Best Female Singer, was the featured entertainer at the CLIO Awards Ball last Friday night at the Hilton.

Awards director Bill Evans said 90 minutes of the ball were being produced for prime-time syndication of the first time.

The CLIO is the advertising industry's highest award. Miss West was a winner last year for her "Country Sunshine" commercial for Coca Cola, which later was turned into a hit country song. Other entertainers in the Awards TV special are Melba Moore and Ben Vereen of the Broadway Show, "Pippin," and a new folk-rock group known as Tomorrow Morning.

The show also includes six original comic vignettes along with CLIO-winning commercials from around the world.

Presenters include Vivian Vance, Jane Powell, Hermione Gingold, Geoffrey Holder, Nancy Walker, Kevin McCarthy, Tony Perkins, Geraldo Rivera, Alice Playten and Mason Reese. Myles Harmon is the producer.

Pete Drake Moves Into Pop, Soul Fields

NASHVILLE—Pete Drake Productions, long identified with country music, is expanding into both the contemporary and soul fields with Black Grass/White Roots Music, a combined publishing and production company.

The firm will be headed by John Thomas, who has been promoting and traveling with various road shows for the past couple of years, but who previously had worked with Drake. The company will headquarter here.

Cherish Expands Into Full Country With Active Roster

NASHVILLE—Cherish Records, heretofore primarily a custom label (Billboard, May 18) is moving into the full-line recording field with a series of four releases today (17).


Cherish president Don Smith had worked two years to give "legitimacy" to the connotation of custom recording, and still will continue in that endeavor to a degree.

However, he now feels the time has come for Cherish to become a full-line company, thanks to a great extent to the addition of Fred Vail to the firm.

Vail, who had an 11-year affiliation with the Beach Boys organization, joined the firm as vice president of marketing and promotion. He now has been named to its board of directors. While with the Beach Boys, Vail was involved in the formation of Brother Records. He now will coordinate all facets of the company's growth.

Smith, whose custom work was doing in excess of \$100,000 annually, now is concentrating on his roster which includes the Raybon

(Continued on page 44)



"Throw Away The Pages" #3883

Randy Barlow's new hit single being played station to station across the nation.*

*KTCR, WBAP, WKDA, WBGB, KRMD, KRAM

Managed and produced by Fred Kelly for Low Key Productions (213) 273-3600

Capitol Country

Country Music 'In Concert' Taping Set

NEW YORK—A special "In Concert" program of country music will be taped here at Central Park Sept. 26, featuring artists from several labels.

The program will be seen on ABC-TV at a later date. Already contracted for the show are Roy Clark and Tommy Overstreet of Dot, Tom T. Hall of Mercury, Melba Montgomery of Elektra, Jimmy Martin of MCA, and the Stoney Mountain Cloggers, led by Ben Smathers.

Third Fan Fair Hits New Heights

Continued from page 1

greater proportions (as has its industry-oriented counterpart in October) with sports events and the largest gathering ever of the international fan club organizations. The show also had its greatest array of entertainers, brought together by the Johnson Sisters of Wild Horse, Colo., who head the organization.

Even the Cancer Society was a big winner during the week. The first annual Music City tennis tournament, held in conjunction with Fan Fair, netted more than \$2000 for cancer research. Co-chaired by Wesley Rose, president of Acuff-Rose and Hickory Records, and Frances Preston, vice president of BMI, the tournament attracted players from around the nation in a two-day, double-elimination event. Among the winners from the music industry were Mike Shepard of Warner Brothers, Jim Foglesong of Dot, Tom Collins of the Jack Johnson Agency, Minnie Pearl, her husband, Henry Cannon, and Eleanor Bradley, wife of session guitarist Harold Bradley. Rose and his partner, Ronnie Gant, also fared well.

Displays from England, Germany and the United States filled the 196 booths at the Municipal Auditorium, with representation by record companies, fan clubs, radio stations, the Country Music Assn. and the Gospel Music Assn.

Buffett Writes First Film Score

NASHVILLE — Contemporary-country singer-songwriter Jimmy Buffett has written his first film score and is at the filming location in Montana, where he will perform as well.

The film is a United Artists production, titled "Rancho DeLuxe," featuring Jeff Bridges, Slim Pickens and Sam Waterson.

Buffett, a former Billboard staffer, is recording in both the country and contemporary fields.

Active Roster

Continued from page 43

Brothers, Rhett Davis, Buck Finley and Rhonda Walters.

The Raybons, country singers, are from Georgia. Davis, from British Columbia, formerly recorded for both Dot and Capitol. He already is set for dates with Jerry Lee Lewis and Kris Kristofferson later in the season. Finley is a cross-over artist from Kentucky, while Miss Walters is a country singer from Virginia.

A promotional tour already is set for Finley, who will visit 30 cities in 22 days beginning this week. The tour includes press parties in Baltimore, Charlotte, Atlanta, Memphis, Miami, New Orleans and Dallas.

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	2	9	★	47	5	68	71	5	★	5	69	62	7	★	81	4
★	5	10	36	31	9	69	62	7	★	81	4	★	81	4	★	81
3	4	10	37	42	7	71	73	4	★	81	4	★	81	4	★	81
4	3	11	38	24	13	71	73	4	★	81	4	★	81	4	★	81
5	1	8	39	40	9	72	65	7	★	81	4	★	81	4	★	81
6	7	9	40	41	8	73	79	4	★	81	4	★	81	4	★	81
★	10	7	41	46	6	74	76	6	★	81	4	★	81	4	★	81
8	9	9	42	28	13	74	76	6	★	81	4	★	81	4	★	81
★	15	8	43	45	6	75	78	5	★	81	4	★	81	4	★	81
★	14	8	44	51	5	76	70	8	★	81	4	★	81	4	★	81
11	13	8	45	49	4	77	85	2	★	81	4	★	81	4	★	81
★	12	6	★	56	3	78	82	2	★	81	4	★	81	4	★	81
13	6	12	47	50	9	79	84	2	★	81	4	★	81	4	★	81
★	14	8	★	58	5	★	—	1	★	81	4	★	81	4	★	81
15	8	13	49	30	14	81	90	2	★	81	4	★	81	4	★	81
16	11	11	50	53	6	82	87	3	★	81	4	★	81	4	★	81
17	12	11	50	53	6	83	95	2	★	81	4	★	81	4	★	81
★	18	7	★	72	3	★	—	1	★	81	4	★	81	4	★	81
19	21	10	52	34	11	85	88	6	★	81	4	★	81	4	★	81
★	20	4	53	39	12	86	89	3	★	81	4	★	81	4	★	81
★	21	7	54	48	9	87	94	2	★	81	4	★	81	4	★	81
22	26	10	55	61	6	★	—	1	★	81	4	★	81	4	★	81
23	16	13	★	66	4	89	92	3	★	81	4	★	81	4	★	81
★	24	10	★	80	3	★	—	1	★	81	4	★	81	4	★	81
★	25	6	★	80	3	★	—	1	★	81	4	★	81	4	★	81
26	29	12	58	60	7	91	91	4	★	81	4	★	81	4	★	81
★	27	10	59	63	6	92	93	3	★	81	4	★	81	4	★	81
★	28	13	★	75	3	93	96	4	★	81	4	★	81	4	★	81
29	25	12	61	57	11	94	99	2	★	81	4	★	81	4	★	81
★	29	12	62	64	5	95	97	3	★	81	4	★	81	4	★	81
★	30	5	★	74	4	96	100	2	★	81	4	★	81	4	★	81
★	31	4	64	69	6	97	98	2	★	81	4	★	81	4	★	81
32	17	15	★	77	3	98	—	1	★	81	4	★	81	4	★	81
33	20	15	66	68	4	99	—	1	★	81	4	★	81	4	★	81
34	23	13	★	83	2	100	—	1	★	81	4	★	81	4	★	81

(It's A)
MONSTERS' HOLIDAY

3907

THE NEW SINGLE BY
BUCK OWENS



PERSONAL MANAGEMENT: JACK MCFADDEN 1225 NORTH CHESTER AVE. BAKERSFIELD, CALIF. 93308 (805) 393-1000

Nashville Scene

By BILL WILLIAMS

Best story of the week. Dot's **Don Williams** stopped at a filling station to get gas, and was pitched a song by the station attendant. Unlike most stories of this nature, it had a happy ending. The song is his first release on Dot, "I Wouldn't Want To Live If You Didn't Love Me." The station attendant is **Al Turney**. . . . The Missouri State Broadcasters Association held its yearly meeting in Springfield, and was entertained by **Narvel Felts**, produced by **Si Siman**. **Siman** is the state chairman against pirated tapes, working with the Country Music Association in Nashville. . . . **Wilma Lee** and **Stoney Cooper**, the great veterans of the business, have signed for full representation by the William Morris Agency. **Bob Neal**, who heads the Nashville office, brought in the pair and immediately began booking them into bluegrass concerts and into colleges.

Many of the country artists are banding together for the preservation of endangered species of wildlife. They are contributing in many ways to the Tennessee Wild Game Zoo. There'll be a birthday party next week, and many of the performers will take part. . . . Writer-singer **John Riggs** plans to go on the road, and is in the process of forming an all-girl band. . . . **Terrence Gurley** is leaving WWVA in Wheeling, and will attend law school. . . . Manager and promotion man **Jack Turner** has formed a publishing firm at Fountainville, Pa., which will be owned and operated by songwriters

who will become partners. The firm also plans to open offices in Nashville. . . . WMC is doing big things with country promotions in Memphis. During the second half of the year, it will be involved with **Charley Pride**, **Ronnie Milsap**, **Johnny Rodriguez**, **Merle Haggard** and **Dolly Parton**.

Dot's **Brian Collins** and **Don Williams** have taped the new **Mel Tillis** syndicated TV show in Florida. . . . **Johnny Paycheck** will do the **Ian Tyson** show in Toronto. . . . **George Jones** and **Tammy Wynette** have moved, at last, into their new home here. . . . While recording his first Atlantic album here, veteran actor **Chill Wills** was presented the key to the Nashville jail by **Sheriff Fate Thomas**. **Wills** has done a blend of recitations and songs, many self-written. Release of an album is set for late summer. . . . **Chuck Wells**, a seasoned veteran, has rejoined the staff of Key Talent as vice president. He will handle bookings for **Dave Dudley**, **Bobby Lord**, the **Eddie Seals** and **Joe Grant Show**, and the **Collins Coins**. . . . The **Rhodes Kids GRC** have cut a bunch of sides at the Sound Pit in Atlanta. . . . **Don Wallace** advises that the **Star Spangled Washboard Band** are originally from New York State. He says they have done a superb job in Florida.

Cash McCall and the **Honky Tonk Stardust Cowboys** will be in Canada this summer through an arrangement with **Cat Billue Enterprises**. It's **Cat's** first venture into country, and **McCall** hopes to open new doors in that area. . . . **Danny Davis**, a native

of Boston, has presented that city's **Mayor Kevin White** an honorary citizenship of Nashville, on behalf of **Mayor Beverly Briley**. . . . **Playboy Records**, in conjunction with **WHK-AM** in Cleveland, undertook an extensive promotional campaign for **Mickey Gilley's** "Room Full of Roses." More than 3,000 pieces of mail came in. . . . The **Heckels** of Wheeling, who have great voices, are 14 and 17-year-old sisters, and come from an all-musical family. . . . **Dick Feller**, now with **Asylum**, appeared with **Doc and Merle Watson** at Philadelphia's major listening room, The Main Point.

Jean Shepard and family have moved into a new 30-acre lake home near Nashville. . . . The **Jim Ed Brown Show** with **Margie and Marcy Cates** did a three-day tour of Hawaii. . . . **Crystal Gayle** and husband **Bill Gatzimos** are house-hunting in Nashville, now that he's graduated from Indiana University. . . . **Quinnie Acuff** off to Las Vegas on business. . . . **Ronnie Robbins** has finished his third session for MCA. . . . **Charlie Louvin** has driven three million miles playing dates without an accident. . . . **Paul Click** has formed a five-piece band called **The Nashville Click**. . . . **House of Loyd** has signed **Kyle Miller** for career direction and development. . . . **Johnny Rodriguez** has signed for an acting part in an "Adam 12" television feature. . . . **The Hagers, Jim and Jon**, have signed for the inaugural "Song Festival" in September at the Performing Arts Center in Saratoga Springs, New York. . . . **Columbia's Barbara Mandrell** will make a guest appearance on the **Wayne Newton Special**, to air this fall. . . . **Diana Trask** of Dot is taping a spot on the **Jimmy Dean** syndicated show. She'll be cutting an album right after **Fan Fair**. . . . A new **Charlie Louvin Fan Club** has been organized by **Pat Sullivan**, Box 9, New Oxford, Pa. . . . **Roy Clark** again will host the "Tonight Show" July 26.

Fireside studio hosted, in one week, **Air Force shows** by **Rex Allen Jr.**, **Penny Dehaven**, **Roy Drusky**, **Narvel Felts**, **Mickey Gilley**, **The Jordanares**, **Johnny Lyons**, **Janet Lynn**, **Jim Mundy**, **O.B. McClinton**, **Charlie McCoy**, **Marie Owens**, **Ray Pillow**, **Jeanne Pruett**, **Jerry Reed**, **Bobby G. Rice**, **Sunday Sharpe**, **Mel Street**, **Charlie Walker** and **Dottie West**.

Charlie Louvin is a believer in promotion. After his label (UA) and publishing company mailed out 2600 of his records, he mailed another 1000, which he bought personally, to smaller stations. He also made 300 personalized station breaks and mailed them out. . . . A tennis tournament has been added to the festivities of **Fan Fair**. Chaired by **Wesley Rose** and **Frances Preston**, it already has attracted big names, including that of **Minnie Pearl**. . . . During a June tour of the West that includes appearances in California and Las Vegas, **Tammy Wynette** takes time out in Los Angeles to do television and radio spots. . . . **Shorty Lavender** has a new assistant, a pretty one, named **Pat Hood**. . . . The name of **Ben Peters** keeps popping up. And no wonder, **Charley Pride** did four of **Ben's** songs in his opening act at the Hilton in Las Vegas. **Conny Van Dyke** does one of his songs in her current movie, "Framed." **Tom Jones** has done a **Peter's** song. But the airlines have no respect for him. They lost his luggage enroute to Nevada, doubtless in the monstrous Dallas airport. . . . Congressman **Richard Fulton** of Nashville came to the aid

Billboard			Billboard SPECIAL SURVEY for Week Ending 6/22/74
Hot Country LP's			
* Star Performer—LP's registering proportionate upward progress this week.			
This Week	Last Week	Weeks on Chart	TITLE—Artist, (Label & Number (Distributing Label))
1	2	61	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
2	1	14	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
★	7	15	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
4	4	24	LET ME BE THERE—Olivia Newton-John, MCA 389
5	3	10	HONKY TONK ANGEL—Conway Twitty, MCA 406
6	8	8	THIS TIME—Waylon Jennings, RCA APL1-0539
★	12	5	HANG IN THERE GIRL—Freddie Hart, Capitol 11296
8	9	19	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
9	5	9	GOOD TIMES—Elvis Presley, RCA CPL1-0475
10	11	11	HELLO LOVE—Hank Snow, RCA APL1-0441
11	6	42	YOU'VE NEVER BEEN HIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
★	16	3	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
13	10	10	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
14	13	14	DON WILLIAMS, VOL. II—JMI 4006
15	17	13	SPIDERS & SNAKES—Jim Stafford, MGM SE 4947
16	18	15	WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker, Columbia KC 32744
★	34	2	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
18	15	14	THE ENTERTAINER—Roy Clark, Dot DOS 1-2001 (Famous)
19	14	6	NO CHARGE—Melba Montgomery, Elektra 75079
20	20	11	SWEET COUNTRY—Charley Pride, RCA APL1-0217
21	23	16	MY THIRD ALBUM—Johnny Rodriguez, Mercury SRM 1-699 (Phonogram)
22	24	14	THE BEST OF DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1-0425
23	27	5	IS IT WRONG—Sonny James, Columbia KC 32805
24	29	9	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME—Ray Price, Columbia 32777
25	30	25	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-0290
★	39	2	RAGGED OLD FLAG—Johnny Cash, Columbia KC 32917
27	22	24	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
★	46	3	PURE LOVE—Ronnie Milsap, RCA APL1-0500
29	19	26	AMAZING LOVE—Charley Pride, RCA APL1-0397
30	21	8	SNAP YOUR FINGERS—Don Gibson, Hickory 4509 (MGM)
31	25	11	ANOTHER LONELY SONG—Tammy Wynette, Epic 32745 (Columbia)
32	32	4	COUNTRY BOOTS—Boots Randolph, Monument 30012 (Columbia)
33	26	11	THE LAST LOVE SONG—Hank Williams Jr., MGM SE 4936
34	28	12	LET'S GO ALL THE WAY TONIGHT—Mel Tillis & Sherry Bryce, With The Statesiders, MGM SE 4937
35	38	8	THE BEST OF SUSAN RAYE—Capitol ST 11282
★	—	1	COUNTRY BUMPKIN—Cal Smith, MCA 424
37	40	2	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
★	—	1	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
39	36	24	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram)
★	—	1	SMILE FOR ME—Lynn Anderson, Columbia KC 32941
41	41	15	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard & The Strangers, Capitol ST-11276
42	48	2	FULLY REALIZED—Charlie Rich, Mercury SRM2-7505 (Phonogram)
43	31	7	FOR WIVES AND LOVERS—Jerry Wallace, MCA 408
44	49	2	LOUISIANA MAN—Dusty & Doug Kershaw, Hickory HR 4506 (MGM)
45	33	6	THE BEST OF NAT STUCKEY—RCA APL1-0541
46	35	16	JOLENE—Dolly Parton, RCA APL1-0473
47	37	4	DOUBLE EXPOSURE—Johnny Carver, ABC ABCX 812
48	—	1	HOUSTON—Glen Campbell, Capitol ST 11293
49	—	1	LEAN IT ALL ON ME—Diana Trask, Dot 26022 (Famous)
50	—	1	RED ROSE FROM THE BLUE SIDE OF TOWN/SOMEWHERE AROUND MIDNIGHT—George Morgan, MCA 422

of Monument's Terri Lane when she needed passport help for Europe. He probably has done more individually and collectively for the music industry than anyone in Wash-

ington. . . . **Estelle Axton**, president of **Fretone Records** in Memphis, has signed an agreement with producer **Jerry Strickland** of **Shreveport** for record releases on her label.

JUNE 22, 1974, BILLBOARD

British Promoter Conn

Continued from page 3

year with a special appearance. "We're talking about a potential audience of some 400 million," he says. And he makes these other points: **Hamilton**, whose country television show is now being rerun by **BBC**, will do a new radio series for **BBC** radio. He will do 18 one-hour programs, dealing with the history

Powder Horn Blue Grass Site

LANGLEY, Okla.—Powder Horn Park, a new facility on Grand Lake here, will open with a blue grass festival July 5-6-7.

Glenn Stepp, long-time California disk jockey, will be promotional and talent manager of the park, which will handle from 15,000 to 20,000 people. The facility has an amphitheatre, camper hook-ups, concession stands, 40 acres of parking, and all other accommodations.

Stepp says he is anxious to hear from promoters and managers, in order to bring in more talent. The site is 65 miles northeast of Tulsa.

Papa Joe Expanding

NASHVILLE—**Papa Joe Records**, formed four years ago as an instrumental recording company, is expanding fully into the country field with both vocals and instrumentals.

Heretofore the firm has produced such groups as **The Magic Organ**, **Papa Joe's Music Box**, **Joe Edwards** and the **Blue Haze Folk Band**, and **Jerry Smith** for **Ranwood Records**.

Owner **Walter Smith** says two country artists now have been signed to long-term contracts: **Gary Dawson** and **Danny Taylor**.

Jerry Smith will be producing for the label.

of country music, taped at the **Arthur Smith Studio** in **Charlotte, N.C.** **British-native Pete Sayers**, who spent considerable time here, now has his own television show, featuring country music, on network.

Conn will open a **Nashville** office, all encompassing, to deal with his various enterprises. These include representation of three record companies abroad: **Cinnamon**, **Mega** and **Nashboro**, and perhaps **Shannon**, which is being negotiated; nine publishing companies; and distribution of his own labels, **Ocean** and **Nashville, International**, in this country.

He is currently promoting 300 country shows, utilizing **British** talent, at resorts in the **UK**.

And, through **Emily Bradshaw**, he is setting up a first international flight to **London** to coincide with the **Wembley Festival**, a seven-day package covering virtually everything.

Conn also discloses plans for his first **Gospel Music Festival** to be held in **London** June 30. In an abrupt change of plans, it will be an all-black gospel show, held at the **Rainbow Theater**.

He says that white gospel has not yet had enough exposure in **Britain** to warrant undertaking such a venture as yet, but would get additional exposure in the future.

There also will be a 10-day tour of **Britain** beginning **Nov. 2** for the **Stars of Faith**. He is being abetted by both radio and television in **London**, which are doing specials on black gospel music. Meanwhile, efforts will be made to utilize **Hamilton** and **Pat Boone** to promote white gospel.

Finally, **Conn** says that commercial radio in **England** now has made it possible to bring **U.S.** syndications into that nation, and that a country format currently is being set for this.

International News

Ulster Back to Business, But Slowly In 15-Day Strike Aftermath

BELFAST—The record retail and distribution trade in Ulster is slowly getting up off its knees after the 15-day national strike which brought a virtual halt to all business.

Retailers without transport, staff and customers have been left with storerooms of redundant stock and unrealistic cash-flow forecasts. Distributors have been left with old orders undelivered, and bulk orders from the U.K. are only now arriving after transit delays of up to a month.

And all this is on top of the daily bombing and fire raids which recently saw six record shops destroyed when Smithfield Market in Belfast was bombed. Despite the setbacks, dealers and distributors remain amazingly calm. If they are bombed they rebuild, if there is a strike they patiently wait until it is over and resume again immediately.

As one dealer explains: "Eskimos don't complain about the cold. We have to live with the troubles."

There are three main distributors in Northern Ireland, Solomon and Peres which distributes RCA, Decca, and CBS material; Symphola which distributes EMI, Phonogram, Polydor and Pye; and Outlet Records which mainly handles country, Irish and gospel music. All three, for periods of up to 15 days after the strike began May 17, were not receiving new orders because of a lorry drivers and dock strike. Had they managed to get stocks, petrol shortages meant delivery vans and buses were off the road.

Opus In Agreements With Randor & Page Full of Hits

BRATISLAVA, Czechoslovakia—The Opus Publishing Co. has concluded two sub-publishing agreements with Rondon Music and Page Full of Hits Ltd. which cover, in particular, songs written by Albert Hammond, Johnny Nash and Daniel Boone. Opus will be getting local versions of such songs as "Skydiver," "Over And Over" and "Sun-

IFPI Meet In Ireland

LONDON—Over 100 delegates and wives from 25 countries attended the annual council meeting of the IFPI last week in Edinburgh.

It is 10 years since the IFPI's annual gathering was held in Britain and representatives from national groups in North and South America, Europe, the Middle and Far East plus New Zealand and India are among those attending the three days of meetings in the Merchants' Hall. Also represented are the Recording Industry Assn. of America and the Latin-American Federation of Producers of Phonograms (FLAPF).

Topics discussed included the development of national and international legislation affected the rights of phonogram and videogram producers, the progress of the IFPI's campaigns against piracy and the recognition of sound recording as a cultural medium.

The president of the IFPI is Len Wood, group director records of EMI, and chairman of the council is Fraser Jamieson of London Records, Canada.

By MARTIN THORPE
(Music Week Staff Writer)

Michael Ross, record and tape manager at Solomon and Peres, reckons the company had \$25,000 worth of record and tapes undelivered during the week the company was closed.

"We distribute to about 100 outlets over Ulster, using the national bus service outside of Belfast, and reps on the road in Belfast," he explained.

"Because of the delays in getting records from the U.K. I have to order on intuition to get the records on time, I haven't been wrong many times, but when I am, it's on singles rather than albums."

Symphola experienced similar difficulties. It was closed from May 20-30, and Albert McCormick, distribution executive estimates that about 25 percent of the company's 280 outlets failed to get merchandise because of delivery problems. This meant that about 5,000 records did not leave the warehouse, although the orders were made up and ready to go. That number only built up over three days Symphola were forced to close, for three days of the strike workers were walking to work in a bid to keep supplies flowing.

"Most dealers accepted delayed orders after the strike, but I guess as distributors we lost about \$75,000. As soon as we got back there was a large consignment waiting that had been held up at the docks; but we are more or less back to normal now"

Outlet Records was less affected

than the other two, for although it closed for 10 days with no deliveries going out to any of its 150 outlets, or orders coming in, its specialized catalog released mainly on albums is not subject to the acute dating which affects singles.

One of the largest record multiples in Ireland is the Smyths For Records chain which also has a branch in Southern Ireland, one in Scotland and three in England apart from the 14 in Ulster. Gordon Smyth, managing director, reckons the shops lost about \$150,000 turnover during the strike, and though he felt his company could stand these losses he adds: "There are at least five dealers in Belfast who are either withdrawing from record sales or diversifying their interests because of the financial impact of the strike."

"Most of the turnover was lost because singles, like newspapers are of little or no interest the next day, and also a lot of buying is done on impulse. The strike has also pushed people out of the habit of visiting the town center and buying from my shop.

"Apart from that, my cash flow forecast is now useless, and I have 15-days of redundant stock which I am trying to shift through advertising and special offers.

"A couple of days ago I also received a consignment of about 1,000 albums which had been held in transit for a month."

The strike is seen by many as only a sequel to the three-day week and the day-to-day hazards of bombing and fire raids. Solomon and Peres lost five accounts in one night when Smithfield market was hit and Symphola has had about 14 shops bombed out in Belfast alone.

Three of Gordon Smyth's shops have been bombed four times and rebuilt on every occasion. One of his main branches in Donegal Place, Belfast, has been completely destroyed and rebuilt three times in the last five years.

"It's up at the moment," adds Smyth, "or at least it was when I phoned this morning."

Bronze Promo In U.K. Will Link With Heep's New LP

LONDON—Coinciding with the release of Uriah Heep's "Wonderworld" album, Bronze Records has established its own label identity in Europe and Scandinavia via its existing arrangements with Island's licensees. An exception to this is the conclusion of a direct deal in France with WEA Fillipacchi which runs for three years.

The launch of Bronze follows a novel promotional trek undertaken by director Lillian Bron and general manager, Howard Harding. Utilizing the Bron Organization's Executive Express air charter subsidiary, the two visited 10 European cities over a period of 14 days taking with them a large assortment of promotional aids.

"Not only have we centralized the creation and manufacture of marketing materials, but in a relatively easy way we were able to deliver them free. The bulk manufacture of marketing aids is not new, nor is distribution of production materials to ensure simultaneous release, or visits to licensees. We feel that in many

U.K. Coping With P.O. Companies See Snafu

LONDON—Most of the music industry is coping with the present postal go-slow which is affecting London's West End. Communications and the dissemination of information has been made more difficult, but the only severe effect at present is being felt by agency offices in the West End.

Neil Warnock, a director of Bron, among the largest London agencies handling several name acts, says: "We are having enormous problems. We cannot obtain contracts through the post in time and are having to resort to telegrams—which do count as a contract of agreement in law.

"It is more costly and a real nuisance. The go-slow is also very convenient for some of our clients to make the excuse that there is a cheque in the post."

The Satri agency also reports that the situation had made life very difficult. Explains director, Alan Medina, "We are putting on a show at five weeks notice at the London Palladium to launch Charlie's Stable. It is now less than a week away. We have had to book the Palladium and acts, none of which are in London. Hardly any of the acts have returned contracts.

"Consequently, we cannot announce who will be appearing and although the space has been booked for tube posters we cannot finalize the posters for the underground with the printers." He says, however, that the concert would not be cancelled.

Dick Katz at MAM however reported that the agency was not badly hit by postal delays. "So far I have had no problems," he said. "We do most of our business on trust." Robert Stigwood Organisation has spent three days without mail and is countering the problem by sending urgent communications by messenger. The Sherry-Copeland organisation is dealing with post in a similar way. Contracts were arriving late, but so far no concerts have been cancelled.

In the record industry the situation was less severe. Firms like Transatlantic and CRD which rely largely on the post for the distribution of product reported that parcel post and letters sent parcel post were

not affected. The only delay was on letters sent letter post.

However, there was a delay on promotional material and product for review purposes. This was being countered at all record companies by sending review copies by hand or by using regional field promotion teams to distribute to discotheques and local radio.

Bob Walker, marketing manager of CBS, reports that dealer mailings were sent out up to 10 days before release so that while the delay was a nuisance it was not crucial. "We are not terribly concerned," he said, "but it's a situation we are watching closely."

Decca marketing manager, Colin Borland, also says that he had not had any complaints. At Polydor, promotion manager John Howson comments, "We do a lot of mailings but we operate an efficient field promotion force so we have been delivering by hand and by Red Star.

An area in which the situation has become severe is that of inter-office communication between international companies. Ian Groves, label manager at Capitol, says that letters and packages from the U.S. were taking up to a month to arrive.

A further area of severe effect involves mail-order companies which rely entirely on post for orders and delivery. Derek Sinclair, managing director of World Records said that orders and deliveries were being delayed up to two weeks which had prompted a number of phone enquiries from anxious customers in the West London postal district. He adds: "There are no measures we can take. If we have to send to addresses in this area we are just stuck."

Officer Exits WEA to Form Own Companies

AMSTERDAM—Hans Officier, who for the last two years has been European coordinator for WEA International, has left to form his own group of companies which will offer a wide range of services to the international music industry.

The umbrella name is General Champion Trade Communications BV. Officier has created four major divisions of the company, the most important one being Confidential Communications, which will offer an international coordination service for companies both big and small.

The other divisions are Total Entertainments, which will coordinate concert tours; Easy Donald Arts, a merchandising organization producing poster material, stickers, record sleeves, etc. and using the services of Dutch artist Frans Erkelens; and Individual Travels, a travel agency specialising in music business itineraries and conventions.

In addition, Officier has Red Fox Music, a publishing company administered by Anagon BV.

One of Officier's first jobs will be organizing the British, American and Dutch talent for the Split Song Festival in Yugoslavia next month.

On June 27, Officier leaves Holland on a major four-week business tour which will take him to Zagreb, Split, Dubrovnik, Istanbul, Athens, Rome, Madrid, Lisbon, Barcelona, Nice, Milan, Trieste, Geneva, Montreux and Zurich.

(Continued on page 52)



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.

From the Music Capitals of the World

• Continued from page 48

U.K. single, co-published through April Music. All Essex compositions recorded and released before May 29 will remain with Jeff Wayne Music through a new three-year co-publishing deal with April, as will compositions of all writers attached to Jeff Wayne Music Ltd., among them Jeff Wayne, and Vigrass and Osborne. . . . Radio Luxembourg is leading a campaign to raise \$187,000 to provide a wildlife reserve at Washington, County Durham. Radio Luxembourg will be donating \$50,000 worth of free advertising in the initial stages of the campaign. . . . BPI Gold albums will become more difficult to obtain from September onwards. From the beginning of that month, the existing qualifying figure of £150,000 worth of sales at manufacturers' prices will be increased to £250,000. The decision came after a check revealed that nearly every silver album eventually went gold.

MARTIN THORPE

TOKYO

Shirley Bassey and Frank Sinatra are due here as "special guest stars" of the Third Tokyo Music Festival's International Contest semifinal and final, respectively, June 29-30. Other international recording artists including the Three Degrees, Freda Payne and Mary Travers are due to participate directly in the contest. After the festival they will give concert performances under promotions separate from the Tokyo Popular Music Promotion Association, including another dinner show slated

for Frank Sinatra at the Imperial Hotel on Independence Day by El Morocco. . . . Wayne Bickerton, a&r manager, Polydor Ltd., is due here from London June 26. He has been invited by Watanabe Productions and Watanabe Music Publishing to see Kenji Sawada's show at the Shibuya Kokaido here June 29. Nicknamed Julie, the Polydor K.K. recording artist was the first to congratulate Pathe's Julien Clerc on his first Japan concert performance recently. . . . "Gomen Nasai Ne" and "Densetsu no Mizu Umi" sung by Brenda Lee in Japanese have been released by Victor Musical Industries on the MCA label. The songs, composed by Daisaburo Nakayama, were recorded at Bradley's Barn, Nashville, under the direction of Owen Bradley. . . . According to Tom Nomura of Shin-Nichi Promotions, 24 concert dates have been set for Brenda Lee on her current Japan performance tour with the Tikis vocal/instrumental quintet. . . . Jazz concert dates are being arranged for the Herbie Hancock Quintet, July 16-29 (including an open air concert July 20 at the "Nemu Jazz-In" under Yamaha sponsorship) and the CTI group Aug. 3-9. . . . Phonograph disks will be pressed and distributed in the Republic of Korea by Jigu Records of Seoul from masters owned by CBS and its joint recording venture with Sony, says "Tats" Nozaki, CBS/Sony's general manager. Besides hit singles, Jigu will release up to five albums a month, he adds. The foreign record licensing agreement, concluded at the beginning of this year, has just been ap-

proved by the ROK Government, he says. . . . CBS/Sony now represents Monument Records in this country as a result of an international agreement between the two U.S. companies. Monument formerly had a foreign record licensing agreement with Teichiku, a member of the Matsushita group. Scheduled for July release by CBS/Sony are four Monument albums recorded by Kris

Kristofferson. . . . A "Soul is Human Pop" campaign is being mounted by Nippon Columbia through Aug. 31 to promote nationwide sales of 16 different albums in all by Gladys Knight & the Pips (Buddah), Curtis Mayfield (Curtom) and Barbara Mason (Buddah). . . . Toshiba-EMI has introduced two "hard pop" groups to Japanese music lovers with the release of "Hooked on a

Feeling" by Blue Swede and "Tiger Feet" by Mud as singles on the Odeon label. . . . Although the Japan Phonograph Record Association has set a jacket production standard (RIS-201), Toshiba-EMI has released "Shinin' On" by Grand Funk (Capitol) with three-dimensional jacket and stereoscopic viewer while King Record has released "Thun-

(Continued on page 50)



EMI IN SPAIN—The EMI Group holds the second of their regular International a&r meetings in Barcelona. The meeting, in the offices of the Spanish EMI company, is attended by delegates from Germany, France, Holland, Italy, Switzerland and Spain. Michel P. Bonnet, deputy managing director of Pathe Marconi, was chairman, and Philip Brodie, managing director of EMI Europe, was also present. General discussions on the repertoire of different countries and on the possibilities of co-operation took place, and many records were auditioned. It was decided to hold these a&r meetings on a regular basis.

JUNE 22, 1974, BILLBOARD



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"

at the
3rd Tokyo Music Festival
June 29/30 at the Imperial Theatre
for the
Grand Award of three million yen
and other prizes, trophies. . .
Thanks to the runners-up
TOTAL NUMBER OF ENTRIES 321

3rd TOKYO
MUSIC FESTIVAL

From the Music Capitals of the World

• Continued from page 49

derbox" by **Humble Pie** (A&M) complete with the "keyhole" cover for Peeping Toms. ... Several U.S. record wholesalers are due here to take a first-hand look at the Japanese consumer market in the midst of uncontrolled inflation, says **Teruchiyo "Duncan" Miyamoto**, president of Seibu Music Corp., which has just drafted its first annual budget prior to starting distribution and sales. ... Three concert dates have been set for **Cat Stevens** (A&M), says the Udo Music Office. ... **Paul Simon** has been awarded a plaque for his "most outstanding contribution to CBS/Sony" record sales from **Norio Ohga**, president of the American-Japanese joint recording venture. ... **Perez Prado & His Orchestra** will play Japan from Sept. 10 for five weeks, says **Tom Nomura** of Shin-Nichi Promotions. ... **Taku Izumi** and **Tokiko Iwatani**, composer and lyricist of "Where Are You Going, Little Dha?" say that they have agreed to donate the musical royalties from the CBS/Sony single recorded by **Rie Asakura** to the war orphans in Vietnam. The disk is scheduled to go on sale next month at 500 yen or about \$1.78 retail.

HIDEO EGUCHI

BUDAPEST

The final stages of the first-ever Conductors Competition were broadcast by the organizers, Hungarian Television, to more than two million homes. Never before has a serious musical event generated as much interest.

Thirty-six competitors from 12 countries arrived in Budapest of whom six reached the finals in which they had to conduct a new Hungarian work and one movement of Beethoven's 3rd, 5th or 6th Symphonies. The winner of this international competition was **Kobayashi Ken Ichiro**, a Japanese conductor. Second and third places went to the Hungarian, **Adam Medveczky**, and the Czech, **Ondrej Lenard**. Kobayashi has been signed for five concerts in the coming Budapest concert season.

President of the international jury was **Janos Ferencsik**; co-chairman the Austrian **Willy Boskowski**. The decision of the jury was supported by 26,000 postal votes from viewers.

The Hungarian composer **Imre Gordon**, who left his native country in 1956 to settle in the U.S., has rejoined the ranks of American composers after a commercial interlude. He has joined BMI and founded his own publishing enterprise, **IGOR Publishing Co./BMI**. In Hungary, Gordon was one of the successful top pop-cleffers, and a member of both the Artisjus Society and the Musical Fund. **PAUL GYONGY**

DUBLIN

Brendan Shine was recently presented with three Silver Disks to mark sales in excess of 25,000 copies each of "O'Brien Has No Place To Go," "Far Too Young" and "Where the Three Countries Meet," all of which were released in the independent Play label. The presentation was made by **Eamonn Andrews** at a reception at the Gaiety Theater. ... **Shine's** new single is "Abbeyshrule," a song by **Patsy Farrell** who also wrote "Where the Three Countries Meet." ... Dublin group the **Siroccos** won the first prize of £500 in the Evening Press International Ballad Group Contest at the recent Kilkenny Beer Festival. Runners-up were another Dublin group, the **City**

Folk, who won £250, while in third place were **Avalanche**, who are based in Wicklow and won £150.

The Irish group **Chips** currently have two singles on release on different labels—"King Kong" which is on Barclay, and "My World," which is on Polydor. "King Kong" was written by the group's manager, **Ted O'Neill**, in conjunction with American singer **Tony Gregory**, and is aimed primarily at the Continental market where the band are known as **Lily and the Chips**. "My World" was written by group member **Adrian Mullen** and was one of the finalists in this year's Irish National Song Contest. The winner of this contest—and the song that represented Ireland at the 1974 Eurovision Song Contest—was "Cross Your Heart," which was composed by **Paul Lyttle** of **Chips**. It was sung at the contest and subsequently recorded in English, French and German by **Tina**. ... **Chips** turned professional at the end of 1970. **Paul Lyttle** and **Linda Martin** left the group to form the **Lyttle People** in 1972 and towards the end of last year the original group re-formed again.

Tina, Ireland's entry in the 1974 Eurovision Song Contest with "Cross Your Heart," has been in Germany for radio and TV appearances and has recorded "Cross Your Heart" in German for Polydor. ... Worldwide release of **Teddy Palmer and the Rumble Band's** revival of the old hit "Teddy Bear." ... Single imminent on Tara from English duo **John Rosalind**, who wrote and recorded "In Memory of Bruce Lee." ... Dublin folk group **Spud** about to have a single called "Blackleg Miner" released on Philips, with an album set for next month. ... Iron Curtain song festivals lined up for **Joe Cuddy**, the first artist to have two number ones in Ireland this year. His hits were "I'm Gonna Make It" and "Any Dream Will Do." ... Irish band **The Indians'** third album called "Travelling Indian Band" is being released on Emerald's low-price Gem label.

KEN STEWART

HAMBURG

Aberbach GmbH has changed its name to **Musikverlag Intersong GmbH**. This Hamburg publishing company is one of the most important music-publishing companies within the Intersong group. It controls successful original German compositions originally performed by international artists such as **Vicky Leandros**, **Demis Roussos**, **James Last** and catalogs like **Hill and Range**, **Carlin**, **Jobete**, **Buddah**, **Pocket Full of Tunes**. ... **Metro-nome** has launched a single by Danish recording artist, **Dorthe**. ... **EMI-Electrola** released 11 singles and 11 albums from the international repertoire and seven singles and nine albums from the national repertoire in May. ... **Peter Danneberg** has joined the marketing department of **Deutsche Grammophon** in Hamburg from Music 2000.

WOLFGANG SPAHR

STOCKHOLM

Abba, the winners of the Eurovision Song Contest, have just concluded five TV shows on the continent and have also re-recorded their winning song "Waterloo" in Spanish, following recordings in English, German and French. ... **Mott the Hoople**, recently in the Swedish charts with their album "Mott," will give concerts in Sweden later this year as part of their European tour. ... Swedish jazz albums to be released by EMI in the U.K. include

Nisse Sandstrom's "The Painter," **Bernt Rosengren's** "Notes from Underground" and **Lars Guillin's** "Like Grass."

The American drummer **Tony Williams** was recently in Stockholm for an album recording in the Europa Film studio, together with **Wlodek Gulgowski** and **Janne Schaffer**. ... **William Clauson** has signed a three-year composing contract with **Johnny Cash's House of Cash**. ... **Blue Swede's** album "Hooked on a Feeling" has been released in Brazil and Malaysia. In Japan their follow-up single will be "Half Breed." The band's new album, to be released in the U.S. later this year, is to be called "Out of the Blue."

On release day, **David Bowie's** album "Diamond Dogs" was already gold, with advance orders reaching 25,000 copies. ... **Yngve Forsell's Orchestra** has received a gold disk for the album "Party Music 4" and a silver disk for the single "Sa Gick Det Till," which has sold 75,000 copies.

Landslaget's single "Traveller in My Songs" will be released by EMI in Spain, Australia and the U.K. Their single "Friday's My Day" is soon to be re-released in the U.S. after re-editing. The original version was 50 seconds too long to suit American radio stations. ... A TV show called "West Coast Session," featuring Swedish singer **Tomas Ledin**, **Lori Lieberman** and **Steve Goodman**, was broadcast here last week. Recorded in Los Angeles, the show was a co-production by Swedish TV2 and Public Television LA.

Blood, Sweat & Tears recently toured Sweden. The band's former guitarist, Swede **George Wadenius**, was also present on the Scandinavian tour, which was filmed by the band's own TV team. ... The Swedish pop-jazz group **Solar Plexus** will play in Germany next year with the **Hanover Symphony Orchestra** and will perform a new composition written by group member **Carl-Axel Dominique**.

The annual **Turku Musical Festival** will be held from Aug. 3-10. Since 1970, the festival, which is held in honor of the composer **Jean Sibelius**, has also included rock concerts, and this year's will be staged on August 10 in **Runsala**, just outside **Turku**. The Swedish agency **EMA** is arranging the concert and acts booked include **Procul Harum**, **Nazareth**, **Strawbs**, **Omega**, **Tasavalian Presidentti** and **Horselmat**. An extra large stage is being built to avoid long delays between acts; an audience of 18,000 is anticipated. Tickets will cost \$2.50.

LEIF SCHULMAN



Octave Records photo
GARNER'S PRAISE—**Tony Bennett** congratulates **Erroll Garner** at the pianist's opening at the **Maisonette Room** at **New York's St. Regis Hotel**. Other celebrities in attendance were **Dorothy Donegan**, **Paul Horn**, **Kenny Burrell** and **Sylvia Sims**.

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OTTO GETS GOLD—Electro director, **Wilfried Jung**, left, presents a gold disk to entertainer, **Otto**, center, in **Hamburg**. Also in picture is producer **Ralph Arnie**.



He Beat Heart Attack

This farmer is back at work because coronary care units, new drugs and modern methods of rehabilitation now help return more cardiacs to productive life.

Most heart attack victims survive first heart attacks. Of those who do, 4 out of 5 return to work.

Your Heart Fund dollars helped make this progress possible.

For more benefits in treatment and prevention ...

Beat the Big One... Heart Attack
Give Heart Fund

Billboard Hits of the World

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AUSTRALIA

(Courtesy Of GO-SET)

- SINGLES**
- This Week
- 1 SEASONS IN THE SUN—Terry Jacks (Bell—Bobby Wright (Probe))
 - 2 THE AIR THAT I BREATHE—The Hollies (Parlophone)
 - 3 SHE (Didn't Remember My Name)—Osmosis (Warner Bros.)
 - 4 YOU'RE SIXTEEN—Ringo Starr (Apple)
 - 5 HOOKED ON A FEELING—Blue Swede (EMI)
 - 6 THE WAY WE WERE—Barbra Streisand (CBS)
 - 7 YOU WON'T FIND ANOTHER FOOL LIKE ME—New Seekers (Polydor)
 - 8 MOCKINGBIRD—Carly Simon & James Taylor (Elektra)—J. O'Keefe & M. McLaren (Festival)
 - 9 THE ENTERTAINER—Marvin Hamlisch (MCA)
 - 10 THE SHOW MUST GO ON—Leo Sayer (Chrysalis)
 - 11 DEVIL GATE DRIVE—Suzi Quatro (RAK)
 - 12 SHIPS IN THE NIGHT—Vicki Lawrence (EMI)
 - 13 DAYTONA DEMON—Suzi Quatro (RAK)
 - 14 MO COO CA CHOO—Alvin Stardust (EMI)
 - 15 LOVE'S THEME—Love Unlimited Orchestra (20th Century)

- LPs**
- This Week
- 1 BAND ON THE RUN—Paul McCartney & Wings (Apple)
 - 2 TUBULAR BELLS—Mike Oldfield (Virgin)
 - 3 MY NAME MEANS HORSE—Ross Ryan (EMI)
 - 4 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
 - 5 BURN—Deep Purple (Purple)
 - 6 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 7 JONATHAN LIVINGSTON SEAGULL/SOUNDTRACK—Neil Diamond (CBS)
 - 8 THE STING/SOUNDTRACK—(MCA)
 - 9 CAN THE CAN—Suzi Quatro (RAK)
 - 10 PIN-UPS—David Bowie (RCA)

BELGIUM

(Courtesy Of Belgium Radio & TV)

- SINGLES**
- This Week
- 1 BE MY DAY—The Cats
 - 2 IN THE STILL OF THE NIGHT—Jack Jersey
 - 3 SEASONS IN THE SUN—Terry Jacks
 - 4 LITTLE PARAGUAI—George Baker Selection
 - 5 WATERLOO—Abba
 - 6 THE CAT CREPT IN—Mud
 - 7 LOLITA LOLO—James Lloyd
 - 8 DE WILDE BOERENDOCHTER—Yvan Heylen
 - 9 EMMA—Hot Chocolate
 - 10 LADY LAY—Pierre Groscolas

- LPs**
- This Week
- 1 DE 13 BESTE 4—Various Artists
 - 2 MI AMIGO HITS—Various Artists
 - 3 DIAMOND DOGS—David Bowie
 - 4 JESUS CHRIST SUPERSTAR/SOUNDTRACK
 - 5 JAMES LAST LIFE

BRAZIL

(Courtesy Of IBOPE-Rio De Janeiro)

- SINGLES**
- This Week
- 1 STOP, LOOK, LISTEN—Diana Ross/Marvin Gaye (Tapecar)
 - 2 SYLVIA—Stevie Wonder (Tapecar)
 - 3 I'M FALLING IN LOVE WITH YOU—Little Anthony & Imperials (Top-Tape)
 - 4 SHE MADE ME CRY—Pholhas (RCA)
 - 5 MARACATU ATOMICO—Gilberto Gil (Philips)
 - 6 MANHAS DE SETEMBRO—Vanusa (Continental)
 - 7 HEY YOU! GET OFF MY MOUNTAIN—Dramatics (Polydor)
 - 8 SEASONS IN THE SUN—Terry Jacks (Philips)
 - 9 FERIAS NA PRAIA—Sueli (Beverly)
 - 10 ME AND YOU—Dave MacLean (Top-Tape)

- LPs**
- This Week
- 1 SUPERMANOELA—Various Artists (Som Livre)
 - 2 ROBERTO CARLOS—(CBS)
 - 3 TIM MAIA—(Polydor)
 - 4 SUPER PARADA MUNDIAL—Various Artists (Som Livre)
 - 5 SUA PAZ MUNDIAL (Vol. 2)—Various Artists (Som Livre)
 - 6 DRAMA 3 ATO—Maria Bethania (Philips)
 - 7 DIANA & MARVIN—(Tapecar)
 - 8 THE FEVERS—(Odeon)
 - 9 ORIGENS—Martinho da Vila (RCA)
 - 10 ANTONIO CARLOS & JOCAFI—(RCA)

BRITAIN

(Courtesy: Music Week)

- SINGLES**
- This Week
- 1 1 SUGAR BABY LOVE—*Rubettes (Polydor)—Pam Scene (Wayne Bickerton)
 - 2 2 THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US—*Sparks (Island)—Island (Muff Winwood)
 - 3 6 HEY ROCK & ROLL—*Showaddywady (Bell)—Bailey (Mike Hurst)
 - 4 13 THE STREAK—Ray Stevens (Westbound)—Peter Maurice/KPM (Ray Stevens)
 - 5 4 THERE'S A GHOST IN MY HOUSE—R. Dean Taylor (Tania Motown)—Jobete London (Brian Holland/Lamont Dozier)
 - 6 3 THE NIGHT CHICAGO DIED—*Paper Lace (Bus Stop)—Intune (M. Murray/P. Callander)
 - 7 17 JUDY TEEN—*Cockney Rebel (EMI)—Trigram/RAK (Steve Harley/Alan Parsons)
 - 8 12 I SEE A STAR—Mouth & MacNeal (Decca)—Brotocs/ATV
 - 9 9 IF I DIDN'T CARE—David Cassidy (Bell)—Chappell (David Cassidy/Michael Lloyd)
 - 10 11 BREAK THE RULES—*Status Quo (Vertigo)—Valley/Shawbury (Status Quo)
 - 11 5 DON'T STAY AWAY TOO LONG—*Peters & Lee (Philips)—Pedro/C. Shane (John Franz)
 - 12 8 GO—Gigliola Cinquetti (CBS)—Britico/April (Gianni Daldello)
 - 13 16 THE 'IN' CROWD—*Bryan Ferry (Island)—E.C. (Bryan Ferry/J. Punter)
 - 14 7 SHANG-A-LANG—*Bay City Rollers (Bell)—Martin/Couler (Bill Martin/Phil Coulter)
 - 15 20 YOU KEEP ME HANGING ON—*Cliff Richard (EMI)—Pedro/Cyrl Shane (D. MacKay)
 - 16 22 A TOUCH TOO MUCH—*Arrows (Rak)—Chinnichap/Rak (Mickie Most)
 - 17 14 I CAN'T STOP—Osmonds (MCA)—Carlin (Wes Farrell)
 - 17 24 JARROW SONG—*Alan Price (Warner Bros.)—Jarrow (Alan Price)
 - 19 10 RED DRESS—*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
 - 20 19 REMEMBER YOU'RE A WOMBLE—*Wombles (CBS)—Batt Ent. (Mike Batt)
 - 21 28 SUMMER BREEZE—Isley Bros. (Epic)—Dawnbreaker/Carlin (R. Isley/R. Isley/O. Isley)
 - 22 36 LIVERPOOLLOU—*Scaffold (Warner Bros.)—Essex (Paul McCartney)
 - 23 15 WATERLOO—Abba (Epic)—United Artists
 - 24 30 DON'T LET THE SUN GO DOWN ON ME—*Elton John (DJM)—Big Pig (Gus Dudgeon)
 - 25 18 SPIDERS & SNAKES—Jim Stafford (MGM)—Famous Chappell (P. Gernhard/Lobo)
 - 26 31 THE MAN IN BLACK—*Cozy Powell (Rak)—Rak (Mickie Most)
 - 27 45 CAN'T GET ENOUGH—*Bad Company (Island)—Island (Bad Company)
 - 28 23 HOMELY GIRL—Chi-Lites (Brunswick)—Intersong (Eugene Record)
 - 29 44 GUILTY—*Pearls (Bell)—ATV (P. Swearn/J. Arthey)
 - 30 33 TSOP—MFSB (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff)
 - 31 32 I WANT TO GIVE—Perry Como (RCA)—Latin American (Chet Atkins)
 - 32 25 YEAR OF DECISION—Three Degrees (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff)
 - 33 50 PERSONALITY—Lena Zavaroni (Philips)—Leads (Tommy Scott)
 - 34 21 ROCK & ROLL WINTER—*Wizzard (Warner Bros.)—Roy Wood/Carlin (Roy Wood)
 - 36 26 HE'S MISSTRA KNOW-IT-ALL—Stevie Wonder (Tania Motown)—Jobete London (Stevie Wonder)
 - 37 — I'D LOVE YOU TO WANT ME—Lobo (UK)—Carlin (Phil Gernhard)
 - 38 — OOH I DO—*Lynsey De Paul (Warner Bros.)—ATV (Lynsey De Paul)
 - 39 27 BEHIND CLOSED DOORS—Charlie Rich (Epic)—Screen Gems-Columbia (Billy Sherrill)
 - 40 34 WOLD—Harry Chapin (Elektra)—Warner Bros. (Paul Leka)
 - 41 42 YOU ARE EVERYTHING—Diana Ross & Marvin Gaye (Tania Motown)—Gamble-Huff/Carlin (H. Davis/B. Gordy)
 - 42 40 WOMBING SONG—*Wombles (CBS)—Batt Songs (Mike Batt/Belfry Prod.)
 - 42 — IF YOU'RE READY (COME GO WITH ME)—Staple Singers (Stax)—Island
 - 44 48 THE CAT CREPT IN—*Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
 - 45 39 AMERICA—*David Essex (CBS)—April/Jeff Wayne (Jeff Wayne)
 - 45 43 GETTING OVER YOU—Andy Williams (CBS)—Hazzard (R. Perry)

- 46 — I WON'T LAST A DAY WITHOUT YOU—Carpenters (A&M)—Rondor (Jack Daugherty)
- 47 38 SEASONS IN THE SUN—Terry Jacks (Bell)—Francis Day & Hunter (Terry Jacks)
- 48 37 THE ENTERTAINER—Marvin Hamlisch (MCA)—Multimood (Marvin Hamlisch)
- 49 47 TOM THE PEEPER—*Act One (Mercury)—Intersong (R. Gerald)
- 50 29 A WALKIN' MIRACLE—Limmie & The Family Cooking (Avco)—Planetary Music (Steve Metz)

DENMARK

(Courtesy Of I.F.P.I.)

- SINGLES**
- This Week
- 1 DIE WELT IST VOLL MUSIK (LP)—Freddy Breck (BASf)
 - 2 SEASONS IN THE SUN (Single)—Terry Jacks (Bell)
 - 3 SWEET FANNY ADAMS (LP)—The Sweet (RCA)
 - 4 SHU-BI-DUA (LP)—(Polydor)
 - 5 OLDIES BUT GOODIES (LP)—Svenne & Lotta (Polar/EMI)
 - 6 WATERLOO (LP)—A-ba (Polar/EMI)
 - 7 DODENS TRIUMF (LP)—The Savage Rose (Polydor)
 - 8 LULU ROCKEN GAR (Single)—Shu-Bi-Dua (Polydor)
 - 9 SUZI QUATRO (LP)—(RAK/EMI)
 - 10 TIGER FEET (Single)—Mud (RAK/EMI)

JAPAN

(Courtesy of Music Labo, Inc.)

- SINGLES**
- This Week
- 1 USO—*Kiyoshi Nakajo (Canyon)—Watanabe
 - 2 HAGESHII KOI—*Hideki Saijo (RCA)—Nichion
 - 3 TSUMIKI NO HEYA—*Akira Fuse (King)—Watanabe
 - 4 WATASHI WA NAITE IMASU—*Lilly (Express)—J&K
 - 5 NAMIDA NO MISAO—*Tonosama Kings (Victor)—Bon
 - 6 HAIRO NO HITOMI—*Tokiko Kato & Kiyoshi Hasegawa (Polydor)—Shinko
 - 7 SARABA TOMOYO—*Shinichi Mori (Victor)—Watanabe
 - 8 FUTARI NO KYUKO RESSHYA—*Cherish (Victor)—Victor
 - 9 KOI TO UMI TO T-SHIRT—*Mari Amachi (CBS/Sony)—Watanabe
 - 10 IMOUTO—*Kaguyahime (Panam)—Crown, P.M.P.
 - 11 HITONATSU NO KEIKEN—*Momoe Yamaguchi (CBS/Sony)—Tokyo
 - 12 KIROI RIBON—*Junko Sakurada (Victor)—Sun Music
 - 13 KOKOHAKU—*Goro Noguchi (Polydor)—Fuji
 - 14 FUTARIDE OSAKEO—*Michio Azusa (King)—Watanabe
 - 15 YAMIYO NO KUNIKARA—*Yosui Inoue (Polydor)—Tokyo
 - 16 NEOTO KAGAMI—*Tonosama Kings (Victor)—Bon
 - 17 KUCHINASHI NO HANA—*Tetsuya Watari (Polydor)—Diamond
 - 18 MOUICHIDO—*Akiko Kosaka (Elektra)—Yamaha
 - 19 NIJI NO KAKEHASHI—*Miyoko Asada (Epic)—Nichion
 - 20 THE BIG BOSS—Sound Track (TAM)—Cam Japan

NEW ZEALAND

(Courtesy Of NZBC)

- SINGLES**
- This Week
- 1 SEASONS IN THE SUN—Terry Jacks
 - 2 THE AIR THAT I BREATHE—Hollies
 - 3 THE STREAK—Ray Stevens
 - 4 BILLY DON'T BE A HERO—Paper Lace
 - 5 THE LOTUS EATERS—Stravos Xarhakos
 - 6 THE ENTERTAINER—Marvin Hamlisch, Bobby Crush
 - 7 CANDLE IN THE WIND—Elton John
 - 8 JET—Paul McCartney & Wings
 - 9 I'M A TRAIN—Albert Hammond
 - 10 THE MAN WHO SOLD THE WORLD—Lulu
 - 11 ERES TU (Touch The Wind)—Mocedades
 - 12 BICYCLE MORNING—Billy Sans
 - 13 I GET A LITTLE SENTIMENTAL OVER YOU—New Seekers
 - 14 EVERYDAY—Stade
 - 15 EMMA—Hot Chocolate

SPAIN

(Courtesy Of "El Musical")

- SINGLES**
- This Week
- 1 AYUDADME—Camilo Sesto (Ariola)
 - 2 LA DISTANCIA—Roberto Carlos (CBS)
 - 3 SOMEDAY, SOMEWHERE—Demis Roussos (Philips-F)
 - 4 LOVE'S THEME—Love Unlimited Orchestra (Movieplay)
 - 5 SEX MACHINE—James Brown (Polydor)
 - 6 MI CORAZON—Juan Bau (Zafiro)
 - 7 WATERLOO—Abba (Columbia)
 - 8 THE BALLROOM BLITZ—The Sweet (RCA)

SWITZERLAND

(Courtesy Of RADIO-HITPARADE)

- SINGLES**
- This Week
- 1 JOAN MANUEL SERRAT—(Zafiro)
 - 2 MY ONLY FASCINATION—Demis Roussos (Philips-F)
 - 3 QUADROPHENIA—The Who (Polydor)
 - 4 ?QUIEN?—Mari Trini (Hispanavox)
 - 5 REVOLUTION—James Brown (Polydor)
 - 6 BUDDHA & THE CHOCOLATE BOX—Cat Stevens (Ariola)
 - 7 PER AL MEU AMIC—Joan Manuel Serrat (Edigsa)
 - 8 BAND ON THE RUN—Paul McCartney & Wings (EMI)
 - 9 HABIA UNA VEZ UN CIRCO—Gabi, Fofó & Milke (Movieplay)
 - 10 MOCEDADES 5—(Zafiro)

- SINGLES**
- This Week
- 1 WATERLOO—Abba (Polydor)
 - 2 SEASONS IN THE SUN—Terry Jacks (Bell)
 - 3 I'M A TRAIN—Albert Hammond (Epic)
 - 4 THE GOLDEN AGE OF ROCK 'N' ROLL—Mott The Hoople (CBS)
 - 5 TCHIP TCHIP—Cash & Carry (Barclay)
 - 6 EINSAMKEIT HAT VIELE NAMEN—Christian Anders (Chandrers)
 - 7 SHANGHAI'D IN SHANGHAI—Nazareth (Philips/Vertigo)
 - 8 THIS FLIGHT TONIGHT—Nazareth (Philips)
 - 9 MEIN NAME IST NOBODY—Ennio Morricone (Ariola)
 - 10 EVERYDAY—Slade (Polydor)

BPI Awards Plan Near Completion

LONDON—Plans are nearly completed to introduce the annual awards sponsored by the British Phonographic Industry.

Recommendations by a subcommittee headed by Dick Asher, managing director of CBS, have been approved by the BPI council that a maximum of six awards should be made each year. These will cover the best British single and LP and the best overseas single and album, plus a special merit award and one for outstanding contributions to the industry, the latter not necessarily to be made annually. Qualification for the awards will be limited to records which have been awarded BPI silver or gold disks and recipient companies will be asked to submit their own short list of titles for judging by a panel of up to nine neutral mem-

bers to be made up of people connected with the industry but not with record companies.

It is anticipated that classical recordings will be covered in the special merit section since these rarely qualify for silver or gold awards.

The aim of the BPI is to coincide the awards subcommittee to advise turing winners and perhaps runners-up and Stanley Dorfman, former producer of the BBC TV "In Concert" series has been invited to join the awards sub-committee to advise on potential television appeal of such a concert.

It is planned that judging of 1974's entries will start early next year and that the awards will be presented during the spring.

A Day at the Races In U.K. —Via The Charisma Group

LONDON—As part of its forthcoming fifth birthday celebrations, the B&C Charisma group has devised a novel form of promotion involving the sponsorship of a steeplechase meeting.

The Charisma Records Day, a title approved by the Jockey Club, will form part of the Kempton Park October meeting and will coincide with the record company's international convention in London.

The company is sponsoring four races — the Charisma Records Steeplechase, the Genesis Handicap Hurdle, the Charisma Artists Opportunity Handicap and Monty Py-

thon's Holy Grail—a Very Silly Race For Amateur Riders—and is adding \$16,600 to the existing prize money. The races will all be seen on television.

"This is the first time there has been a joke in the Racing Calendar in 200 years," commented Tony Stratton-Smith, chairman of B&C and part owner of three steeplechasers.

Minister of Sport Dennis Howell has agreed to present prizes which will include awards to the best-dressed bookie, lad and horse, plus gifts of albums to all stablelads.

Polydor, Capricorn Enter Share Cost, Profit Deal

LONDON—Polydor has signed a share-cost, share-profit deal with Capricorn Records in America that gives the company the Allman Brothers for the U.K.

Under the three-year agreement, Polydor will manufacture, distribute, sell and promote Capricorn product in Britain.

But Capricorn will pay half the cost of the operation and in return take half the profits.

A Polydor spokesman says "This is a totally new venture for us. We have not signed a similar deal before."

The first big push on the new product will be geared to the Allman's first U.K. appearance at the Knebworth Park festival on Thursday (20). Polydor is re-promoting the group's four albums.

The deal was conducted by Polydor managing director John Fruin and Capricorn executive vice-president Frank Fenter, formerly Atlantic label manager when the American label was licensed through Polydor in the U.K.

The Capricorn agreement also includes Marshall Tucker and Wet Willy.

JUNE 22, 1974, BILLBOARD

Stampede, Premier Link

TORONTO—Premier Talent has signed Canadian-band, the Stampede, to an exclusive booking for the U.S. The deal was negotiated by Mel Shaw, the band's manager and Frank Barcelona, Premier's president. Agent Mike Martineau will be responsible for the band's bookings and an initial project by the agency

Magic Puts It All Together Under 1 Roof

TORONTO—Magic Management, a company established in 1971 by Peter Francey and Clark Spencer, is one of the few companies in Canada to offer complete creative services as well as artist management under one roof. The management company, which was started in London, Ontario, in 1971 then moved to Toronto, handles such acts as Jay Telfer, Christopher Kearney and the Good Brothers.

In 1972, the company utilized the services of artist John Martin on a regular basis. So strong was the reaction to his work that a subsidiary company was formed under the name the Slic Brothers and two more creative people, John Hanna and Brian Cranley, were added.

To date, the Slic Brothers have handled the design of covers for the Stampede, Jay Telfer, Moe Koffman, the Greaseball Boogie Band and Peter Foldy.

Says Peter Francey: "We decided to handle only a few acts in the management company and make a complete publicity service available to them. There is a great lack of creative services in the Canadian music industry which means that there is also very little glamour and excitement. With our current setup we are trying to bring back some of the magic to the music industry in this country."

will give the Stampede an August and September tour of the U.S., possibly with Black Oak Arkansas.

On other fronts, manager Shaw has concluded an arrangement with Ron Sunshine of New Direction in New York for that company to administrate the affairs of Mel Shaw Productions in the U.S. So far, Sunshine has lined the group up for a guest appearance on Don Kirshner's "Rock Concert." New Direction is a partnership between Sunshine and Canadian manager, Kevin Hunter.

Philips, who handles the Stampede for the world with the exception of England and Holland, have released the band's latest album "From The Fire," and Ben Bunders of Phonogram in Holland is endeavouring to arrange another tour of Europe for the band.

Capitol Records executives Chan Daniels and Stu Yahm and Premier's Frank Barcelona and Mike Martineau saw the band perform at Ontario Place, Toronto, June 13. From there the band set out on a 25-date tour of Western Canada which will begin in Calgary, Alta. on Monday (24) and end in Trail, B.C. on July 23. The tour is presented by Donald K. Donald Productions.

Summerlea-Winterlea Has Hot Seasons in Activity

MONTREAL—Summerlea-Winterlea Music, the publishing arm of Much Productions, headed by Brian Chater and Carole Risch, is experiencing a period of strong activity through a number of their original copyrights and agency deals with British publishers.

April Wine, whose material is published by Summerlea Music, is very hot with album product and a new single, "I'm on Fire for You Baby," which has already been play-listed at CKLW, Windsor and

2 Inked by CBC-TV Net

TORONTO—Gene Di Novi, well-known accompanist, arranger and musical director, and jazz/blues singer, Jodie Drake, have been signed by the CBC television network in Canada to do a series of shows featuring top jazz artists. The show, "Gene and Jodie," has so far booked jazz violinist Joe Venuti; Gene Lees, lyricist and former editor of Downbeat; Clark Terry; and Phyllis Marshall. The program is produced and directed by Robert Gibbons.

Di Novi is a native of New York who settled in Toronto in Oct. of 1971 and now makes it his home. In the past he has worked with such luminaries as Peggy Lee, Lena Horne and Dinah Shore and his compositions have been recorded by Johnny Mercer, Nancy Wilson, Percy Faith, Doris Day and Maurice Chevalier.

Ms. Drake is an expatriate native of Detroit who now makes her home in Toronto. She is one of the most respected jazz and blues singers in Canada and is an honorary member of the New Orleans Jazz Hall of Fame.

CKGM, Montreal. The band will open a major tour of the Maritimes in Bathurst, N.B. on Sunday (23) with Ian Thomas and his band. The tour, presented by Donald K. Donald Productions, ends in Campbellton, N.B., on July 11.

Julie Arel, who records mainly material by Diane Juster, a Winterlea Music writer, is also having success with her album product.

Also with Winterlea is a new Canadian single, "Sha La La Loo Lay," written by Willi Morrison, a promotion representative for Much. The song, performed by the band Blue Lick Road of which Morrison was a member, is currently play-listed at CHUM, Toronto and CHAM, Hamilton among others.

From Much's foreign catalogs come two major hits—"You Won't See Me" by Anne Murray and "Billy Don't Be a Hero" recorded by Bo Donaldson and the Heywoods and Paper Lace.

New releases include "Sugar Baby Love" by the Rubettes and "The Night Chicago Died" by Paper Lace, both on Polydor, and both in the top 10 of the English charts.

Much also has the Canadian rights to the new single by Flash Cadillac and the Continental Kids on Columbia entitled "Dancin' On a Saturday Night" and the new Slade single, "When the Lights Go Out," plus their current album on Polydor.

Haggarts' 1st U.S. Single

TORONTO—Canadian country music duo Jim and Don Haggart have just closed a deal for their first U.S. single release in late June. The single, "He," is their own composition and hit the top of the Canadian country charts earlier this year. The American release will be handled by RCA. George Hamilton IV has recorded the Haggarts' "Pictou County Jail" on his forthcoming RCA album.

Last year, the Haggarts broke their first ground in the U.S. with an appearance on WSM's Grand Ole Opry. The brothers make their home in Nova Scotia and tour widely in both Canada and the U.S.

From the Music Capitals of the World

TORONTO

According to Al Mair, Gordon Lightfoot's manager, "Sundown," Lightfoot's latest album which has been certified gold and is at the top of the trade charts in the U.S., is his most successful LP. ... Roger des Jardins formerly with Capitol Records-EMI's Montreal office, has joined WEA Music of Canada as supervisor of promotion for eastern Canada. ... John Bojicic has taken over as Ontario promotion representative for WEA, replacing Paul Richards who now has a talk show on CHIC, Brampton. ... Ken Tobias appeared at the Chimney in Toronto June 10-15. ... A&M Records of Canada has been responsible for the sale of 97.8 percent of Nazareth's latest single "This Flight Tonight" in North America. ... Jury Krytiuk, president of Boot Records Ltd. and Morning Music Ltd., has just returned from Nashville where he was reorganizing the company's U.S. operation. "My Green Valleys," written by Canadian Glen Reid and released on Boot Records, is in the top 10 in Ireland and has been covered by seven Irish acts including two of the most popular folk groups on the scene in Ireland, the Wolfstones and the Barley Corn.

Peter Donato, music critic for the Mississauga Times, has been signed to Capitol Records and is at Thunder Sound Studios in Toronto working on an album, with Gene Martynec producing and Bill Sedden engineering. Session musicians include Barry Keane, Dennis Pendrith, Michael Heydon and Jim Atkinson. ... Larry Lee Blanc has been appointed as co-writer of the "Ian Tyson Show" which is televised over the CTV television network in Canada. ... Mahogany Rush and A Foot in Coldwater will appear in concert at Massey Hall, Toronto on Monday (17). ... Major acts expected to appear in Toronto throughout the summer include Emerson, Lake and Palmer; the Band and Crosby, Stills, Nash and Young on the same bill and the Grateful Dead along with the Jefferson Airplane. ... Domenic Troiano is expected to join the Guess Who as guitarist during the summer.

"Don't You Worry" by Randy Bishop on Good Noise Records is one of the hottest Canadian singles in this country. ... Playboy recording artist Shawne Jackson is touring with Sweet Blindness. Her latest single "Just as Bad as You," written by Domenic Troiano, is doing well across Canada. ... Fraser & DeBolt will represent Canada at the "14th International Song Festival" in Sopot, Poland. ... Chase will appear at the Colonial Tavern, Toronto the week of Monday (17). ... Music Shoppe International will handle all the entertainment booking for the planned Ramada Inns in London, Toronto, Oakville and Ottawa. A new concept of concert/night club will be featured in each of the new inns called Zodiac Clubs and will be equipped with the finest in sound and lighting systems. ... Dillinger will be the opening act for Chicago at the CNE Grandstand on Sept. 1.

In conjunction with the rush release of Cat Stevens' latest album "Buddah and the Chocolate Box" on quad 8-track tape, A&M's national sales manager, Joe Summers, announced a tape merchandising campaign. The 1974 Summer Tape Spectacular open to dealers through all A&M distributors across Canada. The campaign which lasts until Friday (28) covers all catalog, as well as

all new, product in 8-track (stereo and quad) and cassettes. ... New single by Tommy Hunter on RCA is "The Departure," produced by Jack Feeney and arranged by John Arpin. ... Michael T. Wall, "The Singing Newfoundlander," has had his debut album released on the Banff label, a division of Rodeo Records International and distributed by London in Canada. ... Burton Cummings, the lead singer for the Guess Who, has been studying ventriloquism and plans to bring his dummy Arnie into the band's act. Says Cummings: "While I'm on-stage with Arnie, I'll play the piano with one hand and use the other to manipulate the dummy. I don't think any other rock act has had such an act." ... The new single for Southcote on Smile Records is "Who Knows His Name" written by Beau David. ... Calgary band Trina appeared at the Level Crossing, Toronto the week of June 3.

Liam Mullan's new independent promotion company is Essential Service. He was in Toronto recently working the Jason Hoover and Songbird singles for Mushroom Records of Vancouver and the new Morning Haze single from Montreal-based Kot'ai Records. ... Keith Hampshire's latest single for A&M is an old Peggy Clinger-Johnny Symbol song, "Forever and Ever." Bill Misener produced ... the first single to come from Peter Beauchamp's newly organized a&r division of A&M Canada is "Love You Back to Georgia" by Bolt Upright. An album by Windsor-based Invader Sound Company is set for release in the near future through A&M. ... Axe Record's Jay Telfer appeared at Brian's Place, Toronto from June 10-15. MARTIN MELHUISE

Murray Tapes Shows In U.S.

TORONTO—Anne Murray, who was recently seen on her ninth CBS television special, "Annie North of 60" which aired on May 24 and as a guest on NBC's "Midnight Special" on May 31, has completed taping TV shows in the U.S.

From June 1-4, Ms. Murray was in Bermuda appearing as a special guest star on "The Engelbert Humperdinck Special" to be telecast in August. On June 10 she taped the "Merv Griffin Show"; June 11, she hosted a "Midnight Special" for NBC; and on June 12 she appeared on Johnny Carson's "Tonight Show."

The rest of June will be taken up by one-nighters in Dallas, Atlanta, Pittsburgh and New York. Her latest single "You Won't See Me" is in the top 20 in the U.S. and climbing. The record is in the top 10 in New Zealand.

Bronze Promo

• Continued from page 47

Next month new Bron 24-track quadraphonic studios, the Roundhouse Studios, will open at Chalk Farm, London, in a four-story building. The first floor will accommodate the record label, agency, management and publishing companies and the air charter firm to be headed by New Yorker Tammy Owens, former MCA East Coast publicity and p.r. director.

International Turntable

Don Wardell, formerly head of U.K. Records worldwide, has resigned to join London Records in America as head of the promotion division. Wardell's responsibilities will cover the all promotional aspects of the company's pop catalog and all staff in London's regional centers. Wardell joined U.K. in February last year and spent most of his time in America, principally working on promoting the 10CC act and the Rubber Bullets single, which involved him in close liaison with the London staff.

Former music Week staff writer

Nigel Hunter has been appointed editor of Cassettes & Cartridges, the tape magazine launched last year by General Gramophone Publications. He succeeds Derek Abrahams, who is leaving to return to a Fleet Street news agency and freelance writing. ... Chris Poole, former production editor of Music Week's sister publication, Record & Radio Mirror, has been appointed press officer of Decca, replacing Charlie Webster, who has moved to EMI.

Meanwhile, Charlie McCutcheon, Decca's assistant press officer for the past 12 months, is leaving later this month to join the press department of Warner Brothers. He is being replaced by Nick Underwood.

Andy King, younger brother of U.K. Records managing director, Jonathan King, has been appointed promotion manager of the label. The move is part of Jonathan King's policy of strengthening the executive talent of the company and follows the recent appointment of Clive Selwood as U.K. general manager. ... Polydor has appointed Denis Munday as the company's jazz marketing manager, replacing Simon Gee, who recently left the firm. Munday was previously assistant to Polydor's tape marketing manager, Laurie Adams, with special responsibility for tape compilations.

Another personnel change at Polydor involves Gareth Harris who has been appointed pop marketing manager. Harris succeeds John Howson who is now promotion manager.

Overdrive in Big U.S. Pull

VANCOUVER—Bachman-Turner Overdrive, one of Canada's hottest groups at the moment, have completed their latest U.S. tour which ran from May 3-June 10 grossing them over \$300,000.

In July, BTO will record their third album at Seattle's Kaye-Smith Studios for release on Aug. 15. The band's first album released in May 1973 has been on the Billboard album chart for 45 weeks and has sold over 350,000 units. The second album, "Bachman-Turner Overdrive II," has been certified gold and has sold over 600,000 units to date.

"Let It Ride," the band's previous single from the "BTO II" album, has sold over 500,000 copies and "Takin' Care of Business" is climbing the Billboard Top 100 chart.



JUNE 22, 1974

THE LORI LIEBERMAN TEAM



TORONTO: Lori's Canadian debut at the Riverboat May 28 turned rumor into conviction: she must be related to Barbra Streisand.

Lori Lieberman is an inspiration. She inspires not only her audiences, who are lining up for membership in a snowballing cult, but also Norman Gimbel and Charles Fox, her writers.

Lieberman, Gimbel and Fox are really a song-producing team. It's an unusual idea, but it's logical, and when it works, as it does here, it can be magical.

Take, for example, their most famous international hit, KILLING ME SOFTLY WITH HIS SONG. As she tells it, the song was born in her powerful reaction to a concert (by Don McLean). She shared her feelings with Norman Gimbel, who turned her passion into poetry, and with Charles Fox who turned the poetry into music ready for first presentation to the world by Lori Lieberman (on a single produced by Gimbel and Fox).

The same combination of talents has been working for three albums since then. Her latest, "A Piece Of Time," contains their second most famous song, I GOT A NAME. It was written for an unusual (and unsuccessful)

movie called "The Last American Hero," which was based on a Tom Wolfe short story about a young racing driver (who was in turn based on real-life legend Junior Johnson, but we digress.)

Jim Croce sang it on the soundtrack and made it a hit. One of the few recent Gimbel-Fox songs not written expressly for Lori, it was also the only song recorded by Croce which was not written by Croce (save a couple by his guitarist, the late Maury Muehleisen, b.w.d.).

Says Norman: "Jim liked it because his father had had a dream for him but had died before his son's first success. . . . Ironically, Helen Reddy was also interested in the song for a similar reason: untimely deaths in her immediate family have meant that she is the last in her line to carry the name Reddy." Lori still performs it in concert as a kind of tribute to Jim.

That song is the exception. Normally the song-producing team is entirely self-contained. All three share a common tradition (Jewish,

common traits (Scorpio), a common emotional wavelength and a profound mutual love and respect.

"I don't do much songwriting myself," says Lori, "but I have a need to write down what I'm thinking, and I keep a journal by my bed. When I met Norman and Charlie, I had written maybe twenty of my own songs, but there's a big difference between professional writing and the amateur stuff I was doing. I did write one song that's on the first album, but I don't even want to talk about that. Probably the next album will have more—they've been encouraging me to write, and working with them has been an inspiration. But it's not all that important. I feel so much a part of every line they write."

Norman Gimbel observes that LEGACY on the new album ("I'm a child of my childhood") came from a poem in her journal, "something very personal and very revealing. But it was only much later when I came up with the theme for that song that I was reminded it had been her idea basically."

(All three of them are modest about their own abilities and extravagant in their enthusiasm for each other's.)

STONE CANYON, says Lori, "is my impressions of New York City—it felt so tense when I was there I would just go from the hotel to the club and back. The purple man in the garbage can, and the ancient lady screaming at the statue of Simon Bolivar are both real things I saw, and they typified New York for me—all this anger and frustration, it's incredible!"

The rest of the album is equally personal. And it is a new stage for Lori. Says she:

"There are no love songs here, or rather no love ballads since they are all love songs in a way. I guess I'm not so much of a romantic now. My main problems aren't my love affairs, I'm more affected by what is going on around me."

Norman and Charles understand, and have adapted to suit. "What we are trying to do," says Norman, "is to create a personal literature so that when Lori goes on stage and sings, you will have some real insight into her."

She would be a pretty impressive performer even without the insight. Raised on Brubeck and Bobby Short and Lena Horne, she loved music but never sang for anyone until she was sixteen. Her first serious experience was "singing in college bands with people who thought they were Blood, Sweat & Tears but wouldn't do anything in my key (A, mostly, or B)." Now she has range (both alto and soprano) and versatility. "Some people," says Norman, "have called her voice a wonderful cello. It makes her unique."

And he adds, as a kind of post script: "In the beginning when I was young and writing purely out of passion I could put out thirty songs in a day. Now I need a reason to write, and Lori is one of the best reasons a lyricwriter could have."

(From the man who gave us CANADIAN SUNSET, I WILL WAIT FOR YOU, GIRL FROM IPANEMA and dozens of others before he made friends with Lori and wrote KILLING ME SOFTLY—that's inspirational.)

(ADVERTISEMENT)

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IN THE STUDIO CHRIS KEARNEY

Manta studios: an abstract chunk of concrete set in an area of old brick abandoned by Toronto's fashion but not yet destroyed by renovation.

Christopher Kearney is splayed out on one of the crimson control room loungers, but he peers intently through the wall of glass at Bob Yeoman, alone in the studio, a cigarette jammed into the throat of his guitar. Bob is improvising harmonies for his own basic guitar track, and he paces about as if playing in a theatre in the round.

Silence for a moment. Then Chief Engineer Lee de Carlo, late of The Record Plant in New York, hits the rewind button, producer Gene Martynec flicks on the intercom, and star Christopher Kearney simultaneously folds himself forward and says, "Yes that's it but . . . can we make it wail more."

Kearney, now signed directly with Capitol Canada for the first time, has the freedom to go at his own pace, which is concentrated sessions every few weeks. "In sections," he says, "you can take more time and more care. You can make changes that need to be made. You have time to try things out and

The fourth member is "lead guitarist and spiritual advisor" Bob Yeomans who "came down from Sault Ste. Marie to look for the yellow brick road as drummer with Keith McKie and as rhythm guitarist with Jericho. Maybe we can find it together."

Bob certainly expects the best. "All of the bandmembers are good people personalitywise as well as musically," he says, and Kearney adds, "Most of them are the kinds of people who don't stay in Canada for too long; they are among the potentially incredible bands which tend to go down the drain in Toronto."

"I work hard at the craft of writing, and the whole band is really into the subtleties of arranging. There are some excellent writers in the band too; they're influencing me a lot, and some of their songs will be on the album. So there'll be a cross-section of music in the end but we've come to think alike and the songs will work together."

Kearney fans, however, won't find the new material a revolution—it's still music for people who listen to music. "Like my folk heroes, who are people like Chris Hillman and



Paul White (l) and Dave Evans (r), Directors of A&R and Marketing, demonstrate their feelings about contractual unity with Christopher.

make mistakes and learn from both."

It should be a good experience for all concerned. Kearney's lyrics have the old pregnant understatement that won him critical raves from all over, and his voice still has the smokey folk flavoring he got from his west-country musical origins, but the arrangements have a new vitality and his new band is the best he has ever had.

For a little while the band was called Jackson Hawk, and they backed Em on his album. Previously three of them had been members of Aaron Space: bass player Gene Faldo and drummer Bob Disalle have been working together all told for some eight years (which explains the uncanny togetherness of the rhythm section) while late-comer Jon Goldsmith, "the boy wonder from Upper Canada College made good in the bad world of music," in Kearney's words, is "heavily into theory and arranging besides being probably the finest piano player I've seen to date in Canada."

Jim Messina and Gordon Lightfoot who was largely responsible for getting me into the studio and on the road right at the beginning, I'm into making the kind of record people will put on a pair of cans for and really get into it."

Kearney also has the conviction that this album will be the commercial success everyone has been expecting from him for so long. (He has been making a living from his own music for more than five years and winning accolades in the process, but he has yet to have a major hit.)

Which is also why he was particularly pleased to be signed directly to Capitol. "That's the thing I really dig about Capitol," he says, "if they believe in something, they'll hang in there and really work to make it happen."

On the next take Bob Yeomans had made his guitar wail beautifully.

Copyrighted material

BEAR BACK

Stormed, swooned over, screamed at and streaked—that is the story of the Edward Bear tour of middle Canada just completed, according to Concert Coordinator Darcy Barrett.

In Saskatoon the lads were detained for an hour and a half before the stage door and the Bear Bus by hordes of autograph seekers and people hot for a body contact high. Said the Star-Phoenix of the audience: they "showed their appreciation, admiration and adoration of the Toronto band by clapping and yelling and standing up for just about every number."

In Regina, the Leader-Post said, "Mr. Evoy's voice gave his songs the perfect touch of professionalism" and "Having the New Potatoes appear alone and with Edward Bear gave the audience an opportunity to appreciate the versatility of the various band members." The Medicine Hat News review began: "It's called communication and there was plenty of it between the performers and the audience . . ."

In Thunder Bay, Barrett reports, the Bear had the biggest advance sale for any Exhibition Colosseum concert in more than ten years. The crowd was on its feet for the whole show and afterwards broke down the stage door just as the band made its getaway—into the arms of the crowd that could not get tickets but had waited outside in the rain for a chance to at least see the group.

Most of the areas they played in Saskatchewan were still recovering from serious floods. But in Moose Jaw, among the hardest hit, ticket requests were double the capacity.

Yorkton was another record breaker—the biggest crowd ever reported for anything in the city. And an autograph session in their largest record store sold out 200 of the latest album.

The tour coincided with the release in Canada of a single by New Potatoes called SAD TO SAY (ROCK 'N' ROLL IS HERE TO STAY), and with the U.S. release of the Bear's Canadian classic, YOU, ME & MEXICO.

DES Unit Spreads SQ Signal

• Continued from page 1

oper Martin Willcox, who was chief engineer at Sinclair Radionics when he met Wesley Ruggles, who was production director. Two years later they joined forces in Connaught Equipment, got an SQ license and began heavy research and development on all three quadrasonic systems.

They supplied SQ matrix modules to European OEMs such as EMI and Servosound, Belgian motion feedback speaker pioneer. They also decided to market the modules themselves in component cabinets and formed Tate Ltd., with the backing of John Bogue who with Ruggles is partnered in the new venture.

Tate will manufacture the new Willcox IC and as with the original matrix module primarily supply OEMs. A number were invited by Ruggles, Bogue and CBS officials to

demonstrations during the CES, and others will hear the new system in Europe this coming month.

Over the next six months, Ruggles and Willcox will evaluate the marketing of their own DES under the Tate name in competition with the OEMs, as with the original module. Willcox also will have the opportunity to work out some of the more complex front-back relationships on existing CBS SQ releases, using original master tapes as a guide.

The demonstration included some deliberately "tough" music for SQ decoding, and performance was generally solid. One of the biggest criticisms of SQ—you can't play everything at once—was met with Earth, Wind & Fire's "Open Your Eyes." Seven voices and instruments were well separated and came through equally well on a high-end XLM cartridge and a low-end Pickering.

Excellent center front localization—another SQ criticism—was heard on an Enoch Light-Glenn Miller arrangement. The system also did well with the Sharif-Streisand "Funny Girl" duet, the only CBS release with basic center-back relationship. Separation on Stravinsky's "Rites of Spring" was exceptional.

Ruggles emphasizes that Tate doesn't expect to replace existing quadrasonic modules. He credits Sony, Lafayette Radio and Motorola's improved logic options—all in the last six months—with finally letting the consumer hear what SQ sound was intended to be from the start.

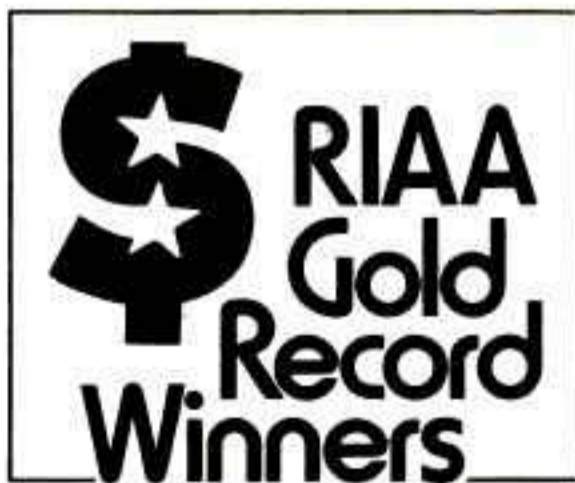
"It will be six anxious months before we can sample the IC devices," he told Billboard. "We're well into the development process, and if we're lucky, units will be introduced in the U.S. at the next summer CES."

He notes that the most encouraging prospects for a product like their decoder came at last September's Berlin Radio-TV Fair where no less than 14 major manufacturers had subtle references to SQ in their product literature. But it wasn't until this May 1 that the first of the 14—Phillips—signed a hardware-oriented SQ license. The reason? Most European firms are reluctant to alter or give up the extremely popular FM waveband and are hoping for a quadrasonic system that won't interfere with reception.

Ruggles said that a professional studio module is also high on the development list. The ambitious objective is to encourage artists to interpret their music more esthetically with freedom of composition and mix. It will also add prestige to the Tate consumer product.

A final note on specs. Ruggles and Willcox claim that with their avowed commitment to true hifi, the new unit has squeezed about .04 harmonic distortion out, way above the commercial average. Its objective is to "have interface with the OEM who might say it wasn't up to his standards." Signal-to-noise ratio is in the 70's with dynamic range over 60 dB, so OEMs can't overload the circuit. The breadboard prototype produced a solid 40 dB signal-to-noise front-to-back effect.

Whatever its ultimate acceptance, the Chicago demonstration is a much-needed shot in the arm for the SQ quadrasonic mode.



Albums

Helen Reddy's "Love Song for Jeffrey" on Capitol.

Paul Simon's "Live Rhythms" on Columbia; disk is his third solo gold LP and his 15th overall.

The Spinners "Mighty Love" on Atlantic; disk is their second gold LP.

Gladys Knight & the Pips "Claudine" soundtrack on Buddah; disk is their fifth consecutive gold record.

Singles

The O'Jays "For the Love of Money" on Philadelphia International; disk is their fifth gold award.

This Week's Legal Action

Roberta Flack Vs. Film Co. For Huckleberry Finn Cut

NEW YORK—Roberta Flack is seeking a preliminary injunction against United Artists Corp., United Artists Records and APJAC International regarding the film "Huckleberry Finn."

The suit, which asks for \$5 million in compensatory and \$1 million in exemplary damages, seeks to enjoin and restrain the defendants from selling, showing, duplicating, distributing or otherwise merchandising the motion picture and the track as long as it contains the "unauthorized recording by Ms. Flack of the song 'Freedom.'"

In her affidavit, Ms. Flack claims that she never gave APJAC permission to release the recording of "Freedom," which she says she thought to be a "trial" vocal, and beneath her artistic standards. The af-

fidavit further claims the release of both products is causing "great harm to my public reputation ... and is almost certain to alienate a substantial number of my album purchasers."

The complaint notes that Ms. Flack is signed to an exclusive recording contract with Atlantic Records and is obligated to render her services in recording to them exclusively for the term of the contract, which expires June 31, 1978. United Artists Corp. released the film. The cover of the track album advertises that Ms. Flack sings the song "Freedom."

The suit was filed last week in the U.S. District Court, Southern District of New York. The motion will be heard Thursday (20).

Charge Preferential Payments

LOS ANGELES—Three complaints, charging preferential payment to creditors, have been filed by Jon R. Stuhley, referee in bankruptcy for Sandel Corp., doing business as Rapid Merchandising, Santa Ana, Calif., in federal district court.

The individual complaints, which charge that the defendants were paid preferentially during a four-month period in 1973 when the firm was in the throes of the bankruptcy action, name as defendants:

- Harold Easton, unidentified, alleged to have received \$11,612.07;

- Music Operators' Service, believed to be the Anaheim, Calif., one-stop, claimed to have received \$8,179.70 and "a certain quantity of records and tapes";

- Touche & Ross Inc., alleged to have received \$15,135.

During the past three weeks, Stuhley has also filed suit against Record Merchandising, Inc., the Sid Talmadge indie label distrib here; Trans-World Airlines and Gumbiner-Savitt, all in federal district

court, but complaints are unavailable either at the clerk's office, from Stuhley or his attorney, Dave Blonder.

The Sandel Corp., at one time a major rackjobbing entity nationally headed by Herb Sandel, went into bankruptcy in 1973 in May and June.

RCA, Cap Win Damages In Trial

PHOENIX—Capitol Records Inc. and RCA Records were awarded \$666,058 in compensatory and punitive damages by a U.S. District Court judge here in a final judgment against Pearl Rosner. Ms. Rosner was a defendant in the copyright infringement case, Duchess Music Corp. vs. Martin Stern.

In addition to these damages, the two record companies were awarded statutory damages of \$390,000, as well as \$499,543 which represented Ms. Rosner's profits. They were also awarded \$100,000 for attorneys' fees and \$19,620.43 for costs. The infringing recordings and the equipment for making them were also released to RCA and Capitol.

Judge Bars Firm In Piracy Case

CHICAGO—Circuit Court Judge Walter P. Dahl has enjoined McKenna Industries Inc., Carl Mannelli and Herbert Lavin from selling or offering for sale pirated versions of sound recordings here.

Judge Dahl's order further bars the defendants from using the name of any artists under contract to any legitimate recording company and from using the title or imitation of any title of a recording released by a legitimate record firm. The order was an outgrowth of a class action suit brought against the defendants by Mercury Record Productions Inc.

Guilty Plea In Piracy

BOISE, Idaho — Ronald Victor, doing business as Sound Limited, Inc. who was indicted in April on six counts of copyright infringement of sound recordings, pleaded guilty to two counts of infringement before Judge Fred Taylor in U.S. District Court here.

ALBUM REVIEW

UA's 'Best Of' Series Recalls 11 Name Acts

LOS ANGELES—United Artists has come up with 11 tasteful bargain "greatest hits" repackages in its new "The Very Best Of" series, listing retail at \$6.98.

Early sales reports show the Gordon Lightfoot album a strong series leader in consumer acceptance.

Lightfoot's "Sundown" single is No. 3 on the Hot 100 this week and the Canadian writer-artist is probably now at the hottest point yet in his 10-year career. The early Lightfoot gems on this UA repackage include "Early Mornin' Rain," "For Lovin' Me" and "Last Time I Saw Her."

Other top artists and some of their classic singles included in the "Very Best Of" series are: Cher with "Bang Bang," "You'd Better Sit Down Kids," and "All I Really Want To Do"; Johnny Rivers with "Memphis," "Secret Agent Man" and "Poor Side Of Town."

UA's powerful easy-listening catalog is represented in the series by Martin Denny ("Quiet Village") and Ferrante & Teicher with "Exodus," "Till" and "Autumn Leaves" and Vikki Carr in a strong set.

The country side of UA provides "The Very Best Of" Slim Whitman ("Indian Love Call," "Rose Marie") and Del Reeves ("Girl On the Billboard," "Looking At the World Through a Windshield").

The series also hits on early rock'n'roll with Fats Domino and his standards like "Blueberry Hill" and "I'm Walkin'" plus Little Anthony & the Imperials in their "Shimmy Shimmy Ko-Ko Bop" and "Tears On My Pillow."

There's also "The Very Best Of Oldies" anthology with 12 unforgettable Garnett Mimms doing "Cry, Baby" and Charlie & Inez Foxx's original "Mockingbird."

Cover design format is simple but effective. Concise but good liner notes and complete UA discographies of each artist are on the inner sleeves. NAT FREEDLAND

Clapton Tour Has 24 Dates

NEW YORK—Two cities have been added to the upcoming Eric Clapton tour, his first in more than three years, bringing the total to 24 dates.

Several cities on the tour have announced complete sellouts including Philadelphia, Jersey City, New York, Boston, St. Louis and Largo, Md. Many cities have not made tickets available yet, but several promoters have already requested additional performances to accommodate anticipated demand.

The Robert Stigwood Group, which manages Clapton, announces that Ross will be the opening act on the tour which commences June 28 in New Haven, Conn., and finishes Aug. 4 in West Palm Beach, Fla.

Pleasure, Pip In Pact

NEW YORK—Pleasure Records has announced an exclusive, long-term, worldwide distribution agreement with Pip Records, a division of Pickwick International Inc. Pleasure is a pop-soul label headed by Ralph Chicorell.

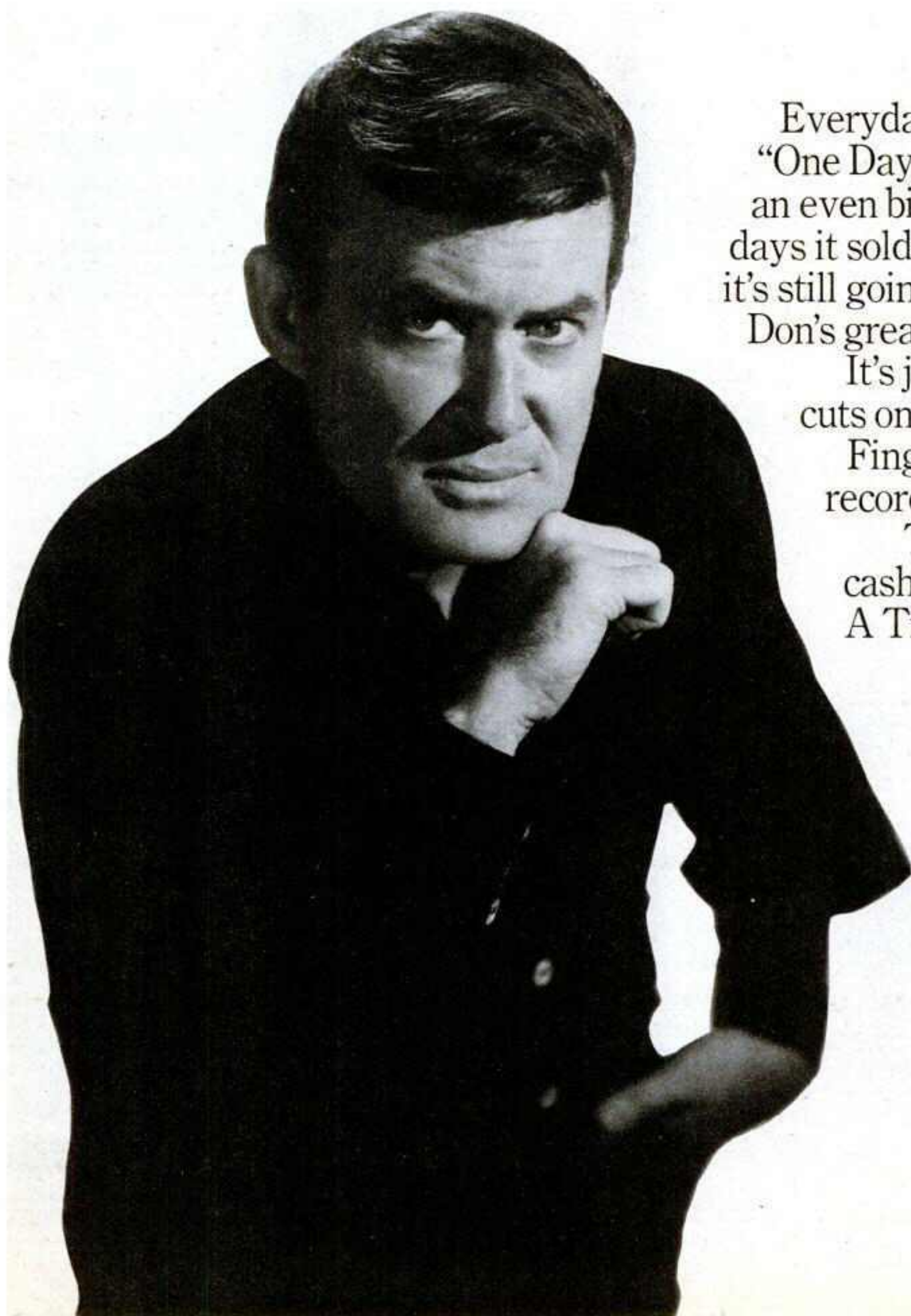
Capitol, CBS Win Cases Against Two Illinois Firms

CHICAGO—Eastern Tape Corp. and Super Hits Inc. have been barred from illegally duplicating, selling or offering for sale infringing copies of sound recordings produced by Capitol Records and CBS Records by permanent injunctions issued in U.S. District Court here.

Two different judges issued the orders as final disposition of cases brought against the two firms by Capitol and CBS. Each company was also awarded \$1,000 in damage settlements.

The injunctions bar Eastern Tape Corp. and Super Hits Inc. from doing business within the state of Illinois, including the acceptance of mail orders; the mailing of advertisements, circulars, catalogs, samples, order forms and price lists; the sale of merchandise on shipments of goods into the state; telephone solicitation, written or oral; communication with anyone within the state, and renting space at trade shows held in Illinois.

"ONE DAY AT A TIME" IS SWEEPING THE SOUTH. ONE DAY AT A TIME.



Everyday, Don Gibson's hit single, "One Day At A Time" (H 318) becomes an even bigger hit. In fact, in just seven days it sold 23,000 copies in Atlanta, and it's still going strong, in the tradition of Don's greatest hits.

It's just one of the many great cuts on Don's album, "Snap Your Fingers" (H3F 4509), on Hickory records and tapes.

Today's the day to cash in on "One Day At A Time."

Hickory
Records, Inc.



H3F 4509

Don Gibson does it again with



H3G 4502

MGM Records
Hollywood, California

Billboard's Top Album Picks

JUNE 22, 1974

Number of LPs reviewed this week **55** Last week **34**

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Pop

NITTY GRITTY DIRT BAND—Stars & Stripes Forever, United Artists UA-LA 184-T2. The word "live" does not appear anywhere on the jacket but this is in fact perhaps the most elaborately packaged live LP ever issued, complete with a huge poster montage of the Dirt Band in action. The music ranges from NGDB's good-timey energetic treatments of country-bluegrass which has always been their staple, to their handful of hit singles and some fine rock oldies satire. The Dirt Band has used the last album on their current UA contract for an admirable summation of their 10-year career. Some informative talk cuts too.

Best cuts: "Cosmic Cowboy," "Honky Tonkin."
Dealers: Group went gold with a three-disk set last time out due to long and steady sales. Expect history to repeat.

BARRY WHITE, LOVE UNLIMITED, LOVE UNLIMITED ORCHESTRA—Together Brothers, (film soundtrack), 20th Century ST-101. It had to come. Barry White and his cohorts scoring a black film. The package has only two vocals. But there are a lot more individual instrumental themes than the two or three many soundtracks rely on. And the dramatic needs of the story give White a chance to let the Love Unlimited Orchestra leave its schmaltzy romanticism and get ominous and bombastic at times. White's big concept is a natural for film soundtracking and he doesn't disappoint in his debut.

Best cuts: "Somebody's Gonna Off the Man," "People Of Tomorrow Are the Children Of Today."
Dealers: It's a 20th Century film as well as record, so expect big support.

RICK WAKEMAN—Journey To The Center Of The Earth, A&M SP-3621. Far more accessible and commercial music than Wakeman's last "Wives of Henry VIII" solo effort. This could actually be used as soundtrack for a hip film of Jules Verne's early science fiction classic. The Yes keyboardist's usual pyrotechnics find a lavish background here with the London Symphony. A strongly satisfying album that bears repeated listening.

Best cuts: "Journey," "Lidenbrook Sea" (only marked on DJ copies).
Dealers: A natural for progressive buyer outlets.

RAY STEVENS—Boogity Boogity, Barnaby BR 6003. That "Ahab the Arab" man is back with his semi-annual smash. Next LP cut after the gold single "The Streak" is about a flasher. Other Stevens songs here are about a heart transplant patient, a blues-singing midget and a bagpipe freak. The usual whacky Stevens goodies in more polished production than ever. Lots of really funny stuff.

Best cuts: "The Streak," "Smith & Jones," "Heart Transplant."
Dealers: Can rack in comedy as well as pop and country.

DIANA ROSS AND THE SUPREMES—Anthology, Motown M9-794A3. The much-needed Motown anthology series devotes its latest three-disk package to the Supremes in their great years with Diana Ross. Unlike some of the earlier re-packages, there is no enclosed folio of photos and text. But no recap is needed here of the super platinum sound achieved by the Supremes in hit after hit.

Best cuts: "Love Child," "You Can't Hurry Love," "Baby Love," "Stop In the Name Of Love," "Where Did Our Love Go," "My World Is Empty Without You," "I Hear A Symphony."
Dealers: Much of this material not easily available in other packages.

THE FLYING BURRITO BROS.—Close Up The Honky Tonks, A&M SP-3631. There's so much wonderful music on this twin-disk collection, it seems more astonishing than ever that the Burritos never achieved their fully-deserved mass acceptance as pioneers of the now-commonplace blending of country and rock. Maybe the best exposure strategy would be to package the 12 strongest cuts as a new Eagles album.

Best cuts: "Wild Horses," "Close Up The Honky Tonks."
Dealers: Prime investment for in-store playtime.

BLOSSOM DEARIE SINGS—Daffodil, BMD 101. This first effort on her new label is a winner from the start. The material is exciting and fresh and can this lady ever sing. Her voice is sensuous and grabs the listener by its quiet force. She's been around for many years and hopefully this will be her big album.

Best cuts: "I'm Shadowing You," "Baby, You're My Kind," "Hey, John."
Dealers: Remember that her name rings bells for many people.

Soul

THE O'JAYS—Live In London, Philadelphia International KZ 32953. The O'Jays deliver a lot of music here, in the loose but excitingly building arrangements common to live soul acts. If you loved "Back Stabbers," you'll adore the 8:18 ver-

Spotlight



ELTON JOHN—Caribou, MCA 2116. There's no shortage of rock superstars who are automatic gold record sellers and arena fillers. Elton John is one of the few whose creative force and personal flamboyance makes each new activity an event. His latest, titled for James Guercio's Colorado paradise studio where it was cut, brings in the remarkable Tower of Power horns for another classic singles collection. Elton and lyricist Taupin are alternately more antic and more heavyweight than ever, their work ranging from nonsense ditties to haunting ballads and even a Chapinesque 7:34 narrative with Elton spellbinding on unaccompanied piano and vocal, "Ticking."

Best cuts: "Don't Let Sun Go Down On Me," "Stinker," "Solar Prestige A Gammon," "Dixie Lilly."
Dealers: It's a one-disk Elton, what more could you ask??



MARIE OSMOND—In My Little Corner Of The World, MGM M3G 4944. Marie Osmond sells the naive of youth in her approach to country music, as opposed to that other teen powerhouse Tanya Tucker whose shtick is sounding like a mature belter. Marie won't win any prizes for subtlety in her interpretations and the productions surrounding them in her second LP, but there is the abundant sweet charm that made her "Paper Roses" a cross-over smash. And a few phrases here and there suggest that the 15-year-old Osmond sister has the pipes to handle a lot more wide-ranging music in years to come.

Best cuts: "My Little Corner of the World," "I Love You Because."
Dealers: Sales appeal for pop, MOR and country.

sion. Europe has clearly really taken to the Philly Soul Sound.

Best cuts: "Wildflower," "Love Train."
Dealers: O'Jays and Billy Paul live LPs are only new big-name product from Gamble-Huff productions at the moment.

BILLY PAUL—Live In Europe, Philadelphia International KZ 32952. The five songs on the album average eight minutes in length, but the time is taken up by extended singing, concentrating on separate parts of the material, rather than a lot of empty rapping. The excitement at Paul's London debut is palpable.

Best cut: "Brown Baby."
Dealers: Can display in tandem with new O'Jay live LP cut at same hall.

REDD FOX—Funky Tales From A Dirty Old Junkman, Dooto DTI 860. What is there to say about the empty-umth Fox comedy LP except that he's as funny and raunchy as ever, with infectiously gross material and devilishly impeccable delivery.

Dealers: Album art plays off Fox's well-established "Fred Sanford" TV image.

Country

JEANNE PRUETT—Jeanne Pruett, MCA 388. To say she gets better with each release would be an understatement. This marvelous singer has done a phenomenal job with the entire album, but the best cuts are those she has done from her own pen. A couple of standards can be found, and her hit singles, but the new material is great.

Best cuts: "One More Time," "Oh, So Good," "Hopefully" and "Come To Me," but they're all good.
Dealers: There are enough potential and proven hits in this one to make it very hot.

BILL ANDERSON—"Whispering" Bill Anderson, MCA 416. Again, a great collection of material, sung in the Anderson style which puts him consistently at the top. It's a great variety of songs, including a little recitation, some fine ballads, an up-tune or two, and real class.

Best cuts: "Gettin' To Know You," "As Much As I Love You," "I'm Happily Married" and "We Made Love (But Where's The Love We Made?)."
Dealers: A little extra comes in the liner notes from Bill's daughter, Jenni.

DON GIBSON—The Very Best Of, Hickory 4502. What can be said about a collection of Gibson hits that hasn't been said before. These are great songs, most of them proven standards, thanks to his original renditions. Now, with all of the feeling he puts into a song, it's a treasure. They include "Oh, Lonesome Me," "I'd Be a Legend In My Time," "I Can't Stop Loving You," "Sweet Dreams," and on and on.

Dealers: Display it prominently. There are 12 hits inside.

LORETTA LYNN, CONWAY TWITTY—Country Partners, MCA 427. Tremendous singing partners they are, and joined once more in a collection which will surprise many of their closest fans. A couple of the tunes border on pop, and it's a great change of pace for them. But there's plenty of country and, as usual, excellent material.

Best cuts: "I'm Getting Tired of Losing You," "Sweet Things I Remember About You," and the fast-paced "It All Falls Down."
Dealers: The cover alone should help make this saleable.

MARIE OSMOND—In My Little Corner of The World, MGM 4944. While there are no "Paper Roses" in this one, the little girl shows that she knows her country music, under the guidance of Sonny James. She reaches back for some established standards, and takes on tunes done by Ray Price, Marty Robbins and others. But she still creates excitement.

Best cuts: "Big Hurts Can Come (From Little White Lies)" and "It's Just the Other Way Around."
Dealers: The magic of the name is there.

MARTY ROBBINS—Good 'n Country, MCA 421. This might even be titled "Good Bluegrass" because Marty does a number of tunes with a bluegrass background, and in that increasingly popular style. He sticks to solid country all the way through, except perhaps for his single, "Twentieth Century Drifter." Of the others, the best are: "I Heard The Bluebirds Sing," "Darling Come Home," and his five-minute rendition of "Georgia Blood."

Dealers: It will appeal strongly to his country fans.

Jazz

FREDDIE HUBBARD/STANLEY TURRENTINE—In Concert Vol. 1, CTI CTI 6044. Here is the jazz album that many people have been waiting for. Hubbard and Turrentine are two of the most popular jazzmen in recent years and their musical roots go far back. Their playing on this live album leaves nothing to be desired. They have both achieved musical excellence, and they are greatly aided by a rhythm section of Herbie Hancock, Ron Carter, Jack DeJohnette and Eric Gale. Excitement is the name of the game from the first note they blow. Fortunately for the listener, this is only volume one.

Best cuts: "Povo," "Gibraltar."
Dealers: Individually these two jazz greats have large followings but coupled together, they make this one a monster.

GATO BARBIERI—Yesterdays, Flying Dutchman BDL1-0550. This is another excellent array of saxophonist Barbieri. His playing always seems to reach new exciting peaks and this is no exception. It is always hard to listen to his music without at least tapping your foot. This was recorded before he switched labels, but his music always seems to transcend any time barriers.

Best cuts: "Yesterdays," "Carinosa."

Dealers: Ever since his "Last Tango" soundtrack, Barbieri has gathered new fans from both pop and jazz.

JOE VENUTI & ZOOT SIMS—Joe & Zoot, Chiaroscuro CR 128. Venuti and Sims were made for each other. Both of them have definitely made their mark in the annals of jazz history and this new combination will further their reputations. The soloing is all exciting and they can go from a laid back standard to a rocking blues with the greatest of ease. While Venuti is getting up in years, he is playing younger and with more vitality than ever.

Best cuts: "Oh, Lady Be Good," "C Jam Blues."
Dealers: This can be displayed in either jazz or classic jazz.

GEORGE DUKE—Faces In Reflection, BASF MC 22018. Duke has scored a major success with this album. It is the first time ever that his keyboard genius has been shown. His assortment of instruments on this effort includes electric piano, organ, ARP, ring modulator and phase shifter. While this array of keyboards sometimes becomes gimmicky, Duke accomplishes it with a flair of his own. Don't forget that he played with people like Frank Zappa and Cannonball Adderly.

Best cuts: "The Opening," "Psychosomatic Dunc," "Da Somba."
Dealers: This album could really make a dent on the jazz charts and George Duke is an underground favorite.

VARIOUS ARTISTS—The Drums, ABC ASH-9272-3. This is a well organized anthology of drummers, demonstrating the similarities and differences of 24 name energizers. The six sides are heavily loaded toward 1960's performances with Sid Catlett and Baby Dodds the lone 1940's cats. Aside from enjoying the likes of Buddy Rich, Art Blakey, Max Roach, Kenny Clarke, Philly Joe Jones, Roy Haynes, Shelly Manne and Chico Hamilton, among others, there are plenty of outstanding hornmen working along, so the music is musical rather than bombastic or full of boring drum solos.

Best cuts: "Statement," "Brainwashed," "Jim-Jeannie."
Dealers: Showcase this box set near your jazz section.

Classical

MILTON KAYE—Ragtime At The Rosebud, Golden Crest CRS-31032. A strong concept album keyed to the famed St. Louis bistro-brothel where ragtime flourished. Main value here is the grouping of works by less frequently heard composers of the turn-of-the-century, in addition to a goodly sampling of Joplin. Of special interest are items by Rosebud pianist Thomas Turpin, and the prolific Artie Matthews. Kaye does okay.

Dealers: There's a ready-made market of rag collectors out there prepared to dig further into the genre.

LEE ERWIN—Rosebud, Angel S-36075. Ragtime on a large theater organ works just fine. The sound itself returns the listener to an earlier time era, and Erwin seems immersed in the idiom. Mostly Joplin here, but other selections by Eubie Blake, Kerry Mills and Harry Guy round out a program that ragtime buffs will find hard to resist.

Dealers: Put it up front and keep plenty of stock on hand.

PHILADELPHIA ORCH.—Spectacular Marches, RCA ARL1-0450. Eleven classical march selections that everyone who ever took Music Appreciation I knows. Led with deft hand, and in sumptuous sound, heard are such double-time chestnuts as "March of the Treadors," "Marche Militaire," Mendelssohn's "Wedding March," Beethoven's "Turkish," and others of equal familiarity. Good for racks and should move well where displayed.

Quadrasonic

JOE WALSH—The Smoker You Drink, the Player You Get, ABC CQD-40016 (Sansui QS matrix). Without question, ABC's Command and Impulse series has unveiled some of the best matrix quad available and this particular album using the new QSD-1 Sansui decoder that won't be available to the public in the U.S. until perhaps next year, comes across with startling impact, acoustically as well as artistically. "Rocky Mountain Way" seems to have more definition, listening to the LP via the regular matrix decoder in the Sansui QRX-6500 amplifier. The QSD-1 Sansui decoder does so much more in the way of separation (Sansui claims 22-35 db between all four channels) that you'd rather listen to LPs via the new decoder, but the current unit works well on this LP; you pick up a lot of rear information; certainly, enough to enchant young adults.

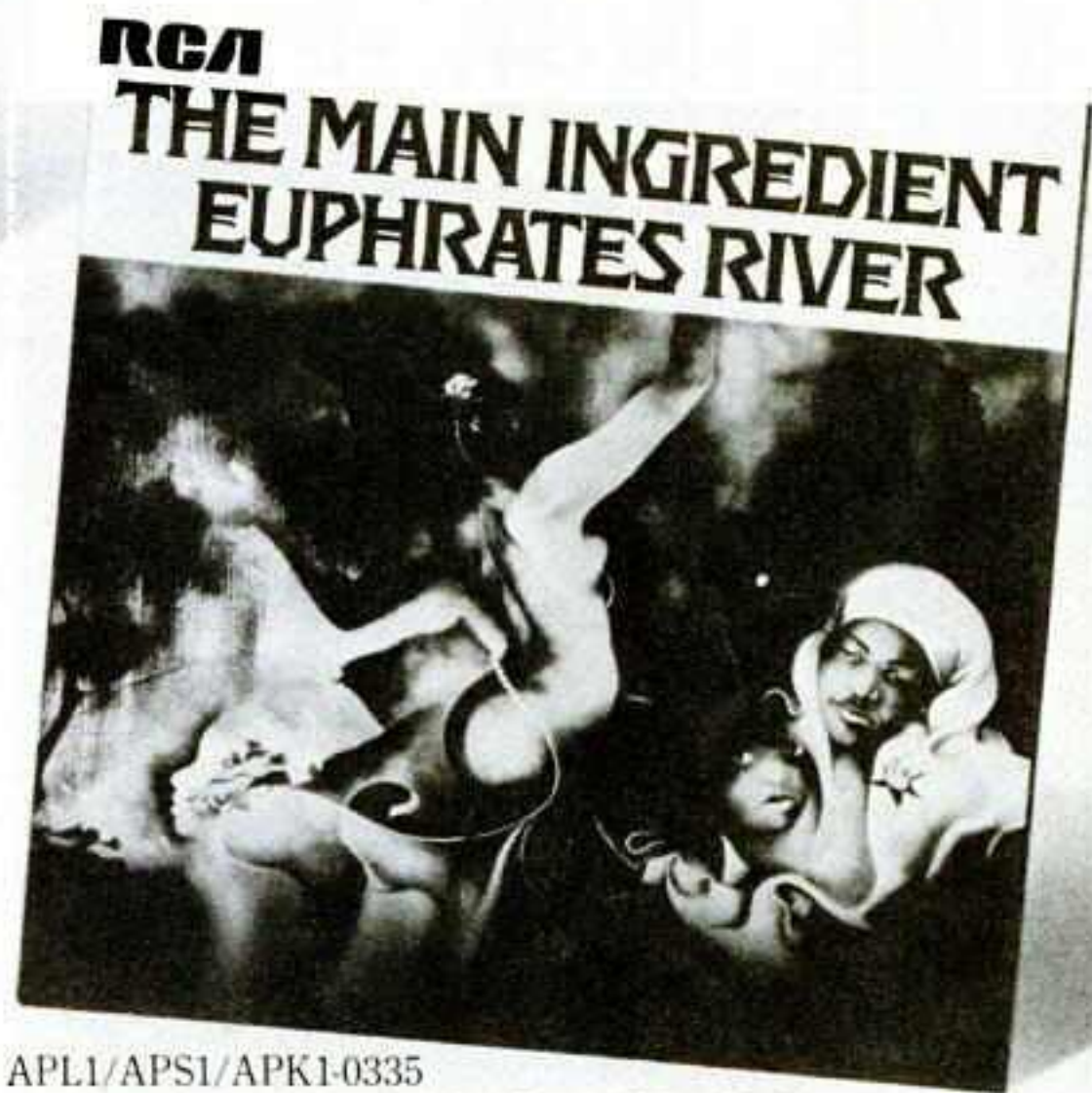
Best cut: Artistically is "Happy Ways," though there's less rear information. A superb matrix LP.

(Continued on page 58)

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 Tiegall, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch.

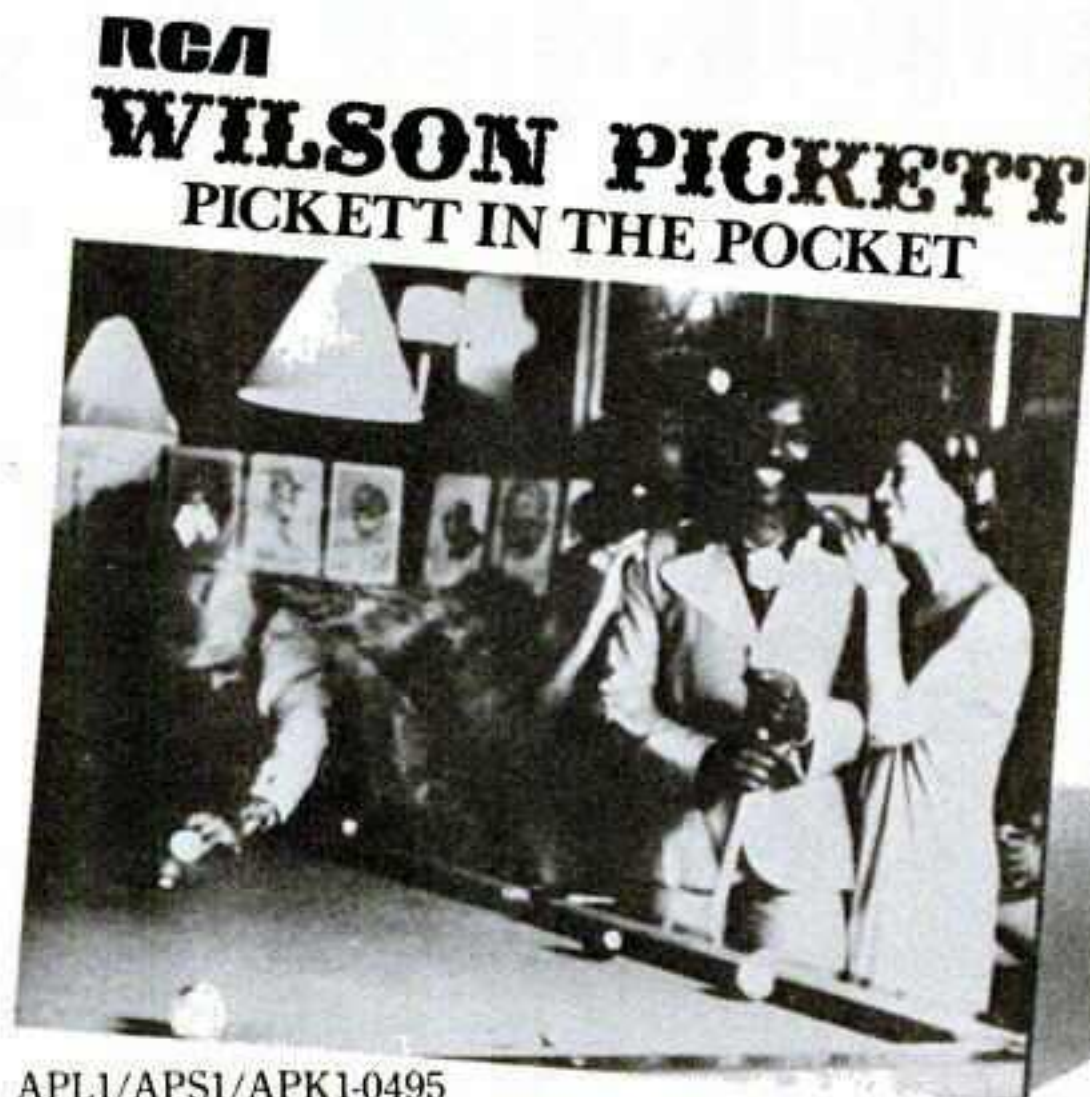


APL1/APS1/APK1-0285
 Their album just turned gold and contains the hit single "Wild Flower."



APL1/APS1/APK1-0335
 Includes the gold single "Just Don't Want To Be Lonely" and the new hit single "Happiness is Just Around the Bend."

**Well,
 bless our soul.**



APL1/APS1/APK1-0495
 His new album comes out in July with the new single "Take Your Pleasure Where You Find It."



APL1/APS1/APK1-0323
 Contains their hit single "Rock the Boat" that's rockin' the whole country.



LEO SAYER—One Man Band (3:35); producer: A. Faith, D. Courtney; writer: L. Sayer, D. Courtney; publisher: Chrysalis, ASCAP. Warner Bros. 7824. A simple enough ditty but extremely catchy, and could be radio drive-time fare all summer. Lyrics about hard times being a street musician playing for tossed coins and roused constantly by cops. Repetitive hurdy-gurdy guitar beat is effective with material.

BLOODSTONE—That's Not How It Goes (3:04); producer: M. Vernon; writer: W. Draffen Jr.; publisher: The Crystal Jukebox Inc., BMI. London 1055.

POCO—Faith In The Families (3:13); producer: J. Richardson; writer: P. Cotton; publisher: Fool's Gold, ASCAP. Epic 5-11141. (Columbia).

THE CATS—Be My Day (3:00); producer: Al Capps; writer: L. Murray; publisher: Prodigal Son, BMI. Fantasy 727.



JERRY BUTLER—Take The Time To Tell Her (3:48); producer: J. Butler; writer: M. Yancy, J. Butler; publisher: Butler, ASCAP. Mercury 73495. (Phonogram). A made-to-order soul hit ballad, one of Butler's best disks ever. Lyric has "Try A Little Tenderness" message expressed in gritty reality of contemporary urban terms. Melody and production expressively heartfelt.

JOHNNY BRISTOL—Hang On In There Baby (3:23); producer: J. Bristol; writer: J. Bristol; publisher: Bushka, ASCAP. MGM 14715. Except for the funky tenor voice rather than a rumbling basso profundo, this could be Barry White and the Love Unlimited Orchestra. With swooping, romantic strings, a pleasingly tricky melody and intensely communicative lyrics, it's soul romanticism at its best.

recommended

LAURA LEE—I Need It Just As Bad As You (3:00); producer: B. Holland; writer: E. Holland, B. Holland, R. Wylie; publisher: Gold Forever, BMI. Invictus 1264.

ESTHER PHILLIPS—Such A Night (3:20); producer: Creed Taylor; writer: M. Rebenack; publisher: Walden, Oyster, Cauldron, ASCAP. KUDU 921.

YELLOW SUNSHINE—Yellow Sunshine (3:24); producer: R. Chambers, K. Chambers; writer: R. Chambers, K. Chambers; publisher: Mighty Three, San-Roland, BMI. Epic 4753 (Columbia).



CLEO LAINE—Gimme A Pig Foot & A Bottle Of Beer (3:15); producer: P. Spargo; writer: W. Wilson; publisher: Northern, ASCAP. RCA DJ30-0310. Flip: "Send In The Clowns" (3:19); producer: same; writer: S. Sondheim; publisher: Beautiful Revelation, ASCAP. RCA picked "Send In The Clowns" as A-side, though even Sinatra hasn't gotten on the Hot 100 with this Sondheim show tune. However, the 33 review committee feels strongly that Ms. Lane's elegant delivery of a raunchy old blues is a better bet for the mass airplay this superb singer has so far been unable to win in the U.S.



C.M. LORD—Your Love Is Like The Morning Sun (2:43); producer: W. Long, R. Adcock; writer: Al Green; publisher: Jec, Al Green, BMI. London 205. C.M. Lord is the group, Cathy M. Lord is a brilliant new high-energy rock vocalist, one of the few who manages to be herself rather than a neo-Janis. Her strong, meaningful interpretation of an unfamiliar Al Green song is unsullied delight.

DEBRA ANDERSON—Funny How We've Changed Places (2:32); producer: A Paul Vance Prod.; writer: P.J. Vance, G. Sudo; publisher: Moonbeam, ASCAP. Musicor 1497. A new soul artist with lots of voltage and a highly individual style debuts with well-packaged song about that winner-loser turn-about in love.

FRESH START—Free (2:39); producer: S. Barri; writer: P. Frank, B. Pratt, F. Allen; publisher: Dona Marta, Fifth Floor, Mappo Time Period, ASCAP. DUNHILL 15002. Nice, tight rocker with soaring melody over powerful beat from new ABC/Dunhill act produced by Steve Barri. Catchy melody hook on chorus. Lead singer sounds a bit like David Clayton-Thomas.



ARLEEN HARDEN—Leave Me Alone (Ruby Red Dress) (3:05); producer: Frank Jones; writer: Linda Laurie; Anne Rachel/The Brooklyn Music Co. (ASCAP); Capitol 3911. Miss Harden gives a country-pop rendition of the Helen Reddy number, and shows again she is among the best. It was such a strong pop hit, it's bound to make it in country. And Frank Jones retains the production touch. Flip: "It's So Good With You," producer: same; writer: Freddie Hart; Blue Book.

CONNIE SMITH—I Never Knew (What That Song Meant Before) (2:35); producer: Ray Baker; writer: S.D. Shafer; Acuff-Rose (BMI); Columbia 4-46058. Excellent song, with just the proper treatment. Fine arrangement as well. It's the sort of ballad Connie does best. Flip: No info available.

HANK WILLIAMS JR.—I'll Think of Something (2:21); producer: Jim Vienneau; writers: Jerry Foster, Bill Rice, Jack & Bill (ASCAP); MGM 14731. Take a voice like that of young Hank, add a Foster and Rice song, give it the Vienneau touch, and there's another hit. It's somewhat on the order of his "Last Love Song," which was his best ever.

LYNN ANDERSON—Talkin' to the Wall (2:37); producer: Glenn Sutton; writer: W. McPherson; Folio (BMI); Columbia 4-46056. Lynn sings her heart out in this one, and it's another fine production, with plenty of background voices. Flip: No info available.

SUE RICHARDS—Ease Me to the Ground (3:02); producer: Milton Blackford; writer: Bud Reneau; Chess (ASCAP); Dot 17508. By far her best to date, it's a soft ballad which she does beautifully. She could be still another winner for this label. Flip: No info available.

BOB LUMAN—Let Me Make the Bright Lights Shine for You (2:24); producer: Glenn Sutton; writers: W. Jennings, T. Seals; Danor (BMI); Epic 5-11138. It's a different sound for Luman but, as usual, he handles it perfectly. He has one of the richest voices going, and this one is a strong one for him. Flip: No info available.

SHARON VAUGHN—Take My Love Along (2:32); producer: Farah; writers: Jerry Foster & Bill Rice; Jack & Bill (ASCAP); Cinnamon 799. This singing partner of Narvel Felts does well on her own with this one, and, of course, it's a Foster-Rice song again. Flip: "Never A Night Goes By." All credits same.

recommended

RED STEAGALL—Finer Things In Life (2:54); producer: Glenn Sutton; writer: Jim Weatherly; Keca (ASCAP); Capitol 3913.

LINDA MAE—Porter Jordan (3:04); producers: Haynes, Styner, Duncan; writers: M. Haynes, P. Jordan; Unichappell/Acme Feed & Seed (BMI); MGM 14730.

BILLY C. GRAHAM—Have a Good Time (2:30); producer: Glenco; writers: B. Graham, G. Castleberry, Allanwood (BMI); Capitol 3909.

DANNY MACH—Watch Out Woman (2:45); producer: Jean Zimmerman; writer: Glenn Mooney; Crooked Creek/Front Lawn (BMI); Sing Me 45-2.

EDDIE RAVEN—Carolina Country Morning (2:14); producer: Don Gant; writer: Eddy Raven; Milene (ASCAP); ABC 11449.

CONNIE CATO—Super Kitten (1:56); producer: Audie Ashworth; writer: Gene Crysler; Central Songs (BMI); Capitol 3908.

DIANNE SHERRILL—Lucky Ole Me (2:36); producer: Fred Foster; writer: Betty Jean Robinson; Four Star (BMI); Monument 8614.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.

Billboard's Recommended LP's

Continued from page 56

MARION BROWN—Sweet Earth Flying, ABC AS-9275 (Santui QS matrix). Certain elements of jazz, specifically the slow-moving off-melodic contortions exhibited by Marion Brown's group do well in quad. The separation is excellent in parts two and one of "Sweet Earth Flying," a four-part movement. You catch percussion and piano in the rear. The same can be said for instruments in part three of "Eleven Light City," another massive jazz work. The result is that the listener becomes immersed in the music... in effect, a part of the group itself. Country bands are usually also no larger than a jazz group, but the producers haven't discovered this "immersion" effect for quad. Jazz producers, particularly Impulse's Ed Michel, have and not only are all of the artistic jazz concepts of Marion Brown clearly exploited, but quad adds listener involvement. A decently good quad LP, held back only because of its slow musical nature.

WEDNESDAY—Last Kiss, Sussex SRA 8034. This youthful but polished Canadian foursome has already charted with two of the pop-MOR versions of rock oldies contained in this first U.S. album release. One side is the maudlin oldies they specialize in and the other is softly pleasant originals by the group members.

Best cuts: "Teen Angel," "Last Kiss."

STEVE EATON—Hey Mr. Dreamer, Capitol ST-11245. Soft-sell but high-quality music with impeccable production by Jay "I Am Woman," Senter and his cadre of studio all-stars. Eaton writes totally lovely songs that should show up as hits by other artists soon.

Best cuts: "Hey Mr. Dreamer," "Rag Doll."

pop

JIMMY CLIFF—Struggling Man, Island SW-9343. The reggae master delivers at his usual top quality and will hopefully reach more of the audience he deserves this time around. LP theme as shown in cover art seems oriented to Jamaicans struggling in England, as opposed to the home scene. Fine, distinctive music. **Best cuts:** "Struggling Man," "Good Good Old Days."

JEFFREY COMANOR—Epic KE 32832. (Columbia). He's been around a good while as soloist, group leader, comedian and writer. Now on CBS, Comanor has an urban Shel Silverstein approach with occasional balladeering. **Best cut:** "My Blue Lady."

JIM DAWSON—RCA CPL1 0601. Dawson's third LP, first for RCA, proves to be worth listening to, as he displays both his writing and recording talents to the fullest. Production job by Cashmen and West also stand out. **Best cut:** "The Light Of Day."

THE CATS—The Love In Your Eyes, Fantasy, F 9449. Should be commercially successful on a number of fronts, notably pop. A Dutch group with strong ties to jazz, the Cats turn their energies more to crisp pop selections with fine results. Technical qualities of disk are also worth mention. **Best cuts:** "She's On Her Own," "The Love In Your Eyes," "Time Machine."

LOU CHRISTIE—Three Brothers, THB 2000. Christie's comeback LP, this disk should score points on both the pop and country markets. Material is interesting, and typical Christie. **Best cuts:** "Zip-A-Dee Doo-Dah," "Wilma Lee And Stony" and "Beyond The Blue Horizon."

STU GARDNER—And the Sanctified Sound, Volt VOS 9503. From the moment this album begins, it's evident Gardner would be more exciting live than on record. While the album has a nice feel to it, there doesn't seem to be great excitement. He is ably backed up on several of the cuts by former members of the Watts 103rd St. Band including Charles Wright on guitar. **Best cuts:** "Home On The Range," "Sweet Matilda."

JOE "FINGERS" CARR—The Black & White Rag, Capitol ST-11303. Joe "Fingers" has sold steadily over the years and is a prime exponent of the fast, mechanical style that dominated recent ragtime playing before the "Sting" and Joshua Rifkin pioneered a return to the elegant roots. "Maple Leaf Rag" sounds like a pianola here, compared to Rifkin's suave None-such reading. **Best cut:** "Entertainers Rag."

PERCY FAITH—The Entertainer, Columbia KC 3306. Percy Faith and orchestra have had great longevity. They always have nicely charted versions of the current pop songs and this album is no exception. There is a mixture of old songs with new ones and the outcome is just plain enjoyable easy listening. **Best cuts:** "The Entertainer," "Bend Me, Shape Me," "Midnight at the Oasis."

DON SUGARCANE HARRIS—I'm On Your Case, BASF MC 21912. Harris tries to do many things on this album and only succeeds on half of them. He's a wizard on violin, but even this gets clouded at times by background vocals and horns. Still, there are enough good selections to offset these failings. His vocals are often-times very soulful, and he is happily rejoined with his old partner Dewey Terry of Don and Dewey fame. **Best cuts:** "I'm All In," "Dear John."

soul

BETTYE CRUTCHER—Long As You Love Me, Enterprise ENS 7505. The performances on this album all show the polish of Memphis and the funk of Muscle Shoals. Bettye Crutcher shows a lot of style in this outing and her voice has a natural

sheen to it. A few songs have a crossover possibility from soul to pop. **Best cuts:** "Long As You Love Me," "Passion."

GENERAL CROOK—Wand WDS 697. The general, who produced and arranged his LP in Chicago, sounds sometimes like a laid-back Sly. But most often he's his own musical man with his wide-ranging vocals and tasty keyboards. A welcome arrival. **Best cuts:** "Tell Me Watcha Gonna Do," "I'm Satisfied."

JOHN GARY WILLIAMS—Stax, STS 5503. Smooth vocals plus fine arrangements underscore this entire package. Material goes a long way with Williams abilities, but would stand on its own anyway. **Best cuts:** "I See Hope," "How Could I Let You Get Away."

LOU BOND—We Produce, XPS 1904. Bond's debut here should bring him some good market acceptance. Lush orchestration behind his vocals go a long way to help him hit the mark. While flavored with r&b, material used carries Bond into other areas of expression. His vocal abilities take the trip well.

classical

PETER MAXWELL DAVIES: VESALIUS ICONES—The Fires of London, Nonesuch H-71295. His unconventional use of conventional instruments and sure ability to convey valid emotional experiences via an avant-garde vocabulary, has attracted a dedicated and growing audience for Davies. This 14-part work, inspired in part by the famed Vesalius anatomical drawings, and triple layered in meaning and musical structure, is outstandingly performed and recorded. Ideal for college market.

CORNET FAVORITES—Gerard Schwarz, Nonesuch H-71298. A nostalgic look back to the heyday of the bandstand virtuoso when cornet soloists provided aural thrills in parks across the country. Schwarz offers a veritable feast of triple-tongue acrobatics in his remarkable renderings of mostly turn-of-the-century pieces, including a sensational performance of an earlier and exuberantly cornball set of variations on "Carnival of Venice."



First Time Around

ORPHAN—More Orphan Than Not, London XPS 645. A catchy countryish Eagles sound is delivered by the New England group led by writer-singer Eric Lilljequist with harmonizing help by Atco's Jonathan Edwards. Highly commercial possibilities.

Best cuts: "That's What You Said," "Sometimes I Wonder."

Dealers: This is London's big push group for the summer and the debut LP demonstrates why.

HEARTSFIELD—The Wonder Of It All, Mercury SRM-1-1003. (Phonogram). Fine, mellow, versatile music ranging from the sweetest of acoustic folk-country to tastefully raunchy electric fuzz tones. One wonders why the group had to scuffle around Chicago for several years before getting signed. Heartsfield is a real winner.

Best cuts: "Wonder Of It All," "Lafayette County."

AIN'T NO WOMAN LIKE THE ONE I'VE GOTABC/Dunhill Music, Inc.
Dennis Lambert
Brian Potter**ALONE AGAIN NATURALLY**Management Agency and Music Publishing, Inc.
Gilbert O'Sullivan (PRS)**AND I LOVE YOU SO**Mayday Music, Inc.
Don McLean**ARE YOU MAN ENOUGH**ABC/Dunhill Music, Inc.
Hastings Music Corp.
Dennis Lambert
Brian Potter**ASHES TO ASHES**ABC/Dunhill Music, Inc.
Dennis Lambert
Brian Potter**BEHIND CLOSED DOORS**House of Gold Music, Inc.
Kenny O'Dell**BIG CITY MISS RUTH ANN**Cedarwood Publishing Co., Inc.
Free Breeze Music Co.
Thomas Lazaros**BREAK UP TO MAKE UP**Blackwood Music, Inc.
Thomas Bell
Kenneth Gamble
Linda Creed**BRIDGE OVER TROUBLED WATER**Paul Simon Music
Paul Simon**BY THE TIME I GET TO PHOENIX**Dramatis Music Corp.
Jim Webb**CHERRY, CHERRY**Tallyrand Music, Inc.
Neil Diamond**CHINA GROVE**Warner-Tamerlane Publishing Corp.
Tom Johnston**COME LIVE WITH ME**House of Bryant Publications
Felice Bryant
Boudleaux Bryant**COULD IT BE I'M FALLING IN LOVE**Blackwood Music, Inc.
Melvin Steals
Mervin Steals**COUNTRY SUNSHINE**Tree Publishing Co., Inc.
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Dottie West**THE COVER OF THE ROLLING STONE**Evil Eye Music, Inc.
Shel Silverstein**CROCODILE ROCK**Dick James Music, Inc.
Elton John (PRS)
Bernie Taupin (PRS)**DADDY'S HOME**Nom Music, Inc.
Jimmy Sheppard
William Miller**DANIEL**Dick James Music, Inc.
Elton John (PRS)
Bernie Taupin (PRS)**DIAMOND GIRL**Dawnbreaker Music
Jimmy Seals
Dash Crofts**DO YOU WANT TO DANCE**Clockus Music, Inc.
Robert Freeman**DON'T LET ME BE LONELY TONIGHT**Blackwood Music, Inc.
Country Road Music, Inc.
James Taylor**DREIDEL**Unart Music Corp.
Yahweh Tunes, Inc.
Don McLean**DUELING BANJOS**Fool Me
Lowery Music Co., Inc.
Joe South**FOR THE GOOD TIMES**Buckhorn Music Publishing, Inc.
Kris Kristofferson**FRANKENSTEIN**Hierophant, Inc.
Edgar Winter**FREE RIDE**Silver Steed Music, Inc.
Daniel Hartman**GENTLE ON MY MIND**Glaser Publications, Inc.
John Hartford**GET DOWN**Management Agency and Music Publishing, Inc.
Gilbert O'Sullivan (PRS)**GIVE ME LOVE (GIVE ME PEACE ON EARTH)**Loaves & Fishes Music Co., Inc.
George Harrison (PRS)**GOODBYE YELLOW BRICK ROAD**Dick James Music, Inc.
Elton John (PRS)
Bernie Taupin (PRS)**HALF-BREED**Blue Monday Music
Mary Dean
Al Capps**HELLO IT'S ME**Screen Gems-Columbia Music, Inc.
Todd Rundgren**HELP ME MAKE IT THROUGH THE NIGHT**Combine Music Corp.
Kris Kristofferson**HEY WHAT ABOUT ME?**The Hudson Bay Music Co.
Scott McKenzie**HUMMINGBIRD**Dawnbreaker Music
Jimmy Seals
Dash Crofts**I GOT A NAME**Fox Fanfare Music, Inc.
Norman Gimbel
Charles Fox**I'M COMING HOME**Mighty Three Music
Thomas Bell
Linda Creed**I'M DOING FINE NOW**Mighty Three Music
Sherman Marshall
Thomas Bell**I'M GONNA LOVE YOU JUST A LITTLE MORE BABY**January Music Corp.
Sa-Vette Music
Barry White**I WANNA BE WITH YOU**C.A.M.-U.S.A., Inc.
Eric Carmen**IF YOU DON'T KNOW ME BY NOW**Blackwood Music, Inc.
Leon Huff
Kenneth Gamble**IF YOU WANT ME TO STAY**Stone Flower Music
Sylvester Stewart**IN THE MIDNIGHT HOUR**Cotillion Music, Inc.
East/Memphis Music Corp.
Steve Cropper
Wilson Pickett**JAMBALAYA (ON THE BAYOU)**Fred Rose Music, Inc.
Hank Williams**KEEP ON TRUCKIN'**Stone Diamond Music Corp.
Frank Wilson
Anita Poree**KEEPER OF THE CASTLE**ABC/Dunhill Music, Inc.
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Brian Potter**KILLING ME SOFTLY WITH HIS SONG**Fox-Gimbel Productions, Inc.
Norman Gimbel
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Paul Simon**LAST TANGO IN PARIS**Unart Music Corp.
Gato Barbieri
Dory Previn**LET ME BE THERE**Al Gallico Music Corp.
John Rostill (PRS)**LET'S GET IT ON**Ed Townsend
LET'S PRETEND
C.A.M.-U.S.A., Inc.
Eric Carmen

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Sylvia Robinson
Michael Burton**RAMBLIN' MAN**No Exit Music Co.
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Lowery Music Co., Inc.
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John Volinkaty**SATURDAY NIGHT'S ALRIGHT FOR FIGHTING**Dick James Music, Inc.
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Bernie Taupin (PRS)**SAY, HAS ANYBODY SEEN MY SWEET**GYPSY ROSE
Levine & Brown Music, Inc.
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L. Russell Brown**SEPARATE WAYS**Press Music Co., Inc.
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Bobby West**SHAMBALA**ABC/Dunhill Music, Inc.
Speed Music
Daniel Moore**SHOW AND TELL**Fullness Music
Jerry Fuller**SNOWBIRD**Beechwood Music Corp.
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Norris Wilson
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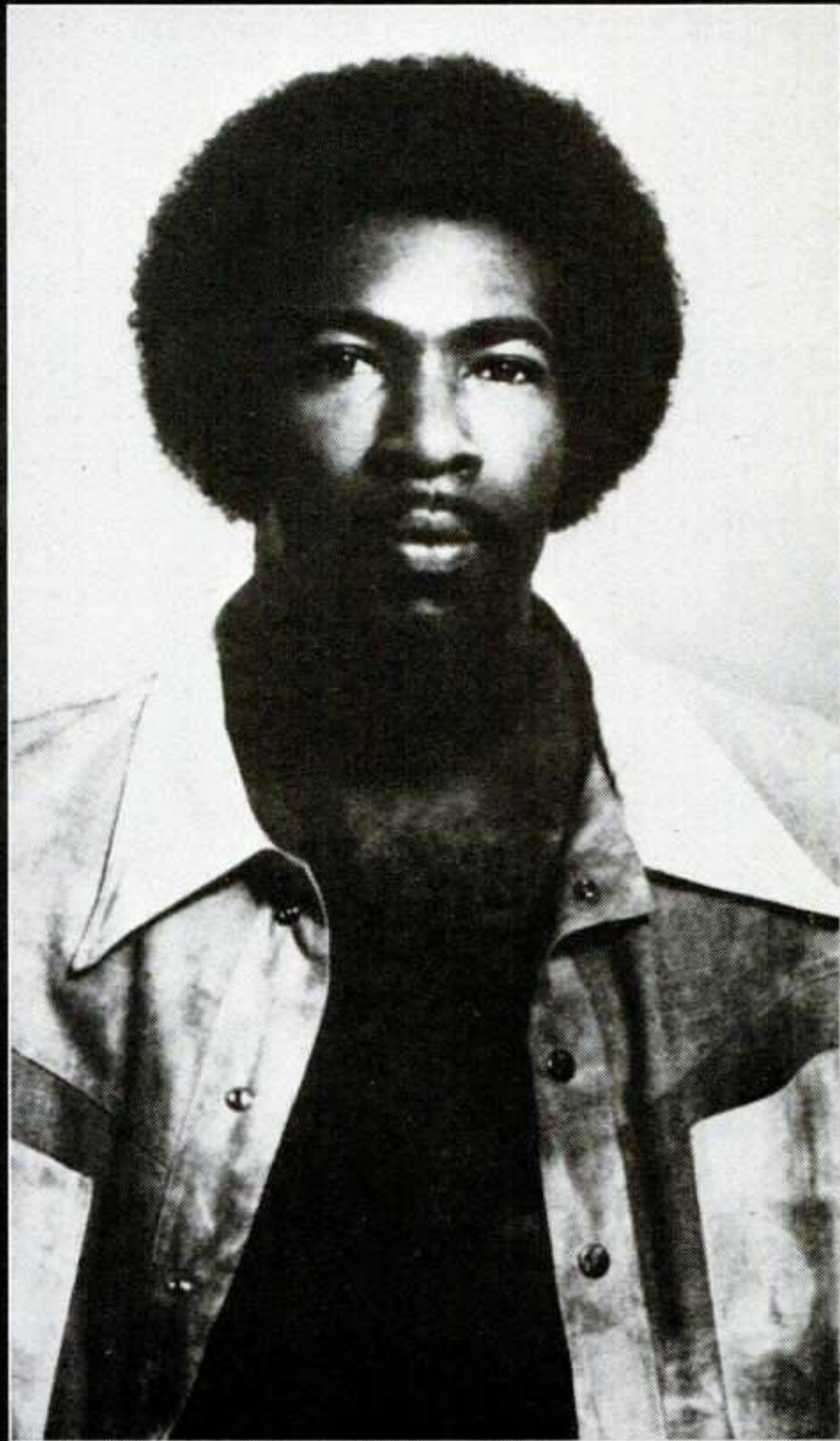
Billboard TOP LP's & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE									
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL		
★	3	21	GORDON LIGHTFOOT Sundown Reprise MS 2177	•	5.98	6.97			7.95	36	34	35	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	•	5.98	6.98			6.98	71	66	25	BILLY JOEL Piano Man Columbia KC 32544	•	5.98		6.98		6.98		
	2	1	PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol)	•	6.98	7.98			7.98	37	43	21	CARLY SIMON Hotcakes Elektra E 1002	•	6.97	6.97			6.97	7.95	72	65	71	JIM CROCE Life & Times ABC ABCX 769	•	5.98		6.98	7.95	6.98	
	3	2	THE STING/SOUNDTRACK MCA 390	•	6.98	7.98			8.95	38	38	67	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	•	5.98	6.98			6.98		★	98	4	CHER Dark Lady MCA-2113	•	6.98		7.98		7.98	
	4	4	CAT STEVENS Buddah & The Chocolate Box A&M 3623	•	6.98	6.98	7.98		6.98	★	56	9	OZARK MOUNTAIN DAREDEVILS A&M SP 4411	•	5.98	6.98	6.98				74	70	45	BACHMAN-TURNER OVERDRIVE Mercury SRM 1 673 (Phonogram)	•	5.98		6.95		6.95	
	5	5	MARIA MULDAUR Reprise MS 2148	•	5.98	6.97			7.95	★	50	5	QUINCY JONES Body Heat A&M SP 3617	•	6.98	6.98			6.98		75	73	33	LOGGINS & MESSINA Full Sail Columbia KC 32540	•	5.98	6.98	6.98	7.98	6.98	
	6	6	JOHN DENVER Greatest Hits RCA CPL 0374	•	6.98	7.95			7.95	41	28	14	WAR War Live United Artists UA (A)193-12	•	9.98	9.98			9.98		76	68	20	GRAHAM CENTRAL STATION Warner Bros. BS 2763	•	5.98		6.97		6.97	
★	9	20	JONI MITCHELL Court And Spark Asylum 7E-1001	•	6.97	6.97			6.97	42	36	14	CHARLIE RICH Very Special Love Songs Epic KE 32531 (Columbia)	•	5.98	6.98	6.98	7.98	6.98		77	85	72	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	•	5.98		6.98		6.98	7.95
	8	7	GRAND FUNK Shinin' On Capitol SWNE-11278	•	6.98	6.98			6.98	43	39	28	JIM CROCE I Got A Name ABC ABCX 797	•	5.98	6.98	7.95		6.98		78	77	25	JAMES BROWN The Payback Polydor PD 2 3007	•	7.98		9.98		9.98	
	9	8	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	•	11.98	12.98			12.98	44	42	23	MFSB Love Is The Message Philadelphia Intl. KZ 32707 (Columbia)	•	5.98	6.98	6.98	7.98	6.98		79	67	8	DEODATO Whirlwinds MCA 410	•	5.98		6.98		6.98	
★	12	7	LOGGINS & MESSINA On Stage Columbia PC 32848	•	7.98	8.98			8.98	★	55	14	GLADYS KNIGHT & THE PIPS Claudine Soundtrack Buddah BDS 5602 ST	•	6.98	7.98			7.98	7.98	80	72	37	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (P.I.P.)	•	5.95		6.95		6.95	
	11	13	FRANK ZAPPA Apostrophe (') Discreet DS 2175 (Warner Bros.)	•	5.98	6.98	6.97	7.97	6.97	46	35	70	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	•	5.98	6.95	7.95	6.95	6.95		81	74	7	POCO Seven Epic KE 32895 (Columbia)	•	5.98		6.98		6.98	
	12	10	CHICAGO Chicago VII Columbia C2 32810	•	9.98	9.98			9.98	47	41	17	DEEP PURPLE Burn Warner Bros. W 2766	•	6.98	7.97			7.97	7.95	82	82	8	KING CRIMSON Starless And Bible Black Atlantic SD 7298	•	5.98		6.97		6.97	
	13	11	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram)	•	5.98	6.95			6.95	★	63	4	MAHAVISHNU ORCHESTRA Apocalypse Columbia KC 32957	•	5.98	6.98			6.98		83	83	16	THE MARSHALL TUCKER BAND A New Life Capricorn CP 0124 (Warner Bros.)	•	5.98		6.97		6.97	7.95
	14	14	ROBIN TROWER Bridge Of Sighs Chrysalis CMT 1057 (Warner Bros.)	•	5.98	6.97			6.97	49	45	33	O'JAYS Ship Ahoy Philadelphia International KZ 32408 (Columbia)	•	5.98	6.98	6.98	7.98	6.98		★	103	16	ANNE MURRAY Love Song Capitol ST 11266	•	5.98		6.98		6.98	
★	21	9	OHIO PLAYERS Skin Tight Mercury SRM 1 705 (Phonogram)	•	5.98	6.95	6.95			50	52	28	EMERSON, LAKE & PALMER Brain Salad Surgery Manticore MC 66669 (Atlantic)	•	5.98	6.98			6.98	9.95	85	79	63	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	•	5.98		6.97		6.97	8.95
	16	15	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. W 2750	•	6.98	6.98	7.97	7.97	7.97	51	58	5	CURTIS MAYFIELD Sweet Exorcist Curtom CRS 8601 (Buddah)	•	6.98	7.95			7.95		86	84	32	BILLY COBHAM Spectrum Atlantic SD 7268	•	5.98		6.97		6.97	8.95
	17	17	AMERICAN GRAFFITI Soundtrack MCA 2 8001	•	9.98	10.98			10.98	52	57	4	BREAD The Best Of, Vol. 2 Elektra 7E-1005	•	5.98	6.95			6.95		87	86	12	BILL WITHERS + Justments Susssex SRA 8032	•	6.98		7.95		7.95	
	18	18	EAGLES On The Border Asylum 7E-1004	•	6.98	6.98			6.98	53	44	19	BARBRA STREISAND The Way We Were Columbia PC 32801	•	6.98	7.98	7.98	8.98	7.98		88	88	31	GREGG ALLMAN Laid Back Capricorn CP 0116 (Warner Bros.)	•	5.98		6.98		6.98	
★	46	2	DAVID BOWIE Diamond Dogs RCA CPL 1-0576	•	6.98	7.98			7.98	54	40	12	THREE DOG NIGHT Hard Labor Dunhill DSD 50168	•	6.98	7.95	8.95		7.95		89	92	65	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	•	5.98	6.97	6.97	7.97	6.97	8.95
	20	19	STEELY DAN Pretzel Logic ABC D 808	•	6.98	7.95			7.95	★	99	3	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	•	6.98	7.98			7.98		90	89	9	CHARLIE RICH The Best Of Epic KE 31933 (Columbia)	•	5.98		6.98		6.98	
★	29	47	Z.Z. TOP Tres Hombres London XPS 631	•	5.98	6.95			6.95	56	51	84	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	•	5.98	6.98			6.98		91	95	6	TEN YEARS AFTER Positive Vibrations Columbia PC 32851	•	6.98		7.98		7.98	
	22	16	STEVIE WONDER Innervisions Tamla T 326 L (Motown)	•	5.98	6.98			6.98	57	54	63	JOHN DENVER Poems, Prayers & Promises RCA LSP 4499	•	5.98	6.98			6.98	7.95	92	80	30	CARPENTERS The Singles, 1969-1973 A&M SP 3601	•	6.98		7.98		7.98	
	23	23	BILLY COBHAM Crosswinds Atlantic SD 7300	•	5.98	6.97			6.97	★	93	3	NEIL DIAMOND His 12 Greatest Hits MCA 2106	•	6.98	7.98			7.98		93	87	18	CHARLIE RICH There Won't Be Anymore RCA APL1-0433	•	5.98		6.98		6.98	
★	30	5	EDGAR WINTER GROUP Shock Treatment Epic PE 32461 (Columbia)	•	6.98	7.98			7.98	59	59	10	JESSE COLIN YOUNG Light Shine Warner Bros. BS 2790	•	5.98	6.97			6.97		94	76	32	RINGO STARR Ringo Apple SWAL 3413 (Capitol)	•	6.98		6.98		6.98	
	25	22	LYNYRD SKYNYRD Second Helping MCA 413	•	5.98	6.98			6.98	60	47	15	ARETHA FRANKLIN Let Me In Your Life Atlantic SD 7292	•	5.98	6.97			6.97		95	75	17	LOU REED Rock 'N' Roll Animal RCA APL1-0472	•	5.98		6.95		6.95	
★	33	5	STYLISTICS Let's Put It All Together Avco AV 69001-698	•	6.98	6.95			6.95	61	61	134	LED ZEPPELIN IV Atlantic SD 7208	•	5.98	6.98			6.98	8.95	96	81	9	BLUE OYSTER CULT Secret Treaties Columbia KC 32858	•	5.98	6.98	6.98	7.98	6.98	
	27	20	HERBIE HANCOCK Head Hunters Columbia KC 32731	•	5.98	6.98	7.98		6.98	62	49	7	QUEEN II Elektra EKS 75082	•	5.98	6.98			6.98		★	112	2	DIANA ROSS Live At Caesar's Palace Motown MG-80151	•	6.98		7.98		7.98	
	28	24	EARTH, WIND, & FIRE Open Our Eyes Columbia KC 32712	•	5.98	6.98	6.98	7.98	6.98	63	53	13	DONALD BYRD Street Lady Blue Note BN LA 140 F (United Artists)	•	5.98	6.98			6.98		99	101	15	JIM STAFFORD MGM SE 4947	•	5.98		6.98		6.98	
	29	32	SEALS & CROFTS Unborn Child Warner Bros. W 2761	•	6.98	6.98	7.97	7.97	7.97	64	48	12	BRIAN AUGER'S OBLIVION EXPRESS Straight Ahead RCA APL1-0454	•	5.98	6.95			6.95		100	105	65	BREAD The Best Of Elektra EKS 75056	•	5.98	6.97	6.97	7.97	6.97	
★	37	8	GOLDEN EARRING Moontan MCA 396	•	5.98	6.98			6.98	65	64	16	TOWER OF POWER Back To Oakland Warner Bros. BS 2749	•	5.98	6.97			6.97	7.95	101	96	20	NEW BIRTH It's Been A Long Time RCA APL1-0285	•	5.98		6.98		6.98	
	31	31	MOTT THE HOOPLE The Hoople Columbia PC 32871	•	6.98	7.98			7.98	66	69	4	HERB ALPERT AND THE T.J.B. You Smile-The Song Begins A&M SP 3620	•	6.98	7.98			7.98		102	94	11	THE CRUSADERS Scratch Blue Thumb BTS 6010	•	6.95		7.95		7.95	
	32	25	MIKE OLDFIELD Tubular Bells Virgin VR 13 105 (Atlantic)	•	5.98	6.97			6.97	67	60	7	THE GUESS WHO Road Food RCA APL1-0405	•	5.98	6.98			6.98		103	110	10	KISS Casablanca NB 9001 (Warner Bros.)	•	5.98		6.97		6.97	
★	78	2	RICK WAKEMAN Journey To The Center Of The Earth A&M SP 3621	•	5.98	6.97			6.97	68	62	10	HELEN REDDY Love Song For Jeffrey Capitol SO-11284	•	6.98	6.98			6.98		104	108	5	KRIS KRISTOFFERSON Spooky Lady's Sideshow Monument PZ 32914 (Columbia)	•	6.98	7.98	7.98	8.98	7.98	
	34	26	THE SPINNERS Mighty Love Atlantic SD 7296	•	5.98	6.97			6.97	★	90	5	RITA COOLIDGE Fall Into Spring A&M SP 3627	•	6.98	6.98			6.98		105	109	22	BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS 2695	•	5.98		6.97		6.97	7.95
	35	27	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	•	5.98	6.98	6.98	7.98	6.98	70	71	16	MAIN INGREDIENT Euphrates River RCA APL1-0335	•	5.98	6.98			6.98		106	102	21	YES Tales From Topographic Oceans Atlantic SD 2 908	•	9.98		9.97		9.97	
																				107	91	21	FOGHAT Energized Bearsville BR 6950 (Warner Bros.)	•	5.98		7.95		6.97		

"THIS HEART" (7000) IS BREAKING!

WFIL
WIBG
WIP
WCFL
WPGC
WFOM
KLIF
KFJZ
WTRY
KIXZ
KEWI
KUDL
KROY
KNDE
KJOY
WIRL



WDGY
WMPS
WAKY
KELP
KQWB
WGH
WYRE
WPTR
WVLK
WIOQ
WIFI-FM
WCAU-FM
WAEB
WMID
WFEC
WKBO

Gene Redding

From the Blood Brother album, ST-9200.

Produced by Dennis Lambert and Brian Potter



Distributed by Capitol Records

TOP LP's & TAPE

POSITION
104-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE										
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL				
108	106	13	BOBBI HUMPHREY Blacks & Blues Blue Note BN LA 142-G (United Artists)	6.98		6.98	6.98				160	2	BILL WYMAN Monkey Grip Rolling Stones COC 79100 (Atlantic)	6.98		6.97							
109	97	20	LOVE UNLIMITED ORCHESTRA Rhapsody In White 20th Century T 433	5.98		6.98	6.98				153	41	MARVIN GAYE Let's Get It On Tamla T329VI (Motown)	5.98		6.98	6.98						
110	104	23	JACKSON 5 Get It Together Motown M783VI	5.98		6.98	6.98				141	32	DIANA ROSS & MARVIN GAYE Diana & Marvin Motown M803VI	5.98		6.98	6.98						
111	111	62	SEALS & CROFTS Diamond Girl Warner Bros. BS 2699	5.98	6.97	6.97	7.97	6.97	8.95		142	142	SMOKEY ROBINSON Pure Smokey Tamla T6 33151 (Motown)	6.98		6.98	6.98						
112	107	8	HARRY NILSSON Music From The Apple Film Son Of Dracula Rapple ABL1-0220 (RCA)	6.98		7.95	7.95				143	143	GLADYS KNIGHT & THE PIPS Anthology Motown M 792 S2	6.98		7.98	7.98						
136	6	6	GENESIS Live Charisma CAS 1666 (Buddah)	6.98		7.98	7.98				144	149	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia KC 31044	5.98		6.98	6.98						
114	120	55	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98			145	144	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98	6.98						
132	7	7	THE HOLLIES The Hollies Epic KE 32574 (Columbia)	5.98		6.98	6.98				170	4	WET WILLIE Keep On Smilin' Capricorn CP 0128 (Warner Bros.)	5.98		6.97	6.97						
116	121	10	THE ORIGINAL SOUNDTRACK RECORDING—THE GREAT GATSBY Paramount PAS 2-3001 (Famous)	7.98		8.95	8.95				164	2	THE KINKS Preservation Act 2 RCA CPL1-5040	6.98		7.98	7.98						
117	115	63	BEATLES 1967-1970 Apple SKB0 3404 (Capitol)	9.98		11.98	11.98				148	147	MARLO THOMAS & FRIENDS Free To Be... You And Me Bell 1110										
118	116	33	JACKSON BROWNE For Everyman Asylum SD 5067	5.98		6.98	6.98				149	150	PINK FLOYD Mettle Harvest SMAS 832 (Capitol)	5.98		6.98	6.98						
119	117	12	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98	6.98				195	2	ISAAC HAYES Tough Guys Enterprise ENS 7504 (Columbia)	6.98		7.98	7.98						
120	123	31	STYLISTICS Rockin' Roll Baby A&W AV 11010	5.98		6.98	6.98				151	133	MONTROSE Warner Bros. BS 2740	5.98		6.98	6.98						
121	119	40	LYNYRD SKYNYRD Pronounced Leh-nerd Skin-nerd MCA Sounds of the South 363	5.98		6.98	6.98				189	1	RICHARD PRYOR That Nigger's Crazy Partee PBS-2404 (Stax)	6.94		7.95	7.95						
122	113	38	THE MOTHERS Over-Nite Sensation Dac Reel MS 2149 (Warner Bros.)	5.98	6.98	6.97	7.97	6.97	7.95		153	152	BOZ SCAGGS Slow Dancer Columbia KC 32760	5.98		6.98	6.98						
123	128	95	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97	6.97	7.95			154	129	PAUL SIMON In Concert—Live Rhythim' Columbia PC 32855	6.98		7.98	7.98						
141	11	11	BLUE MAGIC Atco SD 7038	5.98		6.98	6.98				155	122	NEW RIDERS OF THE PURPLE SAGE Home, Home On The Road Columbia PC 32870	6.98		7.98	7.98						
125	114	28	GENESIS Selling England By The Pound Charisma FC 6060 (Atlantic)	5.98		6.97	6.97	5.95			177	2	J.J. CALE Okie Shelter SR 2107 (MCA)	6.98		7.98	7.98						
126	130	63	BEATLES 1962-1966 Apple SKB0 3403 (Capitol)	9.98		11.98	11.98				157	163	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97	6.97	7.95					
127	118	9	FOUR TOPS Meeting Of The Minds Dunhill DSD 50166	6.98		7.95	7.95				158	155	TOM SCOTT & THE L.A. EXPRESS Ode SP 77021 (A&M)	6.98		6.98	6.98						
128	124	32	BARRY WHITE Stone Gon' 20th Century TC-423	5.98		6.98	6.98				159	159	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	5.98		6.98	6.98						
190	2	2	MOTT THE HOOPLE Rock And Roll Queen Atlantic SD 7297	6.98		6.97	6.97				160	158	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	5.98		6.98	6.98	8.95					
130	125	42	LOVE UNLIMITED Under the Influence Of 20th Century T 414	5.98		6.98	6.98				161	134	MAGGIE BELL Queen Of The Night Atlantic SD 7293	5.98		6.97	6.97						
131	131	15	EDDIE KENDRICKS Boogie Down Tamla T 330VI (Motown)	5.98		6.98	6.98				162	162	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98					
132	140	108	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97	6.97	6.95			163	145	BOB DYLAN Planet Waves Asylum JE-1003	6.97		6.97	6.97						
1	1	1	LEON RUSSELL Stop All That Jazz Shelter SR 2108 (MCA)	6.98		7.98	7.98				164	137	STEVE MILLER BAND The Joker Capitol 11235	5.98		6.98	6.98						
134	135	38	JESSE COLIN YOUNG Song For Juli Warner Bros. BS 2734	5.98		6.97	6.97	7.95			175	4	SHA NA NA Hot Sox Kama Subra KSBS 2600 (Buddah)	6.98		7.95							
171	2	2	CLIMAX BLUES BAND Sense Of Direction Sire 0698 (Famous)	5.98		6.98	6.98				166	165	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98	11.98							
136	138	36	LINDA RONSTADT Don't Cry Now Asylum SD 5064	5.98		6.98	6.98				167	168	NEW YORK DOLLS Too Much Too Soon Mercury SRM1-1001 (Phonogram)	6.98		6.95	6.95						
137	126	26	AL GREEN Livin' For You Hi ASHL 32082 (London)	6.98		6.98	6.98				1	1	JERRY GARCIA Garcia Round RX 102 (London)	6.98		6.98	6.98						
											169	157	REDBONE Wovoka Epic KE 32462 (Columbia)	5.98		6.98	6.98						

TOP LP's & TAPE

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JOHNNIE TAYLOR. (It's More Than A Name.)

Johnnie Taylor means a degree of style and performance that can only be called "super". His original approach to material has provided him with hit after hit. Remember, "*I Just Wanna Testify*", "*Jody's Got Your Girl*", "*Love Bones*", "*I Am Somebody*", "*I Believe In You*", "*Cheaper To Keep Her*", "*Careless With Our Love*"...and all the albums that were, from his first through "*Taylored In Silk*", woven to perfection.

Now, Johnnie Taylor's back. With a super single, "*I've Been Born Again*", included in an album full of equally great airplay cuts and rightfully called "*Super Taylor*".

When you talk about artists, say more than a name. Say, "Johnnie Taylor". On Stax records and tapes. Super.

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STAR PERFORMER: Star designates records showing greatest upward movement compared to previous week's position.

Main chart table with columns for THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE-Artist, and a central column for the chart positions. Includes entries like 'BILLY, DON'T BE A HERO', 'YOU MAKE ME FEEL BRAND NEW', 'SUNDOWN', etc.

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HOT 100 A-Z - (Publisher-Licensee)

A-Z index table listing song titles and their corresponding chart positions. Includes entries like 'The Air That I Breathe', 'Already Gone', 'Annie's Song', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

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ELTON JOHN

A single from his
forthcoming album,

**“DON’T LET THE SUN
GO DOWN ON ME”**

MCA-40259

.MCA RECORDS



Ron Marlow photo

SILVER MARMADUKE—Jack Kiernan, RCA records division vice-president, right, presents Sam Marmaduke, president of Western Merchandisers, with a plaque welcoming him into the Silver Boot Club. This club was set up by RCA's regional sales manager "Pug" Pagliara, to honor contributions to country music.

Roy Clark Is a Hit With Soviets Visiting In Vegas

By LAURA DENI

LAS VEGAS, Nev.—A delegation of 15 Soviet citizens left this glitter town Tuesday (11) for Washington, D.C., but not before getting a glimpse of a city no Russian group had ever before visited. All thanks to singer Roy Clark.

The delegation arrived here Monday as guests of Clark, who offered to serve as host after being contacted by the Citizens Exchange Corps, a group which sponsors private cultural exchanges of Soviet and American citizens.

Clark and his manager Jim Halsey are eager for Clark to play in the Soviet Union, although no dates have been proposed.

The exchange organization says it

Ahmet Ertegun Gains Accolade

NEW YORK—Atlantic Recording Corp. president Ahmet Ertegun will be awarded this year's Ed Wynn Humanitarian Award at a dinner at New York's Waldorf-Astoria Oct. 9.

This annual music industry function benefits the American Parkinson Disease Assn., and its work in patient care and research.

Others honored with this award in the past included Duke Ellington, Johnny Mercer, Clive Davis and Bill Gavin.

Chess/Janus Distrib

NEW YORK—Chess/Janus is now distributed in Illinois, Indiana and Wisconsin by the London Records Midwest Distributing Corp.

contacted Clark, currently starring at the Frontier, because it believes him to be representative of an important part of American culture.

The invitation from Clark was eagerly accepted by the Soviets, because "that was our dream," according to Alexei Stepunin, secretary general of the Institute of Soviet-American Relations.

Nittim Roman, chairman of tourism for the Republic of Estonia, agrees with Stepunin, saying he had read about Nevada and Arizona as a little boy and wanted to see Las Vegas for many years.

Roman described Las Vegas as the most colorful city the group has seen so far and termed it "so unexpected to see the large, glittering city in the middle of a desert."

While in Las Vegas the group attended the Clark dinner show with Mayor and Mrs. Oran Gragson and Mrs. Roy Clark. The singer hosted a reception afterwards. The Soviets were presented with various gifts, including Roy Clark buttons and his latest Dot album.

The Soviet delegation gave enthusiastic approval to Clark's show and were among the first in the audience to applaud each number.

Many complimented Clark on the performance, even though only two of the delegation speak English.

Clark's name is known in Russia, Stepunin says. "I think if such men as Roy Clark can appear in the USSR, he will have success."

Clark, in turn, told the Soviets he would appreciate being invited to come to the USSR.

Al Teller, Columbia merchandising exec, reportedly to UA as general manager, with UA president Mike Stewart overseeing as TA music chairman. At least that's the word on the street.

Have Anne Murray and Pink Floyd already signed contracts for splitting Capitol when their contracts run out in early '75??? ... And isn't Sir Doug Sham close to exiting Atlantic for Warner.

LATE SIGNING FLASHES: Elton John went back to MCA for what label president Mike Maitland calls "the best deal anybody ever got." Street rap says Elton's getting \$8 million by deal's end, plus new high percentages on his catalog product. Maitland and v.p. Lou Cook first talked with Elton in Chicago, hammered out the contract with him during five days in London and got the signing in New York. ... Also, T-Rex off Warner to Neil Bogart's Warner custom label, Casablanca. Bogart has regularly gotten maximum action for glitter and bubblegum acts, both current specialties of T-Rex Marc Bolan.

Curtom has only a couple months left on current Budah distribution pact. Curtis Mayfield & Marv Stuart are shopping BIG \$\$ deal on both coasts.

Rolling Stones London office denies any U.S. 1974 concert plans, despite consistent rumors the Stones are on the way by late summer.

Bill Scymczyk moving from Colorado to Miami and will produce out of Criteria Studios, starting with five in July with five weeks of Wishbone Ash.

Yes needs a keyboard monster to replace Rick Wakeman. Group's guitarist, Steve Howe, also trying a solo LP this summer. ... Charlie Rich debuts as Vegas headliner July 2 at the Hilton, with Olivia Newton-John in support.

Carroll O'Connor taking summer vacation from Archie Bunker by playing music theater concert weeks with Ethel Merman. ... Rick Springfield got a little bit electrocuted and fell on his head at Mac's Kansas City sound check. Opening was delayed one night.

Barbra Streisand's next album will be produced by her hairstylist boyfriend, Jon Peters, and will include several songs of the '50s for September release, will also feature cover designed by Peters. ... Bob DeMain, vice president sales-merchandising for Apex-Springboard International Records, recuperating from recent hospital stay and expects to return to office first week in July.

Ragtime's Eubie Blake was honored by three Eastern universities for his contributions to American music. The 92-year-old Blake was presented honorary degrees by Rutgers The New England Conservatory of Music, and Dartmouth. ... Sales from a recorded musical biography of Martin Luther King will benefit Shaw University and other minority organizations. The album will not be sold in stores and is being offered to educational and religious organizations as a means of fund-raising.

Capitol Records won a \$100,000 judgment from In-victus Records in federal district court suit in Los An-

geles filed over contract hassle in 1973. ... The Gary Pikes (he's a Letterman) are parents of a son, Russell Preston, born June in Los Angeles. ... Supreme Dist., Cincinnati, topped all Mercury/Phonogram distributors in performance during May.

David Marra, whose mother, Glenda, works in the WEA Corp. Los Angeles branch in computerization, and Carlos Urrea, nephew of L.A. branch's Roberto Urrea, received \$500 and \$700 William V. Frankel scholarships, respectively, under the Warner Communications, Inc., program. Both young men also worked part-time in the branch.

Johnny Rodriguez has been signed to appear in a forthcoming TV episode of "Adam 12." ... Richard Nader will deliver the keynote address at the Seventh Annual Convention of International Promoters Organization Inc. in Miami Beach next week.

Carlos Santana and members of his old band are recording a new album in San Francisco.

Guitarist Larry Coryell and his band The Eleventh House will perform for 250 children from Willowbrook (N.Y.) State School at their picnic (21). ... The Sunday jazz concerts presented free at New York's Jazz Museum have been renewed for another year by the sponsoring Calvert Distillers Co. ... Murray Luth, Jerry Lewin, Leo Diston, Mark Cosmedy, Charles Kelman, Ben Bonoff and Ray Jacobsen were all winners in the Annual Professional Music Men's Golf Outing held earlier this month in upstate New York. ... King Biscuit Boy aka Richard Newell has joined the Hohner Harmonica Hall of Fame.

Chantry Music Press Inc. of Springfield, Ohio, was presented a Distinguished Publishing Citation by Music Publishers' Assn. at their recent meeting. This is the first time the award was presented for consistent excellence in over-all graphic design and engraving.

Sly Stone & new bride join ABC-TV Geraldo Riviera late-night talkshow for segment on "couples." ... Gene Russell's Black Jazz label to book artists.

Taking time off for rest after tough tour schedules, Bobby Womack, Pointer Sisters. ... ABC Dunhill boasts 10 singles on charts. ... Richard Harris touring 12 cities to promo his new self-penned LP, "I, In the Membership of My Days."

Mike Belkin setting Celebrity Invitational Tennis Tourney Aug. 24-25 in Cleveland. First prize is '74 Rolls Royce, take goes to benefit cancer and heart research.

Bo Donaldson of Heywoods celebrated 20th birthday at Lion Country Safari. ... Jack Nicholson to star in Fantasy Records film production of "One Flew Over the Cuckoo's Nest." ... Roy Clark hosting Tonight Show," first country artist ever in Carson chair.

Locomotiv GT, Hungarian rock group on ABC, to tour 11 U.S. cities. ... Danserium, laser light show with rock, at Golden West Ballroom in pilot project for national syndication.

Producer Gives 4-Channel Tips

LOS ANGELES—Brad Miller, producer of the Mystic Moods album series, is conducting a quadrasonic seminar June 14 for employees of both outlets of Wright's World of Sound in San Diego.

Visiting the store May 7, Miller started chatting with a salesman about CD-4. Specifically, he was curious about his own records, distributed by Warner Bros. Records.

Finally, Miller introduced himself to the salesman and started demonstrating what records to play and how to tell customers about quadrasonic. Result? The salesman sold \$6,000 in 4-channel CD-4 discrete hardware in the next 10 days and all of the CD-4 albums in stock and Miller was invited back to give the seminar.

Saturday (15) 10 a.m.-6 p.m., both stores will invite the public in for quadrasonic demonstrations.

Speedway Rock Show

NEW YORK—Sage Music Inc. will present "The L.I. Summer Festival," a six-hour live rock concert at the Islip (N.Y.) Speedway Sunday July 7. Featured performers include Richie Havens, Brewer and Shipley, Maureen McGovern, Livingston Taylor, Roger McGuinn and John Lee Hooker.

Innervision-WB Soul Act

CHICAGO—Innervision II, Inc., has joined with Warner Bros. Records, as a Midwest soul operation, to develop and produce artists.

The company was formed four months ago by president Rodney Jones and vice-president, sales and promotion, George Williams.

Already signed are the Lost Generation, formerly with Brunswick; The Quadratics, formerly with Stax; and Barbara Hale. Mastering and quality control will be done in

British Talent Agency Handles 6 Acts in NY

NEW YORK—Miles Copeland has opened British Talent Managers Ltd. here. This American management company, through Copeland's English-based Scope International Talent Ltd., holds exclusive worldwide representation for such English bands as Wishbone Ash, Climax Blues Band, Renaissance and Al Stewart in addition to the U.S. representation of Thin Lizzy and Stackridge.

Takoma Holds Tape

LOS ANGELES—Takoma Records will now distribute its own 8-track tape nationally. Takoma has terminated its tape distribution deal with GRT Corp.

the Chicago area, George Williams says.

The idea for a Midwest soul operation was originated by David Banks, Warner Bros. promotion manager in Los Angeles, as an avenue for young talent in the Iowa, Indiana, Illinois, Michigan and Wisconsin areas.

Audiofidelity Distrib Deal With Jazz-Talk

NEW YORK—Audiofidelity Enterprises Inc., has signed an exclusive national distribution deal with JAZZ-TALK, a new label dealing solely in the reproduction of taped interviews with America's contemporary jazz greats. This label was started by Gregg Hall, associate editor of down beat magazine, and the initial release consists of a Herbie Hancock/Earl "Fatha" Hines package in early July.

Texas H.S. Winner

AUSTIN, Texas—Anderson High School of Austin has been judged winner of the sweepstakes award in the 1974 Texas Solo-Ensemble Contest held at the University of Texas.

The award is given to the school which garners the greatest number of points through the performances of its solo musicians and ensembles.

More than 9,000 of the state's top-rated high school musicians participated in the annual event.

Executive Turntable

• Continued from page 4

Promotions announced by Shure Brothers, Inc., Evanston, Ill., included: Raymond E. Ward, formerly vice-president, sales, now vice-president, sales and marketing promotion; Howard T. Harwood, who was manager, advertising and public relations, is now manager, marketing promotion; Norman A. Hesslink, Jr., moves to advertising manager from advertising and sales promotion coordinator.

Fred Forbes will be regional sales manager-stereophones, and will share responsibilities with Tom Fuller, also a regional sales manager, in working on a national basis with sales reps. Forbes was director of industrial sales for the company's safety products line.

William W. Weismann replaces John C. Traynor as sales supervisor, retail market, for 3M Company's magnetic audio/video products division. Traynor has taken a management position with Schaak Electronics, Inc., of Minneapolis.

Altec Sound Products Division, Anaheim, Calif., recently appointed William D. Symmes as regional manager for New England and northern New York state. Mark E. Engbretson was promoted to marketing manager, industrial/professional sound products.

Martha Reeves

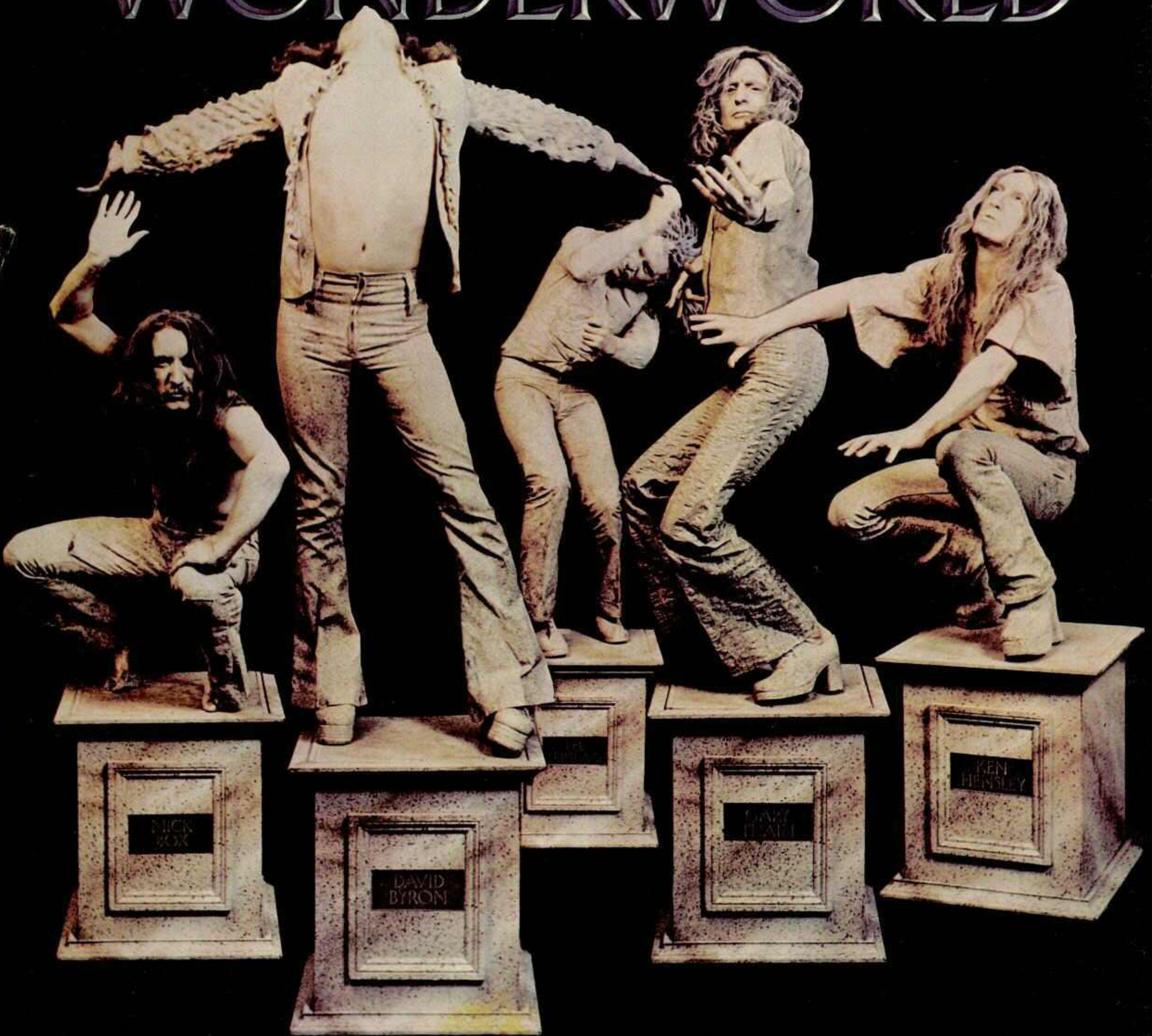


Produced by Richard Perry

MCA Records proudly presents a very special album

MCA-414

URIAH HEEP WONDERWORLD



NEW AND GRAND ON WARNER BROS. RECORDS & TAPES.

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