

Artist Royalty: Some Demand High of 18%

By ELIOT TIEGEL

LOS ANGELES—If you're a new act starting out in show business today, you can easily receive a 5 percent royalty from a major record company based on 90 percent of retail sales in the United States and Canada.

The figure might even go up to 7 percent if the label is really enthused about your potential.

If you're in the established act category, your lawyer has a negotiable range of from 8 to 13 percent.

And if you're a superstar, you could be earning as high as 18 percent or beyond.

Five years ago these plateaus were unheard of.

"Today, getting 5 percent for a new act is easy," says Steve Tenenbaum, a New York based CPA-business manager. "It's the standard going rate." The only haggling over 5 percent comes from small labels, Tenenbaum says.

Artists with a good selling record are getting deals as high as 16 percent of retail, Tenenbaum notes, adding that five years ago 8 or 9 percent was the highest deal on retail. Ten years ago a new act got 3 percent, a name act 5-6 percent.

For the past five years many record companies have offered royalties based on the wholesale price which is usually twice the percentage offered on retail contracts.

(Continued on page 12)

Rights Agencies Ready to Fight

By JIM FISHEL

NEW YORK—U.S. performing rights agencies are involved in more than 500 legal skirmishes annually against small club owners for non-payment of performance fees.

While a small number of these cases actually go into court, music groups believe constant surveillance is essential to enforce the payment rights principle.

While most often the cost of legal actions exceed revenues secured, ASCAP, BMI and SESAC are committed to a policy of active policing

(Continued on page 10)

Barnes & Noble to Crack Record Field

By ROBERT SOBEL

NEW YORK—Barnes & Noble, a large textbook chain, is moving full throttle into the record business.

Already blueprinted is the opening at the end of this month of a 2,500 square-foot record department in its Fifth Ave. store, the inauguration of eight pilot programs on campuses, the opening of a book-record store at a New Jersey mall

(Continued on page 10)

Jury Votes Taxe Guilty Of Piracy

By JOHN SIPPEL

LOS ANGELES—Richard Taxe and three defendants in a first federal tape piracy suit were found guilty on all counts Wednesday (24). Judge Irving Hill set sentencing for Aug. 16.

The jury found Taxe, his brother, Ron, Rick Ward and Mrs. Gerry Gonzales guilty of conspiracy and violation of the recorded music copyright amendment, a felony.

Richard Taxe was found guilty of (Continued on page 10)

Disk Play Royalty Under New Attack

By MILDRED HALL

WASHINGTON—The Senate Commerce Committee has voted amendments to kill both the broadcast and jukebox record performance royalty sections in the copyright revision bill S. 1361.

The amendments were pushed through by Sen. John O. Pastore (D., R.I.), chairman of the Communications Subcommittee, during a brief referral period reluctantly granted by Sen. John L. McClellan (D., Ark.) to let the Commerce Committee "study" the bill. (Billboard July 13).

By parliamentary rule, these and other Commerce Committee amendments will be voted on first, when the whole Senate begins floor action on the revision bill—possibly before the Senate goes into a brief summer recess in the last week of August.

If the amendments are upheld, killing Section 114 and the record royalty proviso in Section 116, the right of copyrighted recordings to performance royalty which would have been split between producer and performer, will be automatically dropped from the bill before consideration of the rest of the revision begins.

The first of the antirecord royalty votes by the Senate Commerce Committee came during an executive (Continued on page 10)

Are AM Playlists Loosening Up?

By IS HOROWITZ

NEW YORK—A reported upturn in AM playlists is opening more opportunities for record promotion men, but it is still a tough hustle requiring a thorough knowledge of demographic music preferences and all the ingenuity a label promotion chief and his field men can muster to compete effectively for radio exposure.

Tom Cossie, national promotion director of RCA Records, finds that many of the long misnamed Top 40 stations—down recently to an aver-

(Continued on page 62)

(Advertisement)

All of Show Business on View at Forum

By CLAUDE HALL

LOS ANGELES—The seventh International Radio Programming Forum, Aug. 14-17 at the Plaza Hotel in New York, will for the first time interblend all aspects of show business.

This ranges from a dramatic multi-media presentation at the start

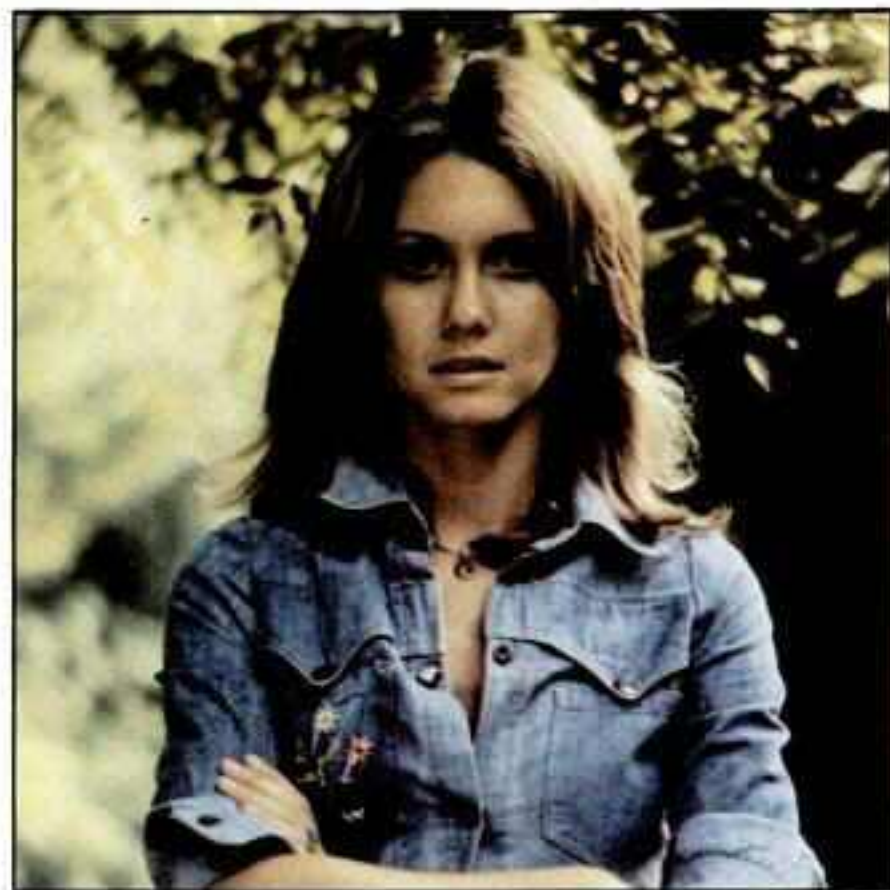
of the four-day meeting called "Listen to the Music" produced by Rick Trow Productions, Philadelphia, to a two-hour concert the afternoon of Aug. 16 featuring the MFSB and the Sounds of Philadelphia produced by the team of Gamble & Huff.

In addition, there will be a special

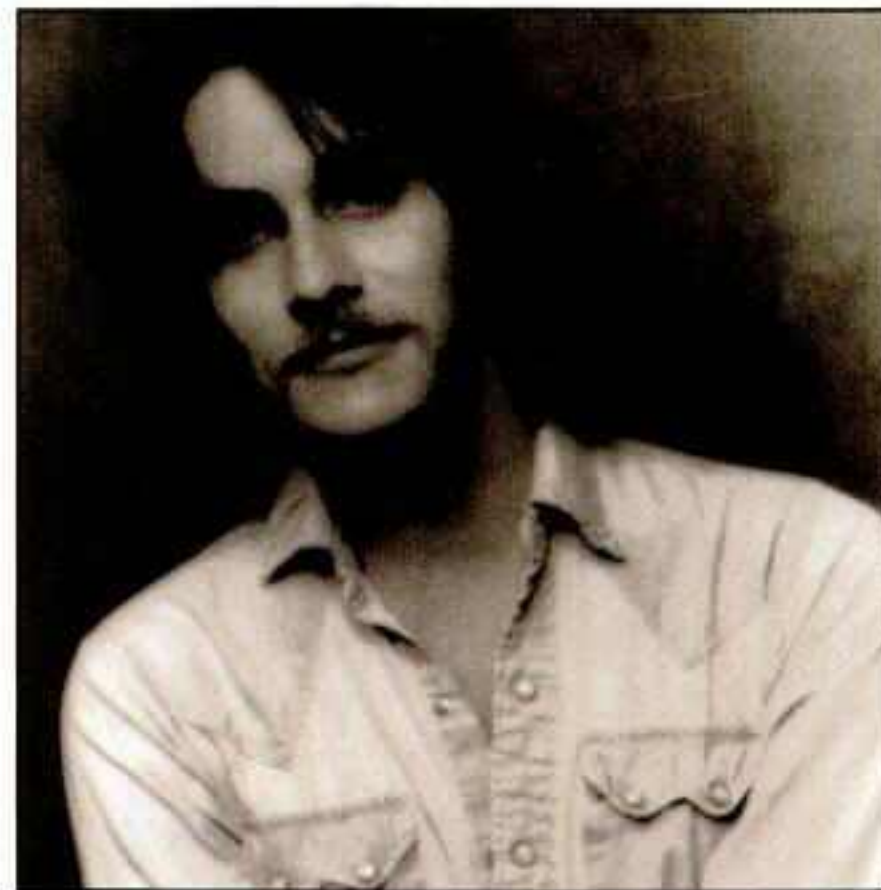
Wednesday quadrasonic record and radio presentation produced by Digamae, Sydney, and guided by Kevin O'Donohue, general manager of 2SM in Sydney, along with Rod Muir, president of the production and programming consultancy of Digamae, and Rhett Walker, executive director of Nicholsons Broadcasting Services, Perth, Australia.

And late Friday, Aug. 16, some 450 attending the Forum will be invited on a first come basis to (Continued on page 12)

Bhaskar Menon: Insight Into Cap's President, Pages 14-15



Currently riding high on the singles & LP charts OLIVIA NEWTON-JOHN will be releasing a new single "I Honestly Love You" (MCA-40280) from her hit album "If You Love Me Let Me Know" (MCA-411). Love and Olivia, the best of life. (Advertisement)



MICHAEL DINNER—THE GREAT PRETENDER. "A straightforward, uniformly strong and naturally grooved recording," *Walrus*, July 24. Produced by John Boylan, a Great Eastern Gramophone Production. Everybody, including *Walrus*, is talking about Michael Dinner. On Fantasy Records (F-9454). (Advertisement)



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The Hues Corporation as seen on their national TV commercial backing their smash single "Rock the Boat" from their hit album "Freedom for the Stallion." APBO-0232

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RCA Records and Tapes

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Cutouts

Discounters Adore 'Em; Many Available

LOS ANGELES—Cutout specialists aren't concerned about any talk from record labels on reduced releases or the elimination of manufacturer cutout programs.

The reason: cutouts are plentiful and available. And the companies which are in business to buy cutouts are still feeding the pipeline with a bevy of titles.

One major discount chain in California notes that without cutout albums, it couldn't stay in business. Cutouts represent the margin of profit.

Cutouts may even account for up to 20 percent of the disk business and have reached a point of respectability where "every outlet interested in record and tape merchandising is also interested in cutouts."

Those last thoughts come from Ed Barsky, president of Kester Marketing, a local firm operated with Charlie Schlange, which specializes in acting as a middle man for cutouts.

Kester sends out some 2,000 mailers every three weeks listing 350 LP titles, 250 8-track tapes and 200 cassettes.

"The sources of product are

not drying up," says Barsky, "because of the way the record business is structured. There is almost always a return factor on product, even on the biggest hits. In addition, there is always the possibility that a followup to a major LP will not do as well.

"For example," Barsky continues, "we have every top name available in stock including the Beatles, Rod Stewart, Elton John, Dave Mason, Frank Sinatra, Roberta Flack, T. Rex, Billie Holiday, Dionne Warwick, Cream, Blind Faith, John Mayall, the Jefferson Airplane and the Woodstock LP."

Barsky adds that one major change in the market is that "at one time, only the large discount chains were interested in promotional product. Now everybody is. Some of the items may go from \$1.99 to \$2.29 or \$2.49 as a result of the general price increases. But this should not hurt the market."

As a result of the widening market, Barsky says, "the cutout market has gained respectability. I also feel the market is a second-

(Continued on page 10)

Disk Club Ripped In Court Suit

By MAURIE ORODENKER

HARRISBURG, Pa.—Record Club of America, one of the nation's biggest records and tapes mail-order clubs, has agreed to overhaul its entire advertising and operations after a lawsuit was filed against the firm by the Pennsylvania State Consumer Protection Division.

The suit, filed July 24 in Commonwealth Court here, charged the record club with "false advertising, misleading millions of members, and taking up to six months to fill prepaid orders."

The club agreed to change its sales pitch but admitted no wrongdoing in past advertising. The suit has nationwide implications because the agreement will overhaul all advertising both inside and outside of Pennsylvania.

George S. Test, deputy attorney general in charge of consumer protection, says his agency has received at least 700 complaints from around the nation about the club which has its headquarters nearby in York, Pa.

The club, he says, "knowingly advertised records and tapes without having them in stock and also charged handling fees that doubled the cost of many ordered items."

In the agreement with the state agency, the club promises to disclose

(Continued on page 8)

Committee Set For BIEM Study

LONDON—BIEM—the international mechanical copyright bureau—will set up a special commission to study the vexing question of the way in which mechanical royalties are collected and distributed.

The decision was taken at the general assembly of BIEM held in Caracas, Venezuela on June 28 and it follows strong protests by members of the light music section of the International Publishers Assn. that the BIEM proposal made at the Berne meeting over a year ago, that mechanicals should be paid in the country where records are pressed, was unfair to sub-publishers in importing countries.

Commenting on the decision, Felix Faecq, president of World Music

(Continued on page 45)

LP Price Rise a Headache, Say Perplexed Dealers

By JOHN SIPPEL

LOS ANGELES—"The days of writing off the record/tape department as a loss leader are now over," Dave Lieberman, president of Lieberman Enterprises, Minneapolis, declares in summing up general comment on retail prices since the flood of LP price rises started from manufacturers 10 weeks ago.

Ken East to U.S. On Way to Top U.K. Decca Job

LONDON—Ken East, newly appointed managing director of British Decca Records, will visit the U.S. sometime this month, before taking his Decca post in October.

The appointment—subject of widespread industry speculation since East's resignation as managing director of EMI Australia was announced three weeks ago—was confirmed last week by Decca chairman Sir Edward Lewis who, at the same time, emphasized that he had no plans to retire.

Sir Edward stresses that East's involvement will be confined to the record company, even though during his three-year spell in Australia the ex-EMI man was concerned with the broad spread of the company's activities.

In several respects these parallel those of Decca, which EMI represents in that country. It was, in fact, during a visit to London in April for the purpose of buying Decca television sets in readiness for Australia's switch to color, that East and Sir Edward began discussions about his appointment.

With Decca's profile within the U.K. industry having become increasingly conservative over the years—in contrast to the industry's general swing behind contemporary music—plus the volume loss of the MCA catalog, Sir Edward who has controlled the record interests personally since he took over the com-

(Continued on page 51)

Lieberman's remark paraphrases general comments from a variety of big users. Almost all note a big shrinkage of the difference between manufacturer's suggested list and their retail price.

Lowest retail price reported comes from Phil Lasky, franchiser of 32 Budget Record & Tape stores in the Rocky Mountain and Northwest. Lasky is suggesting to franchisees that \$6.98 albums go for \$4.69, while \$5.98 go for \$3.99. Lasky is opening a warehouse in Seattle in the near future to complement his original Denver base.

Like so many others, he has been mailing manufacturers' price lists to his franchisees to keep track of the variety of price changes.

Ron Horning, Record Huts, Lan-

(Continued on page 51)

Uttal Goes With Private Stock

NEW YORK—Larry Uttal's new EMI-financed independent record company will be known as Private Stock Records Ltd.

At present, Uttal, who was formerly president of Bell Records, is completing negotiations for the first acquisition of product by the label. Also being finalized is the setup of independent distribution throughout the U.S.

In making the label's name announcement, Uttal stated that Private Stock will be committed to product of intrinsic quality, distinction and international potential. The label's logo depicts a wine cellar setting.

Italian Pop Fest Draws Fans But Solons Say No

By ROMAN KUZAK

ROME—Big-name entertainment in Italy suffered a severe setback this week with the cancellation of the Santamonica Rock festival scheduled from July 25 to 28.

The festival would have featured 36 bands headlined by Deep Purple, The Mahavishnu Orchestra, Ten Years After, Lou Reed, Rod Stewart and Face, Humble Pie, Billy Preston and several top Italian attractions. It was to have taken place at a speedway near Misano Adriatico, a small resort town on Italy's East Coast.

The festival ran into trouble when local authorities revoked their permit for the event as the first of a projected audience of 200,000 began arriving at the site.

"They saw all these people, the freaks, arriving at their resort and they did not want them," says Dory Zard, brother and top assistant to promoter David Zard, who in partnership with Francesco Samavio are the only successful rock promoters in Italy. In the last two years they have imported such performers as Elton John, Cat Stevens, Traffic and others.

Opponents of the festival, among them local businessmen afraid that the influx of back-packing rock fans

(Continued on page 6)

AUGUST 3, 1974, BILLBOARD

60,000 ELIMINATED

36 Vie In American Song Fest Contest

LOS ANGELES—Thirty-six semi-finalists in the first annual American Song Festival competition have been determined.

Entrants still remaining in the competition beat out 60,000 other aspiring tunesmiths from all 50 states and 20 foreign countries.

Each of the semi-finalists receives a \$500 prize.

All 36 songs will be performed at a concert in Saratoga Springs, N.Y., Aug. 30-31 and Sept. 1-2, festival officials Larry Goldblatt and Mel Klein declare. In the prize money pot is \$128,000.

The 18 professionals who still are "alive" in the contest include Bobby Goldsboro, Rod McBrien, Steve Dorff, Alex Beaton, Tom Russell, George A. Tomasco, John Curtis

Meyer, Janie Bradford, John L. Christopher Jr., Tom Jans, Charles L. Larson, Ken Sutherland, John D. Bryant, Roger L. Kenerly-Saint, Marcia De Fren, Ira Pittelman, Alex Harvey and a single entry comprising Ed Sanford, John Townsend and Kenny Loggins.

The songs are bracketed into six categories.

Talent set to host the Saratoga Springs concerts includes Wolfman Jack, Mercer Ellington and Lou Gottlieb.

Appearing in person to demonstrate the winning entries will be Helen Reddy, Paul Williams, the Eagles, the Stampeders, the Pointer Sisters, Ray Charles, Waylon Jennings and Loggins & Messina, among others still to be booked.

1000 EXPECTED FOR SOUL SESSIONS

NATRA Will Change Name at Coming L.A. Convention

By DAVE DEXTER JR.

LOS ANGELES—One of the first items on the agenda of the National Assn. of Television and Radio Artists (NATRA) will be to officially change its name when its annual convention opens next week at the Century Plaza Hotel.

The group will become known as the National Assn. of Television and Radio Announcers.

"That's a slight change but an important one," says NATRA's Chicago-based executive director, Richard Thomas. "It is far more descriptive."

As many as 1000 registrants, if wives and children are included, will assemble at the hotel for the Aug. 5-

11 conclave. Radio station managers and deejays predominate.

Tuesday (6) activities will revolve around a reception at the hotel for NATRA's president, Cecil Hale, a jockey at Chicago's WVON-AM, with 20th Century Records serving as host. Barry White will work as master of ceremonies in a show featuring Ahmad Jamal and a new femme singing trio, Hodges, James and Smith.

Discussions, seminars and conclaves are scheduled each day. But come evening, elaborate programs are planned with Wednesday's nocturnal entertainment, sponsored by Capitol Records, offering Nancy Wilson and the Tavares combo.

Thursday, ABC Records will host a luncheon with the commissioner of the Federal Communications Commission, Benjamin Hooks, on the

dais as guest speaker. Koko Records, says Thomas, is presenting Thursday's nighttime recreation with a novel session for the wives of delegates. A fashion show is likely.

Atlantic Records will present the Friday luncheon, highlight of which will be an address by the Rev. Jesse Jackson. That night, under auspices of Motown Records, a musical menu of the Jackson 5 plus the Temptations will be served.

On Saturday, there will be golf for men and an afternoon at Disneyland for women and children, Thomas reports. A few hours later Columbia Records will underwrite the traditional Awards dinner with Herbie Hancock and the Earth, Wind & Fire combo providing entertainment.

"Sometime during the week," Thomas says, "we will visit Para-

mount and 20th Century-Fox to view unreleased movies. But for all the major league entertainment scheduled, it will fundamentally be a business conclave. We have much to accomplish."

Thomas, oddly, has never worked in the entertainment industry. He majored in administration at Carnegie Tech, Pittsburgh, and at Chicago's Roosevelt University. NATRA's boss says the organization now is in its nineteenth year "and growing stronger with every new member."

NATRA is not exclusively a group for blacks, Thomas asserts, but because of the organization's thrust—and goals—it is almost 100 percent black.

"We are making progress," says Thomas. "We will gain even more after this convention concludes."

More Late News
See Page 62

LIB AT COLUMBIA

Ellen Bernstein, 2 Other Fems, Run San Francisco a&r Offices

By JACK McDONOUGH

SAN FRANCISCO—Columbia Records' a&r office here headed by Ellen Bernstein has two female assistants and is probably the only all-woman a&r setup in the nation.

Columbia has a 15-artist roster in San Francisco that includes Santana, Boz Scaggs, Herbie Hancock, Mike Bloomfield, Dr. Hook, Lee Michaels, Taj Mahal and the New Riders of the Purple Sage. Most of Ms. Bernstein's energy since taking over the director's position from George Daly, has been in establishing close and human working relationships with those artists.

"When I started," she says, "my roster was nebulous. Some people wanted to work through here, others wanted to work out of Los Angeles or somewhere else. A few of the artists knew me but most had no idea who I was and probably assumed I didn't know anything about what I was doing. So my first problem was to gain the respect and trust of my artists. Although part of the function of an a&r person is to find new acts, I think it would have been presumptuous of me to sign new ones if I couldn't first take care of those already on the label.

"I'm in a very unusual situation. There's nobody around here from the company but me.

"What I did was to take it act by act, artist by artist, manager by manager, producer by producer, and I sat down with everyone and talked to them. It's worked."

Aside from nurturing human relations, Ellen prepares budgets for projects, keeps track of studio time allotments and studio costs and rental bills, and hangs around the studio trouble-shooting on recording projects.

She readily admits, however, that any success in administrative paperwork is due to her assistant, Judi Stein, who has been with the Columbia office since it opened.

Columbia, incidentally, is the only label with an a&r office in the Bay Area with the exception of Fantasy, which is locally based.

Label Credits? MCA Hedging

NEW YORK—Will MCA Records give writer credits on future pressings and imprints of the "That's Entertainment" LP?

And will the label add writer credits to albums already available for sale? These are among the questions still being asked by the American Guild of Authors and Composers (AGAC) in its recent controversy with the label.

According to an AGAC spokesman, MCA's initial response to a Guild letter, expressing concern over MCA's omission of writer credits on the LP and/or album jacket (Billboard, July 20), was one of "regret." The MCA official stated, in a letter to AGAC, that to his knowledge it was the first time in MCA's history that product had been released without writer credits.

The prime reason for the omission, he said, was lack of label space and the unfeasibility of using extremely small type face to include writer credits on the jacket, to the point of their being unreadable.

The AGAC spokesman says the Guild is still unsure of MCA's intentions. He adds that the Guild is seeking at least a printed insert on writer credits.



Gabriel Moulin photo
Ellen Bernstein: she relates to artists in San Francisco

Another major time-consuming element of her work is listening to audition tapes. Some weeks, she says, as many as 60 come in. She listens to them all, she says: "I can't afford not to. Most of it is terrible

but you never know what you might find there."

A number of album projects that have been in progress since Ellen has headed the office have reached fruition and will be released over the next month or two. These include new LPs by Santana ("somewhere between 'Abraxas' and 'Welcome,' a little closer to 'Abraxas'"); Mike Bloomfield (self-produced); Dr. Hook, who have two LPs in the can; and Taj Mahal, the New Riders and Herbie Hancock.

Ellen speaks highly of a just-completed project which fused Buddy Miles with producer Johnny Bristol. Bristol produced Boz Scaggs' latest, "Slow Dancer" and that was the inspiration to put him with Miles. The tracks were recorded with the Love Unlimited Orchestra; the songs were written by Bristol.

Bernstein, who has been in San Francisco two years, previously worked for Belkin Productions, Midwest concert promoters.

Law Seminar Airs Thorny Problems

NEW YORK—Many of the thorny legal problems that beset the music industry were explored last week in an intensive two-and-one-half day seminar on "The Legal & Business Problems of the Record Industry," sponsored by the Practising Law Institute.

The seminar, chaired by Don Biederman, general attorney for CBS Records, and held at the St. Regis Hotel here, covered such areas as music in TV and films, negotiations from the artist viewpoint, tax problems, basic songwriting and publishing forms, and different forms of contractual agreements negotiated by record companies.

In addition to Biederman, lecturers included William Krasilovsky, veteran music industry lawyer, and author of "This Business of Music"; Paul Baumgarten, of Krause, Hirsch & Gross; Theodore Nussbaum, of

Mayer, Nussbaum & Katz; and Albert Rettig, of Lazarow, Rettig & Sundel.

Music industry executives addressing the practical applications of record business legalities included Sol Rabinowitz, vice president, a&r and publishing, CBS Records International; and Larry Uttal, president of Private Stock Records, a joint-venture company between Uttal and EMI.

Some 55 lawyers and accountants attended the \$250 a head event. In his address, Krasilovsky said many songwriters were losing substantial amounts of mechanical royalties and performance money because of poor exploitation.

AGAC Sets Up New Foundation In New York

NEW YORK—The American Guild of Authors and Composers (AGAC) has established the Composers Lyricists Educational Foundation (CLEF), as a multi-purpose tool for the needs of songwriters.

Erwin Drake, AGAC president, says that the specific goals of CLEF include the conducting of seminars for instruction in the business of music; the development of a music library; the creation of music scholarships; the formation of a fund for indigent writers; and the boosting of public awareness towards the contributions of American songwriters.

Funds have already been received from songwriters to establish scholarships in honor of the late writers Dorothy Fields and Duke Ellington.

Both Drake and Lewis Bachman, AGAC executive director, also express hope that the recording industry at large will see fit to contribute to the fund. The fund will "help to assure the future development of new writing talents," states Drake.

Meanwhile, the Guild has announced plans to open a branch office in Los Angeles Aug. 1. The office, to be headed by Ms. Lauren Lucier, will be directly involved in both AGAC's daily workings and fund activities.

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Executive Turntable



YAGUDA



CARSON



ALTER

Brent Platt, president of Almar Books and Records, has realigned the Music Merchandisers of Colorado staff with Larry Davis replacing Steve Chotin as vice president and general manager. Other moves include Nadine Burch, sales manager; Gil Allen, LP buyer, and Dan Ruiz, formerly with Mile Hi, singles buyer. At Almar's St. Louis headquarters, Maj. F.J. Vassel has been appointed vice president of store development and Scott Bukstein and Jay Levine are now regional directors.

* * *

Margo Matthews joins Irving-Alamo Music as head of the copyright department. . . . Linda Alter takes the helm as Shelter Records' national promotion director, coming in to Los Angeles from Memphis. . . . Bill Williams is new Pacific Coast district manager for Buena Vista, Walt Disney Productions subsidiary. He leaves Dallas. . . . James Carson joins James B. Lansing Sound, Inc., (JBL) as copy director. . . . Magtec selected Bob Bilkiss as director of corporate sales and marketing. Larry Radom is now national sales manager for Stereotape, a Magtec subsidiary.

* * *

Ampex Music Division (AMD) installed Thomas J. Nicholson as manager, marketing development. For 10 years he operated his own firm as a private consultant. . . . Dave Marshall is exiting London Records as national promotion manager, a job he held three years. . . . J. William Anderson accepted post as director of planning and business development at CBS Musical Instruments, Fullerton, Calif.

* * *

Once a member of Jay & the Americans, Sandy Yaguda becomes East Coast director of artists & repertoire for ABC Records. . . . Jack Mesler tabbed as national country sales manager for United Artists Records, working out of Nashville. . . . Dino Barbis from Stax to Warner Brothers Records in San Francisco, where he guides promotion-distribution action. . . . Donald E. Merein moves in as director, new products and development, for Telex Communications, Inc.

* * *

A former painter of portraits, Mike Sheeler, is new art director of the Wes Farrell Organization in Los Angeles. . . . MGM installed Harry Lojewski as executive director of music in its TV and movie departments. He now hires all music personnel and oversees recording sessions. . . . ASCAP announces Bruce Gold as new coordinator of writer and publisher administration.

* * *

A new post, special promotion director, is being filled at the Los Angeles Greek Theater by Stuart Rowlands. He broke in on current O'Jays-Bobby Womack stand in the outdoor amphitheater. . . . After six years with the company, Alan Hirshfield moves up to vice president, advertising, with Superscope's subsidiaries, Sanford and Charles, makers of hifi equipment.

* * *

A new vice president of Sound Pit, the Atlanta studio operated by General Recording Corp., is Tony DiMaria. He has a 20-year background in sound.



KLENFNER



SHERWOOD



DIMARIA

Arthur Kass, president of The Buddah Group, has been elected vice president of Viewlex Inc. Buddah is the company's recording and music publishing subsidiary. . . . Thomas P. McAuliffe has been appointed manager of marketing administration and research for General Electric's Audio Electronics Products Dept., succeeding L.A. Huck who was appointed manager of radio products. . . . Katherine Chiles has joined Marks Music as an assistant to professional manager Dick Stone. . . . Mike North, Allan Bregman and Robert Wilding have been appointed vice presidents in charge of clubs, fairs and special events for International Famous Agency.

* * *

Dr. Robert Sorenson will resign his position as vice president for marketing and research with Warner Communications on Thursday (1), in order to devote full time to his marketing and research counsel firm, Robert Sorenson and Associates Inc. Warner Communications and its divisions will be a major client. . . . Dr. Joseph Garodnick has been named to the newly-created post of director of communication systems for Goldmark Communications Corp., a subsidiary of Warner Communications Inc.

* * *

Columbia Records has appointed Bob Sherwood associate director of singles promotion, and Mike Klenfner has been promoted to associate director of album promotion. Sherwood will be responsible for directing all national promotion activities for Columbia singles product and Klenfner will be responsible for directing promotion activities for Columbia album product. . . . Randy Brown has been appointed branch manager of CBS Records' Denver office, having spent the last year and a half working as field manager for the company's Los Angeles branch. . . . Bernice Cohen is named to the membership dept. of ASCAP to assist in activities relating to the musical theater.

Nat LaPatin has been appointed national promotion director at Vanguard Records, coming from Flying Dutchman Records where he was national direc-

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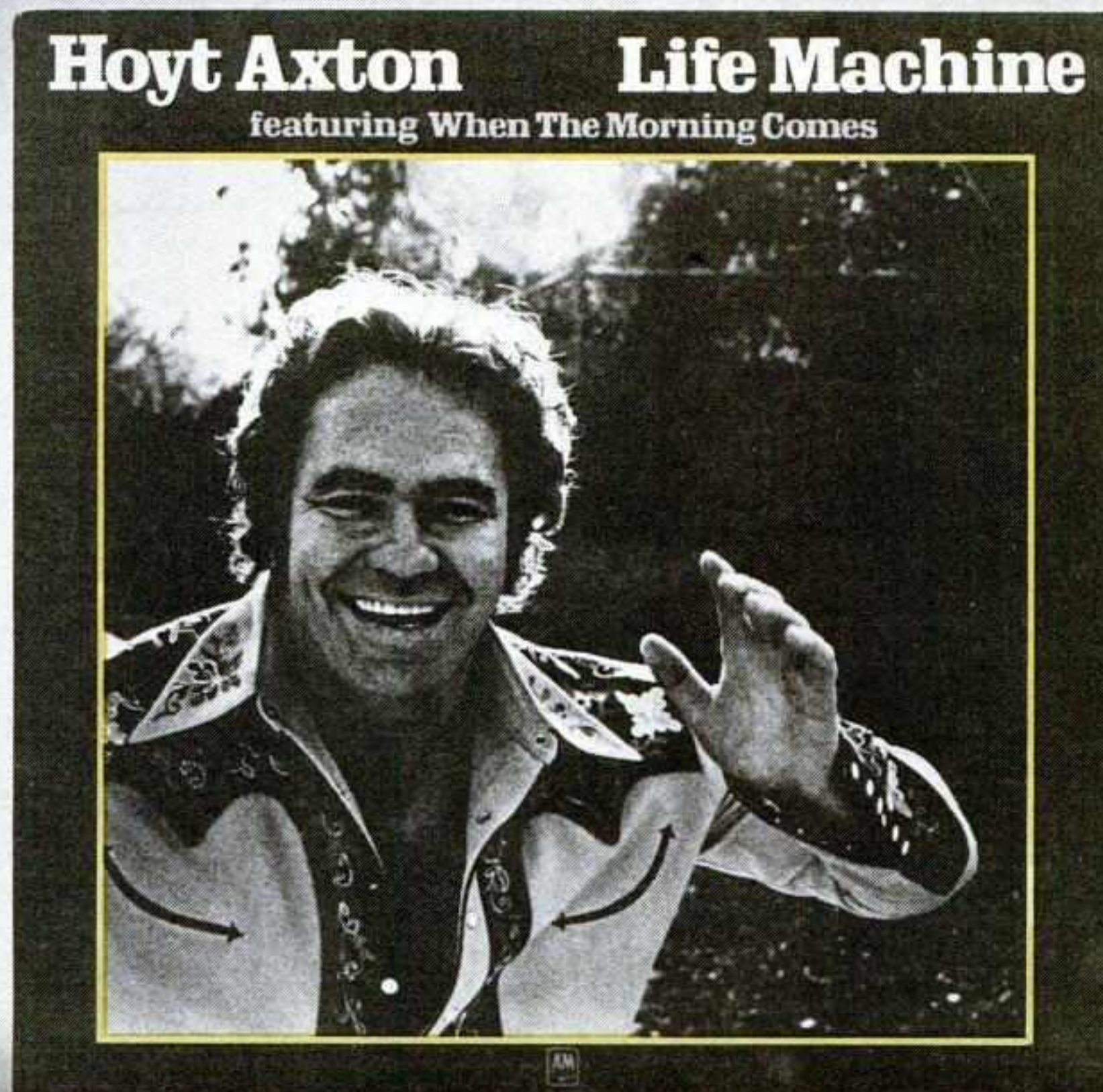
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Vol. 86 No. 31

General News

BRITISH EXPERIMENT

EMI Striving to Kill Static

LONDON—They've got a fascinating experiment going in the massive EMI record pressing plant in nearby Hayes, Middlesex. And if it comes off successfully, millions of disk buyers throughout the world may never again have to suffer the popping and crackling heard on records caused by electrostatic charges.

A spokesman for EMI, owner of Capitol Records in the U.S., says the Hayes plant experiment is progressing with the aid of a device developed by the 3M United Kingdom Co., whose model 210 static eliminator bar is a self-powered machine with neither moving parts nor wires. Wire causes local ionization of the air. The new 3M instrument provides a conducting path which drains any nearby electrical charges, it is said.

The EMI official declares that conventional rigorous precautions, including total air-conditioning of vast production areas, fail to eliminate dust that is prevalent in pressing and collating operations in disk factories throughout the world.

An electrical charge also is imparted to new singles and LPs as they are separated from the metal masters and placed on rotary trimming machines. EMI production execs are hopeful that the new 3M device and certain secretive plant procedures will eliminate all static, which has bedeviled and annoyed record collectors since the early days of 78 r.p.m. shellacs.

The Hayes plant, meanwhile, is carefully being monitored for static electricity levels and by the end of 1974 results should be available.

Italian Pop Fest

• Continued from page 3

would drive away the more freely spending tourists who make the area a middle-class Riviera, cited health dangers as the reason for cancelling the event, Zard says.

Despite assurances by the promoters that adequate sanitary and first-aid facilities were available, if only they were allowed to set them up, the authorities were unmoved. The promoters were blocked at the gates of the speedway July 21 when they attempted to prepare the site for Thursday's planned start of the festival.

Meanwhile, fans spurred by promotion and advertising campaigns throughout Italy as well as Germany and France, kept arriving. The festival was not officially called off until July 23, and by then there were an estimated 20,000 persons already there.

Zard says he may try again in September, if he can raise the money, and not at Misano Adriatico. What will he do till then? "I don't know, maybe you know some crazy American who wants to lose some money," he shrugs.



Capitol photo

STARRY MOMENT—Helen Reddy beams after receiving her star in the sidewalk in front of Capitol Records headquarters in Los Angeles.

ASCAP Will Carry Beef to Supreme Court

NEW YORK—ASCAP is planning to appeal to the U.S. Supreme Court a decision by the U.S. Court of Appeals in Pennsylvania that will bar it from collecting performance license fees from small business establishments using a radio with multi-speakers for background music.

If this court's decision stands, it will cost the performing rights society roughly \$250,000 in lost revenue, according to I. Fred Koenigsberg of ASCAP's office of the general counsel.

Principals in the case are Mary M. Bourne and 20th Century Music, both members of ASCAP, who filed suit against George Aiken, operator of a fast service food establishment in Pittsburgh. Aiken's source of background music was a radio attached to several speakers.

The appeals court ruling affects the right of the three licensing agencies (ASCAP, BMI, SESAC) to license supermarkets, restaurants and other businesses that use copyrighted music in this manner. It may also have an affect on wired music firms selling background music for a fee.

Trade observers view the appellate court decision if it is upheld by the Supreme Court, as tending to weaken copyright protection for music.

2 Suits Charge Trademark Use

LOS ANGELES—Almost identical suits have been filed in Superior and Federal District courts here by International Record Co. and Host Record Co., who operate radio-TV record/tape promotion campaigns, against Betty L. Chiapetta, Modern Distributing and VJ Records.

Complaints charge that defendants made a deal with International and Host Sept. 5, 1973, agreeing to supply 50,000 three-record sets for the plaintiffs' "100 Hall of Fame Oldies" package. On Sept. 15, it's charged, the defendants pulled out and later on set up their own package, illegally using the International and Host package trademark. The three record sets were to be purchased for \$1.50 each.

Superior court suit asks \$1 million damages.

This Week's Legal Action

WB, Tower of Power Face \$13,400 Capone Demands

MEMPHIS—Ronald Capone, producer at Trans Maximus Studio here, has filed a suit in U.S. District Court against Warner Bros. Records and Tower of Power seeking damages of some \$13,400 in regard to royalty payments.

Ronald Barnett, acting as agent for Tower of Power and Warner Bros., also is named in the suit.

According to the suit, "by either mistake or fraud on the part of Barnett," an ambiguous contract was drawn which "has the apparent effect of allowing Warner Bros. to deduct from the royalties due the plaintiff the sum of \$13,410.18, most of which had been paid to Trans Maximus... for studio time, materials and reimbursement of expenses involved in the recording of the musical numbers recorded by the group."

The contention is that Warner Brothers deducted the entire session costs from royalties due Capone as a production fee. Capone also was used as recording and mixing engineer on the sessions in question, he says.

The suit was filed on behalf of Capone by Harold Streibich, of the firm of Harsh, Harsh, Crawford and Streibich.

MCA Sues Over 'Bugle' Classic

NEW YORK—MCA Music has brought suit in U.S. District Court here against Earl Wilson Jr., Phil Osterman, Billy Cunningham, LMPC Music Co., Libra Records, The Libra Music Co., and Art D'Lugoff doing business as The Village Gate, for infringement of copyright of the Hughie Prince and Don Raye composition, "Boogie Woogie Bugle Boy."

The suit filed by Abeles, Clark & Osterber, attorney for the plaintiff, charges that the defendants infringed the tune by substantially copying it for another musical work titled, "The Cunnilingus Champion of Company C," now used in the off-Broadway production of "Let My People Come."

The suit further charges that the defendants have continued to use the composition in the play, in spite of being warned that they were infringing an original copyright.

Plaintiffs are therefore asking the court to enjoin the defendants, their agents and servants, during the pendency of the action, and permanently, from infringing the copyrights of the plaintiff in any manner.

The suit also asks that the injunction be extended to the manufacture, use and sale of parts and instruments serving to reproduce the offending tune.

Sue Sarah Vaughan

LOS ANGELES—Sarah Vaughan is defendant in a suit filed by Playboy Club International in Superior Court here. Playboy asks \$25,000 breach of contract damages, alleging that the singer failed to appear for seven of the eight nights she was booked into the St. Louis Playboy last February.

Michel Seeks \$6500

LOS ANGELES—Michel Music has filed suit in Superior Court here, seeking payment of \$6500 due for the services allegedly performed for the Laufer Co. and the De Franco Family by Michel Rubini.

**“The master at his best!
I love it! It’s fantastic!”**

—Frankie “Hollyw-o-o-o-d!” Crocker
WBLS-FM, New York City

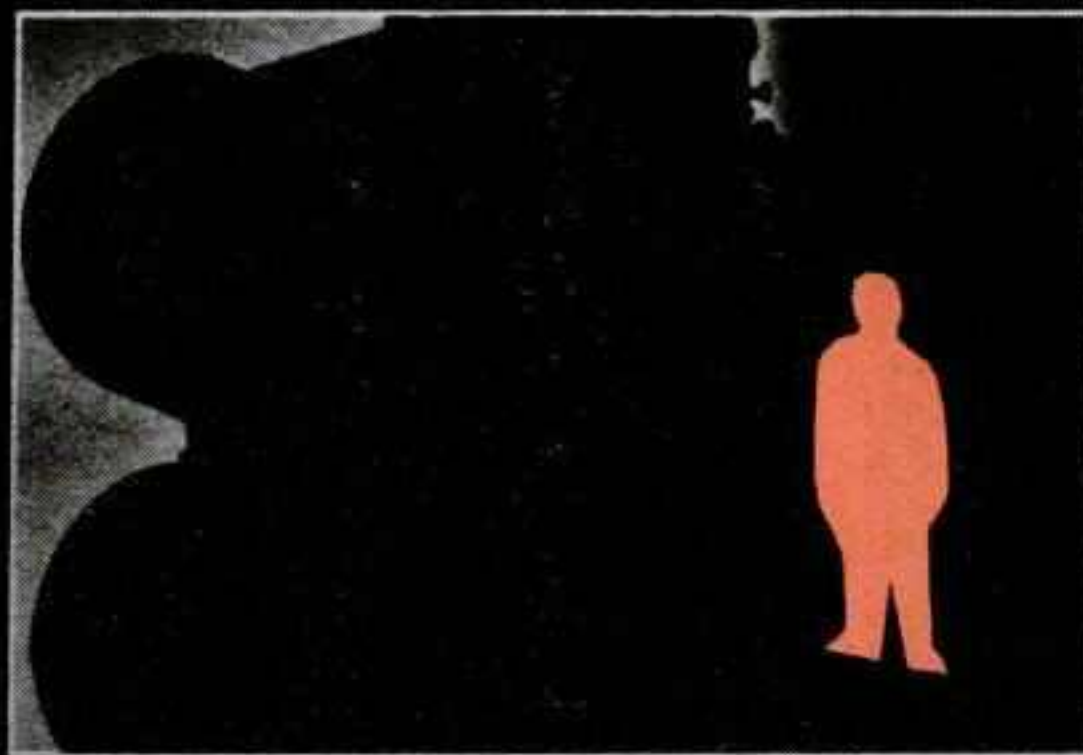
IF I EVER LOSE THIS HEAVEN

(AM 1606)

The new single from

QUINCY JONES

QUINCY JONES
BODY HEAT



AM

From the album “Body Heat” on A&M Records.

Produced by Quincy Jones and Ray Brown

(SP 3617)

Copyrighted material

Handleman Sales Up, But Profits Suffer

NEW YORK—The Handleman Company, major U.S. rack operation, had net earnings for the fiscal year ending April 30, 1974, of \$2,177,000 or 50 cents per share, compared to \$5,559,000 or \$1.26 per share for the prior year.

Sales for the year were \$105,721,000, as compared to \$101,338,000 for the previous year.

According to Dave Handleman, president, the firm's net earnings after taxes were affected negatively for a number of reasons, among which were the increase in year-end adjustment to bad debt provisions, reflecting a slowdown in the economy and the impact of tight money on customer payment—\$600,000; year-end inventory adjustment based on physical inventory examination—\$700,000; net increases in advertising and promotional expenses—\$750,000; and increased operating and overhead expenses—\$1 million.

Handleman also notes that the company had not instituted any price increases during the last fiscal year, but that as of July 1 of this year the firm put into effect a two-and-one-half percent price increase. Further, he states that the company is

involved in an extensive inventory control program designed to better control inventory and maximize sales.

Initial sales for this fiscal year are promising, Handleman states. Sales for the first quarter are expected to increase in the range of 5 percent over the same period last year.

Pickwick-Motown Tie

WOODBURY, N.Y.—Motown Records and Pickwick International signed a contract granting Pickwick rights to selected material from the Motown catalog. The material will be released on the Pickwick/33 budget label, and will feature the Supremes, the Temptations, the Jackson 5, Martha and the Vandellas, the Four Tops, Edwin Starr, Jr. Walker, Smokey Robinson and Mary Welles, among others.

Pickwick Profits Set New Record

NEW YORK—Sales and earnings reached a record high for Pickwick International, Inc. for the fiscal year and quarter ended April 30, 1974, according to chairman Cy Leslie.

Net income rose 15.5 percent to \$8,975,485 from \$7,774,309 during the previous fiscal year. Net sales were \$193,365,452, a rise of 32.4 percent from \$146,044,806 in the 1972-73 fiscal year. Earnings per share increased 15 percent to \$2.01.

Leslie says the firm's figures represent increases in all three Pickwick divisions, proprietary products, rack merchandising and retailing.

During the fiscal year, the firm's retail division added 24 freestanding stores and leased departments, as well as 19 stores which were former Transcontinental Music Corporation outlets. He added that Pickwick is planning 15 to 20 additional outlets for 1975.



Atlantic Photo

FAN TURNOUT—Young music fans get a chance to get their picture taken with Atlantic Records artist Margie Joseph, standing with Atlantic's New Orleans promotion man Walter Moorehead, during an autograph session in a local Woolworth outlet. Ms. Joseph was there to promote her latest single, "My Love."

100 Exhibits at Boston

BOSTON—A musical exposition aimed at both the trade and consumer market of New England will be held at this city's Hynes Auditorium, Sept. 20-22. MUSIC MAKERS: EXPO '74 will feature

more than 100 exhibitors encompassing every phase of the music industry from record companies and retailers to music publications, schools and hi-fi equipment.

In addition to the exhibits, there will be special entertainment events including nostalgia night, Boston musicians night and country music night.

Larry Mizell's Sky High Sets 3 Albums

SAN FRANCISCO—Fantasy/Prestige/Milestone has signed Larry Mizell's Sky High Productions to record three LPs for the company.

Mizell produced the "The Blackbyrds" album which has found acceptance in the pop, soul and jazz fields. He is also involved in several recording projects with Gary Bartz and his group the Ntu Troop.

Disk Club

• Continued from page 3

any delays to members, to offer members their choice of a refund credit or alternate selections if it can't fill orders within 30 days, and to stop advertising "free" records that are not really free.

"Record Club of America," says Test, "has promised to make only honest price comparisons and free offers. The club will tell consumers if they have to buy something to get the free merchandise and it won't increase the price on any item to defray the expense of the free offer."

Market Quotations

As of closing, Thursday, July 25, 1974

1974		NAME	P-E	(Sales 100%)	High	Low	Close	Change
High	Low							
28%	21%	ABC	8.5	595	25%	25	25	+ %
4%	2%	Ampex	7.8	241	3%	3	3	- %
3%	2	Automatic Radio	9.0	14	2%	2 1/2	2 1/2	- %
9%	6	Avnet	3.2	246	6%	6%	6%	Unch.
25%	13	Bell & Howell	4.3	462	14%	13%	14	+ %
40%	25	CBS	10	1143	37%	36%	36%	- 1/4
4%	2	Columbia Pictures	—	80	2%	2 1/2	2 1/2	-1/10
3	1 1/2	Craig Corp.	2.8	29	2%	2 1/2	2 1/2	Unch.
6%	3 1/2	Creative Management	4.1	2	3%	3%	3%	Unch.
52%	33	Disney, Walt	25	1352	40	38%	38%	- 1
3	2 1/2	EMI	5.5	144	2%	2 1/2	2 1/2	Unch.
29%	18%	Gulf & Western	3.6	413	20%	20%	20%	+ 1/4
8%	3%	Handleman	3.7	379	5	4%	4%	- %
12%	8	Harman Ind.	2.7	18	8%	8%	8%	Unch.
7%	4	Lafayette Radio Elec.	3.1	284	4%	4 1/4	4 1/4	- 1/4
17%	14%	Matsushita Elec. Inc.	6.6	133	15%	14%	14%	Unch.
27%	19%	MCA	6.4	157	23%	23	23	- 1/4
16%	9%	MGM	5.1	201	16%	15%	15%	- 1/2
80%	60%	3M	25	3083	70%	67%	68%	- 1%
8%	3 1/2	Morse Elect. Prod.	25	80	3%	3%	3%	Unch.
61%	40%	Motorola	16	718	52%	49%	49%	- 1%
23	14%	No. Amer. Phillips	4.5	46	17	15%	16%	+ %
19%	9	Pickwick Int.	5.2	152	10%	10%	10%	Unch.
6%	3%	Playboy	5.6	29	4%	4	4	Unch.
21%	13 1/2	R.C.A.	6.1	786	14	13%	13%	- 1/4
29%	16%	Sony	31	1957	17%	16%	16%	- %
25	14%	Superscope	3.9	138	19%	18%	19%	+ %
26	17 1/2	Tandy	12	724	21	20%	20%	+ %
6%	4%	Telecor	4.3	29	5	4%	4%	- %
3%	2%	Telex	—	242	2%	2%	2%	Unch.
2%	1%	Tenna	—	14	1 1/2	1 1/2	1 1/2	+ 1/4
10%	6%	Transamerican	6.6	1063	7	6%	6%	+ %
9	4%	20th Century	6.7	95	5	5	5	+ %
1%	.12	Viewlex	—	116	.14	.12	.12	-.90
18%	9%	Warner Communications	3.8	739	9%	9%	9%	- 1/4
31%	18%	Zenith	8.3	1771	19	18%	18%	- 1%

As of closing, Thursday, July 25, 1974

OVER THE COUNTER*	VOL.	Week's			OVER THE COUNTER*	VOL.	Week's		
		High	Low	Close			High	Low	Close
ABKCO Inc.	10	1	1	1	M. Josephson	23	5%	5%	5%
Cartridge TV	—	—	—	—	Schwartz Bros.	—	1 1/4	1 1/4	1 1/4
Data Packaging	10	5%	5%	5%	Wallich's	—	%	%	%
Gates Learjet	20	7%	7%	7%	Music City	—	%	%	%
GRT	—	2	1%	2	NMC Corp.	—	1%	1%	1%
Goody Sam	—	1%	1%	1%	Orrox	2	1%	1%	1%
Integrity Ent.	—	%	%	%	Kustom	57	2%	2	2%
Koss Corp.	21	7%	7%	7%	Memorex	—	3%	3%	3%

*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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Executive Turntable

• Continued from page 4

tor of sales and promotion. . . . Mike Hales has been named temporary head of Polydor International's Popular Music Management. He is currently general manager of International Music Consultants, Polydor's New York liaison office. . . . Suellen Wolfson has been given the title of publicity administrative assistant at Famous Music, where she will coordinate all New York press functions.

★ ★ ★

William J. Liss has been elected to the newly-created position of vice president of public relations for the leisure division of American Broadcasting Companies Inc. He was previously public information officer of the judicial conference of the State of New York. . . . Thomas J. Nicholson has been named manager of marketing development for the Ampex Music Division.

★ ★ ★

Ed Lucasey appointed national sales manager, Custom Sound Products, Lear Jet Stereo. He was formerly national sales manager, Panasonic Automotive Products. Clark Jones has assumed Lucasey's former position at Panasonic. Jones was most recently with the Craig Corp.

★ ★ ★

Walter Haynes promoted to vice president, a&r, in the MCA Nashville office. Haynes once worked as a session sideman on country dates and served the old Kapp label in a&r before it was absorbed by MCA in 1971. . . . Capitol Magnetic Products, now located in Los Angeles after its July move from Connecticut, reports Anthony P. Cunha has been elected executive vice president and chief operating officer. CMP is a division of Capitol Records. . . . After two years at Mattel Inc., Stephen A. Koffler joins Audio Magnetics Corp., as senior vice president, finance. He toils for AMC at Gardena, Calif.

Fodor, Prize Winner In Moscow, Records Violin In RCA Debut

NEW YORK—Eugene Fodor, winner of the Russian Tchaikovsky Violin Competition will record his debut album for RCA on Monday (29).

It's known that RCA and Fodor are negotiating for a longterm contract. The album will comprise compositions he performed in Moscow. Fodor will cut the album in New York with executive producer Jack Pfeiffer and pianist Johnathan Feldman. Works are by Wieniawski, Ysaye, Tchaikovsky, Paganini and Prokofieff, according to Thomas Shepard, Red Seal a&r chief.

RCA plans to release the album on Aug. 24 to coincide with the observance of Eugene Fodor Day in his home state, Colorado, as proclaimed by the state's governor, John D. Vanderhoof.

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The Hudson Brothers television series.*

*To coincide with this great night
Casablanca Records is proud to introduce
the first Hudson Brothers album*



NB 9008

*Including their first single
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*It'll be a great night for
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Allan Blye and Chris Bearde*

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GRC Ties With ATA

• Continued from page 1

representation, GRC claims.

The pact excludes Australia and New Zealand. Over 20 LPs and 18 singles will be put into the pipeline by GRC which will market the music under its own trademark.

Among the artists involved are Col Joye, Jack Lesberg, Little Pattie, Ted Hamilton, Sandy Scott, Mike McClellan, the Ray Price Quintet, Laurie Allen and the Webb Brothers.

Joye won the 1973 top easy listening male vocal record in Australia for "Heaven Is My Woman's Love" while Lesberg won the 1973 award for the top pop instrumental LP of the year.

From Joye Music, Thevis has acquired over 500 copyrights, many of which have been recorded by Tom Jones, the Bee Gees, Roger Miller and Englebert Humperdinck.

In addition to these arrangements GRC's Jason Management has secured an option on ATA's artist roster for global representation.

GRC plans special promotions this fall to introduce the Australian artists, notes the label's president Buz Wilburn.

The two firms are investigating joint film projects as an additional talent outlet.

Bobby Weiss' One World of Music firm will act as liaison between the two companies in securing international disk licensees and sub-publishers.

GRC's president Mike Thevis, label president Wilburn and Weiss will visit Sydney to meet with Kevin Jacobsen, ATA's managing director, later this year.



PICK A CARD—Doug Henning, left, magician and star of the Broadway musical "The Magic Show," tries his hand for record buyers at Korvette's Fifth Avenue store in New York. His appearance was part of Bell Record local campaign to back the cast album.

Convict Taxe, 3 Others

• Continued from page 1

mail fraud, a felony. Taxe's bond was raised from \$10,000 to \$50,000 by the judge, following the verdict.

Judge Hill said he raised the bond because the verdict indicated a substantial period of confinement would be dictated. A probation report on each defendant will be submitted to the judge prior to sentencing.

The defendants were charged with 21 counts of "encircled P" copyright infringement. The maximum penalty for the misdemeanor is one year in prison and a \$1,000 fine.

Mail fraud, a felony, carries a possible sentence of a \$10,000 fine and five years' imprisonment.

Defense counsel said they would appeal the sentences. Appeals must be filed within 10 days following sentencing. If an appeal is granted, it would be heard either in San Francisco or here, both bases for the Ninth District.

It is known that the Justice Department and the office of Attorney General were following the Taxe case closely, with strategy in the trial being a test laboratory for techniques to be used in other piracy cases.

One such known pending case is the suit for tape piracy brought

Polygram Correction

NEW YORK—Headquarter offices of most Polygram subsidiaries will be at 810 Seventh Ave. here in two weeks when moves to the central location are completed. The address was given incorrectly in a story last week.

against Charley Schafer of Augusta, S.C. Thus far, there have only been preliminary hearings in this litigation in Columbia, S.C.

Earlier, Judge Hill had advised the jury that a re-recording of a copyrighted sound recording was an infringement even "if the re-recorder makes changes in the speed or tone of the original or adds other sounds or deletes certain frequencies—unless his final product is no longer recognizable as the same performance."

Judge Hill's instruction regarding re-recording of a copyrighted recording was undoubtedly the most significant precedent to come out of the almost six weeks long trial.

Barnes & Noble Into Disks

• Continued from page 1

and, in the planning stage are the opening of five more outlets at malls in Pennsylvania, Connecticut and on Long Island.

The Fifth Ave. store will contain 32 racks housing some 20,000 classical, show and nostalgia records only, will carry both major and smaller labels, and will operate on an open browsing concept. Cost of the renovation of the store is approximately \$250,000, according to Bert Fink, Barnes & Noble controller.

The chain, which numbers 17 in total at present, had handled cutouts on a small basis at its 15 leased campus stores. The stores' base now will be broadened by going full-line as well. As part of the chain's pilot project, four of the stores will include Top 150 items.

Colleges involved are C.W. Post, New York; The University of Hartford, in Connecticut; the New York City Community College and the

Cutouts Become a Profit

• Continued from page 3

dary market which can help stimulate sales on new items.

"For example, if someone buys a Lobo album at \$1.99 and enjoys it, and then hears a hit on the radio, he may buy some of the new product. And the customer, and retail buyer, is realizing that just because a record has a hole in it, it is not automatically a bad record."

Barsky and Schlang do more than simply sell the product. They create displays, offer window streamers in some cases, make up posters and will add stickers to certain LPs.

"For example," Barsky says, "we may put a 'featuring Eric Clapton and Stevie Winwood sticker' on a Blind Faith album if it is not already mentioned. We try to provide additional information. We did a large 'Tape A Rama' promotion for the Warehouse chain, too.

Senate Committee Kills

• Continued from page 1

ive meeting July 17, when Sen. Pastore won a 7 to 4 vote to kill Section 114, which establishes a scale of compulsory licensing payments for the use of recordings by radio and TV stations. (Billboard June 22).

At that meeting, only 11 of the 18 Commerce Committee members were present, and the absentees reportedly believed that the only action was to be on Cable TV matters in the copyright bill—particularly the matter of Cable pickup of TV sports programs.

Once the record performance royalty for broadcasters had been voted down, another meeting had to be held last week (23) to exempt the jukebox operators from their record royalty, which would have been \$1 per year per box, in Section 116. Sen. Ernest Hollings (D.—S. Car.) authored the amendment.

Behind the scenes, it is recognized that the jukebox amendment was needed to satisfy the group of senators who are even more interested in killing the payment of record royalty

Rights Groups Try to Avoid Suits

• Continued from page 1

to keep non-payers from proliferating.

The cost of a license for a club runs the gamut from a low of \$60 per year to a high of \$3000, depending on the size of the club, the amount of music being played and the size of the performing group.

ASCAP maintains 14 local district offices across the nation, in addition

by jukebox operators, than in protecting the broadcasters.

Sen. Sam Ervin (D.—N. Car.) (a high ranking Judiciary member) has planned to introduce his own amendment during the Senate vote, which would specifically kill any and all right to performance royalty for copyrighted recordings in the copyright revision. The Ervin amendment's co-sponsors now number 16 senators, including five members of the Senate Judiciary committee which properly has jurisdiction over copyright royalty matters. (Billboard July 27).

The attack by Sen. Pastore and the Commerce Committee members on the record royalty provision is seen here as unnecessarily creating ill-will between the Commerce and Judiciary committees, since the royalty already appeared to be doomed by the Ervin line-up. Broadcast-oriented senators could have voted either for the Ervin amendment, or one by Judiciary Committee member Sen. Gurney (R—Fla.) to exempt broadcasters from any record performance royalty.

to its main office here, to license establishments which perform its members' works publicly and for profit.

ASCAP representatives seek to "educate" small club owners about copyright law and the need for a license to perform copyrighted musical works. But, many times personal visits, telephone calls, and a series of letters fail to convince.

Then ASCAP is forced into a legal stand, and a lawsuit is prepared against the owner of the club for copyright infringement. Damages charged to the infringer are spelled out in the ??? Copyright Law with a minimum amount of \$250 per infringement and a maximum of \$5,000.

But ASCAP general legal counsel Bernard Korman is quick to point out that his society never tries to put an establishment out of business.

"If it finally comes to a point where we have to go into court, then we try to set up a workable system of payment," he says. "Many times the cost of these lawsuits comes out of our pocket, but there is no dollar value that can be placed on the safeguard it brings us."

SESAC's house counsel Albert F. Ciancimino says his organization doesn't like to go to court, because it has continuing relationships with its licensees.

"It's usually the smaller establishments without corporate management that think they shouldn't have to pay," he says. "But, we usually convince them that there is no need for it to go into court and cost them more money."

BMI's regional supervisor of licensing Eugene Colton concurs with Ciancimino and Korman in their preference for settling licensing disputes out-of-court.

"An overwhelming number of violators comply with payment requests and we only go into court on several dozen cases a year," he states. "Most of the time, we try to avoid court action, by educating club owners, through personal contact, to their licensing obligations."

Chess-Janus Switch

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Superstars Now Ask (and Get) 18% Royalty

• Continued from page 1

(This is based on the wholesale selling price which is approximately half the dollar value of the retail selling price.)

The business of negotiating money matters between performer and manufacturer is one of the most complex and sophisticated aspects of the record business, with a host of other terms often changing the picture of a contract so that the basic

royalty rate doesn't tell the whole story.

"For an established act there are different basis for negotiating his contract," adds Owen Sloane, a local attorney. If an act is talking about a label deal, he might end up paying publishing, musician union payments, costs for manufacturing, and the producer's royalty, Sloane points out. If the act pays no costs from its royalties, its rate falls in the 8-12 percent category.

Sometimes with an established act the deal is usually done in pennies, not percentage, Sloane says. And the talk is usually between 75 cents and \$1 per album based on a \$5.98 list.

But Sloane has seen deals where it was 80 cents to \$1 (on \$5.98) which didn't include paying out any publishing payments.

Sloane has noted two new tacks which labels are taking. Within the last six months or so labels have been leaning toward signing new acts based on a singles deal, he says.

"They'll sign an act based on his releasing one single and then have anywhere from three months to one year to decide whether they'll exercise their option to sign a regular deal which will include albums."

Sloane says the vinyl shortage is one reason why companies are shying away from signing new acts to pacts which involve costly album production.

In signing a new act for between 5-7 percent, the contract used to stipulate one to two albums in the first year, but a lot of companies are "trying to minimize their expenses by going with the singles deal and then exercising their option to sign the new act to a one year contract with four one year options," Sloane says.

The second new practice is to insist on paying advances on the delivery of an album rather than paying advance money in front or on a schedule basis.

"A lot of companies got burned," says Sloane. "On each pickup of an option they paid advance money. The artist took the money but the label didn't get any product for a number of reasons. So today most companies will insist on advances being paid on delivery and acceptance of the product."

"Advances have become the order rather than the exception for established acts," notes veteran moneyman Tenenbaum. Superstars can get several millions drawn out in complex terms.

"Five years ago an established act got \$25,000 to \$50,000 when it signed. Today, it can get several

hundred thousand dollars. Today, a new act can sometimes get from \$25,000 to \$50,000 for signing or nothing. It depends on how hot the label is for the talent, taking into consideration its material and its

Reporters assisting on this story include Is Horowitz and Nat Freedland.

quality." Sloane says the range for new acts is \$5,000-\$15,000.

Labels often pay out advances on a quarterly basis which are charged back against royalties. "It is a non-returnable but recoupable advance," Tenenbaum says.

For a new act, a manager has a much better chance of getting "good terms" for his client, Tenenbaum notes, but he's still faced with the same age-old hassle of finding a label.

There are some basic reasons why artist royalties have progressed so steadily. Notes Tenenbaum: "The artists are smarter, they're getting better representation, the industry has grown itself and deals in multi-million copies rather than hundreds of thousands. And record companies have become attuned to paying out the money. If you have an established act you have no trouble."

Years ago new acts were in awe of the record company. Not so today.

Not everything is always rosy for an established act. Tenenbaum says he's seen several get ripped-off because they didn't have representation and wound up with a relatively low royalty rate.

One means by which an act escalates its royalty is by having a different percentage for each 100,000 or so sold copies of an LP. The first 100,000 may be scaled at 5 percent, the next 100,000 at 6 percent and the third 100,000 at 7 percent.

In his negotiations, Tenenbaum prefers working with retail. If wholesale is used, it's a good idea to insist there be a coordinating relationship between wholesale and retail prices, he says. If the retail price is raised, the wholesale has to be raised proportionately.

What about other royalty areas? For record clubs it is half the rate paid only on sold goods. For premiums it is usually half the rate and based on the wholesale selling price. In the area of TV merchandising, since this is such a new area, labels are trying to pay on the same basis as premiums.

In the area of things which artists want in their contracts: advertising and promotional budgets, graphic control over LP covers and approval of such secondary usages as premiums and budget lines.

"Graphic control is a very common request," says Sloane, who adds "if not complete control at least approval." The labels really don't want to give up this control because it can mean delays in the production schedule while the artist mulls over the cover or decides to provide his own artwork.

"Years ago," adds Tenenbaum, "there was never anything about advertising and promotion. Today, the acts ask about ad budgets."

Tenenbaum recalls one big act's contract which had nearly 20 riders ranging from full page ads, sending out 5000 copies of an LP to reviewers and disk jockeys and having a month set aside to promote his catalog.

Sloane recalls one pact in which the act asked for the label to underwrite any deficit on its initial promotional tour.

The superstars have super riders in their contracts which are tributes to the ingenuity of their managers and lawyers. But these stipulations

are generally not public knowledge.

As the role of the independent producer has grown, he has come in for a larger share of the royalty pie. A going rate for an indie producer is 2-3 percent, with the superstar a&R men getting 6 and up.

Artists can get involved in paying their producers themselves. In a recent deal just concluded, an artist got 11 percent, with 40 percent of that amount going to his producer.

In the area of packaging, labels chop off about 10 percent on disk and 25 percent on tapes. This, of course, comes off the top before royalties for the artist are computed. Some labels get a packaging reduction as high as 20 percent on disk and 30 percent on tape.

Sharp artist attorneys will often try to peg the amount in an exact figure rather than percentage, say 35 cents per album, or eliminate it completely.

For tapes, traditionally, labels have cut royalties in half and many

standard contracts still stipulate such. But some firms are quite willing to give higher amounts if asked and some are now writing in full royalties on tapes for superstars.

The whole structure of contract writing for a new artist is thrown away if he clicks with a hit. As Lorne Saifer, Columbia's West Coast a&R executive explains: "Newcomer contracts aren't that relevant because once they get a hit, they'll often insist on rewriting the contract before they go back to the studio again."

Naturally the major names have the most complex and commanding contracts. Manager Jeff Wald says: "Helen Reddy's royalties have tripled since she began and are now probably as high as any individual's in the business."

What's fascinating is how many other acts have been able to negotiate healthy arrangements—before moving into the Rolls-Royce category.



Melinda Wickman photo

ARTISTIC TRIO—Willie Nelson, right, who will appear at Billboard's Radio Programming Forum, with Waylon Jennings, center, and Neil Reshen, artist manager-consultant, at the recent taping of Nelson's July 4th music festival in Texas. ABC-TV telecasts the event Aug. 2 on "Midnight Special."

Radio Forum Interblends

• Continued from page 1

Jimmy's, a nearby nightclub, to see a show by WNBC-AM air personality Don Imus.

The Rick Trow Productions presentation will feature film work for various record labels and radio stations under the coordination of Richard Aikens.

Sansui Electronics is installing the quad equipment for the Australian presentation and then Jack Muroi, U.S. director of the Sansui SQ 4-channel operation, and Jerry LeBow of the New York office will conduct actual broadcast demonstrations in a suite at the Plaza.

People attending the Forum will be able to participate in the demonstrations and discuss matrix Sansui radio broadcasting on a shoulder-to-shoulder basis with Sansui authorities.

Several hundred radio men, including more than a dozen each from Australia and Japan, have already registered for the Forum and more registrations were pouring in last week. Many radio syndication and service firms will also be on hand exhibiting product, including besides Sansui, EMI Programmes, London.

New speakers and moderators added to the agenda include LeBaron Taylor, vice president, special projects, CBS Records, New York, who'll moderate a panel on "Public affairs and the Format." Gene Klavan, air personality on WNEW-AM, New York, will join a panel session on "Critics Look at Broadcasting." Geraldo Rivera, ABC-TV news, will be one of the speakers during a panel session dealing with "The New Sound of News."

Other speakers and moderators

joining the agenda include Lee Abrams, programming consultant, Chicago; and Herb Rosen, independent promotion executive, New York.

Just about all speakers and moderators have been set; keynote speakers will be announced within the week.

Joining the hotseat session is Lou Dorren, executive director, Quadracast Systems Inc., San Mateo, Calif.

To register for the Forum, send \$160 to: International Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA. 90069.

NY NARAS Elects 15 to Board of Gov's.

NEW YORK—The New York Chapter of NARAS has elected 15 members to its 30 man board of governors. Seven of the 15 elected are new. They are Mary Travers, Sid Maurer, Tom Morgan, Horace Ott, Alan Ralph, and Bobby Rosen-garden. Re-elected to serve for two more years were chapter president Brooks Arthur, Manny Albam, Selma Brody, Will Holt, Dan Morgenstern, Jimmy Owens, Stephen Schwartz and Tom Shepard. They will join the 15 remaining members whose terms have a year to run.

The new board, sitting for the first time, elected three new national trustees. They are Connie De Nave, Anne Phillips and Alan Steckler, all former alternate trustees. They will remain in office until July 1976.

The new national trustees will join

(Continued on page 62)
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Don't Worry Baby
California Girls
Girl Don't Tell Me
Help Me, Rhonda
You're So Good To Me
All Summer Long

Capitol's Bhaskar Menon Starts a New Series

Bhaskar Menon, chairman, president and chief executive officer, Capitol Records, Inc., lunches a new series—a luncheon interview with members of Billboard's Los Angeles editorial staff. Among the topics he discusses are singles and classical prices, the steps he took to turn Capitol Records around, television advertising, the Merco chain, the home video market and minority group employment.

Participating in the interview are Lee Zhitto Billboard's publisher and editor-in-chief; Eliot Tiegel managing editor; Bob Kirsch record review editor; Nat Freedland talent editor; Earl Paige special issues editor and Bill Wardlow chart manager.

On Singles Prices

Menon speaks of a "habit lag" affecting the continued growth of the singles business

rather than just slicing away artists and cutting back releases, because that kind of activity involving just "reducing costs can sometimes eliminate yourself right out of business."

Phase two involved consolidating people and jobs. "We had new vice presidents across the board on almost every major activity: a&r, marketing, promotion, merchandising. . . . What was done was that we made a reappraisal of each individual and his ability to provide total inter-support to the company. Much greater stresses were put on people. It became a matter of getting a higher ratio of performance efficiency from individuals, reducing the number of executives (24 were let go), reducing the number of vice presidents or the staff with them. Our lights were burning rather late at night.

"There's absolutely no question in my

their best. And if this is a policy, I'm not sure whether I necessarily even followed this consciously. I regard this as being what was not only the most important, but possibly the only contribution that I could make—one of providing the necessary encouragement, one of providing the sort of proper decisiveness which could be felt by all people. We aspired to see people go home in the evenings to their wives in an optimistic mood."

Did he participate in auditioning new records? Menon says his "golden ears" were not the criterion at singles meetings; he opted for the experts who knew more than him.

Now that the a&r department is run by promotion, (Al Coury is the vice president for both a&r and promotion), how is it working?

Boulton, N.C. and we've combined that in our Winchester, Va., plant."

Menon says the move of Audio Devices executives to Los Angeles is part of the concept of merging all manufacturing and technical services into one division.

On Buying Superstar

Why has Capitol stayed away from buying superstars? The company has sought to make deals which were mutually profitable to both artist and label, Menon answers, adding that he has renewed several superstars but frankly hasn't sought to aggressively compete in a dollar bidding war with other majors.

Menon acknowledges that the recent \$8 million deal between MCA and Elton John may set a new negotiable level for other superstars, but he skirts coming out and saying



Billboard photos by Norm Schindler

Bhaskar Menon, head of Capitol Records and Capitol Industries: his intense expressions are matched by the intensity in which he conducts his business life.

AUGUST 3, 1974, BILLBOARD

rather than the recent suggested list of \$1.29 affecting consumer sales.

"Obviously the rise will have some effect," he says, but there seems to be more of a habit lag which seems to be more the problem rather than the price of the product. It could very well be that people may come to the conclusion that albums are far too cheaply pressed and that may be one of the reasons why the single at 98 cents lost its purchase value."

Is there a danger of overpricing the single? "I don't think so." Menon also doesn't see the company's return allowance changing because singles cost more.

On Classical Pricing

"The same pressures that have caused us to bring singles to \$1.29 and have caused us to raise pop LPs to \$6.98, are very much in effect with respect to classics. Classics belong at \$6.98. Angel classics are going to be \$6.98 before this calendar year is expires. The precise date is unknown at this point."

On His Role In Stemming The Red Ink Tide

"My reading of what happened in 1971 when Capitol had its bad year was simply having sold less goods than it had cost to produce and distribute by about \$16 million that particular year."

Menon speaks of going through three phases, as he calls it, in the plan for turning Capitol around. One phase involved reducing the number of artists and releases. The label "may have set itself a rather unmanageable or too ambitious task at a time when the growth rate of the industry had slowed down," the executive feels.

He speaks of dropping upwards of 80 artists "each one of them involving obligations."

There were long-term goals, Menon says,

mind that the one singular ingredient that made this turn-around possible was the fact that Capitol happened to be endowed with what in my judgment are people of the highest competence, integrity and loyalty. These were people who could endure this highly depressive night through which we were going."

Menon speaks of finding "focus" for the company at a time when there was considerable amount of "insecurity in the operation at all levels" by laying down very demanding standards of accomplishment, and by setting "very manageable and achievable targets."

Menon emphasizes that no outside executives were brought into the company during this realignment period. All the hands were promoted from within. He speaks of being concerned about an affinity coming to develop within the new team. "And this more than anything else was the most judgmental and the most crucial thing."

The goal was "one company, one mission, one task, everyone trying to do the same thing."

Was there a time limit placed on him by parent EMI for getting Capitol trimmed down and sailing properly? "Certainly not. They may have had it in mind, but they were delicate enough not to mention it and I was certainly clever enough not to show any particular recognition of their expectations."

Phase three is the current time period in which proper product and market tools are aligned, there is a trimmed down executive roster and the company has an exuberant spirit.

What was Menon's role in the drama? "I have never considered my task to be anything other than constantly ensuring that an environment comes to be in a company that is hospitable towards good people giving of

"It's a recent innovation and one in which we have considerable faith. We believe that the delivery power in this industry of which promotion is a central part in association with sales, merchandising, artist tour support and marketing, has to be exploited. It is our feeling based on our experience of the last three and one-half years that this would be an extremely successful innovation."

(When Menon first took over following Stan Gottikov's departure in 1971, he established the policy of holding meetings which often lasted late into the morning. Are these marathons still in effect?

Those meetings were particularly suited to solving crisis which today do not exist, Menon says, adding: "We certainly brought a lot of people together at 4 or 5 in the morning. There were few distractions . . . those were special times when those all-night sessions took place. We happened to have some matters that needed urgent attention and we started giving them this most urgent attention at about 2:45 in the afternoon. And about 6:15 the following morning, we would terminate the meeting. It was not done to stimulate any particular style of method of operation or business management technique."

On Retaining Manufacturing Facilities

Since trimming people and cutting out several services, like a full photo department, does Menon see Capitol retaining its pressing plant and tape manufacturing facility?

"We intend to fully retain our presence and keep up whatever investments are required in the manufacturing area. We have eliminated any capabilities that are irrelevant to our needs or surplus to our needs and Scranton, Pa., was one such facility. We've moved our disk plant from Glenbrook, Conn., we've just closed down our Audio Devices plant in

he is willing to compete on such lofty terms. There have been opportunities to get involved in such major negotiations, Menon admits, but his policy remains "if the company makes an offer and exceeds its ability to do what is required to sell the artist's interest, then it is neither fair to the artist or the company."

Has anyone come to Capitol asking for anything close to \$8 million? "No, never."

On TV Advertising

The companies that specialize in putting together TV packages like K-Tel are specialists and Menon says "it is quite appropriate to form an alliance with them in this specialty marketing area."

On Supply Shortages

"We were never affected by the vinyl shortage to the point where we had to close our plants or stop production, but we have been through several days of very considerable anxiety based on our suppliers inability to give us any guarantee supplies coming forth."

On Capitol's Structure

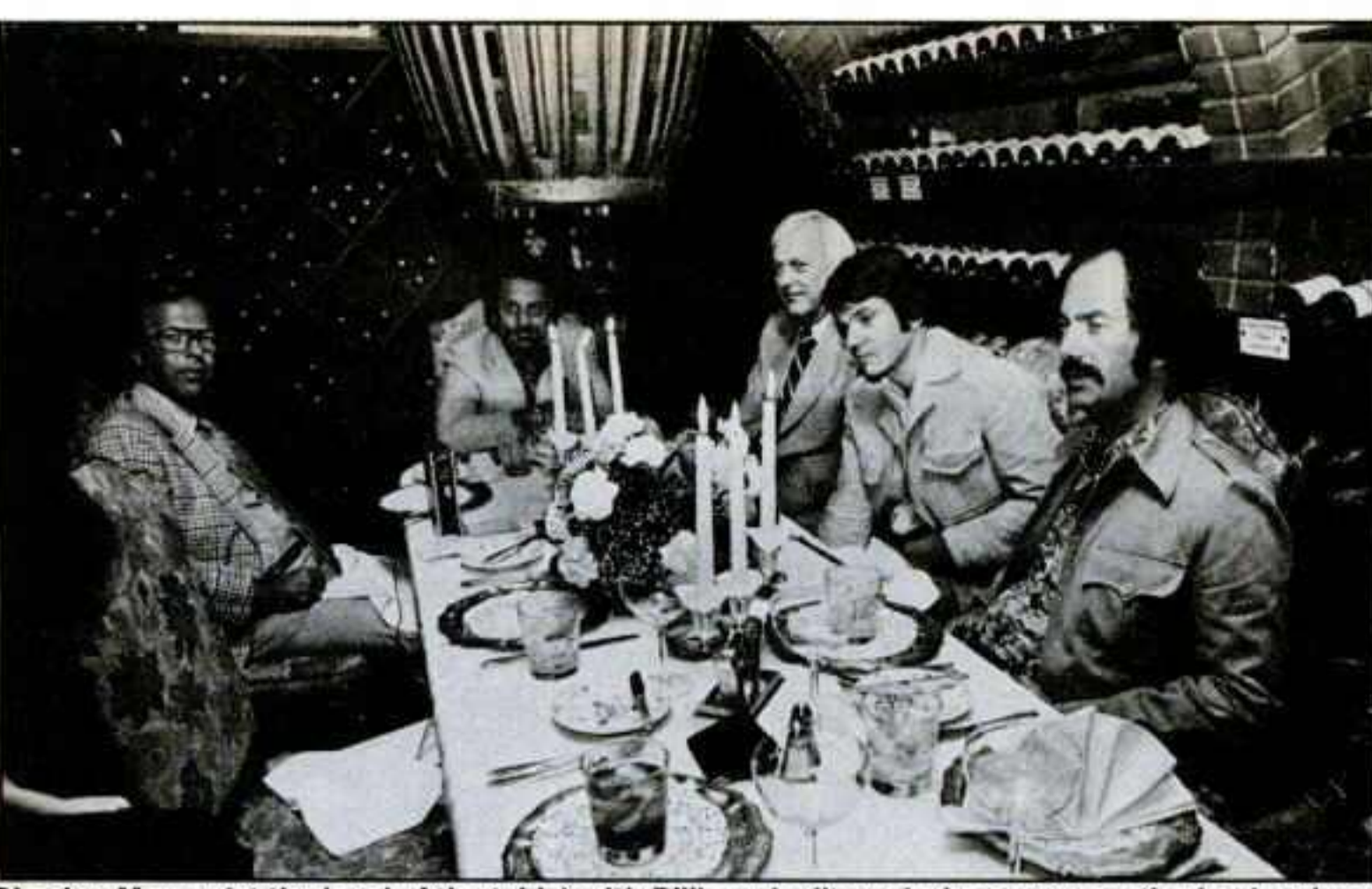
There are four main service functions reporting to him: legal, financial, personnel and administration which handle matters pertaining to Capitol Industries since Menon is also head of Capitol Industries. Brown Meggs' music division which runs Capitol Records as well as Audio Devices, the Merco division and Capitol of Canada also report to him.

Operating under Meggs, Capitol Records chief executive, are a&r-promotion; marketing, sales, merchandising and business affairs.

On Quadrasonic Sound

Can you explain why Capitol has not become more involved with 4-channel LPs?

"We don't think the market has emerged



Bhaskar Menon (at the head of the table) with Billboard editors during a news gathering luncheon interview. Clockwise: Bill Wardlow, Bob Kirsch, Nat Freedland, Earl Paige and Eliot Tiegel.

are tremendous benefits in terms of advertising and transportability of merchandise in having stores in the same geographical area. Menon emphasizes that he would rather have a number of stores benefitting from radio advertising in one geographical area rather than having them spread about.

On Tape Sales

Prerecorded tape accounts for about 30 percent of the company's volume, with 8-track substantially higher than cassette, he says.

Menon doesn't feel blank tape will approach the same sales levels as prerecorded tape.

Asked if there were different royalty arrangements artists receive for tape and record sales, Menon notes that the artist generally wants the same return on his tape sales as he receives on his albums.

But Menon emphasizes all the different production costs involved in putting the tape package together and these factors cost money.

"On the matter of remoteness or of not being known, you must bear in mind that my obscurity was genuine. It was not as though I were concealing some very profound policy, but rather it was a matter of not having anything to say. I tend not to take other people's time and impose on them. So one of the reasons why I have not so far made any exposition of the philosophical viewpoints on the industry or even on Capitol was for the rather lamentable reason for there was nothing to say. And it's an old-fashioned sort of trait that if you don't have anything to say, you might as well not say anything at all.

On The Meaning Of Promotion

"I believe we have gained a deep understanding that promotion is not what's on your charts this coming Monday or what's being played on the radio station," but is rather a long-term view on keeping an artist's career going, he says. "The strong need is not to take this week's Helen Reddy and forget about that, but to bear in mind that all the career ingredients of this artist fuse with her



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with sufficient clarity and we are also disappointed that such powerful firms are in opposition to each other with the CD-4 and SQ systems. We've spent considerable amount of time listening to retailers, to racks who should know, to manufacturers and from such evidence as we can get, there is not the consumer pressure for it."

Menon says he doesn't know which system will eventually survive although he says he listens more to SQ because that's the kind of equipment he has.

The market's demand itself, Menon continues are far from being overwhelmingly significant for the label to make an entry. "We have no hardware interest in all of this nor any systems interest nor do we have a company making the hardware. And so we can only come out in one of three ways—we can either come out 100 percent for CD-4 or 100 percent for SQ or put out both.

"We are the only major record company that may not have taken a stand on this matter and you can imagine we are under very substantial persuasion from both parties."

Why doesn't Capitol go with both systems, just like it released 45s and 33s?

"Look what happened. There was a completely viable market for both. But with quad the battle as far as we can see is being waged between different laboratories and between hardware manufacturers. If the form of compatibility comes, we would serve whatever demand the consumer makes."

Menon further feels that to go into quad in a major way would "add to the confusion at the present time" and the label "would come out of it most highly unprofitable."

Is Capitol committed to SQ because EMI signed an agreement with that system?

Menon says he's not sure EMI did sign such an agreement. "We have put out a quadra-

sonic disk on SQ" but he doesn't say how well it did.

On Distributing Indie Lines

Menon says that Island was the last major outside line the company has, although he says there are one or two new recent deals for distribution. Reducing outside commitments was part of the plan, he says.

On The Video Home Market

Menon says he's keeping a close watch on the videotape and disk systems but has no affinity for any of the systems at the present time. On the contractual level, are there any clauses which protect the label against the dawning of the audio/visual day? "By and large artists are reserving those rights for themselves. They regard the recording contract as being an audio disk-tape recording contract rather than anything involving audio/visual."

On The Future For Merco

"Merco's thrust is going to be in free-standing store business. We have to concentrate on the eight stores we either do have or will have opened shortly." Menon emphasizes the idea is to keep them regionally close to each other and not scattered around the country.

Does he see any peril in a vertical operation in which the label is involved in retail and wholesale and manufacturing?

"I don't see any great difference or problem." You need the right people in the right position in order to be so spread out, Menon says.

"I don't believe from our point of view that it is a particularly sensible policy to have one store in Georgia, another two in Iowa and four in Washington," he continues, noting there

"The physical materials are far more expensive," he says "and it's more expensive to duplicate. There are formulas that are current throughout the industry and are not by any way special to Capitol."

On Black And Women Executives

Are blacks emerging in key management positions? The head of the tape manufacturing facility, the head of the r&b promotion department (and his staff), ahead of a section in the legal department, an executive in the accounting department are all black, Menon points out.

On Black And Women Executives

As for women, Menon notes there are a considerable number who are in office and management posts throughout Capitol Industries. (There are 69 women in middle management or office management level posts, a check reveals. They include one in publicity, legal, classical, purchasing, business affairs, building services, three in personnel, seven in accounting, two in data processing, six in marketing, three in the Los Angeles and Jacksonville plants, two in the Winchester plant, two in the New York office, 13 with Audio Devices and 22 with Merco.)

Menon says women don't apply for promotion positions. It is really a question of whether there are any women who are interested in a position, he notes.

But the executive points out that Capitol has an equal employment opportunity policy which is constantly monitored.

On His Low Profile At Capitol

Asked why it has been difficult in the past for reporters to interview him, Menon explains the reason behind his lack of availability thusly:

presence in the media of records, and to know there will be more albums, more singles and to be able to predict in a telescopic manner not to lose heart, not to fatigue if a record didn't come in at No. 1 or come in at all."

As for singles, Menon recognizes the promotional value of the 45 but sees it also as an income source which has to retain its own market value price.

He doesn't see any value to having singles low priced and considered exclusively as a promotional tool with which to introduce a new artist.

Menon sees retailers facing what he calls competition for singles sales dollars not from other retailers but from radio which offers free play.

"The retailer must regard all that exposure on radio as being a factor that affects the liability of his ability to sell this product over the table to somebody who wishes to obtain repeating listening to it.

"The more successful a single is, presumably, the more frequently you can get it played, so the airplay must help obviously. It can't act as a depressant factor completely."

On Menon's Tomorrow

After you feel mission accomplished where do you go? "I have no idea. I really don't look upon these things as a mission to be accomplished. As long as I have a useful contribution to make to whatever mission there is, I would like to hope that I would survive to see it through, but I've never looked upon this or any of my other locations as accomplishing any particular mission."

Asked to comment on a report that he turned down Len Wood's job in order to stay at Capitol, Menon seems surprised at the question and replies that he was never offered the position.

Buck Owens: 'Kind of Maverick' He's Made Crossover Hits for the Last 10 Years

By BOB KIRSCH

LOS ANGELES—"I like to be kind of a maverick sometimes and try things that others have not," says Buck Owens, one of country music's most complete superstars.

Perhaps this philosophy is one reason why Owens has been easily able to shift with the times and keep up with the increasingly rapid changes in country music, having scored consistently with top 10 hits over the past 16 years and running up a string of 19 country number ones in a row at one point.

While it may be an "in" thing to be a country music fan at the moment, Owens has been appealing to the masses for years, playing Carnegie Hall as early as 1966 and hosting the "Hee Haw" national television show for more than five years.

"Crossover" is an important word in the country vocabulary these days, but Owens enjoyed Hot 100 hits as early as 1964.

With his current single, "Monster's Holiday" now starred 47 on the country charts, Owens shows no signs of slowing down, and is intently watching the music scene in general for the next "big sound" and watching the country scene in particular as it continues to grow.

"I think 'Hee Haw' may have had a hand in the growing acceptance of country," Owens says, "but it's difficult to say just how much. It was exposure and I think any fairly well done exposure would have helped.

"But there are other points. The music has gotten better, as have the writers, studios, performers and production in general. And there is another point that many people seem to miss. There have always been lots of country fans, but I think they have more money now than ever before.

"As a result, the fans who have always been there are buying more records and seeing more shows, along with the more recent converts."

Owens adds that "the record companies are spending more money to produce and promote country, and this helps force the artist to be better. One example is turning out an LP with 10 good cuts.

"In the old days I used to do session work for Gene Vincent, Kay Starr, Tommy Sands and lots of others. If a take didn't work out, we'd throw it into the album. Today they throw it away."

As for the changes in country in the past few years,

(Continued on page 18)



Las Vegas News Bureau photo

Buck Owens: Spreading country music around the world.

Talent in Action

DAVID BOWIE

Madison Square Garden, New York

Bowie was back. After over a year of self-imposed exile from public performance, the RCA artist decided to reinstate himself in the rock world's eye with a new LP and a cross country American tour which wound up July 20 at the mecca of rock 'n' roll, Madison Square Garden.

Bowie's concentration now lies in an overwhelming use of stage theatrics, tricks and

props, many of them quite effective. But it seemed the true drama of his final concerts, such as last year's Radio City Music Hall appearance on Valentine's Day, was sadly missing. Then, we saw Bowie the musician, front and center playing the guitar and sax besides singing. There were several costume changes and a supercharged climax (he collapsed on stage).

In his present incarnation, he has opted to play Bowie the Thespian. Freed from such trivi-

alities as playing his own music, an unobtrusively sturdy band must have listened quite long to the old records, Bowie now dances, mimes, recites, bumps, grinds and oh yes, sings. In fact his voice was quite good considering the blaring Garden output. Several tunes were performed high above the audience on a catwalk, while others, like "Space Oddity" upon a hydraulic lift and still others, on top of a space ship.

Much of the current "Diamond Dogs" album

was naturally performed. The title tune, the Shaft-like "1984," "Sweet Thing," and the hit, "Rebel Rebel," are not particularly classic Bowie, but worked within the context of the show.

It was, indeed, a spectacular production and very well executed. Stage movement was fluid. No lighting cues were missed. The set was original and the idea of eliminating the intermission

was wise. Bowie did not disappoint his following either. All the "hits" were there. But taken as a whole, the presentation failed to move. The show ended with "Rock and Roll Suicide," the house went dark and the audience was informed that "Bowie has left the building." The question remains: Has Bowie deserted genuine rock for the trappings of a Las Vegas revue?

PHIL GELORMINE

(Continued on page 18)

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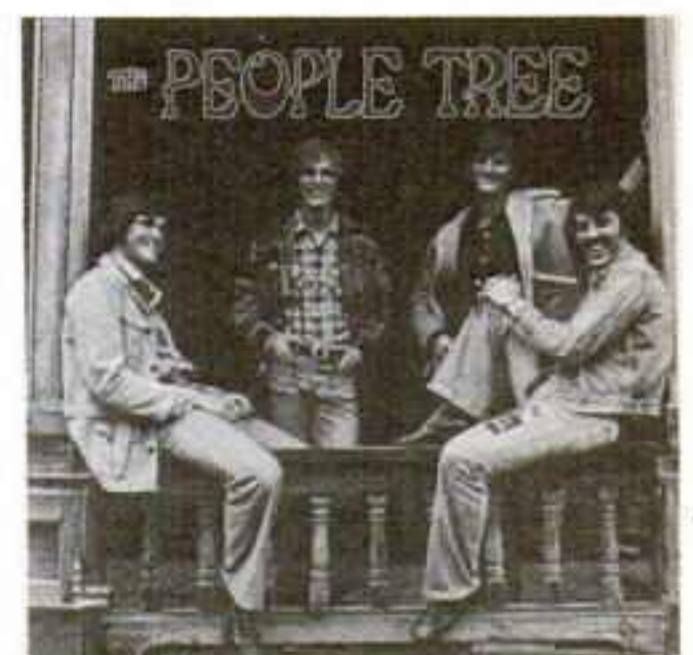
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...And if you should happen to live somewhere else, we hope you will attend anyway. There are always other airlines although we sometimes try to forget that fact.



Studio Track

By BOB KIRSCH

Dave Mason has been recording in Sound Labs in Los Angeles, producing himself with Al Schmidt engineering. The LP is set for a September release. Michael Urbaniak has finished a second LP, produced by Sol Rabinowitz, while Epic artist Donovan has been recording in Nashville at Good Ear Studios. Producing the sessions was Andrew Loog Oldham, original producer of the Rolling Stones and one time manager of the group. Dan Fogelberg also has a set due this month, with Joe Walsh handling the production chores. Andy Williams was another Nashville visitor with Billy Sherrill producing.

★ ★ ★

At the Burbank Studios in Burbank, David Shire has been in to score "Pelham 1-2-3" for Allied Artists. Also at the studios, the Grand Land Singers have finished an LP and Randy Newman has been in sweetening his next effort. Finally, Dominic Frontiere has been in scoring "Freebie and the Bean," a Warner Bros. film.

Los Angeles based Westlake Audio has opened a Nashville office headed by John W. Gardner, formerly chief engineer of Bearsville Sound Studios in New York and most recently headquartered with Westlake in Los Angeles.

★ ★ ★

Country Joe McDonald has finished recording sessions at Vanguard Studios in New York, with an album set for release later this summer. Working with McDonald on the set of all new material were guitarists Charlie Brown, Sam Brown and Sal DeTroia, pianist Frank Owens, bassist Joe Mack and drummer Gary Chester.

In Los Angeles, Bill Elliott will soon open a studio at Bronson Ave. and Sunset Blvd. designed to cater to the motion picture and recording industries. Elliott, an actor and husband of singer Dionne Warwick, will feature a sound stage, rehearsal hall, dressing rooms, VIP booth and production offices in addition to recording facilities. The building where the studio will be located once served as quarters for the Brooks Randall Motor Club.

★ ★ ★

Plyth Studios is a new facility in Libertyville, Ill. The facility has recently converted to 16-track and has installed a Quad Eight 2082 console. Recent sessions have included Ronny Rice and an LP project which included Ted Ashford and Sonny Sloan previously with Big Brother & the Holding Co., Rev Stalling and John Wilmeth, horn players from Boz Scaggs' band and former Lee Michaels drummer Tony Dey. The group will go under the name of the Ted Ashford Band. The house com-

pany, Plyth Ltd., is also involved in concert promotion. Kris Kristofferson is among the artists brought in recently. Studio is owned by Pat McBride, ex-leader of the New Colony Six.

Equipment in the studio includes an isolation chamber, a sound room built specifically for keyboards, an ionized air conditioning system and lounges.

★ ★ ★

At Sunwest in Los Angeles Bryna Chimenti has been named traffic manager. Ms. Chimenti was previously with Gordon/Casady handling public relations for Kenny O'Dell and Dr. Demento and was a disk jockey for CJOM-FM in Windsor, Ontario.

On the international scene, Rupert Neve and Co. announce the signing of an agreement with the Chrysalis Group of Companies for the supply of a Sound Control Console to be installed in the studio formerly known as Wessex. The console will be a 34-input channel, 32-track music recording unit.

★ ★ ★

Things have been busy at the ABC Studios in Los Angeles. Among artists in recording have been Cashman & West, Clarence Carter, Kyle, McKinley Jackson, Gino Cunico, Steely Dan, Eugene Williams and Richard Wylie.

At the Mother Music Studios in Indianapolis, Paul Anka and arranger Johnny Harris have been in producing tracks on Don Goodwin and Odean Coates. Lionel Hampton has been in working on musical Campaign Communicators. Talun Record's Shiloh Morning were also in, cutting material for their second LP, with production handled by R. Gary Schatzlein.

★ ★ ★

At Angel City Sound in Los Angeles, Fleetwood Mac has finished up its first LP to be recorded in this country. Rickenstein is cutting an LP for Motown, with Winston Monseque producing, while Daniel Moore is producing new group Biedfeldt and Gris. Tom Wilson is producing the Vernon Bunch for Angel City Entertainment/UA while John Mayall is set to begin work on an LP shortly. Chief engineer Bill Lazerus is also involved in a number of projects for several labels.

At Sound 80, Inc. in Minneapolis, Leo Kottke has started his next LP for Capitol, with Paul Martinson working the control boards. The Band of Thieves are cutting a soul oriented set with Herb Pilhofer doing some sweetening and Tom Jung doing the engineering. Geoff Workman has been in from London to do some guest engineering, and producer Dave Sandler has moved to town and has been working with a 40-piece orchestra.

★ ★ ★

Plenty of activity at Sunset Sound Recorders in Los Angeles. First of all, the firm has started installation of a new board in studio 2. Among the artists currently or recently in are: Freddie Hubbard for Columbia, with Paul Rothchild producing and John Haeny engineering with help from Kent Nebergall; Cottonwood Smith has been in, with the same production and engineering team working; Eric Mercury has begun his latest, produced by Michael Jackson for A&M with Richie Moore engineering and Wayne Daley helping out; Al Schmitt is mixing the Cecilio and Capano LP for Columbia with Nebergall assisting; and Ringo Starr has been in working on his next, with Richard Perry producing and Bill Schnee engineering aided by Reed Stanley.

Talent in Action

BARRY WHITE SHOW

Greek Theater, Los Angeles

"From the ghetto to the Greek," was the way Barry White looked at his arrival at this prestigious theater July 16. For White, it was a giant step forward in his career; for those of us present, it was a boring, tedious, amateurish three hours. What might have been an exciting musical tour de force by one of the hottest recording artists today turned out to be a lackluster contrivance.

The use of laser images on a large screen can provide therapeutic moments for those who like blobs of colorful inkspots. And the accompanying dancing waters, which was to be embellished by colorful lighting, might have been appealing if the dancing waters had a little more talent than your everyday lawn sprinkler. But they were definitely not the caliber of opening act traditional at the Greek.

Comedian Jimmie (J.J.) Walker, the lithe and plastic faced star of the TV series, "Good Times," came close as an opener. He did manage to gather a chuckle here and there from the less than capacity turnout.

The second segment turned out to be as "hohum" as the first. Attempting to liven things up was Love Unlimited. Their dress, stage manner and choreography, but not their singing, reminded one of the original Supremes (before Gordy). As for their singing, only "Walking In the Rain," proved they could.

Then, as an addendum to the uneventful evening we were provided some interpretive gyrations by a lovely dancer before a fanfare introduced the star of the evening, Barry White.

After more than two hours, and entering with magnificent fanfare, one would have liked to have heard something a little more profound than "Right On" from the white-attired Barry White. There were uneven attempts at re-creating most of the material from his albums. For instance, "Never Gonna Give You Up" suffered without the studio gimmicks that would have strengthened a voice that is heavy but weak for a vocalist.

Continued from page 16

GORDON LIGHTFOOT
MIMI FARINA

Snowmass Pop Festival, Colorado

The Canadian post-folkie writer-singer who has just come off his first number one single, "Sundown" was the first artist to sell out both shows at the 1,500-seat Snowmass tent this season.

As explained in last week's Billboard Colorado Special, the audience in this mountaintop state is simultaneously hyper-enthusiastic, demanding and sophisticated. They are the forefront of the big but little recognized market for mellow acoustic music that blends a laid-back country-folk melodic feel with poetically mature lyrics.

Naturally, someone like Lightfoot is a perfect choice for this market and the July 13 crowd lapped up his entire set with thunderous applause. Cheerfully raucous cowboy yells egged on the performer during breaks in each song as Lightfoot went through an hour of his repertoire with little chatter between.

Lightfoot's effective instrumentation was another acoustic guitar and an electric bass backing his own guitar. Actually, the set could have used more variation of pacing, but this capacity audience was not about to get restless through a string of outstanding songs like "Canadian Railroad Trilogy."

Mimi Farina, reviewed in Billboard July 20, was welcomed by the crowd as long as she stuck to her pleasant guitar picking and high soprano vocals. But when she insisted on going into dreary post-Vietnam guilt raps, they yelled for more music and Ms. Farina's return hostility was no attractive example of her pacifist cause.

The Aspen area is apparently traditional for last-minute ticket buying. Thus Jackson Browne's management made an unfortunate mistake in cancelling his scheduled July 20 appearance. Lightfoot made \$13,000 at the resort's tent and Browne is extremely popular hereabouts.

NAT FREEDLAND

Buck Owens A Maverick

Continued from page 16

Owens feels that they are simply a natural growth. "No form of music can afford to stand still," he says.

"But a lot of people used to get down on anyone who tried something different. Three years ago I did an LP with some Dylan cuts, a few Simon & Garfunkel songs and a James Taylor tune. And I got a lot of angry comments. But all these songs had country connotations and if a country person had done them first they would have been considered country.

"I also ran into some criticism when I started recording and performing some of the Chuck Berry tunes," he recalls. "And so did a lot of the other country artists who enjoyed rock. But if you listen to Chuck's words, they are straight country words. You can sing his tunes and please just about any audience, and this is what I call real rock music."

Owens was also one of the first country artists to take a completely self-contained revue on the road with him. "The idea came to me in 1966," says Owens. "When I used to work with packaged shows, they might start at 8 p.m. and I wouldn't get on until 11:45.

"That's too long for any audience to sit still. So we try and limit our show to two and a-half hours with two to four other artists. The arrangement also helps build other artists." Over the years, Susan Raye, Lawanda Lindsay and Buddy Alan have been among the acts to appear on his shows.

Seeking new avenues for touring is another point that Owens concentrates on. During the past year he has been to Japan, Hong Kong, Singapore, Australia and New Zealand.

He also cut live LPs for the individual Australian, New Zealand and

Filipino markets. "We were on the road for seven weeks," he says. "It was a combination of things that made me go. Curiosity, ego, ambition, drive. I think it's fun to spread country music around and I also think that nobody can afford to sit still. The audiences were great and we may very well go back."

Keeping on the point of not sitting still, Owens feels that "country music may be at a somewhat critical stage now. It can't sit still. It will either have to move forward or backward, but I think it will move forward. We can't afford to say let's leave the strings off this or let's not do this simply because we don't want to sound too much like pop."

Owens has always put on a show, rather than simply standing and singing, because "I feel it is important that the audience sees someone who doesn't look and dress just like them and that they also see a show."

Among the other out of the ordinary things Owens has done musically (he is also an important business force, owning several radio stations, a truck line, studios and property in Bakersfield, and production and publishing houses) are recording his "I Wouldn't Live In New York City (If They Gave Me the Whole Dang Town)" on the sidewalks of West 46 St. in the early morning.

He is also behind the Buck Owens Golf Tournament in Bakersfield each year, which raises money for a hospital dealing with cancer care.

Owens' brother died of the disease three years ago, and the tournament (going into its fourth year in November) draws many personalities from the entertainment and sports field. The hospital is totally volunteer and the only requirement for admittance is that the patient have cancer. More than \$50,000 was raised last year, and this year a tennis tournament will be added.

And in an attempt to be profound with a recent composition, "The Children of Today Are The People of Tomorrow," written for the film, "Together Brothers," it fell short (just as most of the evening) because it lacked the proper preparation for this performance. LEROY ROBINSON

STANLEY TURRENTINE /
FREDDIE HUBBARD

Gusman Hall, Miami, Fla.

Two instrumental giants of the jazz world combined their talents to provide an interesting and exciting program in front of a truly receptive and enthusiastic audience at a WBUS-FM sponsored concert July 9.

Turrentine displayed dexterity and perfect intonation in his solo work on uptempo tunes and melodic beauty was emphatic in his ballad offerings.

Hubbard performed beyond expectation playing both trumpet and flugelhorn with finesse and color, using exciting and unique figures.

The two make an excellent attraction as a package and since they have recorded together so frequently, it would seem a wise showbusiness move to book them as a duo with more consistency.

During the local concert, Hubbard and Turrentine were supported by local but well established jazz musicians. Billy Peoples gave outstanding support on drums; guitarist Joe di Orio admirably supported the stars and performed brilliantly on solos; keyboard man Wally Cirillo, and young bassist Ben Brown, a University of Miami product, received applause for their efforts.

SARA LANE

COLORADO HOMEBREW

The Gallery, Aspen, Colorado

Talk about a busman's holiday! While on vacation at Aspen in July, this reviewer found the town's nitery scene was nearly as interesting as the daytime outdoor activities. The mountain resort's dozen square blocks are crammed with charming restaurants, bars and clubs, with a high percentage of these rooms offering most pleasant live groups.

Colorado Homebrew are the local rock heroes, a truly outstanding regional band that both boogies and harmonizes excellently. The quintet is made up near equally of recorded Los Angeles or Nashville bandmen and newcomers.

Their original material like "Dance the Night Away" and "Showdown" written by guitarist-lead tenor David Holster is thoroughly commercial in the vein of the Eagles or Souther-Hillman-Fury. It is mellow countryish rock with a loping cowboy feel and lots of hooks.

The band boasts a second lead singer, Bob Mason, who has a strong Clayton-Thomas style rasp and also plays outstanding lead guitar. Keyboardist Bob Carpenter is particularly distinctive with his colorful electric piano riffs, and the underpinning beat of bassist Bernie Mysior and drummer Paul Tabat is unwaveringly solid.

At Aspen's largest and funkier music room July 20, Homebrew had the dancefloor and tables packed with wall to wall bodies as they cooked for three sets with visiting conga drummer Jack J. Gold. The group assembled in Aspen and has never played anywhere else till now.

But Homebrew manager Wally Birk, former owner of the Gallery club, has just signed the group for booking with Denver's powerful college-oriented Athena Agency. And Columbia West Coast a&r vice president Ted Feigen is negotiating to record the group, so their status as only a local legend is unlikely to last much longer.

NAT FREEDLAND

LOUDEN WAINWRIGHT III
STEVE GROSSMAN

The Medium, Chicago

From the moment Loudon Wainwright III cavorted onto the stage, grimacing and grinning like a Cheshire cat, he had the audience in the palm of his hand July 17. Disrespectful, sacrilegious and outrageously funny, he drew sharp perspectives on such sacred cows as Motherhood ("Rufus Is a Tit Man"); Religion ("I Am the Way"); Unrequited Love ("Unrequited to the Nth Degree") and Homosexuality ("The Hardy Boys at the YMCA"). The youthful audience relished every word and yelled for more from the Columbia artist.

Steve Grossman, who opened, uses his artistry as a comment on the gay life style, which he shares. His material, especially personal asides, is interesting, although the situations and emotions are vaguely expressed, leaving one with the feeling of listening to an inside joke. Grossman takes himself seriously and sings in an uneven, uptight manner.

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

EAST

AEROSMITH (Columbia): Convention Center, Niagara Falls, N.Y., Aug. 10.
BILL ANDERSON (MCA): Twin Rivers C.B. Club, Addison, N.Y., Aug. 4; Gouverneur St. Lawrence Fair, N.Y. (8); Great Bedford Fair, Pa. (9); Kutztown Fair, Pa. (20); Steuben Co. Fair, Bath, N.Y. (23); Gloryland Park, Bear, Del. (25); Flemington Fair, N.J. (29).
LYNN ANDERSON (Columbia): Fair, Clearfield, Pa., Aug. 3; Fair, Malone, N.Y. (23); Shindig at Cripple Creek, Lancaster, Pa. (31).
BLACK OAK ARKANSAS (Atco): Great Bedford Fair, Pa., Aug. 5.
DRAMATICS (Stax): Sugar Shack, Boston, Aug. 1.

EARTH, WIND & FIRE (Columbia): Music Hall, Boston, Aug. 9.
EMERSON, LAKE & PALMER (Manticore): Arena, Pittsburgh, Pa., Aug. 2; Arena, Hershey, Pa. (15); Roosevelt Stadium, Jersey City, N.J. (17); Saratoga Performing Arts Center, Saratoga Springs, N.Y. (18).
CRYSTAL GAYLE (United Artist): Tionesta, Pa., Aug. 16.
GRATEFUL DEAD (Grateful Dead): Roosevelt Stadium, Jersey City, N.J., July 31 & Aug. 2; Philadelphia Civic Center, (4-5).
JACK GREENE/JEANNIE SEELY (MCA): Hempstead, N.Y., Aug. 10; Horsehead, N.Y. (6); Himmelreich's Grove Park, Womelsdorf, Pa. (11); Kiltanning, Pa. (18); Wattsburg, Pa. (31).
ISAAC HAYES (Epic): Warwick Theater, R.I., Aug. 1.
URIAH HEPP (Warner Bros.): Music Hall, Boston, Aug. 1; Palace Theater, Waterbury, Conn. (2); War Memorial, Syracuse, N.Y. (3); Palace Theater, Providence, R.I. (4); Spectrum, Philadelphia (7); Farm Show Arena, Harrisburg, Pa. (8); Wollman Rink, Central Park, N.Y. (9); Niagara Falls Convention Center, N.Y. (10); Pittsburgh, Pa. (14).
MANFRED MANN'S EARTH BAND (Warner Bros.): Music Hall, Boston, Aug. 1; Palace Theater, Waterbury, Conn. (2); War Memorial, Syracuse, N.Y. (3); Palace Theater, Providence, R.I. (4); Spectrum, Philadelphia (7); Farm Show Arena, Harrisburg, Pa. (8).
MELBA MONTGOMERY (Elektra): Fairground, Kenne, N.H., Aug. 1; Stovers-town, Pa. (20); Fairgrounds, Kutztown, Pa. (23).
PARLIMENT (Casablanca): Hippo Club, Philadelphia, Aug. 21-24.
TOM SCOTT (A&M): Art Center, Saratoga, N.Y., Aug. 20; Temple Music Festival, Ambler, Pa. (21-22); Coliseum, New Haven, Conn. (25); Tanglewood, Lennox, Mass. (26); Coliseum, Nassau, L.I. (28).
ANDY WILLIAMS (Columbia): Garden State Arts Center, Holmdale, N.J., Aug. 5-10.

WEST

AMERICA (Warner Bros.): Paramount Theater, Seattle, Wash., Aug. 9; Paramount Theater, Portland, Oregon (10); Fairgrounds Pavilion, Reno, Nev. (14); Municipal Exposition Hall, Sacramento, Calif. (15); Anaheim Convention Center, Calif. (17).
LYNN ANDERSON (Columbia): Fair, Eugene, Oregon, Aug. 17; Fair, Monroe, Wash. (27).
BACHMAN-TURNER OVERDRIVE (Mercury): UPS Field House, Tacoma, Wash., Aug. 1; Arena, Seattle, Wash. (2); World's Fair, Spokane, Wash. (5).
BEACH BOYS (Reprise): Ontario Motor Speedway, Calif., Aug. 3.
DRAMATICS (Stax): Total Experience, Los Angeles, Aug. 13.
EARTH, WIND & FIRE (Columbia): CBS Convention, Los Angeles, Aug. 2; Palladium, Los Angeles (16).
POCO (Epic): Century Plaza, Los Angeles, Aug. 2; H.I.C., Honolulu, Hawaii (4).
TOM SCOTT (A&M): Amphitheater, Los Angeles, Aug. 13-17; Red Rocks, Denver, Colo. (31).
JIM STAFFORD (MGM): Fairgrounds, Pueblo, Colo., Aug. 29.

MID-WEST

AMERICA (Warner Bros.): McCormack Theater, Chicago, Aug. 2; Kiel Opera House, St. Louis, Mo. (3).
BILL ANDERSON (MCA): Marion Co. Fair, Salem, Ill., Aug. 2; L.P. High School Auditorium, La Salle, Ill. (6); Erie Co. Fair, Sandusky, Ohio (10); Muskingum Co. Fair, Zanesville, Ohio (16); Huron Co. Fair, Norwalk, Conn. (17); Fairgrounds, Fairbury, Ill. (22).
LYNN ANDERSON (Columbia): Rodeo, Sidney, Iowa, Aug. 6-11; Dayton, Ohio (16); Pacific National Exposition, Vancouver, B.C. Canada (18); Central Canada Exposition, Ottawa, Canada (25); Detroit, Mich. (28).
BACHMAN-TURNER OVERDRIVE (Mercury): Ill. State Fair, Springfield, Aug. 16.
SHERRY BRYCE (MGM): St. Joseph, Ill., Aug. 10; Brudeton Mills, W. Va. (17).
EARTH, WIND & FIRE (Columbia): Pine Knob Pavilion, Clarkston, Mich., Aug. 6.
EMERSON, LAKE & PALMER (Manticore): Brown's Stadium, Cleveland, Ohio, Aug. 4; O'Hara Arena, Dayton, Ohio (14).
VICKY FLETCHER (Columbia): H.S. Stadium, Independence, Mo., Aug. 31.
CRYSTAL GAYLE (United Artist): Freeport, Ill., Aug. 3; Caldwell, Ohio (31).

JACK GREENE/JEANNIE SEELY (MCA): Pike Co. Fair, Ohio, Aug. 2; Gallia Co. Fair, Gallipolis, Ohio (3); Auglaize Co. Fair, Wapakoneta, Ohio (4); Princeton, Ind. (16).
ISAAC HAYES (Epic): O'Keefe Center, Toronto, Canada, Aug. 13; Public Auditorium, Cleveland, Ohio (15); Cincinnati Gardens, Ohio (16).
RAMSEY LEWIS (Columbia): Stage 1 Dinner Theater, Indianapolis, Ind., Aug. 18; Oakland University, Rochester, Mich. (22).
JODY MILLER (Epic): Ozark Empire Fair, Springfield, Mo., Aug. 3; Plymouth County Fair, Le Mars, Iowa (4); Garfield City Fair, Burwell, Neb. (10); Monroe City Fair, Warterloo, Ill. (11); Montgomery Co. Fair, Coffeetown, Kansas (13); Sanilac Co. 4-H Fair, Sandusky, Mich. (14); Grant, Nebr. (20); Lexington, Nebr. (23); So. Sioux City, Nebr. (24).
MELBA MONTGOMERY (Elektra): Saline High School, Mich., Aug. 4; Southern Ill. Univ. Campus, Edwardsville (9).
PARLIMENT (Casablanca): Place Des Nations, Auditorium, Montreal, Que. Canada, Aug. 7.
TOM SCOTT (A&M): Ravinia, Chicago, Aug. 2; Expo Fair Grounds, Montreal, Canada (4); Mississippi River Festival, Edwardsville, Ill. (6); Pine Knob, Clarkston, Mich. (8-9).
JIM STAFFORD (MGM): Ozark Empire Fair, Springfield, Ohio, Aug. 5; Blossom Music Festival, Cuyoga Falls, Ohio (6); Arie Crown Theater, Chicago (11); Ill. State Fair, Springfield (17); Fairgrounds, Independence, Ind. (18); Fairgrounds, Des Moines, Iowa (22); Fairgrounds, Duquoin, Ill. (24); Fairgrounds, St. Paul, Minn. (25); Fairgrounds, Toronto, Ont. Canada (26).
WAR (United Artist): S.I.J. Mississippi River Festival, Edwardsville, Ill., Aug. 7.
ANDY WILLIAMS (Columbia): Starlight Theater, Indianapolis, Ind. July 29-Aug. 4.

SOUTH

ALLMAN BROTHERS BAND (Capricorn): Charlotte Motor Speedway, N.C., Aug. 10.
BILL ANDERSON (MCA): Astrodome, Houston, Texas, Aug. 11; Tomestone Junction, Parkers Lake, Ky. (18); Stardust, Waldorf, Md. (30-31).
LYNN ANDERSON (Columbia): Miami, Fla., Aug. 2.
BACHMAN-TURNER OVERDRIVE (Mercury): El Paso, Texas, Aug. 8; Amarillo, Texas (9); Odessa, Texas (10); Dallas, Texas (11); Corpus Christi, Texas (12); San Antonio, Texas (13); Austin, Texas (14); Houston, Texas (15); Orange Bowl, Miami Beach, Fla. (17).
BLACK OAK ARKANSAS (Atco): Western Ky. State Fair, Hopkinsville, Ky., Aug. 1; Huntsville, Ala. (7); Macon, Ga. (9); Charlotte Motor Speedway, Harrisburg, N.C. (10).
SHERRY BRYCE (MGM): Cocoa, Fla., Aug. 3; Sarasota, Fla. (24); St. Petersburg, Fla. (25).
ERIC CLAPTON (RSO): Amni Auditorium, Atlanta, Ga., Aug. 1; Greensboro Coliseum, N.C. (2); West Palm Beach International Raceway, Fla. (4).
EARTH, WIND & FIRE (Columbia): Coliseum, Richmond, Va., Aug. 4.
EMERSON, LAKE & PALMER (Manticore): Coliseum, Richmond, Va., Aug. 6; The Scope, Norfolk, Va. (7); Charlotte Raceway, N.C. (10); Convention Center, Savannah, Ga. (12); Coliseum, Knoxville, Tenn. (13).
VICKY FLETCHER (Columbia): Barn, Holiday Is., Ark., Aug. 2-3.
CRYSTAL GAYLE (United Artist): Daybrook, W. Va., Aug. 30.
JACK GREENE/JEANNIE SEELY (MCA): Opryland, Nashville, Tenn., Aug. 1; Wise, Va. (15); Johnson City, Tenn. (23); Sanford, N.C. (24); Culpeper, Va. (25); Norfolk, Va. (30).
ISAAC HAYES (Epic): Nanuet Theater in the Round, Saratoga, N.Y., Aug. 5; Saratoga Arts Festival, N.Y. (11).
URIAH HEPP (Warner Bros.): Civic Center, Charleston, W. Va., Aug. 17.
RAMSEY LEWIS (Columbia): La Bastille, Houston, Texas, July 31-Aug. 4; Lafayette's Music Room, Memphis, Tenn. (16-17); Beef N' Boards, Simpson, Ky. (26-27).
JODY MILLER (Epic): Rocket, Texas, Aug. 18.
MELBA MONTGOMERY (Elektra): Barn Steak House, Eureka Springs, Ark., Aug. 16-17.
PARLIMENT (Casablanca): Hofheinz Pavilion, Houston, Texas, Aug. 3; Civic Auditorium, San Antonio, Texas (4); State Fair Coliseum, Dallas, Texas (5).
SOUL CHILDREN (Epic): Coliseum, Roanoke, Va., Aug. 3.

Coffee House Meet Attracts Collegiates

By JIM FISHEL

NEW YORK—The Coffee House Circuit, an eight-year-old organization that books middle level talent on to college campuses, will hold its annual showcase/seminar here Monday and Tuesday (5-6).

The meeting is intended for student union directors and students who book talent for their respective colleges, according to Heddie Tracy, director of the circuit.

Highlights of this year's conference include discussion groups led by promoter Sid Bernstein, publicist Candy Leigh and other speakers from the music industry.

Talent showcases will be held at The Bottom Line and The Bitter End cafe and artists participating include Horace Arnold, David Amran, Maggie and Terry Roach and others.

The meeting will differ this year as it will offer a two-part seminar on coffee house and mini-concert programming. The first session will feature professionals in the fields of sound and lighting, publicity and public relations, and personal management and concert promotion; while the second session will feature an interchange of ideas between the schools and the Coffee House Circuit management on how to better program and operating procedures.

The company, started by former Bitter End owner Fred Weintraub, was bought two months ago by a new corporation, The Great Metropolitan Gramophone Company, and new owners David Wilkes and Charles Benanty plan to move the circuit in new directions.

While folk music has been the circuit's mainstay since it began, Wilkes, former a&r chief at Vanguard Records and Benanty, owner of his own children's records operation, plan to add more artists from jazz, country, r&b and rock.

Talent ranges in price from an average of \$175 to \$550 per night for a coffee house act and \$300 to \$1000

per night for a mini-concert. Wilkes says this is one of only a few tours that some artists can make a steady living.

Among acts coming to national prominence after touring on this circuit are John Denver, Jim Croce, Brewer and Shipley, Jerry Jeff Walker and Don McLean.

Kaycee Students Sit and Sip In Odd History Class

KANSAS CITY—Inordinately proud of this city's part in the development of American jazz, Prof. Edward Beasley of Penn Valley Community College took his 35 students of black American history on an unusual "field trip" last week.

Beasley's class relaxed for several hours at Milton's Tavern, for 40 years a jazz temple, while Milton Morris, the 62-year-old proprietor and jazz buff, talked about the old days in Kaycee.

Morris recalled the mid-1930s when Count Basie, Andy Kirk, Mary Lou Williams, Joe Turner, Jay McShann, Pete Johnson, Harlan Leonard and the teen-aged Charlie "Yardbird" Parker all were getting started in this Jackson County metropolis. "Standard pay was \$5 for blowing from 8 p.m. to 6 a.m.," Morris chuckled. "Then, after hours, most of the really good musicians sat around until noon jamming for no additional pay."

It was Morris, Professor Beasley reminded his students, who hired the blues singer-pianist Julia Lee in 1933. She played his club until she died in 1958—a full quarter of a century. Miss Lee recorded a half-dozen hits for Capitol in that period.

The Penn Valley students said they dug the seminar the most. "A groove," added the professor.

Fred Dale's Regency Firm Launched with Top Names

LOS ANGELES—Veteran agent-packager Fred Dale, International Famous Agency vice president for variety worldwide since 1971, has founded Regency Artists here in partnership with entertainment attorney Rich Rosenberg.

Client artist roster includes Bob Hope, Glen Campbell, Johnny Mathis, Sergio Mendes, Henry Mancini, the Miracles, Four Freshmen and Marlene Dietrich.

Staff agents are Frank Rio, who was with ABC for 17 years before joining IFA two years ago; Roger Adams, formerly with IFA and Chartwell, and Don Fischel, of Chartwell, APA and former partner in the Heller-Fischel Agency.

Dale, after leading a Midwest orchestra in the early '50s, joined the Willard Alexander Agency in 1958. He has been on staff at GAC and United Talent Management.

He was a partner in Perenchio Artists, which later became Chartwell and in 1971 was absorbed by Marvin Josephson's IFA with Dale coming along on a three-year contract.

Regency co-principal Rosenberg since 1965 was a partner in the Beverly Hills law firm of Hertzberg,

Childs, Rosenberg and Shiotani. He will now specialize in packaging TV shows.

Dale says Regency will not establish branch offices outside Los Angeles, in order to retain client communication and services on a personal level.

'Phantom' Film Bags 20th-Fox Distrib Outlet

LOS ANGELES—The Paul Williams rock film, "The Phantom," has been signed by 20th Century-Fox for fall distribution. Williams scored the movie and starred in it as a rock promoter who has sold his soul to the devil.

Plot is an updated blend of "Phantom of the Opera," "Faust" and "Dorian Gray." It was shot independently last year in Dallas and New York under the original title of "Phantom of the Fillmore."

A rock cantata forms a major chunk of the movie and will probably be released on 20th Century Records. Williams is now being published by 20th Century Music.

AUGUST 3, 1974, BILLBOARD

Signings

Honk to Epic on basis of Hawaii top 10 single "Pipeline Sequence" from \$1 million-grosser surf movie soundtrack "Five Summer Stories." Sextet has recorded on 20th Century, Amaret and Granite. . . . **Joey Scarbury**, 19, to Playboy with first single "California Free." He has been recording since he was 12 and appeared on many TV variety shows.

Paul Da Vinci to Mercury. His "Your Baby Ain't Your Baby Anymore" is on England singles charts. . . . **Little Royal**, veteran soul hit-maker, to Nashboro's Excello label.

Elvin Bishop to Paragon Agency of Macon, Ga., bookers of all other Capricorn label acts. . . . **Lynda Oxley**, country artist, to Mecca Records of New Jersey. . . . **Dusty Drapes** and the **Dusters** to Great American Amusement Co. for management by Peter Rachtman. . . . **Nicholas**, Mississippi rock four, to A. Jaye, Cincinnati, for booking.

George McRae, TK artist whose "Rock Your Baby" single topped the Hot 100, to Atlantic Coast Talent for personal management, along with his singer-wife Gwen. . . . **Red Williams** to GRC's country roster with debut single "Why'd the Last Time Have To Be the Best?"

Jim Hall, jazz guitar veteran, to CTI Records. . . . **Herman Adelson** to Roulette. . . . **Larry Johnson** and the **Scats** to Rainbow Collection productions.

Silver, Gold & Platinum to Warner Bros. Fem soul trio is managed by John Margolies and booked by William Morris. . . . **Leon Lee** to Ray Charles' Crossover label with premiere single "He Was A Man."

Donald Byrd and the **Blackbyrds** to Queens Booking for exclusive worldwide representation. . . . **Ray Dahroug** to be published by Cashman-West's Sister John Music.

Ferrante and Teicher have re-signed with UA through 1979, when the marriage will be 20 years old. They have been a consistent selling act for UA. . . . **Clarence Carter** to ABC. The soul singer was formerly with Atlantic.

Carolyn Hester to Capitol. She was formerly with RCA. Her husband Dave Blume will handle her production. Her first release is "Henry In the Centerfold."

Sam Parsons to ABC Records. . . . Actor-quizmaster **Bert Convy** to Era Records. . . . **Ted Nugent & the Amboy Dukes** to Diversified Management Agency for booking. . . . **Dovells**, Spring artists, to Tommy Amato for management.

Judy Roberts, Chicago writer-singer-pianist, to Laid Back Productions, month-old Hollywood firm.

See 15% Home-Grown Quota Down Under Jan. 1 Aussie Execs Debate Policy At 'Radio 75' Sydney Meet

By CLAUDE HALL

SYDNEY, Australia—The Australian quota for radio stations here was recently raised to 12.5 percent and will be going to 15 percent on the first of the year.

This was one of the major topics of conversation—and debate—in "Radio '75," a four-day meeting of the record and radio industry sponsored and organized by radio station 2SM and guided by Kevin O'Donohue, general manager of 2SM.

Keynote speakers at the meeting were Bruce Johnson, president of RKO General Radio, headquartered in Los Angeles, and Howard Kester, general manager of KYA-AM, San Francisco. This writer sat in on a number of panels.

Kester delivered a caustic warning about FM, which is soon to bow in Australia. Johnson, in two different major speeches, talked on how potentially losing formats, including classical, can be turned into winners . . . and sales.

"In the United States," Johnson says, "we have a growing controversy over our trade or industry association—the National Assn. of Broadcasters—which has in its membership most of the radio and television stations in the country. I happen to be in the middle of that controversy, because I firmly believe that, in order to develop our unique identity, to solve our problems so that the solutions apply to radio, that there should be separate associations to deal with separate problems."

He says that his own company owns TV stations "and they are all nice people," but that they are competitors for the advertising dollar. He called on radio men in Australia to believe in their medium to ward off the sales impact that color TV, soon to come to Australia, will have in absorbing radio ad dollars.

Kester, while painting a dim picture of how FM in Australia would dip into the audiences of AM radio, pointed out that the rate card at KYA-AM-FM is a combination card; that for \$70 a minute, a client could purchase both and KYA-AM was only 85 percent of that cost, or \$59.50.

"And FM alone is 40 percent of that cost of both, or \$28." It takes two stations today to offer clients an audience at levels comparable to pre-FM days, he says.

Pointing out that there were about a million FM receivers in Australia already, "you already have 20-25 percent potential FM penetration in the home and broadcasters will not have to wait for all the technical developments to come along that FM broadcasters in the U.S. had to contend with."

He feels that 36 months after FM becomes finally approved in Australia, it would compare with the present FM situation in the U.S. He supported his story of U.S. FM with facts on increasing audiences—"in Boston, six of the top 10 stations are FM . . . in San Francisco, of the 40 stations making a recent ratings survey, 22 were FM."

The late June meeting started with a cocktail party and entertainment by some of the leading recording artists of Australia—Kevin Johnson, Coljoye, Stevie Wright, Johnny O'Keefe, Billy Thorpe and the Aztecs. Wright sang his big Australian hit "Evie." Coljoye gave a warm and fun performance; Thorpe and group were into progressive, including a dynamic version of "Over the Rainbow."

The next day, after a welcoming message from O'Donohue, who'd just been promoted to general manager of 2SM following the retirement of Bill Stephenson, Rod Muir,

(Continued on page 24)



RADIO '75: Attending the recent radio and record meeting in Sydney, Australia sponsored by radio station 2SM were more than 160 broadcasters and record men, many of whom are shown here. Standing under the picture of Bruce Johnson, one of the speakers, is Kevin O'Donohue, organizer of the meeting (shown in tie). To right of him are Rod Muir, Digamae Productions; Howard Kester, general manager of KYA-AM in San Francisco (one of the other speakers); Bruce Johnson, president of RKO General radio; Claude Hall, radio-TV editor, Billboard (another speaker flown in from the U.S. by 2SM); and beside him John Brumley, program director of 2SM. The four-day meeting was held in the Town House Hotel, Sydney.

FUNNY ON THE AIR

I'm Seldom Totally Happy—Owens

EDITOR'S NOTE: This is the final interview with Gary Owens, afternoon personality at KMPC-AM, Los Angeles, detailing his career and philosophy on creative aspects in radio, commercials and television. The interview was conducted by Claude Hall, radio-TV editor.

OWENS: In an article that I'm writing for *Humor Behavior Magazine* I've researched the abnormalities of people in the past . . . things you wouldn't believe.

Cardinal Richeleau thought he was an animal . . . a horse . . . at times and would gallop around the courtyards of France and neigh and whinnie. After each little thing I wrote, I would write another little bit like: It's a good thing he never broke his leg while running around like that because we would have had to shoot him. Now, it's a straight, factual article. But publishing is one of the benefits, along with TV and commercials, that you don't find in many other cities outside of New York, Los Angeles, or Chicago, it would appear.

These things are extenuations of everything that I wanted to do . . . what my life is even though I'm seldom really and totally happy. You might say I'm driven . . . I was driven here by Arnold, my chauffeur . . . I

think I am driven to the point where I want to do creative things. And when a person wants to do creative things, you should do them. For example, there'll be disk jockeys who'll read this in small towns . . . people who want to build their career. And my suggestion is that if they feel like writing an article, write it.

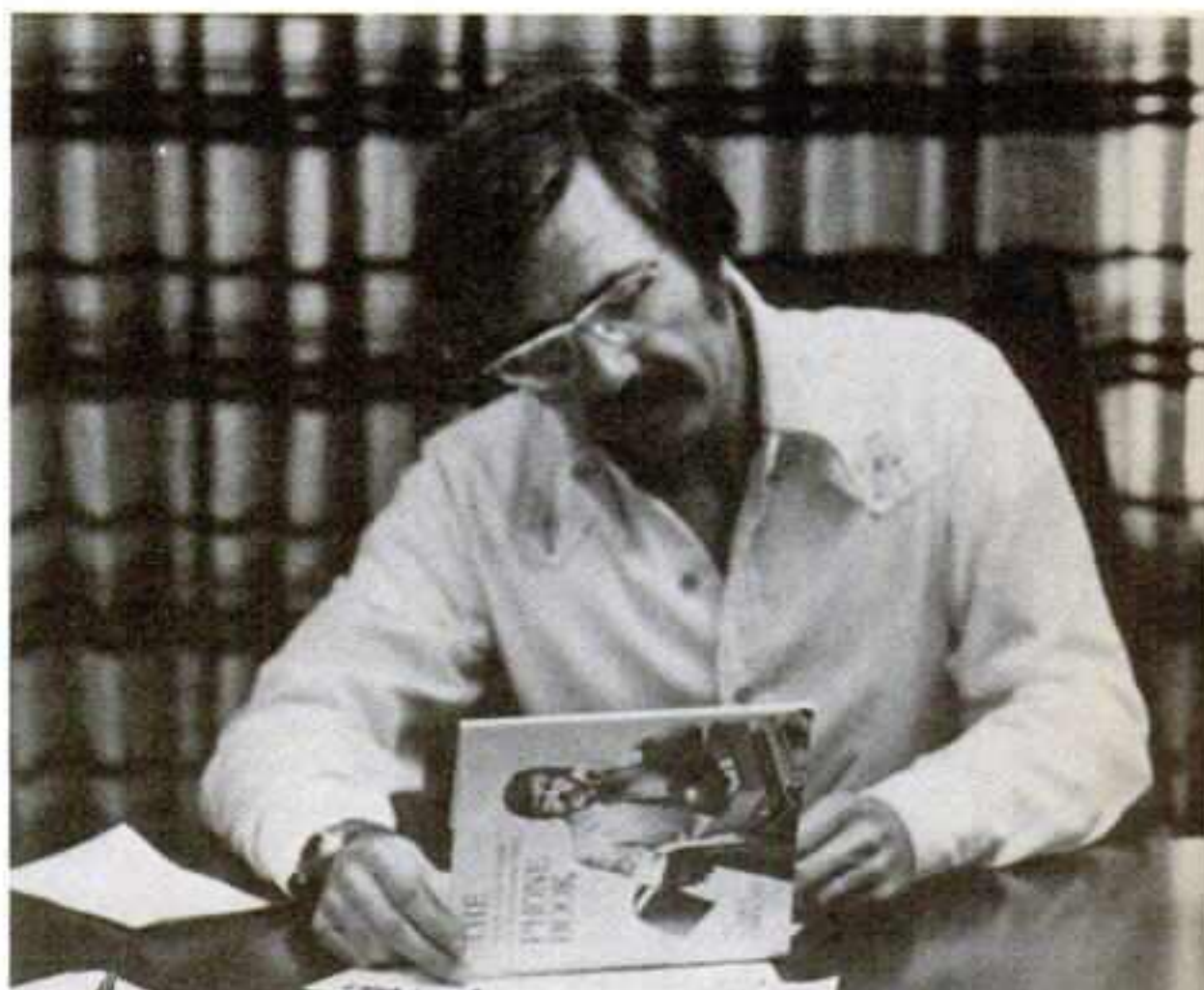
Submit it to whatever publication they wish. You don't have to be in Chicago or Los Angeles to submit things. Same thing applies to newspaper articles or whatever the case may be. And if rejected, keep trying. Ray Bradbury, the science fiction author, told me that he often submitted stories 100 times . . . might write the article or story for a science fiction magazine and it would end up in *Cosmopolitan*.

HALL: But can you be creative?

O: Certainly. You have to give, bend, a little bit. It's often a give-and-take proposition . . . something we make we may not exactly like too much . . . but you sometimes have to do those things. As much as I loved Top 40 radio . . . and I still love the production of a Top 40 format . . . I think every beginning disk jockey should work first in Top 40 radio. . . .

H: How do you advise someone building a career?

O: I got out of KFVB-AM because all of the contracts became null and void during a strike. So when Hugh Heller, then program director of KMPC-AM, offered me a job, I jumped at it because I wanted to go into other fields that I felt no



Billboard photos by Bonnie Tiegel

AUTHOR—Gary Owens autographs a copy of his new book for a listener—one of the sideline advantages of being a creative person.

And I think that's true of radio. Franz Kafka was a great allegory writer and he had a statement that I think applies very well to radio. He said: In a fight between you and the world, bet on the world. In essence, I think he meant that you must please a lot of people. You can still have individuality, but make it palatable . . . for everyone. You can still be an individual and work within a radio format, for instance. You can't just play Count Basie all day . . . there's not that much demand for jazz.

one was hiring Top 40 disk jockeys to do like commercials.

When I turned on the radio, I heard voices that happened to be MOR disk jockeys and I said to myself: My God, I'm defeating my purpose by being on a Top 40 station now that I'm in Los Angeles.

I thought that I ought to take advantage of the fact I was in Los Angeles. Plus, Top 40 stations in those days were living from day to day in the ratings book.

(Continued on page 24)

Copyrighted material



FUNNY—Gary uses his "radio voice" in introducing a new tune.

AUGUST 3, 1974, BILLBOARD

'Train' Hits 100 Outlets

LOS ANGELES—"Soul Train's" national syndication reaches 100 outlets as founder-producer-host Don Cornelius readies the 1974-75 soul television series opening here Aug. 5. Show started October 1971, with seven stations.

Johnson Products, Chicago, the major manufacturer of cosmetics for blacks, remains the biggest bank-roller, with firm's president George E. Johnson reportedly in for over \$1 million for the second year in a row.

Media Affiliates, Omaha, syndication coordinator, has also set the series through the Caribbean, with television stations in the Virgin Islands, Puerto Rico, Jamaica and Haiti carrying it.

Cornelius reports that Dick Grifey remains talent coordinator. Weekly stanzas will feature from two to four top recording acts as in the past.

KEZR-FM to Rock

SAN JOSE, Calif.—KEZR-FM, previously a beautiful music station, has switched to the rock music service produced by George Burns and syndicated by TM Programming, Dallas. The station is automated.

BIG REWARD when you program

BILLY AND THE KID



- Fits any station's budget • 13 weeks of salable contemporary humor • Music oriented characters and places fit into music station's format • Salable and profitable • Exclusivity per market.

Call collect . . . NOW! 215 922-0607 for rates and details

Announcing
 America's only weekly, three-hour show
 created just for today's M.O.R. stations.
 The series starts in August.
 (But catch the free pilot, now.)

A great concept with great ideas

"Music Scene-U.S.A." is an all new, fully-produced, music series designed to supplement weekend programming on M.O.R. and Contemporary M.O.R. stations. But its three hours of music, narration and star comments are centered on one basic idea: *to explain today's new music to today's 18-49 year-old audience.*

Every feature of the show tells listeners what's happening with today's music, and *why*. With artist bios, and short, but special insight that makes the music even more interesting and enjoyable. What certain lyrics mean, how a record was made, why a hit becomes a hit, new music trends from all parts of the U.S.A. Exciting, fascinating stuff that takes over 123 hours each week to research, condense, and blend smoothly into three solid hours of great music. And there's more.

A very great host: Wink Martindale

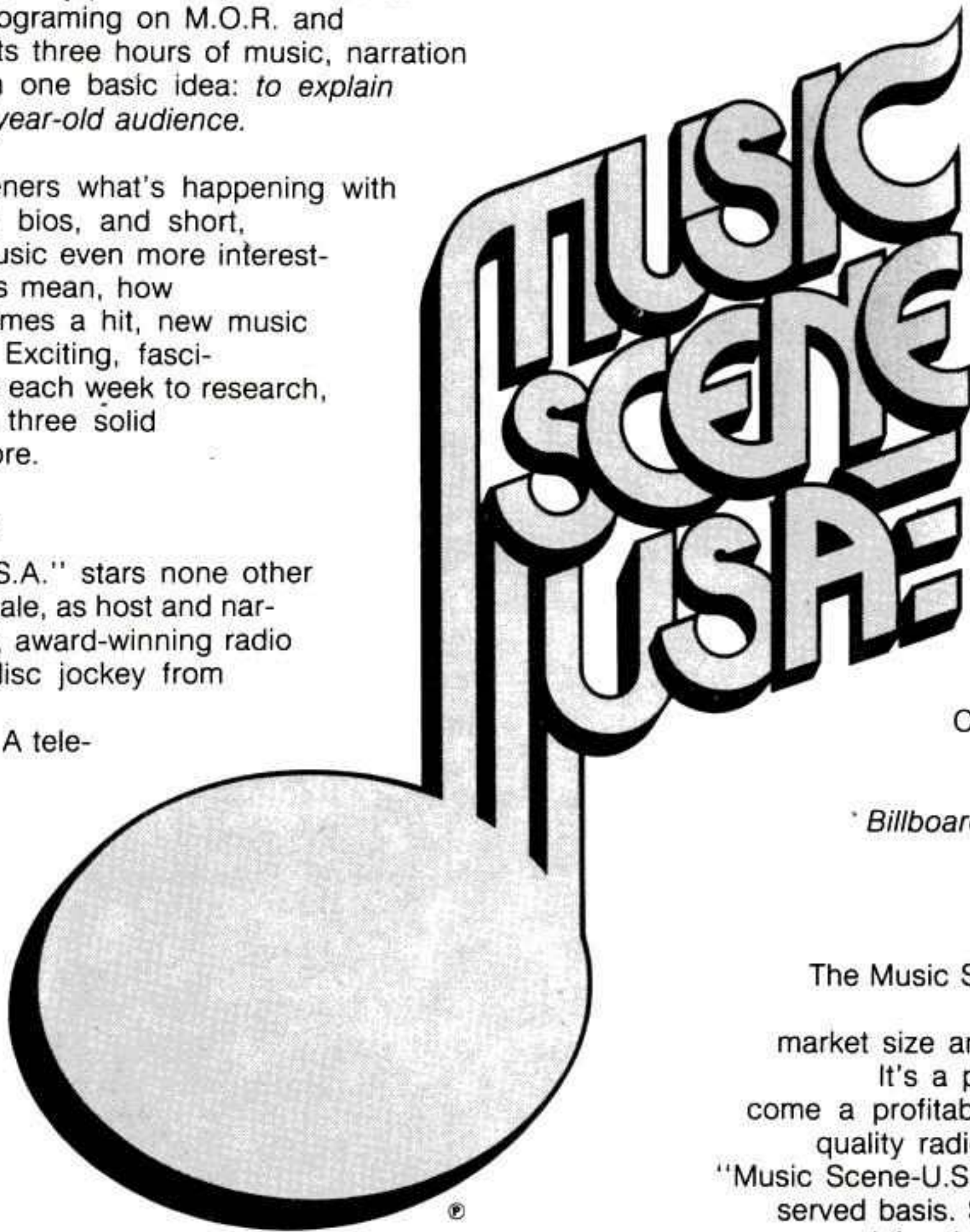


"Music Scene-U.S.A." stars none other than Wink Martindale, as host and narrator. A top-rated, award-winning radio personality and disc jockey from Memphis to Los Angeles (KMPC). A television star

and game show host ("Gambit"). A seasoned entertainer and recording artist ("Deck of Cards" and 20 other singles and albums). With all of his experience, talent and energy, Wink knows the music business inside-out. His presence (and great voice) helps to make this show entertaining, authoritative and a perfect addition to your weekend staff!

A great music list from Billboard:

"Music Scene-U.S.A." is loaded with the best of today's current hits, and is licensed exclusively to use pre-published chart data from *Billboard Magazine's* weekly *Easy Listening Survey*. Thus, Wink presents and reviews each of America's 33 best-selling Easy Listening singles, each and every week. To supplement this most authoritative music survey, the show also presents classic million sellers and special news about new records, and more, each week. In short, a perfect mix of the most listened-to music in the U.S.A.



A great programming and sales tool

With "Music Scene-U.S.A.", your station will have a highly promotable weekly "special" which complements your station sound and format. Each hour allows for five news minutes and a minimum of 12 commercial minutes. Best of all, it's an exclusive and unique program attraction for local advertisers, loaded with sales and merchandising potential.

A great production and distribution team

"Music Scene-U.S.A." is produced and syndicated by AMERICAN RADIO PROGRAMS, Hollywood-based radio specialists founded in 1970 by Jerry and Craig Simmonds. "Music Scene-U.S.A." Executive Producer-George Savage; Head Writer/Producer-Don Clark; *Billboard* Statistician-Peggy Gorman; *Billboard* Chart Director-Bob White.

A great deal . . . cheap but not free

The Music Scene demo is free, but the series is not a giveaway. It's priced right for every market size and sold in easy-to-take 13-week cycles. It's a prestige program service, which will become a profitable and permanent weekend fixture on quality radio stations world wide. One more thing. "Music Scene-U.S.A." must be sold on a first-come, first-served basis. So, if this looks good to you, don't wait, send for the pilot demo and further details today. This series will pay for itself.

Clip and mail this coupon or call today (collect)

RUSH US THE PILOT TODAY!

To: George L. Savage
 American Radio Programs,
 6725 Sunset Blvd., Hollywood, CA 90028 (213) 469-2125

George: "Music Scene-U.S.A." has everything. If it sounds as great as it looks, we will try to find time in our schedule. Please rush details and price to:

Name _____ TITLE _____

STATION _____ STREET _____

CITY _____ STATE _____ ZIP _____

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Announcing The Seventh Annual INTERNATIONAL RADIO PROGRAMMING FORUM "COMMUNICATIONS '75"



Chairman:
Jack G. Thayer
President
NBC Radio
New York

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

Wednesday, August 14, 1974

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

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

Session 1

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

Session 2

RESPONSIBLE BROADCAST COMMUNICATIONS
Speaker: To be announced

Session 3

MUSIC — A COMMUNICATIONS TOOL
Speaker: To be announced

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

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

Session 4

THE ARTISTIC WAY OF RADIO PROGRAMMING
Moderator: Bobby Vee, Recording Artist, Los Angeles
Panel: To be announced

5:30-7 p.m. **COCKTAIL RECEPTION**

Everyone registered for the Forum is invited, plus wives or dates. In addition, guests of the Forum attending this event will include a selected list of key Madison Avenue timebuyers and leading recording artists.

Thursday, August 15, 1974

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

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

Session 5

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

- Building A Better Morning Show
Bob Berry, Morning Personality, WOKY-AM, Milwaukee
- Keeping the Audience Turned On
Jack Bogart, KDKA-AM, Pittsburgh
- How To Last
Carl DeSusse, WBZ-AM, Boston

Session 6

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

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

Session 7

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

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

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

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

Session 8

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

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

Session 9

PUBLIC AFFAIRS AND THE FORMAT
Moderator: Dick Carr, Vice President, Radio, Meredith Broadcasting, Atlanta

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

Session 10

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

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

Session 11

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

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

2:30-3:30 pm
WORKSHOP SESSIONS

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

Session 12

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

Panelists: Ron Shawn, Radio Director, Zoo World, Fort Lauderdale, Fla.
Gene Shepherd, Air Personality, WOR-AM, New York
An Editor, Rolling Stone Magazine, San Francisco
Gene Klauan, Air Personality, WNEW-AM, N.Y.

Session 13

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

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

Session 14

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

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

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

3:45-5:00 p.m.
WORKSHOP SESSIONS

Three concurrent workshops will be conducted. Attend the one of your choice.

Session 15

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

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

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

Session 16

UNUSUAL—BUT FUTURISTIC—PROMOTIONAL TECHNIQUES

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

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

Session 17

RECORD PROMOTION

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

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

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

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

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

Friday, August 16, 1974

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

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

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

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

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

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

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

1 p.m. on

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

OPEN HOUSE

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

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

4-5 p.m.

MUSIC CONCERT, GRAND BALLROOM

Group or artist will be announced later

8-10 p.m. COLLEGE SEMINAR

Free-form meeting for college students and college radio professors. Several professionals from all aspects of radio will be on hand in an informal atmosphere to discuss matters suggested by audience. Performing will be Ralph Graham, Sussex Records artist.

Saturday, August 17, 1974

10-11 a.m. WORKSHOP SESSIONS

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

Session 18

CAN SEX AND RADIO MAKE IT TOGETHER?

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

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

NEWS

Session 19

Moderator: To be announced

- The New Sounds of News
Roy Wood, Mutual Black Network, Washington. Others to be announced

Session 20

COMMERCIALS—HOW THE PROFESSIONALS DO THEM

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

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

11-11:15 a.m.

COFFEE BREAK

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

WORKSHOP SESSIONS

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

Session 21

THE GENERAL MANAGER'S THING

Moderator: Herb Levin, General Manager, WQVA-AM, Quantico, Va.

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

Session 22

RECORD DISTRIBUTION VS. RADIO

Moderator: To be announced

- Are Racks Really to Blame for the Tight Playlist?
Speaker to be announced
- How You Can Build Better Record Service
Speaker to be announced

Session 23

THE PLAYLIST

Moderator: To be announced

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

12:30-3 p.m.

AWARDS LUNCHEON

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

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

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

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:

**International Radio Programming Forum
Suite 1200—9000 Sunset Blvd.
Los Angeles, CA 90069**

(Please Print)

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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.

Execs Debate at 'Radio 75'

• Continued from page 20

president of Digame Pty. Ltd., moderated a panel session on programming trends in Australia; he launched the session by stating that the "Top 40 era of radio is finished."

His programming consulting firm had been researching the market for some months, he said, and "40-48 percent of the best-selling records in Sydney do not fit in seven-inch jackets." Digame, which consults 2SM in Sydney, 3XY in Melbourne, and eight other stations with nine more in the wings, is developing a "composite" chart featuring both LP cuts and singles, he said.

John Burnley, program director of 2SM, played a tape of four of his station's air personalities commenting on what they felt about the station and their role on it. Mike Webb, 2NX, Newcastle, said that the previous year's radio meeting had motivated him to open his mind and he played a tape of speeches by George Burns, U.S. programming consultant, and Charlie Tuna, Los Angeles air personality, both of whom spoke last year at the Australian meeting. Other speakers were Geoff Mullins, 4IP; Trevor Smith, Digame; and Brendan Sheedy, 6 PM.

John Sturman, managing director of APRA, Australia, pointed to two major confrontations between radio and record industries in the country in recent years "and I'm afraid there's another one around the corner."

This reference is in regards to payment by radio stations for playing Australian records; the law doesn't cover U.S. product.

But if the U.S. copyright law is passed, this would oblige Australia to pass a law protecting U.S. product and "Australian radio would immediately lose this large block of material available to them free for so long."

Following a panel featuring Mike Dunne, editor of B&T magazine, Hall, and moderated by Peter Davidson of 2SM, there was a session on news, followed by a panel on record censorship featuring Barry Kimberley of Essex Music, O'Donohue of 2SM, Allen Hely of Festival Records and Ron Tudor of Fable Records.

Tudor said that he believed in some form of censorship, but that it would be "an intrusion of your rights to tell you what you should see and hear." He pointed out that you could hear the word "bastard" often on Australian TV, "but say it on radio and you're dead."

He felt there was a need to protect the juvenile mind and perhaps radio didn't have the control of TV because it was such an easily accessible medium. Heming of 2XY spoke of using four-letter words on the air "so the words would soon lose their shock value."

Kimberley spoke against the censorship committee system used in Sydney ... that he felt it was wrong to leave censorship up to six people. This was later explained by O'Donohue, a member of the six-man censorship committee, in that the committee only recommended airplay or restricted airplay on records brought first to their attention. Kimberley had wanted to leave all decision on records to the program directors, saying he didn't know of a program director in Australia who wasn't a responsible individual.

Hely, pointing out that even a leading deejay in Australia would not be able to read a newspaper on the air today, said that it was hard to tell owners of a record popular throughout the world that it might not be acceptable in Australia; he

felt that young people wouldn't stand being suppressed.

In regards to the record quota—percent of airplay that a station must devote to Australian product, Ron Caves, general manager, EMI Records, said he firmly believed in the need to increase the use of Australian product on radio.

He pointed out that many Australian artists had to go abroad in order to get a hit record before it would be played on Australian stations ... "they've got the talent ... they're good performers ... but they need exposure." Then he stated that an artist might be "a hero in Melbourne and a second class citizen in Sydney" because of radio.

Muir, moderating the panel session on the record quota, alluded to a TV show on local channel 7 that was "an insult" to the public because it claimed to feature local talent and used largely film clips of overseas acts.

Ron Hurst, M7 Records, pointed out that the quota might be a good thing in that it would induce radio stations to get closer to audiences. He pointed out that one Australian record a month would fill the present quota and by playing an oldie the quota could be exceeded. "Is this helping Australian music?" Rolf Harris and Helen Reddy were put down in the session as not having much to do with Australia.

Rhett Walker, executive director of Nicholsons Broadcasting Services, Perth, said that he thought there should be some kind of quota in order to encourage Australian record talent.

"But the quota doesn't take into consideration the problems of radio men ... it's damned hard to make even a quota of 10 percent with a format like 6PR in Perth." About 70 percent of Australian product, he said, was rock oriented; 20 percent country oriented; and 10 percent jazz and barndance.

Of 106 Australian albums, radio station 6PR found only 15 that fit its format of MOR and easy listening music. In the month of May alone, of 41 singles delivered to 6PR, none fit its format, he said. He called on the Australian record industry to produce more-varied product.

Hurst accused most Australian program directors of playing only proven U.S. hits. "Bully for you if Australian product has a high failure rate."

Later, the question was raised whether it wouldn't be "insular" to produce records intended only for the Australian market.

Caves said Australian radio was only doing a token gesture to help Australian artists, then O'Donohue countered with the fact that his station played around 10.1 percent Australian content. He said that if he played 90 percent ... "God help us, it would mean playing the same artists only."

There was a dramatic and intense formal debate over whether record companies or radio stations were doing more for Australian record artists. Frank Moore of 4IP claimed that his station had made five demo records of local talent and sent to various labels without any response. He felt labels needed an incentive plan to boost Australian product.

Garvin Rutherford, general manager of 2NX in Newcastle, played tapes of phone conversations demonstrating how he got the runaround at several record labels when he tried to reach an a&r man who looked after Australian talent.

4IP, it was brought out, paid \$35,000 to artists for concerts last year.

One of the highlights of the entire

four-day meeting, held in the Town House in Sydney, was the honoring of Bill Stephenson, retiring as general manager of 2SM.

O'Donohue and Muir presented the broadcaster, recently honored by the Queen, with a bottle of vintage wine from each year of his 2SM service and correlated it with the major event at the station of that year. For example, in 1963, Good Guy radio was tried; a bottle of vintage 1963 wine commemorated that event.

Earlier, during the radio and record part of "Radio 75," RKO's Johnson had pointed out that "understanding audiences ... and the point is that the identity of your audience is going to become more and more important as the years go by since formats will become more and more specialized ... you're just going to have to know more and more about your audience than you ever did before."

Speaking of how he helped install Top 40 techniques on both the classical-formatted KFAC-AM-FM in Los Angeles and KLAC-AM, a country station, when he managed each of those operations, Johnson said:

"The point is, that in order to serve your audience best (and believe me they know if you are and aren't), you've got to understand who they are, how they live, and where they live." Research is only part the answer, "the other half is what you do with it."

"We all use some of the tools ... record research ... how is a record selling, where is it selling, and we can get this from the record companies, the jukebox sales figures ... any number of places.

"But, as you all know, these figures can be misleading and cannot be the only criteria for reaching your playlist. We've all gone into opinion research ... survey students, run request lines, take surveys at concerts ... and, of course, we have the indefatigable, hardworking, and untiring people from the record industry who are always more than willing to tell us where a record is going to go or, in the alternative, where we can go if it doesn't."

He said he had great admiration and respect for everyone in the record business because "it's a tough and sometimes thankless job and sometimes we in the radio industry make it even more difficult for them. But, at the same time, I believe there is a common meeting ground and a better understanding of each other's problem building up, especially through meetings such as this one."

More research is needed by both industries, he said. He spoke of attitudinal research, but warned that the ability to measure the human condition under laboratory situations was still unproven.

'Demento' Goes Syndicated In 18 Key Markets

LOS ANGELES—"The Dr. Demento Show," a one-hour version of a show featured on KMET-FM here 6-10 p.m. Sundays hosted by Barry Hansen, has been launched into syndication by Gordon/Casady Productions here.

The show immediately went on the air in 18 key markets the first week and more markets will be introduced soon, according to Larry Gordon, president. The show is sponsored by Warner Bros. Records and Pioneer, the hardware firm.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

I drove through Tucson recently but was so busy getting speeding warning citations (one was for going 56 mph just outside of Tucson) that I didn't have time to listen to a radio.

John Rook has resigned as national program director of the Heftel chain, but has picked up several more radio stations on the consulting side and is alive and well operating out of Los Angeles. Sort of connected with the move is the resignation of Tom Bigby, program director of WKTQ-AM, Pittsburgh, who had been placed there, of course, by Rook. ... The Joy Boys are out of WWDC-AM in Washington and in is Kris Eric Stevens, who'll be doing the afternoon drive show about the time you read this. Stevens had been working on KKDJ-FM in Los Angeles while taking a stab at the movie acting business.

★ ★ ★

The sensational Don Graham, promotion executive with United Artists Records, Los Angeles, is getting married (after a six-year engagement) to singer Robin Wilson on Monday (29) while riding down a river on a raft on the island of Kauai, Hawaii. Singer Don Ho (Robin used to sing in his group) will give the bride away. Graham says that all of his radio friends don't have to send gifts—just play his records.

★ ★ ★

Doug Dillon has joined WWOK-AM in Miami as music director and

is doing the mid-day slot. He'd been at KCKN-AM in Kansas City and worked with Ted Cramer, who now happens to program WWOK-AM. Ted notes: "I completed a pilot jingle session with William B. Tanner Co. about a month ago, working with Bob Gross. Bob, now with Tanner, was operations manager of WFIL-AM in Philadelphia and WRC-AM in Washington and is probably the most broadcast-oriented guy working with a jingle company today. Tanner is scrapping all its old stuff and is coming up with some sensational material. It might make a good story. They have jingles on the air now for WABC-AM in New York and WFIL-AM, among others. And, although I'm prejudiced, I think we have the best country jingle set around here. Tanner, incidentally, is doing much of their jingles cutting in Dallas."

★ ★ ★

Carl Wigglesworth has left KIMN-AM in Denver. ... Another ho-hum item on radio the Wall Street Journal, July 12 issue. The story mentions that Kal Rudman operates a help-wanted section in his tipsheet. It certainly can't be for a radio job. Sending me the Journal clipping was TC Carter, music director of KTFO-AM in AM in San Angelo, who notes: "Have really been enjoying the in-depth articles with people like Chuck Blore and Gary

(Continued on page 33)

I'm Seldom Totally Happy

• Continued from page 20

And no two ratings books are going to show the same thing. You can't really live that way, living from ratings to ratings.

H: You didn't like that kind of nebulous Top 40 life?

O: I really didn't. I've always been an angry young man. Now I'm an angry older young man or whatever the case may be. Much of it, I think, is the drive a person has. I've always tried to get along with people, but in the last couple of years I've come to the conclusion that if you're going to get an ulcer or give an ulcer, it's far better to give one.

Where I used to take a lot of crap years ago, I don't do that anymore. There are, of course, a lot of reasons. "Laugh In" was fairly good for me ... that was six long years ... and we had 35 million homes a week watching us.

And there's a new TV series for producers Chris Beard and Allan Blye, two of the silliest people in the world. They produced the Andy Williams show, the Sonny & Cher show, and the new Sonny show on the ABC-TV network.

I'm on the Hudson Bros. show with Ronnie Graham and Stephanie Edwards ... the three of us starring with the Hudson Bros. I guess that has benefitted me ... obviously, a person who is known nationally rather than just regionally has advantages.

H: Did the people producing the Hudson Bros. show seek you out?

O: Well, I've known Chris Beard ... he and I would do silly things in the hallway when he was one of the writers on "Laugh In." He knew my frustrations ... I ended up doing one character on the show for six straight years ... the announcer person, which is a silly person, but is not really what I do.

H: Is that the same character you are on the air ... do you think of yourself as that character on the air?

O: No. It's a funny thing. My voice is that way, the basic announcer's voice. But I don't know how I think of myself on the air. I do put myself down in instances where you try to do a great thing and suddenly your pants fall down.

H: Do you take yourself seriously?

O: Never have I taken myself seriously. Sometimes people will write the wrong things into that.

H: What can a jock do in a smaller market to improve himself?

O: Prepare. Preparation is the greatest single thing they can do for their radio shows. If they're doing humor, have a large gag file so they can switch the gags around to fit the occasion.

Maybe we should have an 11th commandment: Thou shalt not commit banality. I think that's the killer, more than anything else in radio—banality. To be boring. That's a timewaster.

Too many disk jockeys come in one minute before they go on the air ... and maybe even pull the records while they're on the air. They've no idea on how to place records so there's a smooth cohesive factor. I'm still a firm believer that you don't play all uppers or all downers, as far as pacing is concerned. Secondly, there should be thought in what the disk jockey does.

In every station I've been, we've come in and listened to the commercials before going on the air. Now how many men do that today where they work? You might take a line for a commercial about Ford that says: It's the best news yet ... and see how many intros you can do into that commercial ... plan something. To make you show like one giant melody being played. That's some advice.

Everybody's Doin' the Bowman



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Tom T. Hall



Barbara Mandrell



Chet Atkins



Sonny James



Johnny Rodriguez



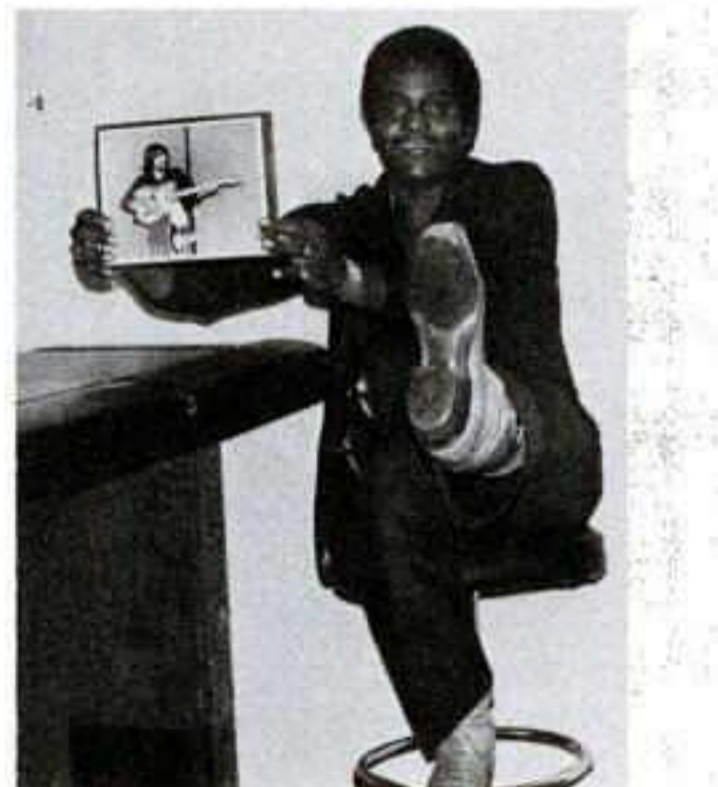
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Jerry Reed



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SERIES REVIEW

Six Nostalgic-Type LPs In Debut of Pablo Jazz Label

LOS ANGELES—Pablo Records' debut American release of six titles lays the emphasis on nostalgic music.

The Norman Granz owned jazz line (already available in Europe and Japan) is banking on an adult audience falling over for the likes of Ella Fitzgerald, Oscar Peterson, Joe Pass, Duke Ellington, Joe Turner, Count Basie and assorted all-stars of the stature of Roy Eldridge, Ray Brown, Al Grey and Stan Getz.

The emerald in the release is a \$20 three record box set of a Jazz at the Philharmonic jam session done two years ago at the Santa Monica Civic Auditorium.

Basie and his well-oiled machine reprise such well known titles as "Blues In Hoss' Flat" and "Good Time Blues" while the all-stars jam on Ellington's "In a Mellow Tone" in a slow and relaxed fashion.

The jam session concept works well on such cuts as "Loose Walk" and "5400 North" showcasing many of the aforementioned names plus Harry Edison, Eddie "Lockjaw" Davis and Ed Thigpen.

Ella's LP spotlights slow ballads with only guitarist Joe Pass as support. The material is evergreen: "Don't Be That Way," "Lush Life," "A Foggy Day," "You Go To My Head."

Oscar Peterson's LP encompasses a trio setting (Niels Pedersen on bass and Joe Pass on guitar) in which they romp through blues and melodic flagwavers like "Secret Love."

Pass himself is solo center on his own work which displays his fine improvisational skills. The tunes are familiar: "Stella By Starlight," "How High the Moon," "Round Midnight."

The surprise of the release is the mainstream sounding quartet with Duke Ellington on piano and accompanied by Pass, Ray Brown and Louis Bellson.

Ellington is associated with all but one of the compositions which include "Cottontail," "Prelude to a Kiss," "Love You Madly" and "Everything But You." Some of these

lesser known works emphasize how pretty was his writing; his piano work has a relaxed feel to it.

Finally there is a Count Basie led small group backing blues singer Joe Turner. The tones are dark and brooding—and they match the sharpness in Turner's voice as he sings "Honeydripper," "Night Time Is The Right Time," "Wee Baby Blues" and "Roll Em Pete."

The LPs are being sold at \$6.98 with owner Granz quoting a no returns policy. The packaging matches the simplicity of the music. Nothing radical here but the performances are first rate. **ELIOT TIEGEL**

Pa. Town Fathers Strive To Halt Aug. 31 Festival

LITTLE POND, Pa.—Legal action will be taken by the Tunkhannock Township supervisors to prevent a rock festival planned for the Pocono International Raceway here Aug. 31 by Electric Factory Concerts in Philadelphia.

The promoters have lined up the Allman Brothers band, Edgar Winter, Beach Boys, Marshall Tucker band, and Duke Williams and The Extremes for a concert to start at noon and run until 9 p.m.

The supervisors say that when they issued an outdoor amusement permit for the concert it was based on assurance that only three groups would perform, and that none would be hard rock bands. They claim three of the five groups are known to be hard rockers.

Concern is also over the attend-

ance potential, the indications being that more than 100,000 will be attracted. Supervisor Willis Dyson says the permit was granted on the assumption that the crowd would be restricted to between 20,000 and 30,000.

The ordinance requiring licensing of all outdoor amusement events in the township was passed by the supervisors in September, 1972, as a result of the aftermath of a rock concert at the raceway in July of that year which attracted a crowd of 180,000.

Dyson says residents are protesting the scheduled Aug. 31 festival, and are also concerned that if it rains and the concert is re-scheduled for the following week, the crowds might stay in the area in the interim.

AFTRA Re-elects Harvey; Pledges Copyright Support

DENVER—The American Federation of Television and Radio Artists (AFTRA) elected officers, affirmed the union's support for

performance royalty provisions of the S.1361 Copyright Bill and ratified the network prime-time contract at its annual convention held here July 11-14.

The union also pledged to support the United Farm Workers in its struggle for better wages and working conditions.

Kenneth Harvey was re-elected to his second one-year term as national president; Joe Slattery, first vice president; second vice president, Bill Baldwin; vice presidents: Jim Axel, Jonathan Dunn-Rankin, George Herman, Bill Hillman, Grant Horton, Peter Leeds and Brad Phillips. Mel Brandt was re-elected treasurer, and Hugh Williams recording secretary.

AFTRA's national executive secretary, Sanford I. "Bud" Wolff, reported in detail on the numerous negotiations in which the union has been involved this year, including an update on negotiations with the record industry, due to resume soon.

In affirming its position on performance royalty, the union called on its locals to press for passage of the legislation and to organize members to support it.

Chappell-Osmonds

NEW YORK—Chappell Music and the Osmonds have entered a long-term publishing deal. The agreement between the newly formed Osmond Music Publishing Co. and Unichappell covers administration of the Osmonds' catalog.

Sun Visors to Toilets, Ontario Anticipates It All

By JIM FISHEL

NEW YORK—The Summer Jam West Festival scheduled for Aug. 3 at Ontario Motor Speedway, 50 miles east of Los Angeles, is shaping up as one of the most elaborately planned rock events, according to its youthful promoters Shelly Finkel and Jim Koplik.

These two promoters, who were responsible for staging last summer's attendance breaking Summer Jam at Watkins Glen, N.Y., say they have instituted a series of plans which they hope will make this year's edition of the festival an equal success.

Although only five rock acts are scheduled to perform, the festival's talent guarantees total \$450,000, according to Koplik. Performers include Crosby, Stills, Nash & Young, Joe Walsh and Barnstorm, The Beach Boys, The Band and Jesse Colin Young.

"All five groups were picked for their drawing power," Koplik says. "And Crosby, Stills, Nash & Young were a natural pick to play, because this is their only performance in the area. We expect close to 200,000 people to attend the concert, if the weather stays suitable." Response for the proposed all-day event has been excellent, Finkel declares.

"As of the beginning of last week we received orders for more than 40,000 tickets and many of them came from areas other than the concert locations," he says.

Some of the methods they are using to "revolutionize" mass concert promotion include the installation of a sprinkler system with overhead showers to cool people off, an aisle up the center of the concert area, color coding of necessary facilities such as water, food, first aid and toilets, the installation of 600 portable toilets, the paving of the track's parking area, utilization of a professional parking attendant crew to manage the traffic flow, and a fully staffed medical corps.

Atlantic Records and Warner Bros. Records are aiding the promoters with a distribution of record albums, and Atlantic will also drop 50,000 sun visors into the crowd.

The two youthful promoters have a three-year exclusive contract with the race track and they both agree that the track and town's officials have been exceptionally helpful.

Security for the concert, a major concern at previous rock festivals, will be handled by National Events Service, and Koplik says the concert facility, itself, will help make it close to impossible for gate crashers.

"The race track is situated in such a way next to the freeway that it is almost like a fortress," Koplik says. "The only access is through pedestrian tunnels, so we feel very good about security."

The Ontario Motor Speedway encompasses over 800 acres with a planned stage area of over 130 acres, according to Finkel. The sound, lighting and stage are being handled by FM Productions, a company owned by Bill Graham.

Koplik and Finkel agree that large rock festivals are still not ready to resurface on a regular basis.

"There still aren't enough large facilities willing to host large festivals at the present time," Koplik says. "If the old rock festival stigma could be removed in favor of more trouble-free concerts, then there could be a resurgence in several years."

Koplik and Finkel plan to continue beating the odds against large concerts, by producing an East and West Coast version of their festival each summer.

Times Pub Staff Huddles In N.Y.

NEW YORK—The New York Times Publishing Corp. held its first major professional staff meeting of European representatives, Hollywood executives and New York personnel here last week.

The confab included an analysis of the potential of newly acquired copyrights and discussions on implementing TPC's "aggressive publishing" stance.

Sinatra TV Special

NEW YORK—Frank Sinatra will appear in a special televised live concert from Madison Square Garden, sponsored by the ABC-TV Network, Oct. 13.

Jerry Weintraub will be executive producer of the special which will mark the beginning of an extended Sinatra concert tour of this country.

Rodriguez Folio Out

LOS ANGELES—Hallnote Music is publishing a "Best of Johnny Rodriguez" folio, with Chappell handling distribution. The 64-page folio includes 25 color and black and white shots of the country artist. Included are all his top selling hits which have come out on Mercury.

Composers Plan Appealing Pic-TV Ownership Rule

LOS ANGELES—Composers and lyricists will appeal the recent federal court decision dismissing charges that film and TV producers had acted illegally in negotiating background music contracts.

A key point in the class action by over 100 composers-lyricists is for the return of copyright ownership.

The musicians \$300,000 antitrust suit had been dismissed by Federal Court Judge Charles Briant in New York.

The composers and Lyricists Guild then authorized its attorneys to seek appeal action.

Guild President Elmer Bernstein expresses confidence that judge Briant's ruling will be overturned.

Judge Briant's judgment noted that the background composers have negotiated their pacts in 1960, 1965 and 1967 through their guild with the Assn. of Motion Picture & TV Producers. (Continued on page 62)



Capitol Records Photo
JUKEBOX GIVEAWAYS—Capitol Records made its own kind of music when it gave away six jukeboxes at each Tower Records location promoting Capitol's Starline singles on the West Coast. Left to right are, Phil Minaf, Tower employee; Russ Solomon, owner of Tower Records; Bedlah Peterson, winner of jukebox; Ken Sockolov, manager of Tower Records, Sacramento. Customer drawings were held at six stores.

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Soul Sauce

Gold Disk: Then Where For Artist?

By LEROY ROBINSON

LOS ANGELES—With each new single or album release, there is also the possibility of a gold record. But what happens after the gold record?

For some artists the gold never stops. For others, no more gold means the end of potentially bright career, sometimes.

An indication of just who some of these past gold record achievers are can be heard on different stations at odd times of the year. Most likely, they are remembered as "oldies but goodies," which could be considered a misnomer when used with a group like, say, The Emotions, whose age and longevity belies their being "oldies."

But nomenclature aside, it is somewhat of a loss to finger through one's record collection and discover that such sterling (and golden) talents as the Friends of Distinction, the Honey Cone and Thelma Houston haven't had a record out in ages. Or, maybe, have gone their separate ways without a word to the record buying public.

It happens, though. And sometimes it happens for the best of reasons; the failure of a producer and the artist to jell as a recording team; the failure of the management of the artist to guide his (or their) career into a meaningful direction, or just the problems that come about when conflict exists within a group. Each (or all) can be contributing factors to a hiatus.

The failure to keep product available for delivery to stations and the public, oftentimes, rests on the shoulders of the recording artist. A producer we spoke to recently gave us some insight into a problem that is common.

"It's laziness a lot of times," says the producer, "and you can't get the people into the studio. Sometimes you can go along with their reasons; being on the road for weeks on end, and wanting a rest makes them lazy."

(Continued on page 62)

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))
★	3	7	FEEL LIKE MAKING LOVE—Roberta Flack (E. McDaniels), Atlantic 3025 (Skyforest, BMI)	33	31	11	WHO ARE YOU—B.B. King (D. Crawford, H. Johnson), ABC 11433 (American Broadcasting/DaAmn, ASCAP)	★	90	2	CAN'T GET ENOUGH OF YOUR LOVE, BABE—Barry White (B. White), 20th Century 2120 (Sa-Vette/January, BMI)
	2	1	MY THANG—James Brown (J. Brown), Polydor 14244 (Dynatone/Belinda, BMI)	34	38	7	SWEET LADY—Maments (T. Keith, S. Robinson), Stang 5054 (All Platinum) (Gambi, BMI)	69	48	17	HOLLYWOOD SWINGING—Kool & The Gang (Kool & The Gang, R. West), De-Lite 561 (P.I.P.) (Gang/Delightful, BMI)
	3	2	ROCK THE BOAT—Hues Corporation (W. Holmes), RCA 0232 (Warner-Tamerlane/High Ground, BMI)	★	35	4	NOTHING FROM NOTHING—Billy Preston (B. Preston, B. Fisher), A&M 1544 (Almo/Preston, ASCAP)	★	80	3	ALL STRUNG OUT ON YOU—Persuaders (L. Butler), Atco 6964 (Utopia, BMI)
	4	4	ROCK YOUR BABY—George McCrae (H.W. Casey, R. Finch), T.K. 1004 (Sherlyn, BMI)	36	42	6	BLOW YOUR WHISTLE—Soul Searchers (C. Brown, M. Kidd), Sussex 517 (Interior, BMI)	71	49	19	BE THANKFUL FOR WHAT YOU GOT—William De Vaughn (W. De Vaughn), Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP)
	5	5	YOU'RE WELCOME, STOP ON BY—Bobby Womack (B. Womack, T. Thomas), United Artists 439 (Unart/Bobby Womack, BMI)	★	37	6	FUNKY MUSIC SHO' NUFF TURNS ME ON—Yvonne Fair (N. Whitfield, B. Strong), Motown 1306 (Stone Agate, BMI)	★	88	2	TELL HER LOVE HAS FELT THE NEED—Eddie Kendricks (L. Caston, K. Wakefield), Tami 54249 (Motown) (Stone Diamond, BMI/Jobete, ASCAP)
★	9	7	KUNG FU—Curtis Mayfield (C. Mayfield), Curtom 1999 (Buddah) (Camad, BMI)	38	33	8	LOVE TRAIN (Part One)—Bunny Sigler (K. Gamble, L. Huff), Philadelphia International 3545 (Columbia) (Assorted, BMI)	73	78	5	I REALLY GOT IT BAD FOR YOU—Persuaders (J. Barry, B. Bloom), A&M 1531 (Broadside, BMI)
★	11	10	TELL ME SOMETHING—Rufus (S. Wonder), ABC 11427 (Slein & Van Stock/Black Bull, ASCAP)	★	39	7	MAIN LINE—Ashford & Simpson (N. Ashford, V. Simpson, Nickolas), Warner Bros. 7811 (Nick-O-Vol, ASCAP)	74	65	12	A FUNKY SONG—Ripple (K. Samuels/Ripple, Inc.), GRC 2017 (Act One, BMI)
	8	6	ON AND ON—Gladys Knight & The Pips (C. Mayfield), Buddah 423 (Curtom, BMI)	41	45	7	UP FOR THE DOWN STROKE—Parlaments (G. Clinton, W. Collins, C. Haskens, B. Worrell), Casablanca 0013 (Warner Bros.) (Malbiz/Ricks, BMI)	75	71	6	JUST AS HOOKED AS I'VE BEEN—Annette Snell (Not Listed), Dial 1028 (Phonogram) (Tree, BMI)
	9	8	MACHINE GUN—Commodores (M. Williams), Motown 1307 (Jobete, ASCAP)	★	42	5	YOUR LOVE IS PARADISE—Executive Suite (B. Sigler, Felder), Babylon 1113 (Mighty Three/Golden Fleece, BMI)	76	81	2	HOOKED, HOGTIED AND COLLARED—Paul Kelly (P. Kelly), Warner Bros. 7823 (Tree, BMI)
★	15	8	HAPPINESS IS JUST AROUND THE BEND—Main Ingredient (Auger), RCA 0305 (Blackwood, BMI)	43	34	9	THAT'S HOW IT GOES—Bloodstone (W. Draffen Jr.), London 1055 (Crystal Jukebox, BMI)	77	82	5	TAKE YOUR PLEASURE WHERE YOU FIND IT—Wilson Pickett (P. Butterfield, B. Charles), RCA 0309 (Street People Songs, ASCAP)
	11	12	HOW DO YOU FEEL THE MORNING AFTER—Millie Jackson (R. Gerald, L. Lynch), Spring 147 (Polydor) (Gaucho/Belinda, BMI)	44	40	8	CHOOSING UP ON YOU—Dramatics (T. Hester), Cadet 5704 (Chess/Janus) (Groovesville, BMI)	78	87	3	HAPPINESS IS—New York City (J.P. Jefferson, B. Hawes, C. Simmons), Chelsea 3000 (Mighty Three, BMI)
★	22	5	HANG ON IN THERE BABY—Johnny Bristol (J. Bristol), MGM 14715 (Bushka, ASCAP)	★	45	4	BINGO—Whispers (A. Felder, B. Sigler, M. Harris), Janus 238 (Chess/Janus) (Mighty Three/Golden Fleece, BMI)	79	85	6	FEAR NO EVIL—The Mission (O'Reilly, Rast), Paramount 0288 (Famous) (Contemporary Mission/Ensign, BMI)
	13	10	MY LOVE—Margie Joseph (P. McCartney, L. McCartney), Atlantic 3032 (McCartney/ATV, BMI)	★	46	4	DON'T KNOCK MY LOVE—Diana Ross & Marvin Gaye (W. Pickett, B. Shepero), Motown 1296 (Erva, BMI)	★	98	2	I'M A FOOL FOR YOU—Undisputed Truth (N. Whitfield), Gordy 7139 (Motown) (Stone Diamond, BMI)
★	18	7	TIME FOR LIVIN'—Sly & The Family Stone (S. Stewart), Epic 5-11140 (Columbia) (Stonewall, BMI)	47	50	8	YOU GOT TO KEEP ON BUMPIN'—K.G.'s (R. Bell), Gang 321 (De-Lite) (Delightful/Gang, BMI)	★	94	2	IN THE BOTTLE—Brother To Brother (S. Heron), Turbo 039 (All Platinum) (Brouhaha, ASCAP)
	15	16	SECRETARY—Betty Wright (C. Reid, W. Clarke), Alston 4622 (Atlantic) (Sherlyn, BMI)	★	48	5	I FEEL LIKE DYNAMITE—King Floyd (E. Walker, A. Savoy, L. Hamilton), Chimneyville 10202 (T.K.) (Malaco/Rofignac, BMI)	82	79	6	WATERBED (Part 1)—LTG Exchange (W. Chiles, M. Barton), Wand 11275 (Scepter) (Colgems, BMI)
★	24	5	KALIMBA STORY—Earth, Wind & Fire (M. White, V. White), Columbia 4-46070 (Sagfire, BMI)	★	49	7	BETWEEN HER GOODBYE AND MY HELLO—Gladys Knight & The Pips (J. Weatherly), Soul 3511 (Motown) (Keca, ASCAP)	★	97	2	SUMMERTIME IN THE CITY—Manhattans (W. Black Lovett), Columbia 4-46081 (Blackwood/Nat'lannam, BMI)
	17	19	GOOD THINGS DON'T LAST FOREVER—Ecstasy, Passion & Pain (B. Sigler, A. Felder, M. Harris), Roulette 7156 (Golden Fleece, BMI)	★	50	4	LOVE IS THE MESSAGE—MFSB (K. Gamble, L. Huff), Philadelphia International 7-3547 (Columbia) (Mighty Three, BMI)	★	95	2	DOOR TO YOUR HEART—Dramatics (T. Hester), Cadet 5704 (Chess/Janus) (Groovesville, BMI)
	18	20	BEST TIME OF MY LIFE—Joe Simon (K. Sterling, J. Simon, A. Teek), Spring 149 (Polydor) (Gaucho/Belinda, BMI)	★	51	13	SON OF SAGITTARIUS—Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tami 54247 (Motown) (Stone Diamond, BMI)	85	89	3	LET'S MAKE LOVE AT HOME SOMETIME—Escorts (G. Kerr, R. Walker), Alithia 6066 (Horn O'Plenty, ASCAP/Sound Ideas, BMI)
★	25	10	FUNKY PARTY—Clarence Reid (C. Reid), Alston 4621 (Atlantic) (Sherlyn, BMI)	★	52	3	LIVE IT UP PART 1—Isley Bros. (R. Isley, R. Isley, O. Isley, M. Isley, E. Isley), T-Neck 2254 (Columbia) (Boniva, ASCAP)	86	92	3	DO I NEED YOU—Ann Peebles (D. Bryant, A. Peebles, D. Carter, G. Arendt), Hi 2271 (London) (Jec, BMI)
★	26	6	DANCE MASTER—Willie Henderson (W. Henderson, Q. Joseph), Playboy 50057 (La Cindy/Eight-Nine, BMI)	★	53	10	WHAT GOES AROUND (Comes Around)—Black Ivory (A. Kines, Bellmon, Drayton, Turner), Kwanza 7800 (Warner Bros.) (Blockbuster/Writers, BMI)	★	87	1	DO IT (Til You're Satisfied)—B.T. Express (Nichols), Scepter 12395 (Jeff-Mar/Bit-Lee/O Songs, BMI)
★	29	8	RAINDROPS—Barbara Acklin (S. Flowers, B. Acklin), Capitol 3892 (Angelshel/Eight-Nine, BMI)	★	54	3	THEN CAME YOU—Dionne Warwick And Spinners (S. Marshall, P. Pugh), Atlantic 3029 (Mighty Three, BMI)	88	93	3	THERE'S FEVER IN THE FUNKHOUSE—General Crook (General Crook), Wand 11276 (Scepter) (Germaine/Our Children, BMI)
	22	14	MIDNIGHT AND YOU—Solomon Burke (B. & G. Page), ABC 4388 (Very Own, BMI)	★	55	13	I WISH IT WAS ME YOU LOVED—Dells (J. Avery), Cadet 5702 (Chess/Janus) (Groovesville, BMI)	★	89	1	AIN'T NO LOVE IN THE HEART OF THE CITY—Bobby Blue Bland (M. Price, D. Walsh), Dunhill 15003 (American Broadcasting, ASCAP)
	23	7	FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)—Impressions (E. Townsend), Curtom 1997 (Buddah) (Cherritown, BMI)	★	56	13	TOO LATE—Tavares (D. Lambert, B. Potter), Capitol 3882 (ABC/Dunhill/One Of A Kind, BMI)	★	90	1	LOVE MAKES IT RIGHT—Soul Children (H. Banks, C. Hampton), Stax 0218 (Columbia) (East/Memphis, BMI)
	24	17	BALLERO—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oscar, H. Scott), United Artists 432 (Far Out, ASCAP)	★	57	4	YOU BRING OUT THE BEST IN ME—Natural Four (L. Hutson, M. Hawkins), Curtom 2000 (Buddah) (Silent Giant/Aopa, ASCAP)	91	—	1	LET YOURSELF GO—Syl Johnson (D. Carter, C. Hodges, A. Turner), Hi 2269 (London) (Jec, BMI)
★	39	4	CITY IN THE SKY—Staple Singers (C. Chalmers, S. Chalmers, D. Hodges), Stax 0215 (Columbia)	★	58	13	WILDFLOWER—New Birth (Edwards-Richardson), RCA 0265 (Edge & Aloud, BMI)	92	96	2	EASY EVIL—Sylvia (A. O'Day), Vibration 530 (All Platinum) (E.H. Morris/Zapata, ASCAP)
	26	13	YOU'VE GOT MY SOUL ON FIRE—Temptations (N. Whitfield), Gordy 7136 (Motown) (Stone Diamond, BMI)	★	59	2	LET'S PUT IT ALL TOGETHER—Stylistics (Hugo & Luigi George, D. Weiss), Avco 4640 (Avco Embassy, ASCAP)	93	—	1	LIFE IN THE COUNTRY—Ebony's (T. Life, P. Terry, T. Conway), Philadelphia International 3548 (Columbia) (Mighty Three, BMI)
	27	21	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)	★	60	3	YOU—Bill Withers (B. Withers), Sussex 518 (Interior, BMI)	94	—	1	TITLE THEME—Isaac Hayes (I. Hayes), Enterprise 9104 (Columbia) (Inense, BMI)
	28	23	I'VE BEEN BORN AGAIN—Johnnie Taylor (D. Davis, J. Dean), Stax 0208 (Columbia) (Groovesville, BMI)	★	61	4	TAKE THE TIME TO TELL HER—Jerry Butler (M. Yancy, J. Butler), Mercury 73495 (Phonogram) (Butler, ASCAP)	95	99	2	YOU'RE SAVIN' YOUR BEST LOVIN' FOR ME—Little Johnny Taylor (J. Strickland, B. Patterson), Ronn 78 (Jewel) (Su-Ma/Rogan, BMI)
	29	27	WHAT COMES UP (Must Come Down)—Tyrone Davis (L. Graham, J. Sibley), Dakar 4532 (Brunswick) (Julio-Brian, BMI)	★	62	3	DON'T CHANGE HORSES (In The Middle Of A Stream)—Tower Of Power (L. Williams, J. Watson), Warner Bros. 7828 (Lee-Lon, BMI)	96	—	1	SUGAR LUMP—Leon Haywood (B. Page), 20th Century 2103 (Homecoming/Jim Edd, BMI)
	30	28	I'M COMING HOME—Spinners (T. Bell, L. Creed), Atlantic 3027 (Mighty Three, BMI)	★	63	14	IT'S BETTER TO HAVE (And Don't Need)—Don Covay (D. Covay, E. Watts), Mercury 73469 (Phonogram) (Ragmap, BMI)	97	—	1	SOUL STREET—Eddie Floyd (E. Floyd), Stax 0216 (Columbia) (East/Memphis, BMI)
	31	30	FISH AIN'T BITIN'—Lamont Dozier (M. Jackson, J. Reddick), ABC 11438 (Bullet-Proof, BMI)	★	64	2	MIDNIGHT FLOWER—Four Tops (M. Jackson, R. Dozier), Dunhill 15005 (Bullet-Proof, BMI)	98	100	2	SEEMS LIKE THE LOVE WE HAVE IS DEAD AND GONE—Skip Mahoney & The Casuals (J. Purdy, S. Mahoney), D.C. Int'l 5007 (Dimitri, BMI)
	32	32	DAMN RIGHT I AM SOMEBODY—Fred Wesley & The JB's (J. Brown, F. Wesley), People 638 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	★	65	16	SIDESHOW—Blue Magic (B. Eli, V. Barrett), Atco 6961 (Friday's Child/Poo-Poo/Six Strongs, BMI)	99	—	1	DO IT, FLUID—Blackbyrds (D. Byrd), Fantasy 729 (Blackbyrd, BMI)
				★	66	4	I NEED IT JUST AS BAD AS YOU—Laura Lee (E. Holland, B. Holland, R. Wylie), Invictus 1264 (Columbia) (Gold Forever, BMI)	100	—	1	JUMP BACK—Tom Scott & L.A. Express Featuring Merry Clayton (T. Scott, D. Palmer), Ode 66048 (A&M) (India, ASCAP)
				★	67	6	ON THE VERGE OF GETTING ON—Funkadelics (G. Clinton), Westbound 224 (Chess/Janus) (Bridgeport, BMI)				

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Billboard FM Action

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

- 1 NEIL YOUNG, ON THE BEACH**, Reprise: KEFC-FM, KBPI-FM, KSHE-FM, WOUR-FM, WORJ-FM, WBAB-FM, WNEW-FM, WMMR-FM, KPRI-FM, WRAS-FM, KZAP-FM, KLQI-FM, KFMF-FM, W149-FM, CHUM-FM
- 2 COLD BLOOD, LYDIA**, Reprise: W149-FM, KFMF-FM, KZAP-FM, KTMS-FM, WPLR-FM, WBRU-FM, WORJ-FM, WIOT-FM, WBAB-FM, WOWI-FM, WSDM-FM, CHUM-FM
- 3 BOBBY BLUE BLAND, DREAMER**, ABC: KAGB-FM, CHUM-FM, WABX-FM, KQIV-FM, WPLR-FM, KZAP-FM, WOUR-FM, KUTE-FM, WNEW-FM, KJLH-FM, KFMF-FM
- TRIVMIRAT, ILLUSIONS ON A DOUBLE DIMPLE**, Harvest: KTMS-FM, WPRB-FM, KCFR-FM, WSDM-FM, KLQI-FM, WORJ-FM, WOUR-FM, WPLR-FM, KFMF-FM, KSHE-FM, WOWI-FM
- 4 PHOEBE SNOW, Shelter**: KLQI-FM, KOME-FM, CHUM-FM, WKTK-FM, KZAP-FM, WOWI-FM, WOUR-FM, WBEU-FM, KFMF-FM, WSDM-FM
- 5 JIM CAPALDI, WHALE MEAT AGAIN**, Island: KFMF-FM, WMMR-FM, KOME-FM, WORJ-FM, WNEW-FM, WOUR-FM, WKTK-FM, CHUM-FM
- FOCUS, HAMBURGER CONCERTO**, Atco: WKTK-FM, KFMF-FM, WMMR-FM, WORJ-FM, KSHE-FM, WBAB-FM, WOUR-FM, WOWI-FM
- 6 HERBIE MANN, REGGAE**, Atlantic: W149-FM, KJLH-FM, KOME-FM, KLQI-FM, WORJ-FM, CHUM-FM, KZAP-FM
- 7 BONNIE KOLOC, YOUR GONNA LOVE YOURSELF IN THE MORNING**, Ovation: WOWI-FM, WPLR-FM, KSHE-FM, KZAP-FM, WRAS-FM, KLQI-FM
- MAHOGANY RUSH, CHILD OF NOVELTY, U.A.**: KZAP-FM, KOME-FM, CHUM-FM, WIOT-FM, WOUR-FM, WBAB-FM
- PARLIMENTS, UP FOR THE DOWN STROKE**, Casablanca: WOUR-FM, WOWI-FM, WABX-FM, WNEW-FM, WMMR-FM, KAGB-FM
- LINK WRAY, LINK WRAY RUMBLE**, Polydor: KZAP-FM, WOWI-FM, WOUR-FM, KFMF-FM, WMMR-FM, KOME-FM
- 8 ATLANTA RHYTHM SECTION, THIRD ANNUAL PIPE DREAM**, Polydor: WNEW-FM, KZAP-FM, KFMF-FM, WOWI-FM, WKTK-FM
- JERRY RIOPELLE, SAVING GRACE**, ABC: WKTK-FM, KFMF-FM, KZAP-FM, KQIV-FM, WIOT-FM
- NINO TEMPO AND THE FIFTH AVE SAX, COME SEE ME ROUND MIDNIGHT**, A&M: W149-FM, KZAP-FM, WPLR-FM, KAGB-FM, KJLH-FM
- REFUGEE, Famous/Charisma**: CHUM-FM, WPLR-FM, WNEW-FM, WMMR-FM, KTMS-FM
- U.F.O., PHENOMENON**, Chrysalis: KBPI-FM, WIOT-FM, WOUR-FM, WRAS-FM, W149-FM
- STEVIE WONDER, FULFILLINGNESS' FIRST FINALE**, Motown: KAGB-FM, KLQI-FM, KJLH-FM, KOME-FM, WMMR-FM
- 9 ISAAC HAYES, TRUCK TURNER**, Enterprise: KJLH-FM, WSDM-FM, KZAP-FM, KAGB-FM
- CHRIS JAGGER, ADVENTURES OF VALENTINE VOX**, Asylum: WIOT-FM, KZAP-FM, WABX-FM, KEFC-FM
- B.B. KING, FRIENDS**, ABC: KAGB-FM, WNEW-FM, WMMR-FM, KUTE-FM
- FRANKIE MILLER'S HIGHLIFE**, Chrysalis: W149-FM, WOUR-FM, KZAP-FM, WOWI-FM
- BJORN JASON LINDH, SISSEL**, Metro-nome/CTI: WPRB-FM, KBPI-FM, CHUM-FM, WSDM-FM

- LENNY WILLIAMS, Warner Bros.**: KZAP-FM, KFMF-FM, KUTE-FM, KAGB-FM
- 10 HARRY ALEXANDER, RAW ROOT**, Atlantic: WOWI-FM, KJLH-FM, KAGB-FM
- BEACH BOYS, 20 20 WILDHONEY**, Reprise: WABX-FM, KLQI-FM, W149-FM
- BLOODSTONE, I NEED TIME**, London: KAGB-FM, WOUR-FM, KJLH-FM
- MICHAEL DINNER, THE GREAT PRE-TENDER**, Fantasy: KBPI-FM, KFMF-FM, WRAS-FM
- STEVE EATON, HEY, MR. DREAMER**, Capitol: WRAS-FM, KZAP-FM, KEFC-FM
- LITTLE MILTON, BLUES AND SOUL**, Stax: KUTE-FM, WOUR-FM, KJLH-FM
- RARE BIRD, BORN AGAIN**, Polydor: WOUR-FM, KOME-FM, WOWI-FM
- MARTIN AND FINLEY, DAZZLE 'EM WITH FOOTWORK**, Motown: KZAP-FM, WOUR-FM, KFMF-FM
- MAN, RHINOS, WINOS AND LUNATICS, United Artists**: WBAB-FM, WRAS-FM, KSHE-FM
- METERS, REJUVENATION**, Warner Bros.: WPLR-FM, WOWI-FM, KAGB-FM
- SEALS AND CROFTS, 1 AND 2**, Warner Bros.: KLQI-FM, WBAB-FM, WKTK-FM
- NINA SIMONE, IT IS FINISHED**, RCA: KZAP-FM, KJLH-FM, WPRB-FM
- LONNIE LISTON SMITH, COSMIC FUNK**, Flying Dutchman: KZAP-FM, KJLH-FM, WIOT-FM
- PETER PETER IVERS, TERMINAL LOVE**, Chrysalis: WMMR-FM, WOWI-FM, WABX-FM
- 11 GENE AMMONS, BRASSWIND**, Prestige: KJLH-FM, KAGB-FM
- DAVID AXELROD, HEAVY AXE**, Fantasy: KJLH-FM, KAGB-FM
- STEVE BARRON, Dunhill**: WOUR-FM, KFMF-FM
- ANDY BEY, EXPERIENCE AND JUDGMENT**, Atlantic: KJLH-FM, KTMS-FM
- JOHN COLTRANE, THE AFRICA BRASS SESSION #2**, ABC/Impulse: WOWI-FM, KJLH-FM
- BETTY CRUTCHER, LONG AS YOU LOVE ME**, Enterprise: KJLH-FM, KAGB-FM
- WILLIAM DE VAUGH, BE THANKFUL FOR WHAT YOU GOT**, Roxbury: KJLH-FM, KAGB-FM
- DICK FELLER, NO WORD ON ME**, Asylum: KFMF-FM, WOWI-FM
- FUNKADELICS, STANDING ON THE VERGE OF GETTING IT ON**, Westbound: WABX-FM, KFMF-FM
- ISOOTOPE, (Import) Gull**: W149-FM, WOWI-FM
- ALEXIS KORNER, BLUES INC.**, Just Sunshine: WBRU-FM, WOWI-FM
- THE WILD MAGNOLIAS**, Polydor: KFMF-FM, KZAP-FM
- MOUNTAIN, AVALANCHE**, Columbia: KFMF-FM, WNEW-FM
- FREDA PAYNE, PAYNE AND PLEASURE**, ABC: KJLH-FM, KAGB-FM
- MIGHTY JOE YOUNG, CHICKEN HEADS**, Ovation: KQIV-FM, WOWI-FM
- 12 ABBA, WATERLOO**, Atlantic: KPRI-FM

- BILL AMESBURY, JUST A TASTE OF THE KID**, Casablanca: CHUM-FM
- DUANE ALLMAN, ANTHOLOGY VOL. II**, Capricorn: W149-FM
- SYD BARRETT, SYD BARRETT AND THE MADCAP LAUGHS**, Harvest: KCFR-FM
- BEE'S MAKE HONEY, MUSIC EVERY-NIGHT**, (Import) EMI: W149-FM
- KENNY BURREL, UP THE STREET, ROUND THE CORNER, DOWN THE BLOCK**, Fantasy: KJLH-FM
- JERRY BUTLER, SWEET SIXTEEN**, Mercury: KJLH-FM
- CHAPMAN AND WHITNEY, STREET WALKERS**, (Impot) Reprise: WBRU-FM
- JACKIE DE SHANNON, YOUR BABY IS A LADY**, Atlantic: KZAP-FM
- ELEPHANTS MEMORY**, RCA: WIOT-FM
- ENO, HERE COMES THE WARM JETS**, Island: WMMR-FM
- LORRAINE ELLISON, Warner Bros.**: WMMR-FM
- NORMAN FEELS, WHERE OR WHEN**, Sunshine: KAGB-FM
- FRESH START, WHAT AMERICA NEEDS**, ABC: W149-FM
- JAN GARBEEK/BOBO STETSON, WITCHI-TAI-TO**, WPRB-FM
- HEARTSFIELD, WONDER OF IT ALL**, Mercury: WBAB-FM
- GIL SCOTT HERON, WINTER IN AMERICA**, Strata-East: WBRU-FM
- FREDDY HUBBARD AND STANLEY TURRENTINE, IN CONCERT**, CTI: WRAS-FM
- KEITH JARRETT, PIANO SOLOS**, ECM: WABX-FM
- JOHNNY JENKINS, TON TON MA-COUTE**, Capricorn: W149-FM
- JOBRIATH, CREATURES OF THE STREET**, Electra: WKTK-FM
- ROBIN KENYATTA, STOMPIN' AT THE SAVOY**, Atlantic: WSDM-FM
- LEVIATHAN, London**: W149-FM
- JAE MASON, CROSSROADS**, Buddah: KFMF-FM
- GEORGE McRAE, ROCK YOUR BABY**, T.K.: KAGB-FM
- NEW BIRTH, COMING FROM ALL ENDS**, RCA: KJLH-FM
- MULE SKINNER, Warner Bros.**: KQIV-FM
- MICKEY NEWBERRY, I CAME TO HEAR THE MUSIC**, Electra: CHUM-FM
- WILSON PICKETT, PICKETT IN THE POCKET**, RCA: KAGB-FM
- BOBBY PIERCE, NEW YORK**, Muse: KJLH-FM
- ROGER RUSKIN SPEAR, UNUSUAL**, WPRB-FM
- BOB SIRGLER, SEVEN**, WINDE-FM
- SONNY STITT, THE CHAMP**, Muse: KCFR-FM
- SONNY STITT, SOUL GIRL**, Paula: KJLH-FM

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week		Last Week		TITLE Artist, Label & Number (Dist. Label)
				Weeks on Chart	This Week	Weeks on Chart	Last Week	
1	1	14	★	31	22	20	THE DELLS VS. THE DRAMATICS The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus)	
2	2	14		32	34	4	MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494	
★	5	10		33	15	51	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	
★	7	5		34	14	40	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	
5	4	9		35	39	32	LIVIN' FOR YOU Al Green, Hi ASHL 32082 (London)	
★	9	26		36	41	8	BEST THING THAT EVER HAPPENED TO ME Persuaders, Atco SD 7046	
7	3	38		37	25	9	DAMN RIGHT I AM SOMEBODY Fred Wesley & The JB's, People PE 6602 (Polydor)	
8	6	7		38	40	6	I WANNA GET FUNKY Albert King, Stax STS 5505 (Columbia)	
9	10	17	★	39	50	2	I WANNA BE SELFISH Ashford & Simpson, Warner Bros. BS 2789	
10	11	27		40	42	6	KEEP IT IN THE FAMILY Leon Haywood, 20th Century T-440	
11	8	9		41	45	2	TRUCK TURNER Isaac Hayes, Enterprise EMS 2-7507 (Columbia)	
12	13	15		42	43	5	US Maceo, People PE 6601 (Polydor)	
★	17	8	★	43	53	2	DREAMER Bobby Blue Bland, Dunhill DSX 50169	
14	12	11		44	46	7	BINGO Whispers, Janus JXS-7006L (Chess/Janus)	
15	16	23		45	47	4	FRICTION Soul Children, Stax STS 5507 (Columbia)	
16	19	7		46	48	26	LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA-LA199 G	
★	27	5		47	29	21	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292	
★	26	18		48	24	14	ANTHOLOGY Gladys Knight & The Pips, Motown M792	
★	36	2	★	49	55	17	+ 'JUSTMENTS Bill Withers, Sussex SRA 8032	
★	20	19		51	57	15	MEETING OF THE MINDS Four Tops, Dunhill DSD 50166	
★	23	16		52	37	15	ANTHOLOGY Marvin Gaye, Motown M9 791A3	
★	32	4		53	51	33	THE PAYBACK James Brown, Polydor PD2-3007	
★	23	18		54	59	3	HIGH ON THE SEAS Masterfleece, Sussex 8023	
★	24	21		55	44	28	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)	
★	38	4		56	54	5	MARTHA REEVES MCA 414	
★	33	18		57	52	13	DRAMATICALLY YOURS Ron Banks And The Dramatics, Volt VOS 9501 (Columbia)	
★	27	30		58	—	1	BE THANKFUL FOR WHAT YOU GOT William De Vaughn, Roxbury RXL 100 (Chelsea)	
★	28	31		59	—	1	I AM NOT AFRAID Hugh Masakela, Blue Thumb BTS 6015	
★	35	3		60	—	1	ONE Bob James, CTI 6043	
★	30	28					INNER SPECTRUM Ace Spectrum, Atlantic SD 7299	

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

- | | |
|--|---|
| ATLANTA, GA.: WRAS-FM, Drew Murray: 1, 7, 8, 10, 12 | NEW YORK, N.Y.: WNEW-FM, Dennis Eals: 1, 3, 5, 7, 8, 9, 11 |
| BABYLON, N.Y.: WBAB-FM, Malcom Davis: 1, 2, 5, 7, 10, 12 | NORFOLK, VA.: WOWI-FM, Larry Dinger: 2, 3, 4, 5, 7, 8, 9, 10, 11 |
| BEAUFORT, S.C.: WBEU-FM, Bill Calvert: 4 | ORLANDO, FLA.: WORJ-FM, Mike Lyons: 1, 2, 3, 5, 6 |
| CHICAGO, ILL.: WSDM-FM, Burt Burdette: 2, 3, 4, 9, 12 | PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen: 1, 5, 7, 8, 9, 10, 12 |
| COMPTON, CAL.: KJLH-FM, Rod McGrew: 3, 6, 8, 9, 10, 11, 12 | PORTLAND, ORE.: KQIV-FM, Jerry Lubin: 3, 8, 11, 12 |
| DENVER, COLO.: KCFR-FM, Bob Stecker: 3, 12 | PRINCETON, N.J.: WPRB-FM, Daisann McLane: 3, 9, 10, 12 |
| DENVER, COLO.: KBPI-FM, Jean Valdez: 1, 8, 9, 10 | PROVIDENCE, R.I.: WBRU-FM, Peter Masi: 2, 11, 12 |
| DETROIT, MICH.: WABX-FM, John Petrie: 3, 7, 9, 10, 11, 12 | SACRAMENTO, CA.: KZAP-FM, Robert Williams: 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12 |
| EUGENE, ORE.: KFMF-FM, Janice Whitaker: 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12 | SAN DIEGO, CA.: KPRI-FM, Mike Harrison: 1, 12 |
| HOUSTON, TEXAS: KLQI-FM, Jim Hilty: 1, 3, 4, 6, 7, 8, 10 | SAN JOSE, CA.: KOME-FM, Cliff Feldman: 4, 5, 6, 7, 8, 10 |
| INGLEWOOD, CA.: KAGB-FM, Kal Shields: 3, 7, 8, 9, 10, 11, 12 | SANTA BARBARA, CA.: KTMS-FM, Mike Stallings: 2, 8, 11 |
| BALTIMORE, MD.: WKTK-FM, Joe Bucheri: 4, 5, 8, 10, 12 | ST. LOUIS, MO.: KSHE-FM, Shelly Grafman: 1, 3, 5, 7, 10 |
| KNOXVILLE, TENN.: W149-FM, Tony Yoken: 1, 2, 6, 8, 9, 10, 11, 12 | TOLEDO, OHIO: WIOT-FM, Dave Lonco: 2, 7, 8, 9, 10, 12 |
| LOS ANGELES, CA.: KUTE-FM, Lucy Pierre: 3, 9, 10 | TORONTO, CANADA: CHUM-FM, Benjy Karch: 1, 2, 3, 5, 6, 7, 8, 9, 12 |
| NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth: 2, 3, 7, 8, 10 | UTICA, N.Y.: WOUR-FM, Steve Huntington: 1, 3, 4, 5, 7, 8, 9, 10, 11 |
| NEW ORLEANS, LA.: WNOE-FM, Lee Armstrong: 12 | WACO, TEXAS: KEFC-FM, Doug Thurman: 1, 9, 10 |

Bubbling Under The HOT 100

- 101—MOST LIKELY YOU GO YOUR WAY (And I'll Go Mine), Bob Dylan/The Band, Asylum 11043
- 102—CAN'T GET ENOUGH, Bad Company, Swan Song 70015 (Atlantic)
- 103—MIDNIGHT FLOWER, Four Tops, Dunhill 15005
- 104—AIN'T NO LOVE IN THE HEART OF THE CITY, Bobby Blue Band, Dunhill 15003
- 105—MY LOVE, Margie Joseph, Atlantic 3032
- 106—FUNKY PARTY, Clarence Reid, Alston 4621 (Atlantic)
- 107—SONG FOR ANNA, Herb Ohta, A&M 1505
- 108—DO IT FLUID, Blackbyrds, Fantasy 729
- 109—MANY RIVERS TO CROSS, Nilsson, RCA 10001
- 110—CAPTAIN HOWDY, Simon Stokes, Casablanca 0007 (Warner Bros.)

Bubbling Under The Top LP's

- 201—LOBO, Just a Singer, Big Tree 89501 (Atlantic)
- 202—ABBA, Waterloo, Atlantic SD 18101
- 203—GOLDEN EARRING, Capitol ST 11315
- 204—FRANK SINATRA, One More For the Road, Capitol ST 11309
- 205—SEALS & CROFTS, I AND II, Warner Bros. 2WS-2809
- 206—BROWNSVILLE STATION, School Punks, Big Tree BT 89500 (Atlantic)
- 207—SMOKEY ROBINSON AND THE MIRACLES, Anthology, Motown M 793 R3
- 208—GENE REDDING, Blood Brother, Haven ST 9200 (Capitol)
- 209—PERRY COMO, Perry, RCA CPL1-0585
- 210—10 CC, Sheet Music, UK AUS 53107 (London)

Easy Listening

Billboard SPECIAL SURVEY for Week Ending 8/3/74

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	4	12	PLEASE COME TO BOSTON Dave Loggins, Epic 5-11115 (Leeds, Antique, ASCAP)
2	1	8	YOU AND ME AGAINST THE WORLD Helen Reddy, Capitol 3897 (Almo, ASCAP)
3	2	10	ANNIE'S SONG John Denver, RCA 0295 (Cherry Lane, ASCAP)
4	8	6	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic 3025 (Skyforest, BMI)
5	3	13	THE AIR THAT I BREATHE The Hollies, Epic 5-11115 (Columbia) (Landers-Roberts, April, ASCAP)
6	7	9	IF YOU TALK IN YOUR SLEEP Elvis Presley, RCA 0280 (Easy Nine/Elvis, BMI)
7	18	5	CALL ON ME Chicago, Columbia 46062 (Big Elk, ASCAP)
8	5	14	COME MONDAY Jimmy Buffett, Dunhill 4385 (ABC/Dunhill, BMI)
9	11	8	WORKIN' AT THE CAR WASH BLUES Jim Croce, ABC 11447 (Blendingwell/American Broadcasting, ASCAP)
10	6	12	HAVEN'T GOT TIME FOR THE PAIN Carly Simon, Elektra 45887 (C'est, Maya, ASCAP)
11	9	13	WEAVE ME THE SUNSHINE/I DON'T KNOW WHAT HE TOLD YOU Perry Como, RCA 0274, Mary Beth/Roncom, ASCAP)
12	20	5	DON'T LET THE SUN GO DOWN ON ME Elton John, MCA 40259 (Leeds, ASCAP)
13	10	10	TRAIN OF THOUGHT Cher, MCA 40245, (WB, ASCAP)
14	12	15	GEORGIA PORCUPINE George Fischeff, United Artists 410, (United Artists, ASCAP)
15	13	11	YOU'LL NEVER KNOW Denny Doherty, Paramount-Ember 0286 (Famous) (Bergman, Vocco & Conn, ASCAP)
16	21	8	ROCK THE BOAT The Hues Corporation, RCA 0232 (High Ground, BMI)
17	14	17	IF YOU LOVE ME (Let Me Know) Olivia Newton-John, MCA 40209, (Al Gallico, BMI)
18	16	9	LOVE'S THEME Andy Williams, Columbia 46049 (Sa-Vette/January, BMI)
19	23	6	ROCK YOUR BABY George McCrae, TK 1004 (Sherlyn, BMI)
20	15	10	RIKKI, DON'T LOSE THAT NUMBER Steely Dan, ABC 11439 (American Broadcasting, ASCAP)
21	17	18	SUNDOWN Gordon Lightfoot, Reprise 1194 (Moose, CAPAC)
22	27	3	I'M LEAVING IT ALL UP TO YOU Donny and Marie Osmond, MGM 14735 (Venice, BMI)
23	26	5	YOU TURNED MY WORLD AROUND Frank Sinatra, Reprise 1208 (Warner Bros.) (Screen Gems/Columbia, BMI)
24	25	7	MOONLIGHT SERENADE Deodato, MCA 40252 (Robbins, ASCAP)
25	28	5	(YOU'RE) HAVING MY BABY Paul Anka, United Artists 454 (Spanka, BMI)
26	30	6	YOU CAN'T BE A BEACON (If Your Light Don't Shine) Donna Fargo, Dot 17506 (Famous) (Martin/Fargo House, ASCAP)
27	35	3	RINGS Lobo, Big Tree 15008 (Atlantic) (Unart, BMI)
28	32	6	LOVE IS THE ANSWER Van McCoy & The Soul City Symphony, Avco 4639 (Avco Embassy, ASCAP)
29	39	4	BE MY DAY The Cats, Fantasy 727 (Prodigal Son, BMI)
30	38	4	CANNED MUSIC Nick DeCaro, Blue Thumb 251 (Great Guns, ASCAP)
31	31	7	WHEN THE MORNING COMES Hoyt Axton, A&M 1497 (Lady Jane, BMI)
32	37	6	IT COULD HAVE BEEN ME Sami Jo, MGM 7034 (Senor, ASCAP)
33	36	7	THE MAN YOU ARE IN ME Janis Ian, Columbia 46034 (Frank, ASCAP)
34	33	7	MAKIN' THE BEST OF A BAD SITUATION Dick Feller, Asylum 11037 (Tree, BMI)
35	40	5	SIDESHOW Blue Magic, Atco 6961 (Friday's Child/Poo-Poo Six Strings, BMI)
36	42	3	SAVE THE SUNLIGHT Herb Alpert, A&M 1542 (Low-Sal, BMI)
37	44	2	RUB IT IN Billy "Crash" Craddock, ABC 11437 (Ahab, BMI)
38	34	7	GOODBYE Rex Allen Jr., Warner Bros. 7788 (Tree, BMI)
39	43	3	FREE MAN IN PARIS Joni Mitchell, Asylum 11041 (Crazy Crow, BMI)
40	45	4	ROCK ME GENTLY Andy Kim, Capitol 3895 (Joachim, BMI)
41	46	2	NOTHING FROM NOTHING Billy Preston, A&M 1544 (Almo/Preston, ASCAP)
42	48	2	HANGIN' OUT Hank Mancini And The Mouldy Sever, RCA 0323 (20th Century/Twinchris, ASCAP)
43	41	5	SECOND AVENUE Tim Moore, A Small Record Co. 0601 (Famous) (Burlington/Andustin, ASCAP)
44	47	3	YOU CAN TAKE MY LOVE Duncan McDonald, United Artists 436 (Unart/J.J. Gold, BMI)
45	-	1	GIVE ME A REASON TO BE GONE Maureen McGovern, 20th Century 2109 (A Song/Shada, ASCAP)
46	49	2	TOUCH ME IN THE MORNING/THE WAY WE WERE Lettermen, Capitol 3912 (Stein & Van Stock, ASCAP)
47	50	2	WILDWOOD WEED Jim Stafford, MGM 14737 (Famous/Boo, ASCAP/Parody, BMI)
48	-	1	THEN CAME YOU Dionne Warwick And Spinners, Atlantic 3029 (Mighty Three, BMI)
49	-	1	I LOVE YOU, I HONESTLY DO Olivia Newton-John, MCA 40280 (Irving/Woolnough/Broadside, BMI)
50	-	1	YOUR LOVE SONG Eliot Lurie, Epic/Columbia 11153 (Eliot Lurie, ASCAP)

AUGUST 3, 1974, BILLBOARD

Classical

EMI In Recording Ties With Soviets, E. Germany

By EVAN SENIOR

LONDON—Recording ties between EMI and both the Soviet Union and East Germany have been made by EMI. International classical marketing manager Douglas Pudney and producer David Mottley are back from an exploratory visit to Moscow, and two representatives from East Germany's state-owned recording organization, VEB, have been in London for talks with the international classical division.

Pudney and Mottley discussed relationships with Soviet recording organization Melodiya, and while there heard tapes of Melodiya's first quadraphonic recording, of the complete score of Aram Katchaturian's ballet "Spartacus," which has been the outstanding production of the current Bolshoi Ballet season at the London Coliseum. Both EMI executives met leading Russian recording producer Igor Veprintsev, who supervised the production. Mottley says, "The technical standard of these quadraphonic tapes compared favorably with the quality accepted here."

Douglas Pudney told Billboard, "We met leading officials of Melodiya and the State trading company M.K., discussed recording programs with them, and heard many fine tapes of recent Russian recordings including works of Tchaikovsky, Mussorgsky and Shostakovich, and excerpts from recent Russian opera recordings such as Rimskykorsakov's 'May Night,' Tchaikovsky's opera 'The Slippers' which is little known here, and the first recording to be made, complete, of Kabalevsky's opera 'Colas Breugnon,' of which only the overture is really well known in the West. As part of the new contract with the Russians signed in London a few weeks ago, certain of these recordings will be coming out from us in due course."

This month another new East-West agreement was worked out in London between EMI and VEB representatives Dr. Hans-Jorgen Schaefer and Prof. Hans-Georg Uszkoreit,

coordinating policy after 10 years of existing collaboration and co-production which have already resulted in the Karajan recording of Wagner's "The Mastersingers of Nuremberg," Richard Strauss's "Ariadne auf Naxos" and the current series of Richard Strauss recordings conducted by Rudolf Kempe.

International classical division chief Pater Andry comments, "Early next year we will start an important series of new co-productions with VEB, based on the Dresden State Orchestra. Arrangements are in hand for Andre Previn to go to Dresden for concerts and to make his first recordings there, and young conductor Carlos Kleiber, who conducted

DGG's recording of Der Freischutz and directed the recent Rosenkavalier at Covent Garden, will also be making his EMI debut. "Currently we are embarking in collaboration with VEB on the first recordings of Weber's opera Euryanthe, conducted by Marek Janowski, and Wagner's Rienzi conducted by Wolfgang Sawallisch, both with top-line international singers. I'm all in favor of these East-West exchanges. They're good for us all, both culturally and commercially." Both Douglas Pudney and contracts and business manager Charles Rodier will go later in the year to East Berlin to discuss exchanges of classical repertoire.

CFP, Halle In Contract

LONDON—New exclusive contract for recording has been signed by Classics for Pleasure and the Halle Orchestra, which has not recorded since its last sessions for EMI, under its former conductor Sir John Barbirolli, in 1970.

CFP repertoire director and producer John Boyden has already made recordings with the orchestra under its new conductor, James Loughran, in Manchester's Free Trade Hall, to be released in autumn. They include Sir William Walton's "Belshazzar's Feast," with soloist baritone Michael Rippon and the Halle Choir, Brahms's "Symphony No. 4," Rachmaninov's "Symphony No. 2" and a disk of Brahms's works including the "Academic Festival Overture," the "St. Antoni Variations," the "Tragic Overture," and "Alto Rhapsody," with soloist Bernadette Greevy.

Further recordings were made in Manchester last week, including two more Brahms symphonies, Nos. 1 and 2, and a session devoted to Berlioz overtures.

"This new contract," John Boyden told Billboard, "is part of our policy announced last year of spreading our repertoire and artist net into Britain's important regional musical

activities. We have already done this in Scotland, with recordings from the Scottish National Orchestra and Scottish Opera, and we are glad and proud that the great Halle Orchestra has joined our catalogue."

Classical Notes

RCA has succeeded in signing Tchaikovsky competition winner Eugene Fodor. See separate story. Meanwhile, the young U.S. violinist will join the Denver Symphony Orchestra at Red Rocks in concert on Aug. 24. He'll perform the Tchaikovsky Violin Concerto, work he performed to garner the prize.

The New England Conservatory Ragtime Ensemble will make its first appearance at Ravinia Festival, Chicago, on Friday (26), when the members will perform Joplin's "Red Back Book." . . . The Montreal Symphony Orchestra and Seagram & Sons are conducting free summer noontime concerts in Montreal. . . . Mozart Foundation, in Vienna, awarded prizes to 10 recordings from six companies: Ariola (Eurodisc), EMI (Electrola), Philips, Supraphon, Teldec and VEB (Deutsche Schallplatten).

Patrice Munsell makes the Artistry series, presented in association with The East New York Savings Bank, on Friday (9). . . . Conductor/composer Leonard Bernstein out of Connecticut hospital after series of tests. He conducted last week at Tanglewood. . . . Pianist Gary Graffman appears with Lorin Maazel and the Cleveland Orchestra on Oct. 17 and 19 at Severance Hall, Cleveland. . . . Pianist Van Cliburn plays in all-Tchaikovsky program with the Minnesota Orchestra on Saturday (3) in Minneapolis. Guest conductor is Leonard Slatkin.

"Lucia Di Lammermoor," which features Beverly Sills and Jose Carreras, opens New York City fall opera season Aug. 28 in Lincoln Center. "Madama Butterfly," "Carmen," "La Traviata," "The Mikado" and "La Boheme" follow during the week. ROBERT SOBEL

RCA Gets 'Strut'

NEW YORK—RCA Records has acquired the world-wide distribution rights to Joe Bataan's single, "Latin Strut." The song, which has topped the Latin charts, has been getting play on r&b stations.



AMRAMBURGER KING—In a performance benefiting The Brooklyn Academy of Music, RCA Records' artist David Amram conducts The Brooklyn Philharmonia Orchestra inside that borough's newest Burger King restaurant. Amram's performance at the opening of the restaurant of his recently recorded "Triple Concerto" was piped onto Fulton Street, where large crowds gathered to dig the event.

RCA photo

Jukebox Programming Tex. Commissioners Ignore Court Ruling

AUSTIN, Tex.—The Texas Amusement Machine Commission decided to continue licensing jukebox, pinball and other amusement machine operators under the current fee schedule, pending final disposition of a high state court ruling that the fees are unconstitutional.

Ivan Williams, executive director, says that the 13 persons with applications now before the commission will be informally advised to pay the fees under protest.

The State Court of Criminal Appeals ruled May 29 on an appeal by L. T. Taylor of Houston that the present license fee unreasonably discriminates against the small operator and in favor of large operators.

That fee schedule—\$10 per machine with a minimum of \$50 and a maximum of \$3,000—was adopted by the legislature in 1973 and went into effect Sept. 1.

The court said the purpose of the law was apparently to raise revenue for the state and therefore the fees were actually an occupation tax. The Texas constitution requires such taxes to be equal and uniform.

Williams says, however, that the ruling is not yet final. State Prosecutor Jim Vollers confirms that he

intends to ask the five judge court for permission for a new hearing.

If the court sustains its ruling, the commission can revert to a 1969 law that set a flat \$300 fee on each place of business or operator with amusement machines, Williams says.

But that fee is also under a legal cloud as a result of a January decision by the Third Court of Civil Appeals in Austin upholding a lower court ruling that knocked down the whole 1969 Vending Machine Regulatory Act as unconstitutional.

Attorney General John Hill has already appealed that case to the Texas Supreme Court on a writ of error, said Asst. Atty. Gen. Joe Watkins. But he told the commissioners he was not optimistic about the high court reversing that lower-court ruling. If both rulings are finally upheld, the commission can collect no fees, Williams said.

Roughly \$1.7 million in past fees ride on the outcome, it was disclosed. Williams said about 24 licensees representing about \$48,000 have paid their fees under protest this year, a legal tactic that would help them recover their money if the rulings go against the commission.

Latin Scene

LOS ANGELES

The festivities on July 4th brought a downpour of some popular Mexican artists, headed by the exciting Yolanda Del Rio and Antonio Zamora, Jorge Lavat, Rosenda Bernal, Lena Y Lola, Los Alegres De Teran, Las Razo and Fernando Rice. They made a lightning tour to Santa Clara's Fair, Sacramento, Fresno, Los Angeles, Phoenix, Oxnard, Bakersfield and Watsonville. In all performances they had SRO crowds.

Conjunto Acapulco Tropical visited Northern California for the first time the last weekend of June and they were a great success. They'll be back by the first week of August with a probable presentation at the world famous Hollywood Palladium. A lot of their fans are very anxious to see them perform. The group is the all-time top moneymaker in Mexico, and their popularity is extending rapidly to all Latin America and the U.S. Another group, this one from Tijuana, becoming very popular is El Pueblo. They have three hit singles, the last one on Arcano label which is a two-sided hit, "Hazlo Por El" "Piensalo Bien." El Pueblo will be alternating with the popular group of Miguel Arenas Los Diablos this month all over the West Coast.

RAY TERRACE

MIAMI

WBUS-FM devoted most of its Monday night Latin jazz show to the new Fania All Stars LP. . . . Universal Record Shop grand opening at Midway Mall brought over a thousand teens to take part in a remote radio broadcast and hear the live music of Tipica Tropical (Mate) and rock band Boa. . . . Polo Marquez (West Side) opened at Centro Espanol for two weeks on July 15. . . . Armada y Rodriguez and other distrib-

utors report a gradual picking up in sales. . . . On Audio Latino, Paulo Sergio has a new single "Hize" and Los Century's new LP is due out this week. . . . Faustin Sarradede is new sales manager for Sonido y Discos.

Johnny Ventura has a new single out on Mate "Que Pasa Papo." . . . On the same label Ninito Casaro has a new single "Para Amarte." . . . Carlos Luis Brito's afternoon show on WCMQ-FM gaining in popularity. . . . Celia Cruz (Vaya), with her husband and musical director Pedro Knight and dancer Tongolele continue to pack Club Montmatre.

Cesar Acosta (Musart) out with "Maria, Maria, Maria." . . . Famous musician Juanito Sanabria reported critically ill here in Florida. . . . Jose Curbelo has formed Florida Management and is presently represent-

ing Orch Suprema, Tipica Tropical, Conjunto Cristal, The Century, Casino '74, Orch Riverside, Ray Fernandez and La Playa Sextette. . . . Alhambra Records reports they are selling Zarzuelas well. . . . Gumer-sindo Antunez, jockey at KCOR-AM in San Antonio, visiting his family here. . . . Daniel Salazar, the much acclaimed singer from Guatemala is appearing at Paoletti's, the top Italian restaurant in Coral Gables.

Sunday Latin dances were switched from Hialeah Auditorium to Salon Sofia. . . . Preparations for Fania All Star concert here Aug. 3 going full blast with bumper stickers appearing all over town. . . . Drago preparing special posters and radio spots announcing the event on both Latin and American radio.

ART (ARTURO) KAPPER

Billboard SPECIAL SURVEY for Week Ending 8/3/74

Billboard Special Survey Hot Latin LP's™

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IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JOE BATAAN, "Salsoul," Mericana XMS-124	9	RAY BARRETTO "Indestructible," Fania 456
2	LARRY HARLOW "Salsa," Fanis SLP 00460	10	EDDIE PALMIERI "University of P.R.," Coco DCLP-107
3	DANNY RIVERA "En Concierto," Velvet LPV-1477	11	ISMAEL RIVERA "Traigo De Todo," Tico 1319
4	CORTIJO "His Time Machine," Coco CLP-108	12	WILLIE COLON "Lo Malo," Fania SLP-00444
5	MOCEDADES "Eres Tu," Tara 53000	13	BOBBY VALENTINE "Rey Del Bajo," Fania 457
6	PELLIN RODRIQUEZ "Quemame Los Ojos," Borinquen ADG-1254	14	LOS JIMAGUES "Igualitos Y Con Sabor," Mericana XMS 121
7	TIPCA 73 "#2," Inca SLP-1038	15	VITIN AVILES "Canta El Amor," Alegra LP-7009
8	JUSTO BETANCOURT "Sigo Bravo," Fania 452		

IN TEXAS

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

What's Playing?

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

BRODHEAD, WISC.: SOUL, POP PURCHASES

Marie Pierce
C.S. Pierce Music Co.
602 W. 3rd Ave.
(608) 897-2141

Soul

"Don't Change Horses (In The Middle Of The Stream), Tower of Power, WB 7828

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

"Let's Put It All Together," Stylistics, Avco 4640

Pop

"The Night Chicago Died," Paper Lace "Sure As I'm Sitting Here," Three Dog Night

"Stealin' Love," Grassroots, Dunhill 15006 "I'm Leaving It All Up To You," Donny & Marie Osmond

"Wildwood Weed," Jim Stafford "Moonlight Special," Ray Stevens, Barnaby 604

"Rings," Lobo, Big Tree 15008

HURON, S.D.: POP, COUNTRY PURCHASES

Judy Jungemann
Manford Music
205 Market Rd. S.E.
(605) 352-8565

Pop

"Rock Me Gently," Andy Kim, Capitol 3895

"You're Having My Baby," Paul Anka, United Artists 454

"Rock Your Baby," George McCrae "Sure As I'm Sitting Here," Three Dog Night

"Wildwood Weed," Jim Stafford "I Shot The Sheriff," Eric Clapton, RSO 409

"I Never Knew," Connie Smith, Columbia 46058

PIERRE, S.D.: COUNTRY, POP PURCHASES

Irene Camin
Automatic Vendors
217 W. Missouri
(605) 224-2111

Country

"You Can't Be A Beacon," Donna Fargo, Dot 17506

"I'll Think of Something," Hank Williams, Jr., MGM 14731

"One Day At A Time," Don Gibson, Hickory 318

"Marie Laveau," Bobby Bare, RCA 0261

Pop

"You're Having My Baby," Paul Anka, United Artist 454

"Annie's Song," John Denver "If You Talk In Your Sleep," Elvis Presley "Radar Love," Golden Earring "You Make Me Feel Brand New," Stylistics *(also used for country locations)

SELMA, ALABAMA: SOUL PURCHASES

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

"Love Makes It Right," Soul Children, Stax 0218

"Lord Have Mercy," J.J. Williams "I've Been Searchin'," Marge Alexander "Rock The Boat," Hues Corporation

SPRINGFIELD, ILL.: POP, COUNTRY PURCHASES

Bud Hashman
Star Novelty
425 Brya Mower
(217) 522-3873

"Little Bit Of Understanding," B.W. Stevenson, RCA 10012

"Rings," Lobo, Big Tree 15008

"Wildwood Weed," Jim Stafford

"Room Full of Roses," Mickey Gilley, Playboy 50056

Country

"I Wouldn't Want To Live If You Didn't Love Me," Don Williams, Dot 17516

"Monsters Holiday," Buck Owens, Capitol 3907

Mondial Grabs Seeburg Lines

CHICAGO—Mondial International of Springfield, N.J., has been named franchised Seeburg distributor for the New Jersey area, succeeding Atlantic New Jersey Corporation, William P. O'Brien, executive vice-president, Seeburg Industries, announced.

Anthony P. Yula will continue as general manager of the Seeburg-Mondial distributorship. Vito Raimo and Ralph Hess will continue to represent Seeburg sales and service in this market. O'Brien states,

Mondial recently built a 60,000 sq. ft. building for offices, warehousing, maintenance of parts inventories and complete service functions.

Latin Record Reviews

Pick LP's

CORTIJO (And His Time Machine) . . . Y SU MAQUINA DEL TIEMPO—Coco CLP-108. Cortijo has been overwhelming the public with new sounds and ideas since the 50s and 60s. And now in the 70s, his music has followed still another trend. Traditional, jazz and rock are now combined to create the most unique package of the year. Cortijo has crossed over the contemporary Latin scene into another dimension.

Best cuts: "Carnaval," Baila Y Goza, "Gumbo," and "De Coco Y Anis."

Dealers: This is a nice package for all medias.

CAFE—Vaya, VS 28. Miami-based group combines their distinctive sounds of Latin Soul and Latin Rock with all original material to make a winning package that can show results in Latin, jazz and r&b markets.

Best cuts: "I Like to Be With You," "I Got to Get Away," "Don't Let Me Cry Again" and "Si Dame Tu Amor."

Dealers: A must for Latin, jazz and r&b bins.

CONJUNTO UNIVERSAL—Dando Candela, Velvet 1480. The true Cuban conjunto sounds live within the cover of the second release of this extremely popular Miami group. The sounds are as different from the sounds coming from N.Y. and P.R. as are night and day, and it is exactly this difference that shows why the best of Latin music comes from Cuba.

Best cuts: "Flor Amarillo, Flor Colora," "A Quien No le Gusta Eso," "Conmigo No te Metas" and a beautiful bolero, "Manana."

Dealers: Take a shot.

Recommended LP's

PEARLY QUEEN—Treasure Hunt, Sound Triangle 7785. A mixture of Latin and American songs by Miami Cuban Youth rock band. This could easily crossover into American market. Best cuts: "To Be With You" and "Mienteme."

AUGUST 3, 1974, BILLBOARD

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Billboard, 1515 Broadway, New York, N.Y. 10036 au10

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More Market News See Page 33

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AUGUST 3, 1974, BILLBOARD



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THIS TRIBUTE TO HELEN REDDY SPONSORED BY THE FRIENDS OF CEDARS-SINAI MEDICAL CENTER

The Stars.

They are self-luminous masses pointing our way in the sky. Stars are also the forces believed to influence personal destiny. The entertainment industry has another kind of star, those self-luminous, destined people who have reached the top of their profession. In Hollywood, there's yet another kind of star, a more concrete variety, the Walk of the Stars, embossed to those superstars, the special ones, that have captured the imagination, the love and respect of both their peers and the public, the stars who have grabbed immortality.

This week, the stars are shining over Helen Reddy in her first engagement at Universal's Amphitheater. Outside Capitol Record's disc shaped tower, there's a new, polished star in the sidewalk, one labeled "Helen Reddy." In fact, Bhaskar Menon, the head of Capitol Industries, says, "If there hadn't been room for Helen's star near Capitol, we would have moved the building." All in honor of Helen Reddy, that triple dichotomy of diamonds and diapers, star and "sister," and denims and devotion.

To quote one of Helen's record albums, it's been a "Long, Hard Climb," and now it's time for reflection, to think back on the rise of Reddy. When the stardust first settled on Helen's shoulders, long before the dynamo named Jeff Wald, her husband-lover-manager, exploded on the scene.

We're talking in the house that took so long to get together. This house was made so comfortable and so beautiful, that its kitchen was featured in a magazine article, in fact referred to throughout the article, "the Jeff Wald kitchen." Ms. Wald's professional name was not mentioned. The Walds have recently purchased a \$575,000 new home, the old Dore Schary estate, which was built by MGM for its then studio chief. Jeff Wald, who says he was

never "poor-poor," is nonetheless impressed with his new house. "Just say that I never lived in a house with tennis courts before."

The people who will be jumping in once in a while throughout our long conversation are Helen, Jeff and Helen's 1 year old daughter, Traci. There will be giggles and gurgles as an undertone obligato by the Walds' 18 month-old son, Jordan. The cast of the cast who will appear from outside are: Artie Mogull, formerly vice president of a&r at MCA (he formerly held the same position at Capitol); Artie Wayne, executive director of publishing, Almo Music Company (Helen's music publisher); Brown Meggs, chief operations officer of Capitol Records and Bhasar Menon, chairman, president and chief executive officer of Capitol Records Industries/EMI. Also, some of the words will be by the late rock critic Lillian Roxon, a friend of Helen's and a superb observer of the music scene.

Tea and fruit juice all poured, it's ready for the Reddy Saga. The success story of a tiny, gamin-like lady, with a voice to bust out rooms, a lady possessing what one of the toughest rock critics in the world calls, "the finest technically equipped voice around today." Helen sits back, grabs Jordan, who wiggles out of anyone's grasp in under ten seconds and starts talking about the beginning.

"I always knew I would be a star, the only problem was convincing other people. The two things I had going for me then were I always sang in tune, and I had tremendous self-confidence. From the day I was one year old, it was drummed into me, 'you're gonna be a star.' Was I pushed? Well, en-

HELEN REDDY



Diamond and Diapers Star and "Sister" Denim and Devotion

By Cynthia Spector

Section Sponsored by Helen Reddy's Associates and Friends

couraged would be a kinder word. I was made to feel anything else would be family disgrace."

Helen's mother and father were both prominent in Australian entertainment. Her father, Max Reddy, was a singer-actor-writer and her mother, who celebrated her fiftieth year in show business before she died, was an actress then appearing as a regular in an Australian soap opera. Tragically, both of Helen's parents recently died within months of each other. To compound the tragedy, Helen's aunt, Helen Reddy Sr., her favorite aunt, "the one I was named for" died in the same year. All of these deaths coming in a year of great personal triumph ultimately found their way into "Love Song for Jeffrey." Helen's newest Capitol album. Her mother is serenaded by "Stella by Starlight." Her aunt is remembered by "I've Got a Name" and Max Reddy's constant advice to his daughter shows up in Helen's single, "Keep on Singin' keep on singin' you're gonna be a star someday." Her sister, Toni, an actress now writing a budget cookbook also has a song in the album, "Oh! My Sister."

Helen was a very headstrong child, and her parents really didn't know what to do with her, since they were out on the road so much. The answer was a very stiff, very British boarding school. The girls weren't allowed to go swimming because the headmistress considered it unmaidenly to appear in a bathing suit. Helen was so desperate to get out of this confining environment after the free and easy life style of the theater, she finally quit school and was working full-time at 15. However, the traces of boarding school are still visible, no one pours tea with the elan of a well-trained British boarding school lady.

"I went on the road with my parents. I couldn't do anything else. Australia doesn't have as many freebies as this country. Here it's possible to eat if

you have no money, but it's very hard there. The people in the Outback didn't have much entertainment, in fact, there was very little offered them. Minimal TV reception. Only the touring shows. We'd do one-night stands. Everything went into the truck. When we got to town, everyone would unload the scenery, hang the curtains, iron the costumes—the whole thing. I used to wear three costumes, one on top of the other, so I could follow myself on. When you have that small a company, you walk off the stage playing one part, and walk right back on playing another!"

After a few years of this grueling existence, the dream Helen had of going to America had become an obsession. She was by this time a sort of star in her own country, but the Australian version of stardom is nurtured by American films, all be-wigged, be-corseted and beehived hair. "Australia is far more segregated by sex than the United States. The men like to get together to the exclusion of women.

"If a female goes into a room or a bar where a group of men are congregated, she will be asked rather rudely to leave. Australian men insist on separate facilities for the sexes. I think it's barbaric."

Excusing herself for a minute to make sure 18-month-old Jordan hadn't electrocuted himself, Helen went on with her reflections. This part of her life seems very painful, even now, sitting on the pinnacle of both her career and a Hollywood hill. Yet she related it with the warmth and decency she does everything. Dreaming of going to America and

(Continued on page HR-4)

Copyrighted material

HELEN REDDY

• Continued from page HR-3

going there proved to be two different things. "America is physically hard to get to from Australia. You can't hitchhike there, or even drive your own jalopy there. You either had to take a boat or a plane, and they cost money. By this time I had my show but I still felt I had to find a way to go to America."



Capitol photo

Helen Reddy and husband Jeff Wald.

Also by this time, Helen had been married and divorced to a musician who has since died, and Traci was an infant. The way to the States finally turned up as things do in Helen's life.

She won a talent contest over 1,358 applicants, sponsored by a TV station in Australia. First prize included a trip to New York, an audition with an American record company and \$400 in Australian cash. Winning proved to be much easier than col-

lecting. "It took phone calls virtually every day for four months before they finally made good their promises. It had taken so long, Traci was now three, and I had to pay half-fare for her. Under 3, she could have flown free. Further, the money was worth only \$350 in American dollars, and all of it went for Traci's fare. When I got to New York, somebody from the record company took me to lunch, was pleasantly polite, said goodbye to me and wished me a lovely visit. There was no audition. I was told they had listened to a tape of my voice, sent from Australia, and while it was very nice, it really wasn't for them. I learned later even that was a lie. There had been no tape at all."

Shaking her head, Helen says, "It was a bad time. Nobody wanted to hear me. I'd built it up in my mind that all I would have to do to be happy was to get to America. Everything always looked so lovely in the movies. You can imagine my feelings when I first saw New York. I cried and cried. I was even shocked to see Americans looked like ordinary people. I had come at precisely the wrong time. Everything was male groups and loud noises. There was just no market for girl singers."

Helen survived (she prides herself on her survival ability) on odd jobs, living below the poverty level. Singing in strip joints, spaghetti houses and veterans' hospitals. "They loved me in the veterans' hospitals. I was the only one who could sing 'My Blue Heaven' to them."

The night before her 25th birthday, she had decided she had to swallow her pride and go back to Australia. She had taken Traci with her wherever she went, because she had no permanent home. With \$12 cash and an uncashable return ticket to Australia, she decided for her own good, and the good of her child, she'd have to go home.

For her birthday celebration, a friend had thrown together a surprise rent party, collected \$5

a person at the door, gave Helen the collection, and introduced her to a party crasher named Jeff Wald.

At this point in the interview, in walks Jeff.

Jeff excuses himself for interrupting and enters the wood panelled, patchworked room we're talking in to show Helen a pair of earrings he's selected for her. They are beautiful, drop earrings. Helen tells Jeff, "Love, I can't wear earrings I look like a bar-keep in them. My face is too narrow, although these are lovely." He insists she try them on. She's right.

Jeff Wald is called many things by many people, many of the things he's called are spoken in four-letters. But Jeff Wald is widely respected, and even widely loved. At the time he crashed Helen's rent party, he was low man at the lofty William Morris agency. Jeff says, "I could judge talent, though. I just looked at her. I told her then 'I'm going to make you a star in 5 years and I did. I met Helen on a Friday, I proposed on a Tuesday, and that was

(Continued on page HR-6)



Capitol photo

Dear Helen,

It's Been A Pleasure!

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Public Relations

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Congratulations
Helen Reddy

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HELEN REDDY

• Continued from page HR-4

that. Love." Traci adds, "he fell in love with me too!" Helen somewhat whimsically thinks aloud, "He never did pay the \$5.00."

Contrary to the Cinderella legends, Helen's professional career did not immediately zoom when she met the fast-talking, fast-rising agent. Jeff moved around a lot in those days. "With all of Jeff's contacts, you would have thought it would be a snap, but here he was handling all sorts of successful people, while my career just languished." Moving to Chicago, for Jeff's new job as a talent booker at Mr. Kelly's, Helen did a few shows, cut a couple of singles, "filled in whenever someone didn't show up at Mr. Kelly's" and felt frustrated.

Bolstered by a few firm offers for Helen and a job for Jeff, the Walds headed for California. The jobs for Helen fell through, and Jeff found himself managing Tiny Tim. During their first year in Los Angeles, Jeff was on the road 210 days. "Whenever Jeff came home, we fought. All I could write in those days were songs filled with resentment and hate. I'd wake up in the morning to hear my husband pushing some other act, and I just couldn't stand it. Finally, I decided to go back to school taking some courses at UCLA, and hosting some consciousness raising groups, which helped me so much. All of a sudden, I could write loving songs. I had about decided to chuck the whole star business and go into politics when it began to happen."

What happened is Jeff had finally worn down an old friend at Capitol. Artie Mogull, by calling him three times a day every day for five months to give his wife a chance. Artie, credited by both Helen and Jeff with finding and signing Helen Reddy, chuckles at the story, "I'd known Jeff for a long time. He just kept calling me and calling me, asking me to give his wife a song. I kept telling him no, but that doesn't stop Jeff. Then I heard a song that really knocked me out, Mary Magdalene's song

from Jesus Christ, Superstar, 'I Don't Know How to Love Him.' I called Linda Ronstadt in New York and told her to go buy a copy of the album, it would be a great song for her. She called me back, saying she hated the song, it was terrible! I was convinced it would be a great hit, so to get two things over with, I called Jeff and told him Helen could sing the song. Strangely enough, Helen was also not happy about the song, but after all this she would have recorded anything. I knew it would be a great hit, and it was."

It was a great hit primarily because Jeff Wald stayed on the phone from morning to night, cajoling, bullying, wheedling airplay from disk jockeys. Using \$4,000 of his own money, his own telephone credit card, and his American Express card to wine and dine anyone who would listen to his wife, he made the record happen. The success of the first single encouraged Capitol to produce an album.

The album, titled for her first hit "I Don't Know How to Love Him" shows Helen standing long-haired, long-gowned looking Dresdenly-demure up into the sky. The back of the album, consisting of liner notes by Lillian Roxon shows a better picture of Helen "... a certain sort of a woman who is remarkably without artifice, and remarkably without fear, who is made uncomfortable by polite lies ... who refuses to face the world any way but straight on and who once she discovered there was nothing to hold back or disguise, shone so brightly people find themselves blinking when they first meet her." The elements of stardust and dichotomy always to characterize Helen showed up even then.

Inside the album there were more indications of what Helen would become. There were her interpretations of already-recorded masculine love songs, like "Crazy Love," there were Helen-isms on already established lyrics (Graham Nash's "Our

(Continued on page HR-8)

Congratulations To a Super Star

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two great Helen Reddy hits,

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"I Love You So."

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Thanks, Helen.

United Artists Music Publishing Group

HELEN REDDY

• Continued from page HR-6

House" had the lady setting the fire and the gentleman putting the flowers in the vase and since the Walds had dogs, that was what was in the yard, not cats). But the two important songs were written by Helen and Ray Burton. The first, "Best Friend," was a celebration of a woman's dawning awareness of herself, and the second was "I Am Woman."

The song received very little attention at the time. In fact, both songs just lay there for a long time. Olivia Newton-John is just now planning to record "Best Friend" two years later, and even Jeff back on his phones and his trips to sell his wife's first album missed the potential of the song. Helen says, "I sang that album as if my life depended on it. I wasn't all that pleased with the way the whole album sounded. But I was proud of it, so proud in fact, I put it under my pillow when I went to sleep.

leave, so they can hear it, I even saw two four year old girls singing it one night. "Unbelievable."

Artie Wayne, executive Director of Publishing, Almo Music Company, Helen's publisher, and Jeff Wald think the handling of the rights to "I Am Woman" shows the taste and integrity of both Helen and Jerry Moss. (Almo is a branch of A&M, and Jerry Moss the "M" of A&M is also the boss of Almo.) Wayne, a tall, beautifully accoutered man, who looks like Richard Roundtree should like to, dances around his specially installed five ft. diameter dance floor in his office, saying, "Almo has been offered all kinds of deals for the use of 'I Am Woman' for commercials. Hand lotion, cigarettes, you name it. A fortune. Helen, Jeff and Jerry think it would cheapen the song to use it commercially. That's the stand they take, and man, it's right."



Helen performs with the Temptations on her NBC-TV show.

NBC photo



Peter Borsari photo

Capitol president Bhaskar Menon joins City of Los Angeles in celebrating "Helen Reddy Day" proclaimed by Mayor Tom Bradley.

But I was particularly displeased with the way "I Am Woman" came out. My producer was against using it in the first place, he thought it sounded 'too butch.' But the song brought in some mail, even without airplay, that we re-recorded it on my third album. I always refer to that version as my first draft." It took eight months and a timely visit to the "Flip Wilson Show" to start that particular avalanche.

Mike Frankovich at this time was preparing what was billed in the trades as the "first Woman's Lib movie" called "Stand Up and Be Counted" and needed a theme song. He wanted "I Am Woman." Helen added a verse and took away a large sum of money from Frankovich. "After I had approved the final cut of the movie—there were some thing I objected to, but on the whole it was all right—I told him the deal would not be closed, until he donated \$1,000 each to the Women's Centers in Los Angeles, Chicago and New York. If he wanted to take something from women, he had to give something back."

The picture made very little splash, but the song did. The addition of that third verse has been mentioned in many places as being detrimental to the power of the total song, and is said to have been added as a conciliatory gesture. "Not so," says Helen. And one must agree when the second change in the song is noticed. It takes a somewhat weaker, "I can face anything" from the first version to the defiant "I can do anything"—That's not conciliation, that's challenge!

It's never been a secret that "I Am Woman" started out as a personal statement written during a very bad personal time. "My ego was demolished," says Helen, "One night I decided if I could survive this time, I could survive anything. I knew by the time I'd finished the song that I was speaking for a lot of people as well as myself. It knocks me out to receive the letters about the song I have. I've received letters from women going through divorces saying they couldn't have made it without the song, housewives who say they wait for their husbands to

The summer of '72 saw Helen a heroine of the young, burgeoning feminist movement. Helen, always careful to point out, she 'is a feminist, hot libber—What is that word anyway? Can you find "lib," or "Libber" in any dictionary?'—gave voice and a song to a minority that desperately needed both. At one point, the record sold 25,000 copies a day; seven out of ten to women. Helen, pregnant with Jordan at the time went all over the country singing her song. "No one could say I was a lesbian, singing with a belly out to here." In fact, Helen's second child, Jordan, was born the same week "I Am Woman" hit No. 1 on the charts in Dec. 1972. "That week was a strange one for me. I was so thrilled I tended to burst into tears at everything."

Helen's summer stint on the "Flip Wilson Show" in '72 was a meticulously planned next step. Jeff Wald has said, "The only place the stars are coming from these days is records. It used to be movies, now it's music. You can't get a concert unless you have a record. So record companies, I think, have replaced the old studios and that's the way you've got to build stars." His star had her record. Now it was time to build her, into an even bigger star, one with the staying power of a real musician. Concurrently with the TV show, Helen embarked on a major concert tour. No more gymnasiums, this time it was appearances in the major Carnegie Halls of America. All this movement was done in a remarkably short period of time.

"The Helen Reddy Show" featured more women and more "underground" entertainment than has been seen in prime-time before or since. It was bright and brilliant, and it apparently also was a battleground. Helen knew she needed the show, and she says, "I didn't walk into the show thinking, 'well, I'm going to have my way here and there.' I realized that compromises would have to be made. I had to sit down and think about what I was prepared to give up, and what I wanted to gain. They didn't get to do my hair, or put all the eyelashes or any other stuff on me." This non-glamour attitude

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Great Guts award, as she was actively furthering the cause of women by appearing in concert at the same time at the Federal Correctional Institute for Women, Terminal Island, California.

The apogee of the awards for the year would have had to been the Grammy she won for "I Am Woman's" Best Female Rock-Pop-Folk-Vocal-Performance. The award telecast was held that year in Nashville, and Helen considerably shook up that bastion of male chauvinism with her acceptance speech. After politely thanking Capitol Records, and lovingly thanking Jeff, Helen thanked God, for SHE makes all things possible." The reverberations from that one are still being heard. The hoots audible in the Nashville audience were echoed in some of the mail Helen received. One of the nasty letters was spot-checked and the lady claimed her husband had put her up to it.

The jokes about women have died down, and Helen's speech has ceased making shock-waves now, but she still shows a great propensity to break up somewhat pompous occasions with great one-liners. One of the funniest moments in recent music history was the gala lunch Capitol threw for Helen to celebrate the signing of her new contract. Bhaskar Menon gave the toast to the Walds, saying "Helen was one of the prime assets of the company and they were fully prepared to stand behind her in anything she did." He then said somewhat jokingly, "I wish I could say the same about Jeff. If you notice the Capitol executives coming in looking tired, wounded and dragging they are the ones that deal with Jeff. They used to bounce into celebration lunches. Not anymore." Hastening to add he was being funny, "I'm glad we re-signed with Helen, I need Jeff around to keep me on my toes. He is a perfectionist, and unfortunately, he's always right." Helen returned this rather long and unusual toast, by saying, "I would like to thank Mr. Menon for his

(Continued on page HR-10)

CONGRATULATIONS, HELEN

**FROM
INTERNATIONAL BUSINESS
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**BETTY BEALL
ROBERT A. EISENSTEIN
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HELEN REDDY

• Continued from page HR-8

kind words. Everything he said about Jeff is true, but he doesn't know the important thing about Jeff, He's dynamite in bed."

The relationship between Helen and Jeff, which so fascinates everyone is celebrated in Helen's album "Love Song for Jeffrey," and in her dedicated feminist's eyes everytime she looks at him. "Most people think I run Jeff like a puppet. Other street talk is that he runs me like he was Svengali. What no one seems to understand is that we have an equal marriage."

The marriage is so equal in fact, that Jeff and Helan are beginning to look alike, and they are both beginning to look like their children. "People have always asked me how I manage to stay happy and married to a man who's brilliant, sexy, affectionate, ambitious, energetic and impossible. It's easy, I'm not afraid to tell him anything. He knows I love him and he knows it all the more when I scream at him about something he's wearing, or something he just said, or feel sorry for some poor mangled corpse he's trod on, on his way to the top. If I weren't married to Jeff, I'd probably not be married at all. When I met him, we had both decided what direction our lives were going to take, and we just fit into each other's places, plans and lives. We were going the same way. It's not my career, it's our career. You could say we are business partners. I didn't have all those hit singles and albums just by singing. That's just what you can see, there's a lot more to it. Jeff works with an efficiency that's just breathtaking. Of course, he can be totally ruthless when he has to be, but most people love him. He has a great many friends. Of course, he doesn't have a modest bone in his body. But maybe all that is what makes him so sexy. Asked to sum up the Wald-Reddy partnership in one sentence, Helen says "He is I, and I am he."

Jeff does do other things besides manage Helen.

He has just taken on a mutant hybrid of the Cow-sills called Bridey Murphy, and he also handles the Australian composer-singer, Peter Allen. "Now there's an example of Jeff Wald being wrong" says Wald, startling the interviewer. "See, I admit it. The first time I saw Peter, he was opening at the Bitter End in New York for Helen, and I used to invent things to do backstage so I wouldn't have to listen to his act. I thought he was appalling. Later, he came to Los Angeles to open for someone at the Troubadour. Helen and I wanted to see the star of the show, and I even called the Troubadour asking the time the star would go on, so I could miss Peter. Sure enough, the show went on late, and we walked in just in time to see Peter Allen. It was unbelievable, he was great. It was as if I were hearing two different people."

Not only can Jeff Wald say he's wrong, he's also full of praise this morning for another manager, Jerry Weintraub. Jeff thinks Weintraub has handled the career of John Denver brilliantly and thinks Denver has become the single greatest concert attraction in this country. "And you can quote me on both things." Jeff also praises the Capitol management for helping so much with Helen's career. Of course, Bhaskar Menon and Brown Meggs, but also Al Coury, who worked so hard on the promotion of the albums, and Mauri Lathower who insisted they cut "I Am Woman" again.

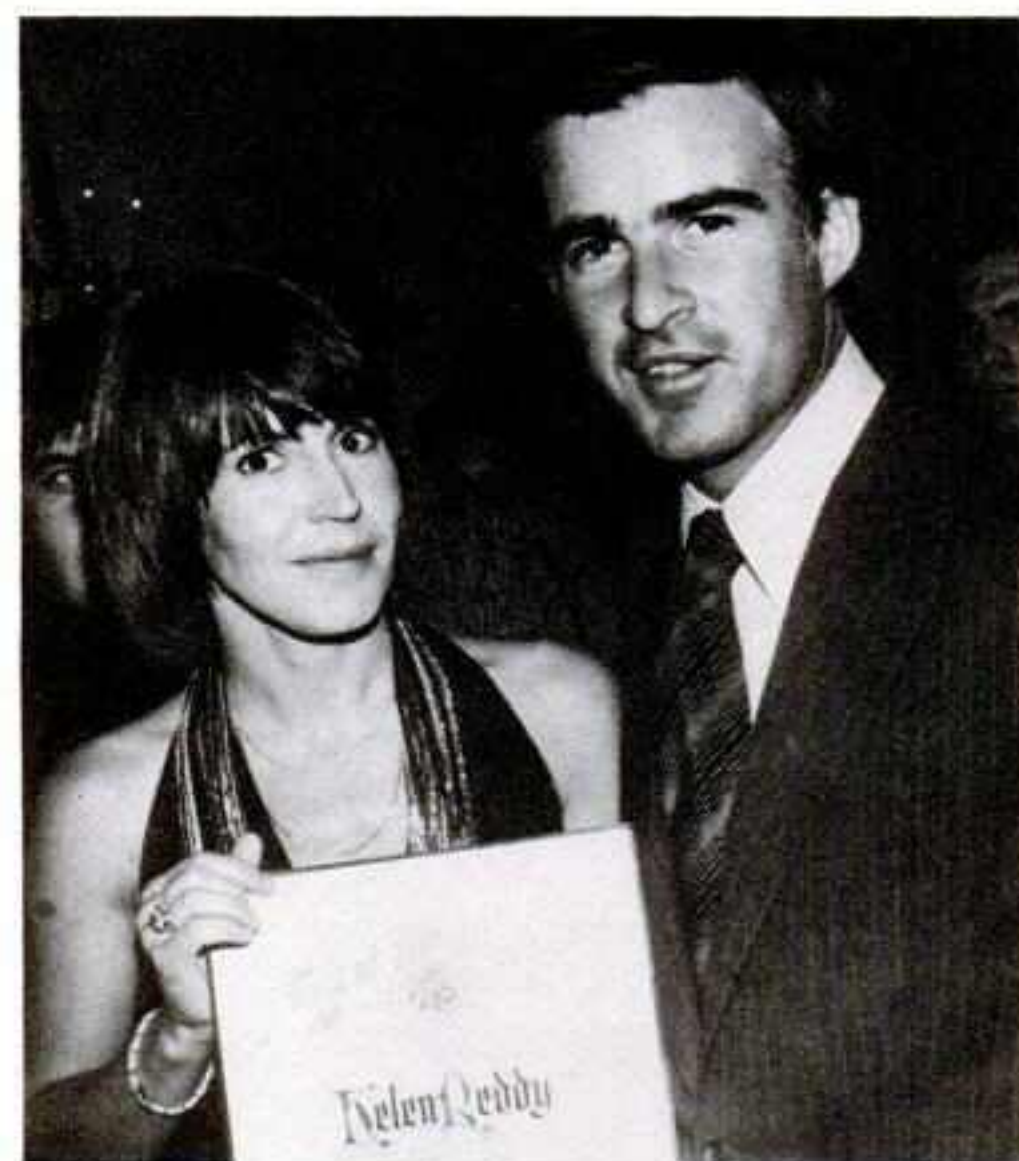
Wald is a wealth of facts and figures, all of which he can quote accurately without once looking at a note, or a pocket computer. He's musing now about the Amphitheater gig. Raking the leaves off the swimming pool, he's figuring seating capacity and shows in the big, wind-swept bowl-shaped outdoor arena. "Seven days, 5,200 seats. That's like selling out the Forum twice."

He can quote the length of time every Reddy record has been on the charts, and in a dazzling dis-

play of total recall, names them all, in order, and what kind of award they each won. He's busy now, planning Helen's upcoming European fall tour, and no one would be surprised, if he, right off the top of his head, would give the seating capacity of every hall Helen will sing in, plus the airline schedules to every city on their itinerary. The only sign of the famed Wald ire comes when talking about critics. "You know I object to the whole concept of critic. How can they write a criticism of a musician. Most of them have never gotten up on a stage, never played. They've never been musicians, how can they criticize them? And in the long run, what does it matter. Helen's had a recording on the Hot 100 somewhere for the past four years."

Thinking about the tour is really exciting to

(Continued on page HR-12)



Charles Grleve photo

Helen and California primary gubernatorial candidate Jerry Brown.

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I love you,
Jeff



HELEN REDDY

• Continued from page HR-10

Helen. For some reason she has never been the star in England she has been in this country. Wald thinks it's because she's never appeared there. Helen was scheduled to appear there once before at a gaint pop festival, but she was expecting Jordan at the time, and was having some trouble, and had to come back to her doctor here. "Maybe it's not that I've never been there, maybe it's distribution of the records. Whatever the problem, this trip should solve it," says Helen, who has to be thrilled by the thought that a girl who once hoisted equipment and appeared from the back of a truck in the Outback will be spending her 33rd birthday on or near the stage of Albert Hall.

That's many miles and many light years away from her 25th birthday, but it's typical of Helen that miserable evening is celebrated in her newest single, she and Traci singing "You and Me Against The World." It's been a long climb for Traci, too. Now a remarkably self-possessed lady of 11, she doesn't have to sleep in a bus anymore. She takes karate lessons, wants to be a vet, and likes to hear herself singing on her mother's new record, "She's not at all impressed with having an entertainer for a mother. She goes to school with a great many children of stars. Actually she's more impressed with the children of the mother of The Waltons. In fact, Traci brought Michael Learned's son up to Vegas

(Continued on page HR-14)

Section editor Earl Paige; sales, Bill Moran; production, John Halloran. Label coordination, Dennis Killeen, Capitol. Art direction, Varley Smith and Chuck Ames, Capitol. Writer Cynthia Spector is a founding editor of Zoo World, came to Los Angeles as west coast editor of the magazine and is now an independent writer. Others assisting in this special: Mickey Diage and Patti Wright of Capitol, Laurie Martin of Jeff Wald Enterprises.

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KAHALA hilton

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and
The Capitol People



Dear Helen,

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THE BAND

- Mike
- Dave
- Dick
- Pete
- Leon
- Gene

HELEN REDDY

Continued from page HR-12

with her for my opening at the Grand. Sometimes she goes with me on short tours, or on weekends. I'm told she can do my whole act. She sits in the audience and sings right along with me. I took her with me when I entertained in the prison. I think it was a good experience for her."

Jordan, a sturdy toddler, has not learned to do the whole act yet. As energetic as he is, it won't take him long, though. He's inspired his mother with an idea for a unisex kids' clothing line, a pre-school Reddy-to-wear-line, as it were. That idea will have to wait for the future. The small boutique Helen was originally going to open turned into a big business deal with department stores. So that's another indication of the many directions the future will take.

The plans for Helen's professional future are bright indeed. Brown Meggs, chief operations officer for Capitol Records joins Bhaskar Menon in using one word to characterize their plans for Helen. The word is "upward."

"I sometimes wonder what's worse for an artist, not to have any hits, or to have too many," says the hyper-active, mystery-story writing Meggs. "Sometimes you can be so successful, it stunts your growth. Helen hasn't fallen into that trap. She has fine technical talent, an unmatched vocal instrument. She has perfect intonation and pitch. She's unique, because her personal vision of herself combined with her great confidence and her fanatical devotion to her craft have made her into a superstar. She has an audience that crosses all boundaries. The AM-Top 40 people love her, the FM people like her, there's the hard-core Helen Reddy freaks, they are all there, and that's more than most artists have today. Plus, the lady really works hard. She's an absolute joy to have around."

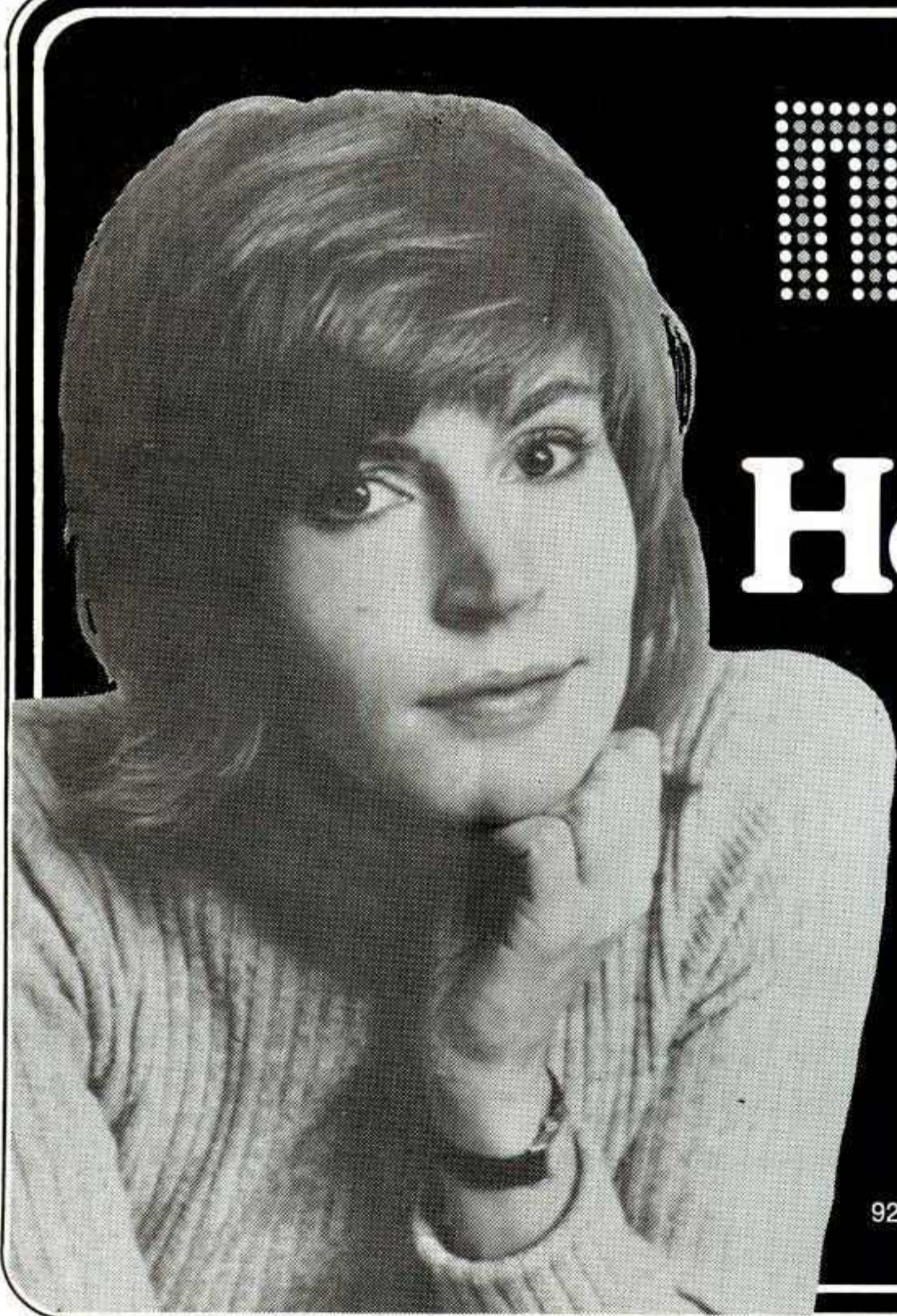
Helen's planned new record will have three producers, all of them new to Helen, but known as the most successful, innovative producers around, they should add a dimension not seen in her sometimes

(Continued on page HR-22)

Thank You Helen & Jeff for being Troubadours



Doug Weston & Staff



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Ruth Bernal Photo

Dungaree image of Helen as she might appear at a prison.

World Is Her Stage

Personal appearances are a performer's main selling point. The appearance can be held in Carnegie Hall, in 10 acres of land with the audience facing a miniscule stage, an appearance can be in Vegas, and it can also be held in prison.

Helen Reddy has done several concerts in women's prisons. She had been asked to do them by the National Alliance of Women, and she was happy to oblige, feeling "women are discriminated against in prison, as well as everywhere else. I hoped my appearances would set a precedent, which was not too successful.

"We tried to set up a performance at the Sybil Brand Correctional Institute for Women in Los Angeles, but we were met with a lot of opposition. I think the officials thought I would be inflammatory."

Helen feels women in prison have been virtually ignored, and she can certainly empathize with them from the days she felt incarcerated in boarding school.

The literally captive audiences in prison seemed spellbound. All the women at these concerts know Helen's songs and react while listening to her as if they were hypnotized.

Helen would like to do more of these prison concerts, but the costs are prohibitive. "Strangely enough, most of the offers she gets are from the East." Since she paid personally for the concerts she's done in prisons the costs to tour the prison circuit in the East would be impossible. However, Helen feels every dime she spent was worth it, "I've never had such an enthusiastic audience."

From that extreme to the plushness of Vegas must be quite a jump for anyone's head, but Helen handled it well, making sure there were lady bartenders in the room, and that the strange Las Vegas dress code was relaxed enough to allow her dungareed, T-shirted fans to see her.

Helen has signed a multimillion-dollar deal with the MGM Grand, and in her first engagement as a headliner sold the place out. Miles and miles of macrame went into the setting, and the miles and miles Helen has traveled to get on the stage showed in the power and presence of her performance.

Helen will be going back both to the prisons of the country, and to the crystal prisms of Vegas. Entertaining both audiences with the very best she has to give.

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 **HOTEL**
LAS VEGAS

ar·tist (är'tist) *n.* **1a:** one who professes and practices an art in which conception and execution are governed by imagination and taste. **b:** a person skilled in one of the fine arts. **c:** one who produces art and thinks in terms of creating beauty or form.

art (ärt) *n.* **1a:** the conscious use of skill, taste, and creative imagination in the production of the aesthetic.

Helen Reddy (hel'ən red'ē) *n.* **1:** one who never memorized the definitions but practices them like she wrote the book.

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I AM WOMAN

DELTA DAWN

**LEAVE ME ALONE
(RUBY RED DRESS)**

Albums:

I AM WOMAN

LONG HARD CLIMB

LOVE SONG FOR JEFFREY

**PLATINUM
ALBUMS**

I AM WOMAN

LONG HARD CLIMB



**"No. 1 Female Pop Vocalist"
Billboard, Cash Box and Record World 1973-1974**

**National Academy of Recording Arts and Sciences GRAMMY Award
"Best Female Vocalist 1973"—**

"Most Played Artist, 1973" Music Operators of America

**"Best Female Pop Vocalist of 1973" ABC-TV's 1974 American Music
Awards**

N.A.A.C.P.'s IMAGE Award—"Best Female Pop Vocalist of 1973"

Bobby Poe Music Survey Award—1974

Peabody Radio Award—1974



Capitol photo

Los Angeles mayor Tom Bradley presents Helen with the N.A.A.C.P. Image award.

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Thanks for making
the designing
of your scenery
such a pleasure.

Ray Klausen

Dear Helen
Keep on singing

Mary & Dick Geary
Las Vegas, Nevada



Loves
Helen
Reddy

BRAVO
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Valley Forge, Deauville Star Theatre

Lee Guber & Shelly Gross

DISCOGRAPHY

CAPITOL SINGLE RECORDS

I DON'T KNOW HOW TO LOVE HIM
3027 January, 1971

CRAZY LOVE
3138 July 1971

NO SAD SONG
3231 November 1971

I AM WOMAN
3350 May 1972

PEACEFUL
3527 January 1973

DELTA DAWN
3645 June 1973

LEAVE ME ALONE (RUBY RED DRESS)
3768 October 1973

KEEP ON SINGING
3845 February 1974

YOU AND ME AGAINST THE WORLD
3897 May 1974

CAPITOL RECORD ALBUMS

I DON'T KNOW HOW TO LOVE HIM
ST-762 May 10, 1971

HELEN REDDY
ST-857 November 8, 1971

I AM WOMAN
ST-11068 November 13, 1972

LONG HARD CLIMB
SMAS-11213 July 23, 1973

LOVE SONG FOR JEFFREY
SO-11284 March 25, 1974

*Congratulations
Helen
and
Jeff*

Marvin Cane
Julie Chester

Famous Music Publishing Companies



RIAA certified gold award for "I Am Woman" LP and single is presented to Helen by Capitol's national promotion manager Bruce Wendell (left) and senior vice president Al Coury.

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with you . . .

Gabriel Kaplan

Congratulations

To

Helen Reddy



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*To Helen,
Tracy and Jeff—*


With all our love . . .

*Cathy, Alison,
Shirley and Artie Mogull*

Thank you Helen and Jeff for all your help.



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To Helen Reddy

Keep On Singing

Best Wishes

The Wes Farrell Organization

HELEN REDDY

• Continued from page HR-14

over-orchestrated previous albums. Helen agrees that some arrangements might have been over-flowery, "sometimes I felt I was the band vocalist."

Helen's planning a book sometime in the future when she can sit down long enough to write, she'd like to have more kids, and her new career in the movies is said to be going great guns. She modestly claims that she didn't have much to do in the star-laden movie, "Airport 1975" but Jennings Lang, the head of Universal Films and her co-stars say she's great. So movies are also definitely in the future.



Las Vegas News Bureau photo

Helen stretches out a base hit in Las Vegas ballgame.

As Jeff and the record company contemplate the dazzling digits of the future, she says, "I see myself as a very active 85 year old. I'll look back on this time of my life and remember them as the good old days, I'm savoring every second. When I'm a bit older, perhaps I'll be more politically involved. We help a lot of Democratic candidates financially, and I worked on Jerry Brown's primary campaign to be Governor of California actively. I'm so glad he won. I've even thought about running for office sometime. Politics is just like show business these days, you need the same qualities for both. But, in the meantime, I sing, and Jeff takes care of everything else."

It remains for Helen's two friends to sum her up, Lillian Roxon who says, "Helen puts her whole life in every song. I love the way she goes on stage wearing no make-up and blue jeans and still looks glamorous. She's the embodiment of the new woman, very real, very three-dimensional I don't respect many people, but I respect her without reservations." Artie Wayne says it in somewhat shorter form, "she sings for herself, and the people. She's honest."

Honesty, decency, a self-vision that's right on target, talent, respect for her convictions and her admirers, an almost perfect shining example. Maybe that's the last definition of a star, in this maelstrom of confusion we live in at this time. Helen Reddy—A star for today and for tomorrow.



Capitol photo

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Who was
born in
Australia,
resides in
California,
and is one of
the most popular
singers in
Canada?

Helen Reddy!

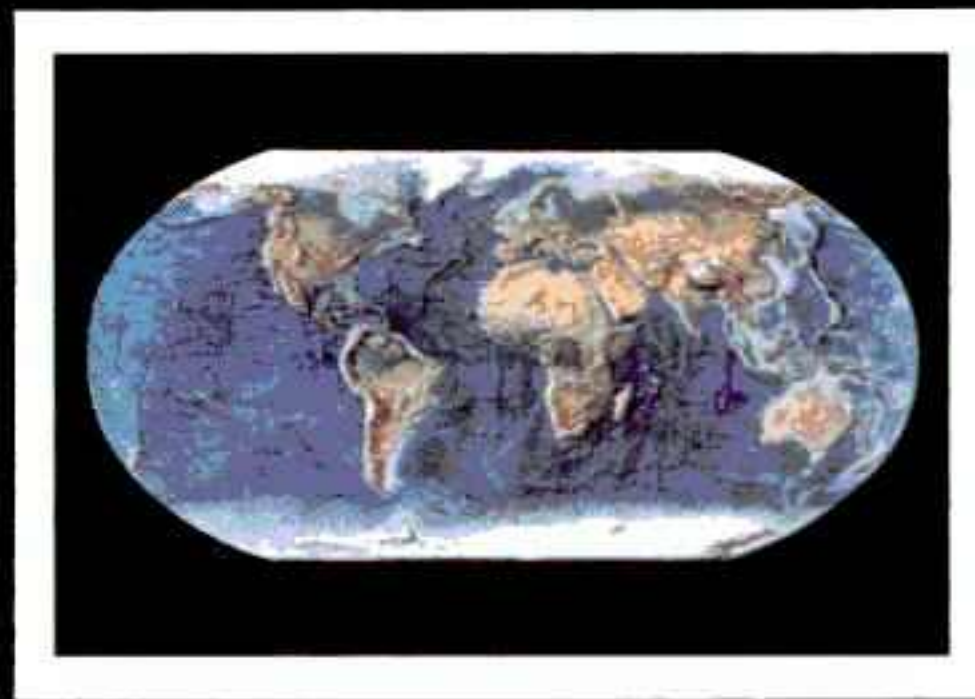


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an
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Yesteryear Hits

FIVE YEARS AGO August 2, 1969 SINGLES

- 1 IN THE YEAR 2525 (Exordium & Terminus) Zager & Evans (RCA)
2 CRYSTAL BLUE PERSUASION Tommy James & The Shondells (Roulette)
3 SPINNING WHEEL Blood, Sweat & Tears (Columbia)
4 MY CHERIE AMOIR Stevie Wonder (Tamla)
5 WHAT DOES IT TAKE TO WIN YOUR LOVE Jr. Walker & The All Stars (Soul)
6 RUBY, DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers & The First Edition (Reprise)
7 SWEET CAROLINE (Good Times Never Seemed So Good) Neil Diamond (Uni)
8 HONKY TONK WOMEN Rolling Stones (London)
9 BABY, I LOVE YOU Andy Kim (Steed)
10 THE BALLAD OF JOHN AND YOKO Beatles (Apple)

FIVE YEARS AGO August 2, 1969 ALBUMS

- 1 BLOOD, SWEAT & TEARS (Columbia)
2 HAIR/ORIGINAL CAST (RCA Victor)
3 ROMEO & JULIET/SOUNDTRACK (Capitol)
4 TOM JONES This Is (Parrot)
5 HENRY MANCINI & HIS ORCHESTRA A Warm Shade Of Ivory (RCA Victor)
6 IRON BUTTERFLY In-A-Gadda-Da-Vida (Atco)
7 CREAM Best Of (Atco)
8 CROSBY, STILLS, NASH (Atlantic)
9 JOHNNY CASH At San Quentin (Columbia)
10 FIFTH DIMENSION Age Of Aquarius (Soul City)

TEN YEARS AGO August 1, 1964 SINGLES

- 1 A HARD DAY'S NIGHT Beatles (Capitol)
2 RAG DOLL 4 Seasons (Philips)
3 THE LITTLE OLD LADY (From Pasadena) Jan & Dean (Liberty)
4 EVERYBODY LOVES SOMEBODY Dean Martin (Reprise)
5 WHERE DID OUR LOVE GO Supremes (Motown)
6 WISHIN' AND HOPIN' Dusty Springfield (Philips)
7 DANG ME Roger Miller (Smash)
8 I GET AROUND Beach Boys (Capitol)
9 MEMPHIS Johnny Rivers (Imperial)
10 THE GIRL FROM IPANEMA Getz/Gilberto (Verve)

TEN YEARS AGO August 1, 1964 ALBUMS

- 1 THE BEATLES-A HARD DAY'S NIGHT/SOUNDTRACK (United Artists)
2 HELLO, DOLLY!/ORIGINAL CAST (RCA Victor)
3 LOUIS ARMSTRONG Hello, Dolly! (Kapp)
4 STAN GETZ & JOAO GILBERTO Getz/Gilberto (Verve)
5 FUNNY GIRL/ORIGINAL CAST (Capitol)
6 THE DAVE CLARK FIVE RETURN! (Epic)
7 AL HIRT Cotton Candy (RCA Victor)
8 BARBRA STREISAND/THE THIRD ALBUM (Columbia)
9 THE BEATLES' SECOND ALBUM (Capitol)
10 AL HIRT Honey In The Horn (RCA Victor)

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Available immediately to push your Jazz, Soul or Rock 'N Roll-Country too. Fresh out of school. Programmed to follow the rule. Personal info. on request. Write Jess Williams, 4233 Crenshaw Bl. L.A., Calif. 90008. Phone (213) 296-1316. I'll be there.

Young man seeks position as DJ for clubs, parties. Well experienced in all the latest records. Available full time, part time or week-ends. Interested in working in new club. Contact: Gregory Sutton, 1211 Loring Ave., Brooklyn, N.Y. 11208 or call (212) M17-7746.

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Vox Jox

Continued from page 24

Owens. Maybe one with some real small personality might be different. By small, I mean from small markets. You know, like the ones with the farm auctions on Saturday mornings and so on."

And this is a good place to mention that I had the pleasure of meeting Jim (Jay Paul Emerson) Coleman the other day in Carlsbad, N.M. (en route to and from my radio gambit in Tuscon). He's working at KCCC-AM in Carlsbad and sort of biding his time while he does some fiction writing. Jim has worked markets ranging from Minneapolis to everywhere and his 5-year-old son-Jay Paul Emerson Coleman-can sing the jingles of every station Jim has ever worked for. The lineup at KNGS-AM in Hanford, Calif., now includes Dave Young 6-10 a.m., Bob West 10 a.m.-2 p.m., Bill Knight 2-7 p.m., and Sam Schwan 7-midnight. Schwan comes from KDEO-AM in San Diego and he used to have giant ratings at KYNO-AM in Fresno, Calif. Kent Hopper is program director of the station which programs to the Kings-Tulare County. Country music, of course.

At the Tess Russell and Alene McKinney testimonial dinner in Los Angeles Friday (19) which roasted the two KMPC-AM music directors, promotion executive Tony Richland commented that the Los Angeles Southern California Promotion Un-association had a tradition-roasting those "we love. Tonight, we're breaking with that tradition" and

then he introduced 20th Century Records president Russ Regan as "a legend in his own mind."

Regan got his own dig in at the two ladies: "Tess and Alene made me what I am today-they drove me out of the promotion business." Among those also tossing corn at the dinner were Jeffrey Everett, Wink Martindale, Dick Whittinghill, Gary Owens and Dick Whittington who appeared briefly impersonating Dick Whittinghill, morning personality on KMPC-AM (Whittington is morning man on KGIL-AM, Los Angeles). Whittington opened by noted that there are two unfunny things in the world-one is tennis and the other is lesbianism. So, therefore I've decided not to tell you the joke about the lesbian tennis player. I came to speak about the person who has been my friend and associate for the past 20 years, Bill Russell." At this point, Richland interrupted to point out that the testimonial was for Tess Russell and Dick dashed out to the other testimonial. Other speakers included Bill Gavin, Lu Fields, Bill Stewart, Charlie Johnson and Don Whitmore.

Bill Stewart, the man who helped jell the Top 40 format working with both Todd Storz and Gordon McLendon, has joined Concern Marketing, a firm in Dallas. Dave Diamond, KIIS-AM, Los Angeles, reports that two radio specials he did have gotten some fantastic audience response. One was on Elvis Presley. If anyone wants information on the specials and how Dave did them, call him at the radio station-213-385-2101.

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THE GREAT AMERICAN SOUND MACHINE, INC. P. O. Box 3703 Beverly Hills, Calif. 90212

AUGUST 3, 1974, BILLBOARD

Project Guntersville Shows For Hank Williams Museum

MONTGOMERY, Ala.—A three-day, eight-show program of top country entertainers is projected for the Cathedral Caverns Park near Guntersville, Ala., to raise funds to build a Hank Williams Memorial Museum here.

An audience of 50,000 is expected by the promoters, Stephens Marketing Associates.

Described as the "world's largest underground theater," each show will have a seating capacity of some 6,000.

The project has the approval of the Hank Williams Memorial Commission, chaired by Gov. George

Wallace. Working with the promoters are the State Bureau of Publicity and Information and the Memorial Commission.

The museum will contain memorabilia, musical artifacts and personal possessions, and will have a multi-media show, depicting the Williams career and his influence on country music.

Heading the billing will be Hank Williams Jr., son of the late artist-writer. Although listed as a "spectacular" array of country artists, his was the only name released. Nor were exact dates firmed.

Gubernatorial Candidates Using Recorded Jingles

NASHVILLE—The unprecedented number of candidates running in this state's August 1st gubernatorial primary has swelled the coffers of the music industry with dollars.

With some 13 serious candidates, and a handful of others less than meaningful, political jingles and, in at least one case, use of a popular country song, have resulted in scores of sessions.

Local 257 of the AFM says it is too early to tell the number so far, due to the last-minute rush. But the figure is high.

One of the highlights of the campaign has been a Billy Sherrill-produced session with Tammy Wynette doing a parody version of "Stand By Your Man" on behalf of candidate Tom Wiseman.

Perhaps the most unusual ap-

Single Donated to Landau Trust Fund

LOS ANGELES—Singer/songwriter Casey Anderson has donated his recording of "Good Old Boys" to the Marty Landau Trust Fund, administered by the Academy of Country Music.

The disk, on Edge Records, is a tribute to seven late country artists; Jim Reeves, Patsy Cline, Hawshaw Hawkins, Johnny Horton, Hank Williams, Cowboy Copas and Tex Ritter. Edge says that all record company profits and artist royalties from the single will be donated to the fund.



REAP REWARDS: RCA's promotion team celebrates the labels 10 number one records so far this year. Left to right: national country promotion manager Elroy Kahanek; southwest's Bill Mack; Southeast's Gaylen Adams; North Central's Bo Wiley; sales manager Larry Gallagher; artists and press information manager Paul Randall; and Yvette Owen, national promotion secretary.

DIED IN '64 Jim Reeves Still Selling

NASHVILLE—It was 10 years ago this week that Jim Reeves became a legend. Since that time there have been regular releases of his songs by RCA Records.

Reeves was killed in a plane crash near here July 31, 1964, but had enough releases in the "can," plus demos, concert tapings and the like to allow the release of 20 "new" singles by the label, plus 17 LPs on RCA and two on Camden. There are more to come.

In the 1965 to 1967 era, three of his releases went to number one on the Billboard chart.

Mary Reeves Davis, Jim's widow and owner of Jim Reeves Enterprises, said there are more new releases planned for the future, but she did not indicate how many.

Only four of his albums have been deleted from the RCA catalog. Others continue to sell. With a decade gone by, Reeves still remains the number one country artist in England and through most of Europe and South Africa. More than 10 million of his records have been sold since his death.

The "legend" reminds of the late Hank Williams, who died on New Year's Day, 1953. His disks still sell, too.

Firm Reborn With Smith and White

NASHVILLE—Pamper Music, which sold its catalog copyrights in 1968 to Tree, International, has been reactivated by its original owners.

J. Hal Smith, who sold the original catalog, has taken in as a partner Howard White, owner of the Locomotive Music firm, and thus has a new catalog of some 300 songs for a start.

Although Tree purchased the copyrights, it did not buy the name of the company. Thus, all of the original Pamper Songs became a part of the Tree catalog.

White's songs in Locomotive had been recorded by Charley Pride, George Hamilton IV, Jim & Jesse and many others. he has had some 50 recorded. Pamper is setting up at its original headquarters in suburban Goodlettsville.

Haggard Flip Side Creates A Monster

NASHVILLE—Another Merle Haggard record has been flipped, and Capitol feels it could come up with another monster because of it.

Some time back, the "A" side of the Haggard release, "Bonnie and Clyde," was a hit. Then the record was turned over and "Today I Started Loving You," the original "B" side, became a country standard.

Now the label has flipped "Old Man From the Mountain," another hit, and come up with "Holding Things Together," which already is taking off.

Billboard reviewed both sides favorably.

Acad Show to Rerun

LOS ANGELES—The Academy of Country Music Awards Show, first seen over ABC-TV nationally last March, will be rerun July 31 from 11:30 p.m. to 1 a.m. Eastern and Pacific time and beginning at 10:30 p.m. Central time.



ALBUM CATALOGED. The Bob Wills album, "For the Last Time," is presented to the Library of Congress by Congressman James Collins (R. Tex.), center. Paul Berry, left, and Joe Hickerson, accept the LP.

Country Format For Sacramento Station

SACRAMENTO, Calif.—KEZS-FM, a beautiful music station programmed by Paul Ward, has switched to a country format that will combine use of Shafer automation equipment with live personalities.

Ward says he has devised a way to blend 15 different categories of country music into a "beautiful flow" using four tape decks.

The automation is only a music source, he points out. "Every other item will be live... even 40 percent of the music."

His major problem, which he feels has been solved, was in avoiding going from female to female, same tempo to same tempo, or a Ray Price to a Ray Price record, along with going from the "same song to the same song."

The station will work in new material and certain oldies live. "There's no reason to be a slave to automation."

The matrix of the station's sound will be familiar hit music. There will be a 50 record playlist from both singles and LP cuts. A segment of the programming will be from requests.

Ward says that the station will be contacting owners of various clubs

to find out favorite jukebox tunes. Music will be three tunes in a row, segued.

One of these will be a hit or a pick; one will be an oldie. Format change will be July 31 at the station, one of the PSA group, and the air staff includes Patrick Moore 6-10 a.m., music director Ken Thompson 10 a.m.-2 p.m., Ward 2-6 p.m., TRT (Allan Smolker) 6-midnight, Doug Masters midnight-6 a.m. and part-timers Chris Henderson and Lee Amundsen.

Nashes at Opening Of New P-S Offices

NASHVILLE—The official opening of the new Peer-Southern Organization offices were held here last week, presided over by Gene and Monique Peer Nash.

The former Mrs. Peer was married to Nash, a one-time Nashville producer, in a ceremony in the Vienna Woods last month.

The new quarters, located in the Country Music Association building features a suite of offices. Director of the operation here is Brad McCune, long-time RCA executive and former president of Mega Records.

Nashville Scene

By BILL WILLIAMS

Roy Acuff was an honorary pall-bearer at the funeral of Dizzy Dean, and attended the funeral at Wiggins, Miss., with Charlie Walker, Bud Wendell and Hal Durham. It was Dean who gave Acuff his "King of Country Music" title. ... Barbara Lea, new partner of Porter Wagoner, made her first "Opry" appearance, and it was a successful one. ... Jim Stafford also made an appearance, but it wasn't a first. The MGM artist was on the show 10 years ago as a sideman to Bill Carlisle. ... No truth at all to the rumor that Tooties is moving out near Opryland. She had an option on a piece of land, but didn't exercise it. ... At the personal request of the Congressman, the Statler Brothers will entertain at the non-partisan 20-year testimonial retirement reception for the Honorable Kenneth Gray, Democrat from Illinois, at Capitol Hill. ... In order to make a Dick Clark special in Laguna Beach, Calif. Crash Craddock had to fly from Toledo to Cleveland, arriving early in the morning, on to Los Angeles, was picked up by jet-copter and flown to the show. He did his taping in 40 minutes, reversed the process, and made it back to Toledo to do a 7:00 p.m. show.

Tompall Glaser and Waylon Jen-

nings have announced the upcoming marriage of their business partner, Roger Schutt, otherwise known as Captain Midnight, and Lois Lane, in December. ... Faron Young has taped three more syndicated TV shows, and is now making commercials for Velvet Pipe Tobacco. ... JED recording artist Jim McGinnis has been hosted by the rescue squad of East Tennessee for his song about a treacherous highway in that part of the state. ... Diana Williams has cut her first release for Warner Brothers. ... Cherish is planning a live album production for late summer with comedian Woody Woodbury, done in Fort Lauderdale. ... Artic artist Don Frost has been calling on radio stations, not to push his own record, but to find out what the disk jockey is faced with. ... When Michael Clark needed a drummer for an emergency engagement, Earl Owens filled in. A former musician, Earl came to Nashville with a set of drums.

Ben Jersey has a new country label, known as Mecca, with artist Linda Oxley. ... Nashville Speedway and Winston Cigarettes held a party honoring Marty Robbins. ...

(Continued on page 38)

**There's a whole city
behind every record we make.**

EPIC NASHVILLE

**"Let Me Make the Bright
Lights Shine for You"** 5-11138.

by **Bob Luman.**

Produced in Nashville
by Glenn Sutton.

Here's one of the
most distinctive vocal
performances you've ever
heard from **Bob Luman.**
Heading for the top.

"Keep On Lovin' Me" 5-11142.

by **Johnny Paycheck.**

Produced in Nashville
by Billy Sherrill.

A Paycheck spec-
tacular. This is one of

those songs that seem
written for **Johnny** to
sing and Billy Sherrill
to produce. Leapfrog-
ging up the charts.

"Natural Woman" 5-11134.

by **Jody Miller.** Pro-
duced in Nashville by
Billy Sherrill.

The newest hit from
**Jody's "House of the
Rising Sun"** KE 32569* is
the country performance
of the Carole King
classic. Mellow and fine.

EPIC NASHVILLE

Billboard

Hot Country Singles

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Ray Pillow sings about life, liberty, and the pursuit of happiness in the ol' U.S.A.



"Tall Cotton" is worth the pickin'. It's Ray Pillow's new single, dedicated to good, clean livin' in the country. Can't think of a better way for Ray to introduce himself as Dot's sensational, new country artist. "Tall Cotton" Watch it grow high on the charts.

"Tall Cotton"

DOA-17514



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AUGUST 3, 1974, BILLBOARD

This Week			Last Week			Weeks on Chart	TITLE—Artist <small>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))</small>	This Week			Last Week			Weeks on Chart	TITLE—Artist <small>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))</small>		
★			★					★			★					★	
★	3	10		35	38	9	RUB IT IN—Billy "Crash" Craddock <small>(L. Martine Jr., ABC 11437 (Ahab, BMI))</small>		68	73	5		68	73	5	THE BEST OF THE REST OF OUR LOVE—Bud Logan & Wilma Burgess <small>(R. Porter, B. Jones), Shannon 820 (N.S.D.) (Above, ASCAP/Beyond, BMI)</small>	
	2	9	★	44	44	6	YOU CAN'T BE A BEACON (If Your Light Don't Shine)—Donna Fargo <small>(M. Cooper, Dot 17506 (Famous) (Martin/Fargo House, ASCAP))</small>		69	71	6		69	71	6	LET'S HEAR IT FOR LONELINESS—Mundo Earwood <small>(R. Dickson, R. Earwood), GRT 003 (Chess/Janus) (Mi Cencion, BMI)</small>	
★	7	8		37	20	14	AS SOON AS I HANG UP THE PHONE—Loretta Lynn & Conway Twitty <small>(C. Twitty, MCA 40251 (Twitty Bird, BMI))</small>	★	70	80	2		70	80	2	WE LOVED IT AWAY—George Jones & Tammy Wynette <small>(G. Richey, C. Taylor), Epic 5-11151 (Columbia) (Aigea, BMI)</small>	
	4	9	★	48	48	6	THE MAN THAT TURNED MY MAMA ON—Tanya Tucker <small>(E. Bruce), Columbia 4-46047 (Tree, BMI)</small>		71	62	8		71	62	8	DADDY LOVES YOU HONEY—Dorsey Burnett <small>(T. Hiller, I. Raymonds), Capitol 3887 (Burlington/Hiller, ASCAP)</small>	
	5	9		39	17	17	THE GRAND TOUR—George Jones <small>(N. Wilson, C. Taylor, G. Richey), Epic 5-11122 (Columbia) (Al Gallico/Aigea, BMI)</small>		72	74	6		72	74	6	THOSE LAZY, HAZY, CRAZY DAYS OF SUMMER—Tex Williams <small>(C. Tobias, H. Carsten), Granite 507 (Comet, ASCAP)</small>	
	6	10		40	22	14	THIS SONG IS DRIVING ME CRAZY—Tom T. Hall <small>(T.T. Hall), Mercury 73488 (Phonogram) (Hallnote, BMI)</small>		73	83	4		73	83	4	HOUSE OF LOVE—Dottie West <small>(K. O'Dell), RCA 0321 (House of Gold, BMI)</small>	
★	9	9		41	26	11	HELP ME/IF YOU TALK IN YOUR SLEEP—Elvis Presley <small>(R. West, J. Christopher/L. Gatlin), RCA 0280 (Easy Nine/Elvis, BMI/First Generation, BMI)</small>		74	81	5		74	81	5	IT COULD HAVE BEEN ME—Sami Jo <small>(G. Sklerov, H. Lloyd), MGM South 7034 (Senor, ASCAP)</small>	
★	11	7		42	45	10	THE WANT-TO'S—Freddie Hart <small>(F. Hart), Capitol 3898 (Blue Book, BMI)</small>		75	85	2		75	85	2	IF I MISS YOU AGAIN TONIGHT—Tommy Overstreet <small>(R. Mareno, C. Black, M. Mareno), Dot 17515 (Famous) (Ricci Mareno, SESAC)</small>	
★	15	6		43	39	11	OLD MAN FROM THE MOUNTAIN—Merle Haggard <small>(M. Haggard), Capitol 3900 (Shade Tree, BMI)</small>		76	68	8		76	68	8	FOOL PASSIN' THROUGH—Jim Glaser <small>(B. Holmes, P. Russell), MGM 14713 (Glaser, BMI)</small>	
	10	14		44	56	4	MARIE LAVEAU—Bobby Bare <small>(S. Silverstein, B. Taylor), RCA 0261 (Evil Eye, BMI)</small>	★	77	84	5		77	84	5	HARLAN COUNTRY—Wayne Kemp <small>(B. Emerson, B. Large), MCA 40249 (Golden Horn, ASCAP)</small>	
	11	13		45	55	5	MAKIN' THE BEST OF A BAD SITUATION—Dick Feller <small>(D. Feller), Asylum 11037 (Tree, BMI)</small>	★	78	88	2		78	88	2	I'M LEAVING IT (All) UP TO YOU—Donny & Marie Osmond <small>(D. Harris, D. Terry Jr.), MGM 14735 (Venice, BMI)</small>	
	12	12		46	33	14	STOMP THEM GRAPES—Mel Tillis <small>(R. McCown), MGM 14720 (Sawgrass, BMI)</small>		79	82	3		79	82	3	FINER THINGS IN LIFE—Red Steagle <small>(J. Weatherly), Capitol 3913 (Kecca, ASCAP)</small>	
★	27	9		47	69	3	ANNIE'S SONG—John Denver <small>(J. Denver), RCA 0295 (Cherry Lane, ASCAP)</small>	★	80	75	8		80	75	8	A RAINBOW IN MY HAND—Doyle Holly <small>(C. Sams, B. Millsap), Barnaby 602 (Chess/Janus) (Ironside, ASCAP)</small>	
	14	11		48	41	15	DON'T YOU THINK—Marty Robbins <small>(M. Robbins), MCA 40236 (Mariposa, BMI)</small>		81	91	2		81	91	2	A MI ESPOSA CON AMOR—Sonny James <small>(S. James, C. Smith), Columbia 3 10001 (Marson, BMI)</small>	
★	19	10		49	42	16	SUNDOWN—Gordon Lightfoot <small>(G. Lightfoot), Reprise 1194 (Warner Bros.) (Moose, CAPAC)</small>		82	87	4		82	87	4	SUPER KITTEN—Connie Cato <small>(G. Chrysler), Capitol 3908 (Central Songs, BMI)</small>	
	16	15		50	60	4	HE THINKS I STILL CARE—Anne Murray <small>(D.L. Lipscomb), Capitol 3867 (Jack/Glad, BMI)</small>	★	83	76	8		83	76	8	IT ALMOST FELT LIKE LOVE—Charlie Louvin <small>(S. Throckmorton), United Artists 430 (Tree, BMI)</small>	
	17	12		51	53	7	STATUE OF A FOOL—Brian Collins <small>(J. Crutchfield), Dot 17499 (Famous) (Sure Fire, BMI)</small>		84	90	2		84	90	2	HIGHWAY HEADIN' SOUTH—Porter Wagoner <small>(P. Wagoner), RCA 0328 (Dweper, BMI)</small>	
★	24	8		52	54	8	MY WIFE'S HOUSE—Jerry Wallace <small>(L. Mann, B. Jennings), MCA 40248 (4-Star/Ace, BMI/Burlin, SESAC)</small>		85	89	3		85	89	3	YOUR PRETTY ROSES CAME TOO LATE—Melba Montgomery <small>(B. Rice, J. Foster), Elektra 45894 (Jack & Bill, ASCAP)</small>	
	19	13		53	63	5	I'M NOT THROUGH LOVING YOU YET—Conway Twitty <small>(C. Twitty, L.E. White), MCA 40224 (Twitty Bird, BMI)</small>		86	—	1		86	—	1	BONAPARTE'S RETREAT—Glen Campbell <small>(P.W. King), Capitol 3925 (Acuff-Rose, BMI)</small>	
	20	18		54	43	16	YOU MAKE ME FEEL MORE LIKE A MAN—Mel Street <small>(J. Riggs), GRT 002 (Chess/Janus) (Prater, ASCAP)</small>		87	93	3		87	93	3	LEAVE ME ALONE (Ruby Red Dress)—Arlene Harden <small>(L. Laurie), Capitol 3911 (Anne Rachel/Brooklyn, ASCAP)</small>	
★	34	6		55	65	3	TALKIN' TO THE WALL—Lynn Anderson <small>(W. McPherson), Columbia 4-46056 (Folio, BMI)</small>	★	88	86	6		88	86	6	IF YOU LOVED HER THAT WAY—O.B. McClinton <small>(B. Peters), Enterprise 9100 (Columbia) (Ben Peters, BMI)</small>	
	22	10		56	59	6	BOOGIE WOOGIE (A/K/A T.D.'s Boogie Woogie)—Charlie McCoy & Barefoot Jerry <small>(C. "Fine Top" Smith), Monument 8611 (Columbia) (E.H. Morris, ASCAP)</small>		89	—	1		89	—	1	HONKY TONK AMNESIA—Moe Bandy <small>(S. Shafer, D. Owen), GRC 2024 (Blue Crest/Hill & Range, BMI)</small>	
★	37	4		57	46	13	DANCE WITH ME (Just One More Time)—Johnny Rodriguez <small>(J. Rodriguez), Mercury 73493 (Phonogram) (Hallnote, BMI)</small>		90	—	1		90	—	1	I WISH I HAD LOVED YOU BETTER—Eddy Arnold <small>(C. Rains), MGM 14734 (New York Times Sunbeam Div./Twin Forces, BMI)</small>	
	24	10		58	61	7	CAN I COME TO YOU—Bill Anderson <small>(J. Crutchfield, B. Killen), MCA 40243 (Tree, BMI)</small>		91	—	1		91	—	1	BETWEEN LUST & WATCHING T.V.—Cal Smith <small>(B. Anderson), MCA 40265 (Stallion, BMI)</small>	
★	32	7		59	47	13	TELL TALE SIGNS—Jerry Lee Lewis <small>(A. Zaneta), Mercury 73491 (Phonogram) (Jack O' Diamond, BMI)</small>		92	95	3		92	95	3	TOUCHING ME, TOUCHING YOU—Vicky Fletcher <small>(B. Sherrill, G. Richey, C. Taylor), Columbia 4-46043 (Al Gallico/Aigea, BMI)</small>	
	26	7		60	57	11	A FIELD OF YELLOW DAISIES—Charlie Rich <small>(M.A. Rich), Mercury 73498 (Phonogram) (Makamillion, BMI)</small>		93	98	2		93	98	2	FAIRYTALE—Pointer Sisters <small>(A. Pointer, B. Pointer), Blue Thumb 254 (Parade/Thumb/Polo Grounds, BMI)</small>	
	27	10		61	72	4	DRINKIN' THING—Gary Stewart <small>(W. Carson), RCA 0281 (Rose Bridge, BMI)</small>	★	94	96	3		94	96	3	THROW AWAY THE PAGES—Randy Barlow <small>(F. Kelly), Capitol 3883 (Nelade/Frebar, BMI)</small>	
	28	10		62	67	6	HELLO OUT THERE—Lawanda Lindsey <small>(K. Westberry, W. Walker), Capitol 3875 (Cedarwood, BMI)</small>		95	97	3		95	97	3	EASE ME TO THE GROUND—Sue Richards <small>(B. Reneau), Dot 17508 (Famous) (Chess, ASCAP)</small>	
★	35	8		63	79	4	THIS TIME I ALMOST MADE IT—Barbara Mandrell <small>(B. Sherrill), Columbia 46054 (Julep, BMI)</small>	★	96	100	2		96	100	2	SING FOR THE GOOD TIMES—Jack Greene <small>(R. Fraser), MCA 40263 (Swecor, BMI)</small>	
★	36	5		64	58	6	I'LL THINK OF SOMETHING—Hank Williams Jr. <small>(J. Foster, B. Rice), MGM 14731 (Jack & Bill, ASCAP)</small>		97	99	3		97	99	3	COME ON IN AND LET ME LOVE YOU—Lois Jolson <small>(D. Silvers), 20th Century 2106 (Hank Williams, Jr., BMI)</small>	
	31	12		65	66	6	SEXY LADY—Freddie Weller <small>(F. Weller), Columbia 4-46040 (Roadmaster, BMI)</small>		98	—	1		98	—	1	PLEASE DON'T STOP LOVING ME—Porter Wagoner & Dolly Parton <small>(D. Parton, P. Wagoner), RCA 10010 (Dweper, BMI)</small>	
★	40	6		66	64	11	I NEVER KNEW (What That Song Meant Before)—Connie Smith <small>(S.D. Shafer), Columbia 4-46058 (Acuff-Rose, BMI)</small>		99	—	1		99	—	1	HANGIN' ON TO WHAT I'VE GOT—Frank Myers <small>(R. Milsap), Caprice 1999 (Mega), (Ironside, ASCAP)</small>	
	33	11		67	77	4	STOP AND SMELL THE ROSES—Henson Cargill <small>(M. Davis, D. Severson), Atlantic 4021 (Screen Gems-Columbia/Songpainter, BMI/Colgems, ASCAP)</small>	★	100	—	1		100	—	1	YOU CAN SURE SEE IT FROM HERE—Susan Raye <small>(R. Topp, J. Shaw), Capitol 3927 (Gold Book, ASCAP/Blue Book, BMI)</small>	
★	49	5		68	77	4	I WOULDN'T WANT TO LIVE IF YOU DIDN'T LOVE ME—Don Williams <small>(A. Turney), Dot 17516 (Famous) (Don Williams, BMI)</small>	★									THANK YOU WORLD—Statler Brothers <small>(D. Reid, L. DeWitt), Mercury 73485 (Phonogram) (American Cowboy, BMI)</small>
																	STANDING IN YOUR LINE—Barbara Fairchild <small>(B. Fairchild), Columbia 4-46053 (Duchess, BMI)</small>
																	IT'S THAT TIME OF NIGHT—Jim Ed Brown <small>(B. Graham), RCA 0267 (Show Biz, BMI)</small>
																	I'LL DO ANYTHING IT TAKES (To Stay With You)—Jean Shepard <small>(L. Butler, J. Crutchfield, C. Putman), United Artists 442 (Tree, BMI)</small>
																	IF YOU LOVE ME (Let Me Know)—Olivia Newton-John <small>(J. Rosill), MCA 40209 (Al Gallico, BMI)</small>
																	ONE DAY AT A TIME—Don Gibson <small>(G.S. Paxton), Hickory 318 (MGM) (Acoustic, BMI)</small>
																	HEY THERE GIRL—David Rogers <small>(J. Foster, B. Rice), Atlantic 4022 (Jack & Bill, ASCAP)</small>
																	IT HURTS TO KNOW THE FEELING'S GONE—Nat Stuckey <small>(D. Owens, W. Robb), RCA 0288 (Hill & Range, BMI)</small>
																	RESTLESS—Crystal Gayle <small>(E. Bruce, P. Bruce), United Artists 428 (Tree, BMI)</small>
																	OLD HOME FILLER-UP AND, KEEP ON-A-TRUCKIN' CAFE—C.W. McCall <small>(W. Fries, L.F. Davis), MGM 14738 (American Gramophone, SESAC)</small>
																	KEEP ON LOVIN' ME—Johnny Paycheck <small>(T. Seals, W. Jennings), Epic 5-11142 (Columbia) (Danor, BMI)</small>
																	FRECKLES & POLLIWOG DAYS—Ferlin Husky <small>(D. Owens, D. Frazier), ABC 11432 (Acuff-Rose/Hill & Range, BMI)</small>
																	(It's A) MONSTER'S HOLIDAY—Buck Owens <small>(B. Owens), Capitol 3907 (Blue Book, BMI)</small>
																	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn <small>(J. Chesnut), MCA 40223 (Passkey, BMI)</small>
																	ONE DAY AT A TIME—Marilyn Sellars <small>(Wilkin Kristofferson), Mega 205 (Buckhorn, BMI)</small>
																	LET ME MAKE THE BRIGHT LIGHTS SHINE FOR YOU—Bob Luman <small>(W. Jennings, T. Seals), Epic 5-11138 (Danor, BMI)</small>
																	NATURAL WOMAN—Jody Miller <small>(C. King, G. Goffin, J. Wester), Epic 5-11134 (Columbia) (Screen Gems Columbia, BMI)</small>
																	RAILROAD LADY—Lefty Frizzell <small>(J. Bufllett, J.J. Walker), ABC 11422 (Let There Be, ASCAP/Groper, BMI)</small>
																	IT'LL COME BACK—Red Sovine <small>(G. Martin), Chart 5220 (Buddah) (Tree, BMI)</small>
																	ROOM FULL OF ROSES—Mickey Gilley <small>(Spencer), Playboy 50056 (Hill & Range, BMI)</small>
																	PLEASE DON'T TELL ME HOW THE STORY ENDS—Ronnie Milsap <small>(K. Kristofferson), RCA 0313 (Combine, BMI)</small>
																	THAT'S YOU AND ME—Hank Snow <small>(J. Weaver), RCA 0307 (Lowbam, BMI)</small>
																	GOOD WOMAN'S LOVE—Jerry Reed <small>(C. Coben), RCA 0273 (Delmore, ASCAP)</small>
																	EVERYBODY NEEDS A RAINBOW—Bobby Wright <small>(R. Bourke), ABC 11443 (Chappell, ASCAP)</small>
																	I WANT TO STAY—Harvel Felts <small>(J. Foster, B. Rice), Cinnamon 798 (Jack & Bill, ASCAP)</small>
																	LOVIN' YOU IS WORTH IT—David Houston & Barbara Mandrell <small>(C. Taylor, Q. Claunch), Epic 5-11120 (Columbia) (Aigea, BMI)</small>
																	THE WRONG IN LOVING YOU—Faron Young <small>(B. Odum, T. Dae), Mercury 73500 (Phonogram) (Top Five, BMI)</small>
																	DOWN THE ROAD I GO—Don Williams <small>(D. Williams), JMI 42 (Regent, BMI)</small>
																	BIG FOUR POSTER BED—Brenda Lee <small>(S. Silverstein), MCA 40262 (Evil Eye, BMI)</small>
																	SIX DAYS ON THE ROAD—Johnny Rivers <small>(E. Green, C. Montgomery), Atlantic 3028 (Newkeys/Tune, BMI)</small>
																	TREAT ME LIKE A LADY—Sherry Bryce <small>(S. Bryce), MGM 14726 (Sawgrass, BMI)</small>
																	THE BACK DOOR OF HEAVEN—Nancy Wayne <small>(G. Ballantyne), 20th Century 2086 (New York Times, BMI)</small>
																	WHO LEFT THE DOOR TO HEAVEN OPEN—Hank Thompson <small>(B. Duke), Dot 17512 (Famous) (Bob Moore, ASCAP)</small>

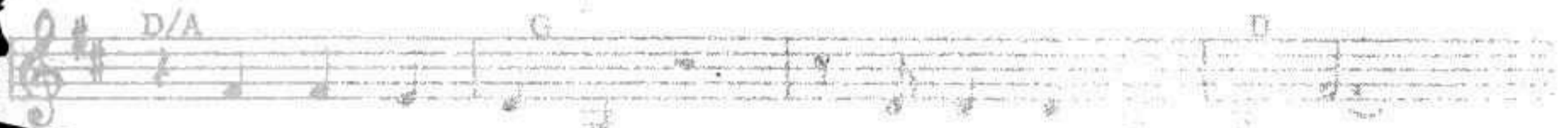
HANK, JR.'s Greatest Yet!

I'LL THINK OF SOMETHING

Moderately



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Where do I go for love that I still need



but I'll think of something

I'll Think of Something

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AUG. 16th - WHITESIDE COUNTY FAIR
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AUG. 18th - LONE STAR RANCH
REED'S FERRY, N.H.
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AUG. 23rd - CALHOUN COUNTY FAIR
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AUG. 24th - WILL COUNTY FAIR
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AUG. 31st - THE BARN STEAK HOUSE
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"Ease Me To The Ground"

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CBS photo

CBS CONCERT: Tanya Tucker signs autographs for fans at a free concert in St. Louis sponsored by CBS Records and WIL-AM radio. Also on the show were David Allan Coe, Larry Gatlin, Charlie McCoy, Barbara Fairchild and Lloyd Green.

Nashville Scene

• Continued from page 34

CBS Records and WIL-AM radio in St. Louis co-sponsored a free concert at an outdoor site near St. Louis. On hand were Tanya Tucker, David Allan Coe, Larry Gatlin, Charlie McCoy, Barbara Fairchild and Lloyd Green. The affair drew 22,000. ... Ronnie Prophet made the cover of the TV Journal, part of the Ottawa, Canada. ... Bobby Bare and Bill Rice co-produced the new concept album Bobby has done, written by Shel Silverstein. Called "Singing

Three Form New Nashville Firm

NASHVILLE—Three persons with diverse interests have formed a publishing firm here, with 25 songs already in the catalog.

The company, Sugarplum Music (BMI), has been put together by Patsy Bruce, wife of artist-writer Ed Bruce; television producer Bayron Binkley; and by musician-arranger Chuck Haynes, formerly of Miami.

The firm has signed Linda Bolton as an exclusive writer, and has bagged two others on a non-exclusive basis.

Binkley has been involved in the music industry through film production while Haynes scored a number of movies while working in the Miami area. He also is doing independent production.



Stephen W. Whitney photo
BROWNS REUNITED: Maxine, Bonnie and Jim Ed Brown got on stage in a reunion at Clarksville, Ark., to sing their hits of the 1950's and 1960's, at the urging of the crowd.

In the Kitchen," it features the entire Bare family. ... Loretta Lynn's next single was written by Kenny O'Dell, the Grammy winner. It's called "Trouble In Paradise."

Roosevelt Savannah of Seattle has a new single on the National label, produced by Brite Star and published by Dunbar Music. ... Production is underway on the new Ralph Emery television syndication, "Pop! Goes the Country." Guests on the first program will be Marty Robbins, Conny Van Dyke and Don Gibson. ... The 2,000 inmates of the U.S. penitentiary at Leavenworth, Kan., were treated to a country music show last week. Leroy Van Dyke, Linda K. Lance and Clem Appleknocker presented it, arranged by Hap Peebles. ... Leon Russell and his Gap band cut tracks at Buzz Cason's Creative Workshop Studio in Nashville. Sitting in with him were drummer Karl Himmell and members of Paul McCartney's band. ... The Willis Brothers were the first country act to perform at Nashville's new First National Bank Plaza, in conjunction with a noontime series through the summer. ... No one ever knows who will be in the "Opry" audience. Recent guests have included Hugh Hefner, Governor Winfield Dun, Ernie Ford, Larry Costello, coach of the Milwaukee Bucks, and Texas football coach Darrell Royal.

Poco's next album returns them to their basic concept of country rock. Their next record will be called "Sagebrush Serenade." ... Jimi Young now leads the publishing wing of Leson Music in Nashville, and Steve Ham becomes chief engineer. ... Ace Cannon of Hi/London is among those performing at the national sales meeting of Musicland Stores at the Arrow Wood Hotel in Alexandria, Minn. at the end of the month. ... After years of trying, Bob DeArmitt has had his first song published by Mel Tillis. ... David Ingles, formerly with Capitol, has signed with Hickory, owned by Wesley Rose. He's program director of KTOW-AM, in Tulsa. ... Dick Shuey has moved to Nashville and will be booked by A.Q. Talent. He records for Gemini in Oklahoma.

Ethel Delaney continues to do good things for people. She and her Buckeye Strings performed at the Geauga County Fairgrounds in Burton, Ohio, in sizzling heat in the open sun, and turned proceeds over to a tuberculosis hospital, to muscular dystrophy, and to a Cleveland area charity. ... Ray Griff's half-

Billboard
Hot Country LP's

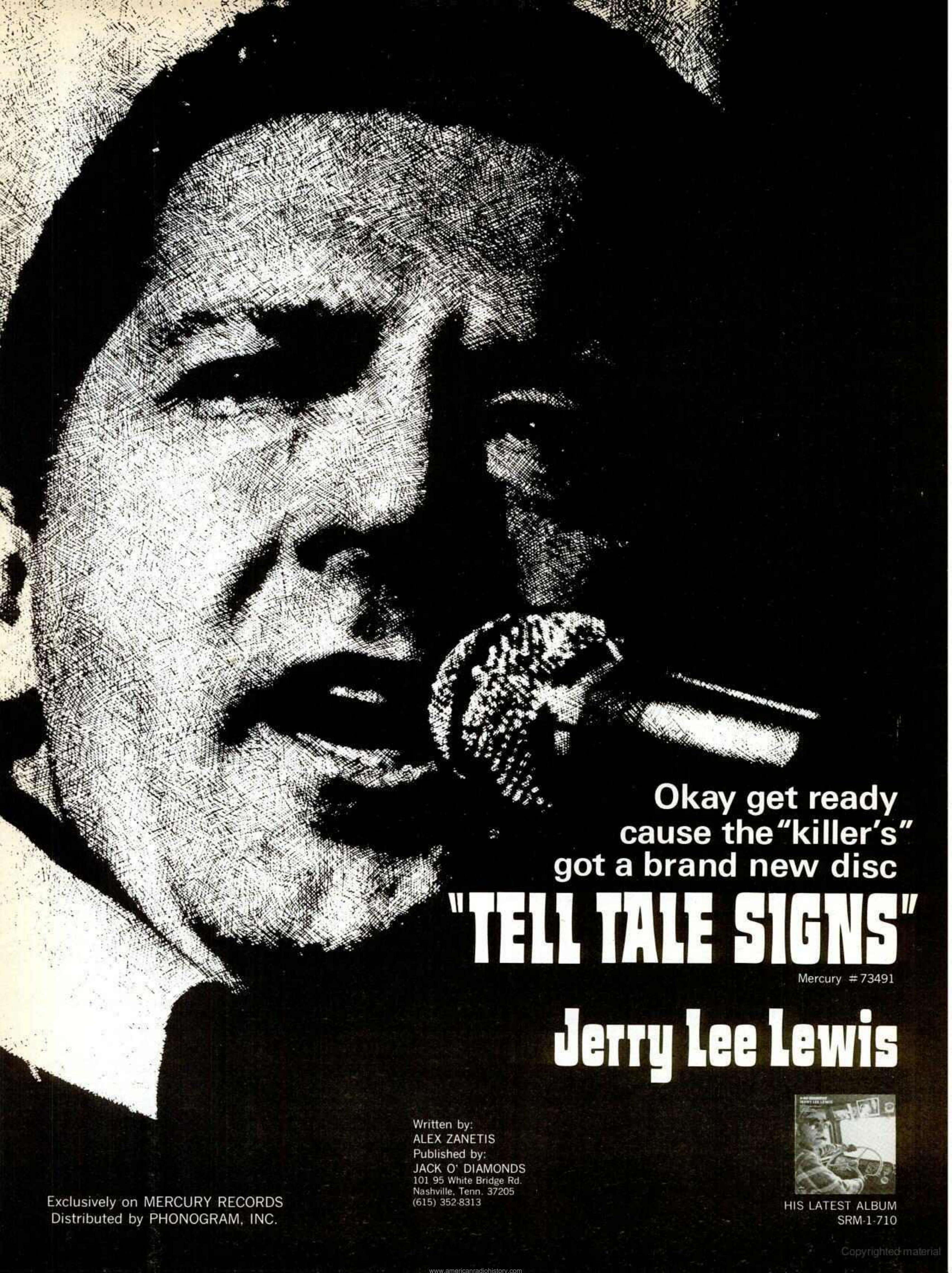
Billboard SPECIAL SURVEY for Week Ending 8/3/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
2	3	67	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
3	2	21	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
★	7	4	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
5	4	20	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
6	6	16	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
7	5	9	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
★	10	6	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
★	12	30	LET ME BE THERE—Olivia Newton-John, MCA 389
10	11	4	BOOGITY BOOGITY—Ray Stevens, Barnaby BR 6003 (Chess/Janus)
11	13	7	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
12	8	11	HANG IN THERE GIRL—Freddie Hart, Capitol 11296
13	9	7	COUNTRY BUMPKIN—Cal Smith, MCA 424
14	16	5	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
15	18	7	HOUSTON (I'm Comin' To See You)—Glen Campbell, Capitol ST 11293
★	20	5	MAMA KERSHAW'S BOY—Doug Kershaw, Warner Bros. BS 2793
★	31	2	BACK HOME AGAIN—John Denver, RCA CPL1-0548
★	22	5	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, MGM M3G 4944
19	21	4	COUNTRY FEELIN'—Charley Pride, RCA APL1-0534
20	14	7	SMILE FOR ME—Lynn Anderson, Columbia KC 32941
21	25	3	JEANNE PRUETT—MCA 388
22	24	8	RAGGED OLD FLAG—Johnny Cash, Columbia KC 32917
23	26	21	WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker, Columbia KC 32744
24	28	3	I'D FIGHT THE WORLD—Jim Reeves, RCA APL1-0537
25	27	6	BLUE GRASS COUNTRY—Danny Davis & The Nashville Brass, RCA APL1-0565
26	29	5	I-40 COUNTRY—Jerry Lee Lewis, Mercury SRM1-710 (Phonogram)
27	30	4	GOOD N' COUNTRY—Marty Robbins, MCA 421
28	32	22	JOLENE—Dolly Parton, RCA APL1-0473
★	38	3	IT'S THAT TIME OF NIGHT—Jim Ed Brown, RCA APL1-0572
★	36	19	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
31	17	14	THIS TIME—Waylon Jennings, RCA APL1-0539
32	33	3	WHISPERING—Bill Anderson, MCA 416
33	37	2	GOOD WOMAN'S LOVE—Jerry Reed, RCA APL1-0544
34	19	9	PURE LOVE—Ronnie Milsap, RCA APL1-0500
35	35	3	THE VERY BEST OF DON GIBSON—Hickory H3G-4502 (MGM)
36	40	2	SEXY LADY—Freddy Weller, Columbia KC 32958
37	15	25	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
38	39	6	FOR THE LAST TIME—Bob Willis And His Texas Playboys, United Artists UA LA216-J2
39	-	1	LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
40	-	1	STOMP THEM GRAPES—Mel Tillis, MGM 4906
41	42	3	TWO WAY STREET—Mel Street, GRT 8002 (Chess/Janus)
42	23	21	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard & The Strangers, Capitol ST-11276
43	41	8	FULLY REALIZED—Charlie Rich, Mercury SRM2-7505 (Phonogram)
44	44	6	WOMAN YOUR NAME IS MY SONG—Tommy Overstreet, Dot DOS 26021 (Famous)
45	50	2	FRECKLES & POLLIWOG DAYS—Ferlin Husky, ABC ABCX-818
46	34	7	LEAN IT ALL ON ME—Diana Trask, Dot 26022 (Famous)
47	48	2	THIS IS BRIAN COLLINS—Dot DOS 26017 (Famous)
48	49	3	SHE SURE LAID THE LONLINESS ON ME—Bobby G. Rice, GRT 8001 (Chess/Janus)
49	-	1	THANK YOU WORLD—Statler Brothers, Mercury 1-707 (Phonogram)
50	47	16	HONKY TONK ANGEL—Conway Twitty, MCA 406

hour "Good Time Country" show will go on at least through next December on a re-run basis in Canada, after the Global Network picked up the option. ... When Tom T. Hall played Lakeside Amusement Park in Salem, Va., more than 12,000 attended. It was the biggest crowd in the park's 54 year history. Booked by Bob Neal. ... Moe Bandy has signed

as an exclusive writer with Acuff-Rose. ... Vicki Fletcher of Columbia joins Roy Clark for a number of major concerts this summer. ... Jack Blanchard and Misty Morgan have been made "Honorary Conch's" in Key West, Fla. ... Asleep at the Wheel has done its first LP in Nashville for Epic, produced by Norro Wilson.



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Car Tape Decks: Battlefield for Dealers

By MAURIE ORODENKER

PHILADELPHIA — With automotive stereo, particularly 8-track tape decks, becoming extra profit items in the automotive industry, a tug-o-war has developed for the audio dollar between car dealers and automotive stereo equipment dealers.

The original car radio once represented a \$45 extra item for the car dealer, who did not care much about the kind of audio equipment the car buyer wanted. However, today it has become an important dollar factor.

Today, audio installation (AM/FM stereo radio with 8-track tape deck) in a car could run from \$160 to \$170. Other systems with push-button tuning and added speakers could hike that price to anywhere from \$240 to \$250.

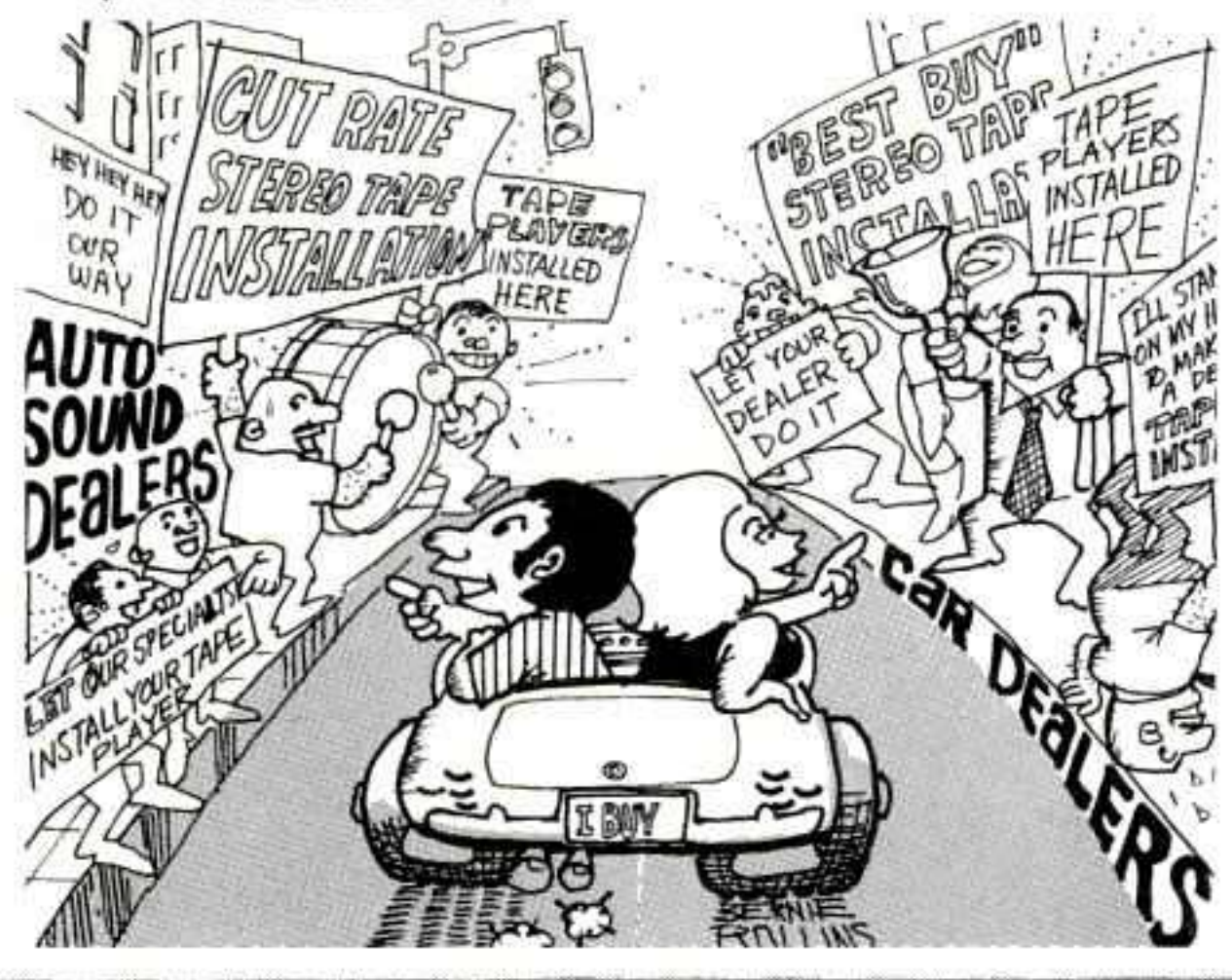
It is not unusual to find the equipment and installation for higher

priced cars running as much as \$350, and one automotive stereo equipment dealer claims to have installed extras that ran the bill up to \$500.

With this kind of money spread, it is small wonder that the new car dealer is showing more than casual interest in stereo equipment for cars. However, some auto sound dealers are claiming that new car dealers are taking advantage of the market and not giving customers a fair shake.

According to Jay Goldman, operator of Jay's Auto Radio, one of the largest dealers in this area, at least 80 percent of Philadelphia's new car owners are not giving the owner what he is paying for.

Goldman claims that the switching, at the dealer, of factory installed auto sound equipment, is rampant in his area. He claims that frustrated



customers come to his shop for repair work after being stalled by the dealer long enough for the warranty to run out.

Goldman continues, "With the average dealer selling between 1500 and 2000 cars a year, if they can make just \$5 extra by putting in a cheaper radio, it could represent a nice piece of extra income for the dealer at the end of the year."

Goldman who handles Panasonic, Motorola, Philco and Delco, among other automotive equipment lines, says the inability of many dealers to provide service for the equipment is hurting the industry. He points out that auto sound dealers, on the other hand, service what they sell.

While auto dealers claim that customers are always informed as to the type of auto sound equipment being

(Continued on page 42)

ITA Sets Up Council to Aid Users and Suppliers

NEW YORK—The International Tape Assn. (ITA) has formed a producers advisory council that will work toward bringing about an interface between user and supplier members working in the area of audio and video tape for training purposes.

According to Larry Finley, ITA's executive director, prior to the formation of the council many ITA user members met individually with suppliers to outline their needs.

"With the council acting as a common denominator, these needs can be better coordinated, and will enable supplier members to respond in a more positive manner," says Finley.

Hess, Granite School District; Walt Robson, Hewlett-Packard; Harold Hickman, ITVS/Brigham Young University; Ralph Garretson, Library of Congress; Dean Walter Fahy, Microcampus/U of A.; Gary Mauck, Motorola; Jack Garner, J.C. Penny; Willard Thomas, Standard Oil of Indiana; Ralph Schuetz, the Public TV Library; Bertram MacMannis, Reader's Digest; Rich Elmer, Weyerhaeuser Co.; and Robert Hider, Arthur Young & Co.

Richard Kelly, director of marketing, Time-Life Multi-Media, and a member of the ITA board of directors, will act as liaison between the board of directors and the producers advisory council.

"In addition, the council will enable members who share similar interests to meet with each other."

The council, under the direction of James Fox, manager, special projects, FMC Corp., will hold regional meetings in a move designed to keep travel at a minimum. The minutes from the regional meetings will be disseminated to all members of the Council. The first regional meeting will be held here during the week of Oct. 7.

ITA members appointed to the council include Roger Place, Bell Systems Center for Technical Education; William Arthur, Cadillac Plastic & Chemical Corp.; Don Nash, Exxon Corp.; Arno Maccaccio, Ford Motor Co.; Donald

Onkyo Bows 2 Speakers

NEW YORK—The Onkyo Sales Section of Mitsubishi International is offering two new speaker systems. One is a top-of-the-line "linear" suspension speaker that retails for \$249.95, and the other a popular-priced 2-way bass reflex tuned port speaker with a price tag of \$89.95.

The top-of-the-line unit, model 25A is described as an improved 3-way "linear" suspension speaker with well-balanced tonal quality in all frequency ranges.

The unit has a 14-inch woofer mold-shaped by a special Onkyo process.

Onkyo engineers also claim that the woofer has a ported cone cap to help generate the robust bass response while eliminating non-linear distortion.

An extra length voice coil further assures efficient performance even with lower powered amplifiers. Also utilized in this unit are double layers of fiberglass damping materials, and a rear-mounted crossover control panel that has individual midrange and high frequency switches to tailor sound for room acoustics and individual taste.

The two-way system, model 8, features a tuned port incorporated into a bass reflex enclosure to help achieve greater low frequency effectiveness and improved overall response with better balance and efficiency.

Mitsubishi Will Open Chi Office

CHICAGO—Mitsubishi International Corp. will expand its marketing of the high end Onkyo audio product line to the Midwest, with warehousing and a sales office in the Chicago area, Gordon McDonald, director of marketing for MGA, says.

Marketing of the MGA audio and TV lines is being transferred to Melco Sales, Compton Calif., Oct. 1 (Billboard, June 29). Marketing of the Onkyo line of receivers, amplifiers, speakers, and tuners, in stereo and quad, will eventually be national, McDonald predicts.

RepRap

Burwen Laboratories, Lexington, Mass., is entering the consumer audio product line with the new Model DNF 1200 Dynamic Noise Filter, and is setting up a new national rep network to handle this and other forthcoming consumer-oriented products. Burwen Labs has been in the professional audio business for five years.

New reps named by Ron Bollman, national sales manager, are: Bert Gedzelman Sales Co., Spring Valley, N.Y.; Equinox Sales, San Francisco, Calif.; Reich & Bernstein, Port Chester, N.Y.; Wilfred Graham Associates, Philadelphia; Jack Black Sales Co., Baltimore; and Raymond Taylor & Associates, southeastern U.S.

The new noise reduction device works on any program source for up to 12-14 dB of noise reduction, and does not require pre-encoding. List is \$249.95.

Al Furman of Lienau Associates, Inc., Rockville, Md., had terrific success showing the complete Fisher line in three east coast cities prior to the CES. Comments from dealers in Philadelphia, Baltimore and Washington, D.C., included: "It's about time we had a showing of equipment without all the noise of a large show." Lienau Associates plan to follow through with similar presentations in the future, Furman says.

Carl J. Bobenhouse, president of BEAMS, came away from NEW/COM and the CES with an optimism for the future that is reflected in the expansion of the Kansas City office, to 9416 W. 87th Terrace, Overland Park, 66212 (913) 341-7744, and the addition of Phase Linear products.

"As a participant in the industry for more than thirty years, I gain new respect and new enthusiasm for the industry and the principals who make it work. At every function I attend, customers, suppliers and reps have all become professionals," Bobanhouse beams.

The St. Louis office, under market manager Don Bobenhouse, is looking for larger quarters; Glenn Medley, vice president of the OEM market, is looking for a salesman for eastern Mo. and southern Ill.

Tim Eakin became market manager for the Des Moines office, following brother R. Michael's footsteps. Michael is market manager for the Overland Kansas office.

Furman notes that Lienau Associates has followed a policy of saturation in the three main areas of coverage: Audio (mass and hi-fi); Electronic Parts; and Specialty Sound, and that concentration in these three areas has brought about a healthy growth for the firm, as well as increased business. Recent additions to the present 12-man sales force are: Jack Silverstein, formerly with Lafayette Radio, covering Pittsburgh and W. Va.; Pete Placido and Don MacNair (formerly with Sony Corp.), covering Philadelphia and N.J.

French Video Disk Spins Off Press Like Newspaper

PARIS—The French expect video disks and video equipment to be on the market by 1976 and they are placing a lot of faith in a system now being developed by Guy Nathan.

Nathan is planning to distribute his ultra thin disks, which can be produced as rapidly as a newspaper on a rotary press, as inserts in top circulation magazines. The disks would be magazines in themselves.

The only other French company in the running is Thomson whose equipment was announced last May and which will be demonstrated in Cannes at Vidcom in September.

Nathan's system is called "Third Generation," provides one hour's running, and is shrouded in secrecy at this time. However, a demonstration is expected shortly.

Thompson, Philips and Zenith are now engaged in talks to assure a method which will permit their disks to be standardized so that they may be "read" by all three systems.

It is known that Time-Life, as well as certain Eastern European countries, have made contact with Nathan.

The "Third Generation" should cost no more than the price of a top quality cartridge player, about \$200.

Tapes Rented By Advanced System

ELK GROVE VILLAGE, Ill.—Advanced Systems, Inc. has introduced two new comprehensive prerecorded tape library rental plans that offer up to 2500 hours of video assisted instruction in data processing and management.

According to officials of Advanced Systems, the plans allow selection of a specified number of courses over a multi-year period. Utilization is based on individual education needs and courses can be taken immediately or spaced throughout the life of the agreement.

The master library plan lists more than 300 data processing and 200 management courses by such experts in their fields as Peter Drucker, Frederick Herzberg, Saul Gellerman and Oliver Wight.

The second of the two plans, designated Totally Accessible Professional Education (TAPE) offers more than 300 data processing and 100 management courses.

Video assisted instruction systems consist of videotaped courses by leading authorities, in combination with audio cassettes and student and coordinator guides. They are designed for use under an instructor's guidance, or individually to permit students to progress at their own pace.

William Minkin Will Chair New ERA Body

CHICAGO—The Electronic Representatives Assn. (ERA) has formed a new mass merchandiser division under the consumer products group to develop services and programs geared to the rep who services the mass merchandiser. Chairman of the new division is William Minkin, president, California Marketing Assn., 4130 Atlantic Ave., Long Beach, Calif.

The ERA also has a technical products group and a components and materials group.

Capitol Issues Q Sound Solely In Tape Form

LOS ANGELES — Capitol Records will enter the quad tape market with 11 8-track tapes this month.

The material, according to Charles Comelli, manager of creative products, includes: "Atom Heart Mother" and "Dark Side of the Moon" from Pink Floyd; Steve Miller's "The Joker," "Shinin' On" and "We're an American Band" from Grand Funk; Helen Reddy's "I Am Woman," "Long Hard Climb" and "Love Song For Jeffrey"; John Lennon's "Imagine," and two Angel Scott Joplin sets, "Red Back Book" and "Palm Leaf Rag."

Comelli says most of the tapes have been remixed for quad by the original producers. Quad tape cases will be dark purple with beige slip cases. Tapes will be numbered in the Q8W series and will list for \$7.98.

European Tape Industry Assn. Looks to Future Marts

By NICK ROBERTSHAW

LONDON—It has been two years since the British Tape Industry Assn. was formed under chairman Philip Ashworth at a time when the tape market boom was reaching its height. Since then, membership has grown to over 60 companies, the name has changed from British to European (ETIA) reflecting the increasing influence and international outlook, and the chair has passed to Henry Pattinson, manager of BASF (UK) audio-video division.

The original dual premise of ETIA was that the tape market would continue to grow, and that it was important to promote cooperation, information-sharing and agreement on standards among the many companies and several areas of business operating within the industry.

On growth, Pattinson says: "There is a strong possibility that sales of music on tape will eventually become as large as those of music on disk, despite the fact that it probably always will be cheaper to produce music on disk. Industry figures indicate that more than 70 percent of homes in the U.K. have some kind of record player against 20-25 percent which have cassette players.

"Sales may level out, or may continue at the rate of 2-3 million machines a year, or more if the economy gets better. Last year sales peaked at nearly 4 million. If that rate continues, then within five years every home will have tape hardware—reaching saturation. In addition there is the likelihood that videotape will develop into an enormous market, larger than the recorded music market, within the next decade.

"The point is that tape, unlike most industries, can actually see a good, strong 10 years of development ahead. And also unlike most industries, the U.K. can see itself as the leader in the field with every reason to suppose it will remain there. Not only the low price of labor, but also the high quality of the products contribute to this status, and consequently there is every reason to have such an association, and for England to try to lead Europe."

In light of the promise this situation holds for the future, the ETIA believes it is obviously important for manufacturers of recorded music to take an interest in the consumer's side of the story—namely the way the tape actually sounds when played on a machine.

Both from the point of view of maximizing sale and maintaining the prestige of the industry, it is vital to keep the number of dissatisfied customers as low as possible.

In fact, much of the energy of ETIA has and will be devoted to establishing standards for the manufacture of tapes and machines.

When Philips first developed their compact cassette they were able to disseminate the design through the industry so that some measure of uniformity was achieved from the beginning. However, there are variations in specifications and quality, together with interface problems, in the relationship between tape and player. These have created a situation well known within the industry, though not so well known to the public, where certain makes of tape will not play on certain machines.

With cartridges the problem is more acute, since there has never been an international standard, and 8-track generally has an unenviable reputation with the public for faults and playing problems. As the tape market has become more sophisticated and quality-conscious, obeying the law of trade in and trade up, the development of accepted stand-

ards has become a matter of increasing importance.

The ETIA has begun by drafting a standard for cartridges and circulating it within the industry. It is highly

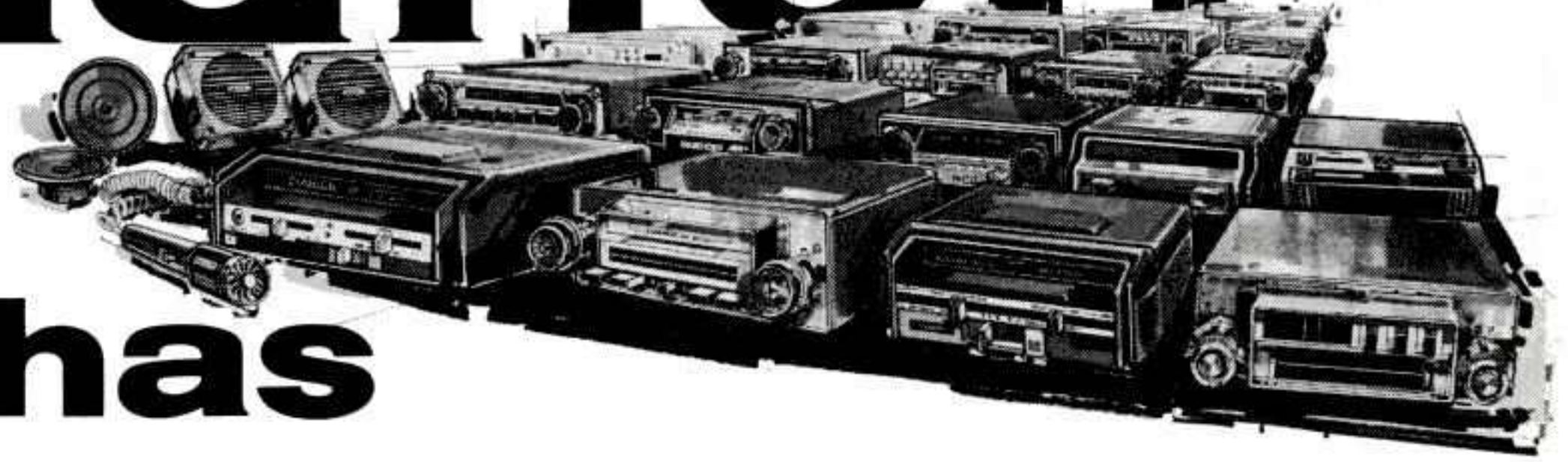
technical, dealing not only with the cartridge itself but also with its relations to players. But since a huge amount of hardware is either built in Japan or assembled in Britain from

Japanese components, agreement must be worldwide, and ETIA can only suggest solutions without being able to force them on manufacturers.

Pattinson comments: "So far as worldwide agreement is concerned it's a case of little by little. An organization can become too large and im-

(Continued on page 42)

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American Airlines Equips Fleet With Videocassettes

NEW YORK—American Airlines has completed the outfitting of its entire fleet of DC-10 airplanes with Sony U-Matic videocassette systems, a project that was undertaken earlier this year, and first reported in Billboard.

The system, the first of its kind on a commercial airline system, permits passengers to watch live TV and prerecorded feature length movies, sports, and special interest features, either while the plane is on the ground or in the air.

According to Richard Hoerner, vice president, passenger services, American Airlines, each DC-10 is equipped with a U-Matic videocassette player/recorder, three 25-inch RCA XL-100 TV sets, and RCA miniaturized solid state rotating antenna system for live TV reception while the aircraft is on the ground.

Hoerner says the new system will

provide his company with a great deal of flexibility in airborne entertainment; and adds: "Not only can we show full-length movies, but the system can also be used to make on-board announcements, and to display other passenger-oriented programming and information."

American Airlines is also planning to experiment with a black and white TV camera in the cockpit of one of its DC-10s so that passengers can see and hear the flight crew at work.

The videocassette system which has been installed in the airline's fleet of DC-10s was designed by Bell & Howell's Avicom Division. It will be used on all flights of more than two hours duration. Full length feature films will be shown on trans-continental flights, while passengers on shorter flights will see highlights of sports events or other special feature short subjects.

Industry Looks to Future Marts

• Continued from page 41

personal. There are specific problems related to the U.K., for instance, where you have duplicators with machines and software coming from all over the world, and we need to monitor this and keep up to date.

"The advantage of ETIA is that everyone knows one another, members are mostly involved with the British market and they can talk confidentially and informally about things which an official body facing the outside world cannot talk about. Our attitude on standards is first that we want to stimulate people to get a move on, and second that we want to put forward our ideas on how we think problems should be solved.

"The long-term aim is to get a useful working standard set; there are other groups in other countries involved as well and nobody would be upset if say the Japanese established such a standard. We start from the

point of view that there isn't one at the moment, and that the consumer can therefore get poor performance as a result of manufacturers varying about a point, even with something like the Philips standard cassette.

"Uniformity is important at every level. The public doesn't want to be confused; it wants something that is simple and clear. In all industries developments start with several alternative systems, but they don't really get going until one system prevails. When the Philips cassette came out there was another design alongside it from Grundig, and it wasn't until Philips established a clear lead that the market was in a

position to take off. Today there are many engineers who would tell you they could design a better cassette."

ETIA also provides an important forum for general discussion and for exchange of information and ideas among members. Most are record tape companies, tape manufacturers and tape duplicators. Pattinson understandably would like to see more hardware manufacturers join, and intends to continue efforts to persuade them it is in their interest. Foreign membership, currently 12 firms, is also expected to increase.

As part of its information function, ETIA collects statistics, and Pattinson is optimistic that these will serve a useful purpose in the future.

"I think our figures are beginning to be purified and to reflect what is really happening in the market, so that members can see where they are on the map. Because of our association with groups like BREMA we can begin to give a better service on what is happening in ancillary markets, specifically tape recorders. Once you get an organization going you can extend the facilities because it gets more and more recognized.

"On cartridge sales, for instance, our amended figures for 1973 show that were actually still very strong. And although significantly more cassette than cartridge players were sold, we estimate that 75 percent of the 1 million in-car units sold last year were 8-track.

"So if you take the optimistic view you say that in the present economic climate people will buy a cartridge player instead of getting a new car. Or if you take the pessimistic view then everyone will be driving bicycles anyway."

Channel Master Sets Fall Promo

NEW YORK—Channel Master is offering a series of specially priced traffic builders for its fall promotion that are designed to permit dealers to sell selected products for as much as \$100 off regular minimum retail prices.

Five special product groupings are being offered with consumer savings ranging from \$100 on a stereo combo package that will carry a retail price of \$139.95, down to a portable cassette player/recorder that can be profitably retailed for \$29.95, or \$5 below regular retail minimum.

A new 100-piece point of purchase display kit for dealers has been designed to draw consumer attention to the specials. According to Channel Master officials, it is the largest kit for consumer products the company has ever produced.

Tape Deck War

• Continued from page 40

installed in their cars, the auto sound dealers argue that in many instances this is not true.

Goldman says: "I may be cutting my throat as far as sales are concerned, but the best protection for the car buyer who wants to be sure he gets the sound system he expects, is to make sure a name brand piece of equipment is installed. If possible, he should also get a factory authorized guarantee in writing."

Lloyd King, sales manager for Dave Cole Pontiac in nearby Pennsauken, N.J., claims that the auto sound equipment switching occurs only when a different model than the one in the car is requested by the customer.

"If they do not want to wait several weeks for the factory equipment to arrive, we offer to put in another brand. It is done with their understanding and knowledge, and they usually get a better piece of equipment with a full factory guarantee," he says.

While many auto dealers have arrangements with auto stereo equipment dealers for both equipment and service, some auto sound dealers are not interested in getting involved in this kind of arrangement and are going after the car stereo market on their own.

Audio World, local chain for hifi and stereo equipment, advertises heavily with specials for car owners. Robert Dinnerman, head of the Audio World chain, says: "We are not interested in working with the car dealer, we sell direct to the car owner because he knows what he wants, and we have what he wants at an attractive price."

The Tape Hut chain of sound stores in Wilmington, Del., is also going after the car owner. Even Zayre's discount department stores here, and in upstate Scranton and Hazleton, will go after the car buyer with a "super special" like a \$25 unit reduced from \$34.95.

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SOUNDTRACK—New audio departments have specially designed graphics to set them apart. Logo and background are in orange and gold.

Service Helps Independent Dealer Get Full List Price

By RAY BRACK

CHARLESTON, W. Va.—The "ma & pa" philosophy of music merchandising is alive and thriving at Turner's Record Shop here.

Turner's deals exclusively in software. They make customer service a fetish. And they persist in selling at list.

Over the past decade, as mass merchandising techniques clobbered most of their local competition, Turner's prospered through adhering tenaciously to music retailing tradition. In testimony to the viability of their business methods, Turner's has just moved into a sparkling, new downtown store, 2½ times larger than their old quarters.

"I really think it's the service that keeps people coming in," says Max Turner, the merchandising half of the firm's management. "We practice individualized service."

"Individualized service" means different things to different dealers, of course.

Max Turner defines it in detail as having procedures as well as people on the floor to deal with any age customer looking for any type merchandise. The versatility and expertise required can be mind-boggling, he points out.

For example, doctors and dentists often become regular customers when they learn from experience they can rely on Max's skills in selecting LP's and tapes ideal for enhancing office atmosphere.

"Suggestive selling" is the term Turner uses. "We do a great deal of this. It may sound alien to the record business today, but we still do it. It is a mistake to think people come into the store with their minds made up.

"Take the parent or grandparent coming into the store looking for a gift for a young person. They want to buy rock, but they don't know the music."

It's at this precise point, Max says, that "personal service" can turn an uneasy, uncertain potential walk-away into a relaxed shopper, satisfied buyer and repeat customer.

Turner's won't even accept the

premise that kids are sophisticated music buyers with all the answers. The store expects the kids to ask the hard questions, of course, and they expect to translate right answers into sales.

"We get a lot of technical questions from the kids," Turner says. "So we feel we have to have people with expertise on the floor."

On a typical afternoon youthful Ron Hunter will be available to field the hard questions about group derivation and sound evolution. Much of Hunter's expertise is also exploited in management of Turner's 8-month-old import division, inaugurated in response to demand.

Explains Hunter, "We'd get customers in here looking for Mike Oldfield's earlier stuff."

It's axiomatic, of course, that if they don't have it they'll order it. And they were ordering so much from the import distributors that a department crystallized.

Charleston has the type of downtown that attracts hordes of youngsters after school and on Saturdays. Not surprisingly, shoplifting deterrent is designed into the new store. The most obvious is a stout railing running the length of the singles bins, keeping the kids, their coats

and notebooks a good distance away from the merchandise. Hundreds of thousands of singles are lost annually to slouching students.

Few customers notice that all browsing activity is clearly visible from the store office through a large window. In busy periods office personnel watch for shoplifters and alert clerks on the floor below using intercom buzz codes.

The worst pilferage being inflicted on Turner's and other legitimate dealers in West Virginia right now, however, is by hundreds of bootleg tape dealers. Antipiracy legislation was defeated in the recent session of the state legislature and Turner's has joined a fledgling retailer's association to lobby for a reversal of that decision in the next session.

Meanwhile, notes Bill Hein, the bookkeeping half of Turner's management, it's almost impossible to estimate the dollar volume being siphoned off by bootleg traffic. "The only indication we get in the store comes from the number of customers who walk in and look at legitimate tapes and say, 'My God, you're making a fortune. You're ripping us off.' And they walk out the door and go buy a \$2.99 tape.

"What they don't understand is the gas station is making more profit on a \$2.99 tape than we're making on a legitimate tape."

Refusal to deviate from list price on all the 5,500-plus titles in inventory has been dogma with this operation and was not amended even slightly until a year ago. At that time Turner's adopted a modified price-competitive policy and started knocking \$1 off list on new inventory for approximately two months, depending on turnover. After that the price reverts to list.

"Competitors come and go," Hein observes, "by trying to give away merchandise. But you can't give away merchandise and give service at the same time. We succeed because we stay with service. We keep a great depth of stock—in all fields, not just rock. And if we don't have it, at least we'll try and order it. Thank heaven for our suppliers."

The hardware siren sounds continually, but Turner and Hein ignore it.

AIWA Hedges On U.S. Move

CHICAGO—The decision of AIWA International Corp. to open markets in the United States has been put off until next year because of low prices for imported Japanese product.

AIWA continues to export from Japan to European and Asian markets, however. Facilities in Chicago serve as after-sales maintenance for product that had been sold here some three years ago.

New Altec Warehouse Near Newark Airport

NEW YORK—Altec Sound Products Division will relocate its eastern warehouse in Elizabeth, N.J., in a move in keeping with the company's expansion plans.

The new warehouse, which, according to Ray Arbuckle, Altec's national sales manager, hifi products, will allow the company to warehouse more product and better serve eastern dealers, will place the facility near the Newark airport, making it possible to air freight merchandise and speed distribution.



Norma Morris photo

SHOPPER'S HAVEN—A prominent feature at Turner's new store in Charleston. While relaxing, customers get an earful of new releases.

17 Pegged by Yamaha To Sell Hifi Throughout U.S.

NEW YORK—In a move designed to proliferate the Yamaha hifi component line in this country, Nick Nagano, Yamaha's assistant sales manager, has named three regional sales managers and 14 sales representatives to sell the Yamaha name across the country.

The three regional sales managers are Carl Ippolito, Northeast regional sales manager; Stewart Greenberg, regional sales manager for the Midwest and South, and Walter Cross, covering the Southwest and far West.

The 14 sales representatives are Kramerson-Randall Sales Corp., Woodland Drive, Baldwinsville, N.Y., covering Upstate New York; J.H. Thal Associates has the N.Y. Metropolitan area; Frank Barkamian Sales, covers the New England States and Metrorep, Inc., of Freehold, N.J., is responsible for Virginia, Maryland, Delaware, District of Columbia, Eastern Pennsylvania and Southern New Jersey. These all come under the supervision of Carl Ippolito.

Greenberg supervises Fidelicom, Inc., Chamblee, Ga., which covers Georgia, North & South Carolina, Tennessee; Mississippi and Alabama; The Intex Corp., Miami Lakes, Fla., covers the entire Florida area; Schroeder Sales, Cleveland, Ohio, covers Michigan, Ohio and Western Pennsylvania; Lassers & Co., Chicago, covers Illinois and Wisconsin; and Paul Stone Sales Co., Indianapolis, covers Indiana and Kentucky.

New Tape By Superex

YONKERS, N.Y.—Superex Electronics Corp. has formed a new company, Superex Magnetics, Inc., to handle its new line of blank cassette tape introduced at the Consumer Electronic Show. The firm is adding a line of blank 8-track cartridges for September availability.

"Tape is an incredibly growing market. Since we have been in the audio business for 25 years, we felt competent to provide the audio industry with a very worthwhile product," Marvin Paris, vice president, marketing, explains. The parent company manufactures stereo and quad headphones.

The tape line is being merchandised through audio and mass merchandising stores with two-tier revolving counter display holding 96 cassettes.

A unique feature of the Norelco-style cassette is an indentation for easy identification of tape sides. "This is important to a driver who doesn't want to take his eyes off the road while changing a tape," Paris states. The cassette is also being used by schools for the blind because of this feature, Paris says.

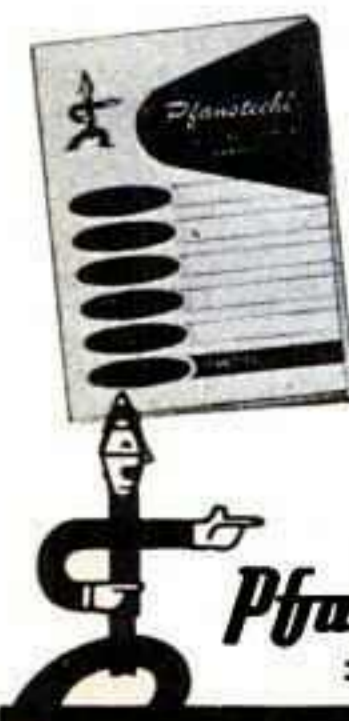
The high quality ferric oxide tape is available in 46, 60, 90 and 120 lengths in two series: the Studio Series, at suggested lists of \$2.25, \$2.75, \$3.75, \$4.50; and the Professional Series, at \$3.25, \$3.75, \$4.75 and \$5.50.

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Tape Duplicator

By ANNE DUSTON

Pentagon Industries, Chicago, has just released a new audio-visual "AV" Series cassette duplicator system for the low and middle priced market. The system duplicates from reel or cassette masters and can handle an additional four-station slave. The basic system duplicates just under 2,000 copies a week, and is ideal for educators and training directors.

Bill Holtane has been named manager of the newly reorganized tape division, including Pentagon tape products and Universal Audio blank cassette tape. Universal Audio is a wholly owned subsidiary offering cassette and open reel duplication, and private label and custom length cassettes. Holtane has introduced a progressive dealer programs involving pricing programs, annual commitments, and private label programs.

Advanced Systems, Inc., Elk Grove Village, Ill., has agreed in principle to acquire Caravatt, Kleiman, Inc., a New York-based producer of custom industrial and sales promotional videotapes. Terms were not disclosed.

Mitchell E. Morris, Advanced Systems president, said the acquisition will broaden both firms' capabilities in the specialized production market. Advanced Systems recently has expanded its own efforts to combine "off-the-shelf" courses with custom-produced material to meet specific needs, he said.

Former Pentagon Industries executives have formed International Audio Inc., Arlington Heights, Ill., and are offering exact length blank tape cassettes to the duplicating industry, as well as high-speed cassette duplicating services.

John Kozin, former executive vice president, Pentagon, is executive vice president of the new firm. Bill Brin is vice president, sales, and Chris Hsiao is vice president, engineering.

International Audio is also representing Liberty/UA, Recortec, Tuck labelers, Magnafax erasers and Super scope cassette loaders.

The firm plans to manufacture peripheral accessory equipment in the future, as well as extend its sales scope internationally, Kozin said.

Sound 80 in Minneapolis is the first studio to use 3M's new No. 250 super mastering ferric oxide tape. Herb Pilhofer, creative director, is re-recording his own song from the feature length documentary "Always A New Beginning." The song was written with John Goodell and sung by Joanie Pilhofer, and is called "Children of the World."



MILLION SALES—John Hollands, right, president of BSR (USA) Ltd., congratulates Roy Jackson, national director of buying and sales, Woolco Corp., on the one million sales of stereo systems incorporating BSR automatic turntables. Jackson was presented with a gold BSR record changer at a dinner hosted by BSR in New York, and attended by Woolco executives, suppliers and associates.

New Products



MIIDA's 5000 quadrasonic sound system offers new look of inclined cabinet of brushed aluminum with leather effect side panels. The matrix system with four speakers is a suggested \$369.95.



PANASONIC's solid-state, in-dash CQ-252 with AM radio lists for \$119.95 with adjustable shafts for easy installation.



RCA introduces its compact FM converter, model 12R2000. The converter features Automatic Frequency Control, illuminated tuning dial and uses 1/10 of amp in power. Retail: \$44.95.



GLENBURN's 2110 automatic, full size turntable features cushioned mat, Shure magnetic cartridge with diamond stylus, base and dust cover. List price: \$74.00



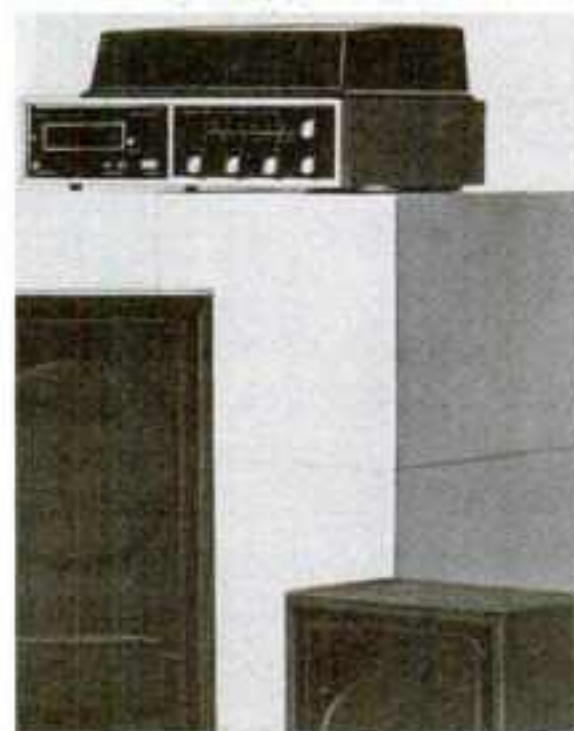
KOSS introduces model HV-11C, a lightweight stereophone with convenient earcup volume balance control. The light weight allows hearing of outside sounds, while a lighter weight driver brings a full stereo sound. Price: \$50.00



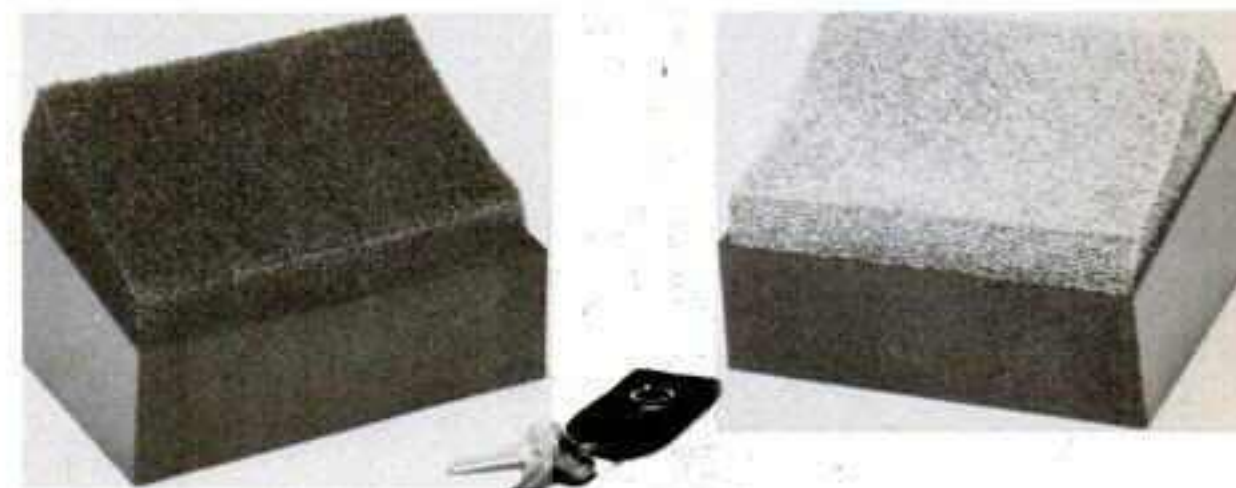
SHARP STA-24 AM/FM stereo system includes 60 watt peak power tuner/amplifier and two speakers in walnut cabinet at \$189.95 list price. Other Sharp components can be plugged into set.



SYLVANIA introduces its model RS4744, solid state stereo receiver. Features include three stage FM muting, separate noise amplifier, and extra mid-range control. Retail: \$399.95.



ADMIRAL's STC-1711, 2 plus 2 sound system offers 4-channel sound ambience with the addition of two optional speakers. The system also includes FM/AM radio, stereo 8-track player/recorder and Garrard turntable. Retail: \$239.95.



SOUND WEST introduces The Car Speaker in black plastic with a sculptured Chrome foam grille. Priced at \$39.95 with 14 oz. magnet or \$24.95 with optional full range acoustic speaker.



PENTAGON INDUSTRIES introduces its Pro-Series duplicators in in-cassette and open-reel systems in 4-track (\$7,000) and 8-track (\$10,000).



KENWOOD's new stereo receiver has 16 watts per channel into 8 Ohms at 1 Khz. Special features include exclusive dual protection circuit to prevent short circuiting, FM muting, high frequency filter and headphone jack. The Kr-2400 sells for \$219.95.

BIEM to Set Up Committee to Study Royalty Collection & Distribution

• *Continued from page 3*

and leading campaigner against the Berne proposal, told Billboard: "I am delighted at this news and very optimistic about the outcome. We had a vote among representatives of the various music publishers' associations prior to the BIEM meeting and the result was 10 to two in favor of having royalties paid in the country of sale."

The decision to set up the special commission was a majority one and not unanimous—representatives of the SDRM and the SACEM (respectively the French mechanical and performing right societies) did not support the proposal, arguing that the costs of collection and distribution would be prohibitive if the authors' societies had to pay mechanicals in the countries of sale.

However, the Caracas resolution called for a solution which would

give satisfaction both to the authors' societies in the exporting countries, in terms of the cost of documenting and distributing payments, and to the authors' societies in importing countries and the publishers concerned, without jeopardizing the interests of authors and composers. It called upon the commission to seek a solution which would avoid landing societies in exporting countries with too much work and too heavy expenses.

Meanwhile, the assembly has decided that the present situation—where the method of collection and payment is determined by bi-lateral agreement—will remain in force until December 1975 so that existing contracts can be honored.

On the other hand it has decided that all contracts signed on and after Jan. 1, 1975 must be for a minimum period of three years and will be

considered as dating from Jan. 1, 1975. The contracts must specify exactly how mechanical royalties are to be paid and distributed—i.e. either on a "country of manufacture" basis or on a "country of sale" basis.

Says Felix Faecq: "The reason for the three-year minimum is that with a one-year contract, for example, a publisher has no way of knowing how well his interests have been safeguarded by a sub-publisher because the royalties due cannot be collected until after the contract has expired. Royalties collected up to Dec. 31 in any one year cannot possibly be distributed until the following June."

Reverting to the question of mechanical rights payments, Faecq said it would be most satisfactory if the royalties were collected by the society in the exporting country, but distributed by the societies in the importing countries.

"The societies where the records are sold are naturally more familiar with the prevailing retail prices on which the royalties are based," he explains.

London Holds Meeting for Branch Heads

MONTREAL—London Records of Canada recently held its annual branch managers' meeting presided over by President Frasier Jamieson and Vice President Alice Koury which included, for the first time, a meeting of London promotion personnel from across Canada, presided over by Kenneth Verdoni, the company's product exploitation manager.

The branch manager's meeting covered such topics as company policies and future plans for expansion. A seminar was held with head office managers, branch managers and promotion representatives in attendance to discuss the merchandising and marketing campaigns for the company's fall releases.

The national promotion meeting concentrated on discussions related to artist exposure in existing avenues and new avenues in the marketplace. Along with promotion representatives John Dufour, Montreal; Gary Chalmers, Winnipeg; Dan Bertsch, Calgary; Jim Carrey, Edmonton; Mike Hertslet, Vancouver; and Jim Macdonald, the former Toronto promotion representative, Dan Lazare of Gamma Records; Terry Fludd of Aquarius Records; recording artist Andy Kim; and Joe Kim of Ice Records, made appearances at the meeting.

At the end of the sessions, plaques were presented to Dan Bertsch as Salesman of the Year and the Calgary branch as Branch of the Year.

will be maintaining 24-hour production.

"If you close down it just gives someone else the opportunity to release something that becomes really big."

But a spokesman for the B&C-Charisma group, which has all its product pressed by EMI, said it is having to hold all major releases until September because of the production squeeze caused by holidays.

A spokesman for Island, whose product is part-pressed by EMI, says he did not expect this problem because the company also uses Multiple Sound Pressings whose staff reduction period does not coincide with EMI.

Precision Tapes director Mick Tovey said most of the company's female employees are wives of Ford workers and the company is able to adopt the car firm's policy of staggering holidays over about five weeks with 20 percent of the staff off at a time.

RCA appears to be the odd company out since its factory will close for one week beginning Monday (5). A reduced work force will operate during the week before the shutdown and the week after.

An RCA spokesman says: "We have had this system for the past two years and it has always worked very well."

Production director Roy Matthews says: "We will obviously have less staff in the next six weeks but we

International Turntable

LONDON—Elli Smith has been appointed press officer at Transatlantic. She joins from independent publicists Prose.

Mike Watts, press officer at Transatlantic, has been appointed executive assistant with responsibilities for the international side of the company's business and for the development of Transatlantic's publishing arm, Heathside Music.

Martin Lewis, who has been Transatlantic's special projects manager within the press and promotions department is to head a new and separate special projects department within the company.

Lynette Yeoman, copyright manager of DJM Records for the past three years is leaving to join Anchor Records as head of the record and copyright department.

Dave Allen has joined RCA as distribution manager after holding a similar post with Pye for nearly two years. Replacing him at Pye is Bert Pearson, who has been an area manager.

Bill Stonebridge has been appointed general manager of GM Records but will continue to act in his present capacity as press officer for the company until a replacement has been found.

John Mills, record buyer for the Debenham chain of 40 stores left the company at the end of July. Mills who has been with Debenhams for 10 years and replaced David Wilde as record buyer four years ago, has suffered several bouts of ill health and is giving up his job on medical advice. He hopes to return to the record business in due course. His replacement is Phil Hardy, a former CBS salesman.

ATV Music professional manager Eddie Levy is the company's new London office general manager.

Len Beadle has been appointed general manager of the firm's recently Brighton office. Both will report to ATV Music managing director Geoffrey Heath.

Robert Zinser has been elected chairman of BASF U.K. Zinser was previously a director of the German parent company, BASF Aktiengesellschaft. He replaces Rolf Mager, who recently resigned as chairman.

Alan Rusling, chief accountant of BASF U.K., has been appointed a director following the resignation of Hans Joachim Witt.

The appointment of Francois Dacla as managing director of the Record Division of RCA France was announced by Robert D. Summer, division Vice President, RCA Records, International. Dacla joins

RCA Records after having been commercial manager of CBS Records in France. While with that company, he was responsible for the development of an important French catalog for CBS, for the distribution of independent record labels for CBS and for the marketing of the CBS catalog in France. He further created a new division of CBS France for the selling of musical instruments.

Peter Mampell has been appointed general manager of EMI Records, Switzerland, reporting to managing director Michel Lendvai. Mampell was formerly sales manager of the company.

Reporting to Mampell are Laico Burkhalter, a&r manager and deputy general manager; former label manager Kurt Bleuler, who now becomes purchasing manager; Max Trostel, who is promoted from salesman to sales manager, record outlets; and Erwin Foster, sales manager, non-conventional outlets.

Other new appointments with EMI are Joerg Spoerri as classical manager, Victor Cordani, product manager, Voxson. Max Brunner continues as marketing director, Hanspeter Schlaepfer as finance director and Heinz Schwendener as personnel manager, all reporting to Lendvai.

French List Gold Winners

PARIS—The Centre d'Information et de Documentation du Disque recently published details of gold disk awards for 1973-4, which are now made to artists selling 500,000 copies of a single or 100,000 of an LP, including cassettes and cartridges. No actual sales figures are quoted, but among the single golds are "Goodbye My Love, Goodbye" by Demis Roussos (Phonogram), "This World Today is a Mess" by Donna Hightower (Decca) and "Angie" by the Rolling Stones (WEA). Frederic Francois amassed three gold singles for Vogue.

Among the album awards were nine for Phonogram artists and six for Pathe Marconi. Nina Mouskouri (Phonogram) won two for "Une Voix" and "Vieilles Chansons de France," as did Pink Floyd (Pathe) with "Meddle" and "Dark Side of the Moon." A surprise award winner was Edith Piaf's "Hymne a l'Amour."



AT MEET are Fred Reffca, Montreal branch manager; Orm Jones, Vancouver branch manager; Gerry Young, Winnipeg branch manager; Richard Riendeau, national sales manager; Frasier Jamieson, president; Alice Koury, vice president; Adrian Bilodeau, Calgary branch manager; Armand Beaudin, Toronto branch manager; Alain Guillemette, Deram branch manager; and Sam Christie, controller.

Holiday Season in U.K. Seen Cutting Production

LONDON—Record companies in Britain are preparing for a production cutback as the holiday season begins. Most will be avoiding total closure but the general picture is of a summer slowdown as staff takes staggered holidays.

Pye's crunch will come in the next two weeks when a large proportion of workers will be away and the company expects a two-thirds cut in output.

Staff who are not on holiday during this period will have their time off staggered through the rest of the year. Product has been stockpiled to keep ship-outs constant.

Selecta is spreading out staff holidays and expects business as usual through the summer.

Phonodisc had its one-week close-down at Whitsun and is keeping open during the holiday season.

CBS deputy managing director Maurice Oberstein says the company has always pursued a policy of working 52 weeks a year and there will be no change this year.

EMI kept open throughout the summer last year for the first time and the success of the venture is prompting them to repeat it this year.

Production director Roy Matthews says: "We will obviously have less staff in the next six weeks but we

Musidisc Censured

PARIS—Following an action brought by Vogue and Barclay, a Paris court has censured Musidisc for recording and marketing material which could be mistaken for Vogue & Barclay recordings. The court ordered confiscation of all the disks, tapes, sleeves and matrixes and the destruction of all product in preparation. Damages will be assessed after an examination by experts.



GREETINGS—Francois Dacla, left, is greeted in Paris by Kenneth Glancy, president of RCA Records, on the occasion of Dacla's becoming managing director of the Record Division of RCA France. Glancy flew from New York to Paris to welcome Dacla as head of one of RCA's newest subsidiary companies.

AUGUST 3, 1974, BILLBOARD

French Recorded Output \$210 Million in 1973

PARIS—Turnover from the sale of French-manufactured records and pre-recorded tapes in 1973 was more than 1,000 million francs (\$210 million) before tax according to figures published by the Centre d'Information et de Documentation du Disque.

In 1973 the industry manufactured 119,243,522 records, 5,621,151 cassettes, 729,637 8-track cartridges and 3,283, prerecorded reel-to-reel tapes.

Disk sales before tax, including home and export markets, amounted to 888,613,413 francs (about \$190 million); cassettes and

cartridges accounted for 121,434,687 francs (about \$25,500,000) before tax; and pre-recorded reel-to-reel tapes 889,927 francs (about \$187,000).

Imports accounted for 4.6 percent of the total industry turnover and exports 10.87 percent.

The Centre reported that a total of 5,760 people were working in the French record industry. Payments in royalties and salaries to artists and musicians over the year amounted to more than 55 million francs (almost \$12 million) and mechanical rights payments to authors and composers amounted to 63 million francs (about \$13 million).

FIDOF Beefing Up Planned

LONDON—Plans to give a new impetus to FIDOF—the International Federation of Festival Organizations—were outlined here last week by the Federation's president, Augusto Alguero.

Founded more than five years ago with the aim of co-ordinating song festivals on an international basis, raising standards and codifying rules and regulations, FIDOF was largely the brainchild of its general secretary Armando Moreno of Split, Yugoslavia, and its administration council comprises representatives of the Sopot, Tokyo, Bratislava, Athens, Majorca, Sofia and Split song festivals, plus Bernard Chevy of MIDEM and Billboard regional publishing director Andre de Vekey, representing the International Music Industry Conference.

Although the organization has been successful in terms of promoting better communications among festival organizers throughout the world, it badly needs far more effective support from the international music industry and it is Alguero's aim to mount a promotion campaign aimed at drawing the industry's attention to the unique opportunities offered by festivals in membership with FIDOF.

In London Alguero met with Ron Randall of Acuff Rose, who represents the British Music Publishers Assn. on the administration council, and discussed plans for the production of promotional material outlining the structure and aims of FIDOF and for regular administration council meetings in Europe.

It is felt that not enough people in the international record industry appreciate the potential of some of the

major song festivals in terms of opening up new markets for artists and product—particularly those markets in the East European countries which are virtually untapped.

Other ideas discussed at the London meeting were the production of a regular FIDOF festival calendar listing forthcoming festivals around the world, and a membership promotion drive aimed at talent management, promoters and booking agents.

"FIDOF has great potential in providing opportunities for up and coming talent on an international level and we really want to make this potential known to the world's music industry," said Alguero.

CBS Singles Streak U.K.

LONDON—The impressive advances made by CBS on the singles front this year, which at one point in May gave the American company 13 Top 50 entries, is clearly reflected in the British Market Research Bureau's market survey covering the period April-June. Not only has CBS further strengthened its leadership as the top label, but its pace-setting gains are such that EMI is possibly for the first time being faced with a serious challenge to its traditional domination of the singles market.

The figures tell the story—in the last quarter of 1974, the CBS label accounted for 6.7 percent, behind Bell and RCA. In the first quarter of 1974, CBS boosted its label share to 12.1 percent, moving into the top slot for the first time, and by the end of June had gone further ahead to a

International Czech Writers Ask Better Radio Needletime Pay

PRAGUE—The Czechoslovakian composers' organization OSA is demanding a better deal from Czech radio over needletime payments.

The conflict has arisen because Czech radio is increasing its broadcasting of music yet still paying the Czech performing and mechanical right society a flat rate agreed several years ago.

OSA is seeking back-dated payments for needletime used in 1972 and 1973 beyond the agreement. The situation has a precedent and at the end of last year OSA succeeded in winning overload payments for excessive music used in 1970 and 1971.

Negotiations between OSA and radio are also aimed at establishing a new collective agreement for new needletime rates.

OSA has had a satisfactory year of operations and has kept its costs down to 7.15 percent of its gross earnings. Although its activities have increased and therefore become more expensive the number of applications to use copyright works in licensed performances have shot up. In the last five years they have increased 20 percent.

A sad note in OSA's past year was the death of deputy director Jiri Novotny, aged 57. He was also vice-president of the council of directors of BIEM, a member of the legal and legislative committee of CISAC and a member of the council of Intergu.

15.7 percent share, forcing Bell with an equally remarkable gain from a first-quarter 6.6 percent to 15.1 percent into second place—although it should be remembered that the CBS label activity includes Epic and Philadelphia.

On the company side, CBS from an 8 percent market slice in the equivalent period of 1973 moved to 15.8 percent just 3.1 percent behind EMI's 18.9 percent, which was nearly 5 percent down on a year ago and just under 7 percent worse than in January-March.

Another noticeable improvement has been logged by Phonogram, which has doubled its share of market to 9.1 percent in 12 months.

While CBS, Bell, Phonogram, Island and Pye showed gains over 1974's second quarter and WEA marked time, RCA fell back seriously from 11.9 percent to 3.6 percent, with Polydor also sliding back just under 2 percent to 10.1 percent.

While EMI is being given a run for its money by CBS in the singles market, on albums the English major continues to lead the field by a distance—25.7 percent against Polydor's 10.4 percent, with top label CBS in third place with 9.9 percent. A&M, obviously deriving the benefits of Carpenters LP The Singles '69-'73, best-selling album during the period, showed the biggest gain over the 12-month period, by 3.6 percent to a healthy 6.3 percent.

CBS-Sugar Sales

MILAN—Story in May 25th issues reported that the CBS-Sugar balance of record sales was 60 percent foreign repertoire and 40 percent national repertoire. The correct figures are 60 percent national repertoire and 40 percent foreign repertoire.

From the Music Capitals of the World

LONDON

RCA Records is launching a major campaign throughout Europe to push the company's soul product. Called "The Soul Explosion," the campaign follows a breakthrough by RCA in the soul market with **Main Ingredient's** "Just Don't Want To Be Lonely." It is being backed by advertising in the national press and local radio throughout the country and a special logo has been designed for publicity material. Manager of public affairs, **Rodney Burbeck**, says that initially the campaign would be based around four soul acts. **The Main Ingredient, The Hues Corporation, Wilson Pickett** and **The New Birth**.

Jack Dabbs, former producer of BBC Radio's Family Favorites disk request show, was cleared of two corruption charges by an Old Bailey jury last week. He had denied accepting the services of a prostitute or prostitutes from **Janie Jones**, as an inducement or reward for playing her record or records in which President Records had an interest. The jury was out for 35 minutes and their verdict was unanimous. Dabbs said that he had never played Janie Jones' record "Back On My Feet Again," but agreed he had played a number of records issued by President, which, stated Judge Marnam could easily be accounted for by their intrinsic merit as popular records.

A new anti-indecency law with wide ramifications for the music industry looks like suffering the same fate as its predecessor—snuffed out by a general election. The new Cinematograph and Indecent Displays Bill, a Private Member's Bill, is not likely to have its second reading until after Parliament's summer recess and with prospects of an autumn election, it seems doomed to run out of time. The aim of the proposed legislation is to outlaw any indecent material, either visual or audio, which the public could unwittingly come across. The areas of the music industry it could effect are folk clubs, open-air festivals, certain aspects of the operation of discotheques, album sleeves and posters.

Five million Stereo Gold Award albums produced by Damont Records have been sold through Woolworth stores since the line was introduced to the outlet two years ago. To mark the milestone **Monty Presky**, managing director of Damont, presented Woolworth's record buyer **Bob Egerton** with a gold disk. ... DJM Records has signed two new acts on three-year worldwide deals. **The Button Down Brass** have been contracted to record six albums which will be released on DJM's new mid-price line. **Arnold, Martin and Morrow** are the other signings. ... RSO Records has signed a worldwide deal with **Freddie King**, envisaged as the first of several deals with American artists. ... Music For Hot August Nights is the title of a major catalog promotion on **Neil Diamond** product set to run through August—the biggest promotion by the MCA label since moving to EMI. All 10 MCA Diamond albums will be featured in the campaign, which will include advertising in national papers, 30-second spots on commercial radio stations and 300 window displays. ... **Jeffrey Hooper**, a winner on television's "New Faces" show has been signed to the EMI label. His first single is "Ways of the World." ... A new Radio 1 series, "The Osmonds' Story," starts Thursday (1), but Polydor has no special

release plans to cash in on the show. The six-part series will feature all the family's hit disks, as well as interviews with the family themselves, business associates and friends. ... Phonogram decided to let all London know about new Fresh Air label act **Trax**, six black artists with bright orange hair. An open-back Landrover, almost swamped with posters advertising the group, drove through the streets equipped with a PA system to play the group's latest disk, "Wasn't it Nice" to passers-by. ... **Simon Napier-Bell** and **Ray Singer** have concluded a deal with **Pye's Robin Blanchflower** for their Rocking Horse Productions Company. First signings are **Billy and Francis Gilvray** whose first release on Dawn will be the **Lobo** song, "Rock and Roll Days." ... Chrysalis has purchased Wessex Studios in Highbury and is to appoint "a well-known young musician" as studio manager. It is intended to turn Wessex into a studio complex involving the construction of a further small studio, a reduction suite, bar and relaxation facilities and a full-time catering staff. ... In the face of strong worldwide competition, Cadac has won a contract to supply the Swedish Broadcasting Corporation with a quadraphonic recording console of the latest design. It will be a desk with the potential for 24 track monitoring. Cadac's order book is 90 percent filled with export orders and Cadac representative **Adrian Kerridge** confirms that most of the firm's business is now abroad although the firm did recently install a console at Morgan Studios in Willesden.

CHRIS WHITE

TOKYO

Teichiku, with whom BASF signed a catalog agreement last October, will also represent the West German manufacturer's MPS jazz label in Japan, in both disk and tape formats, says **Ichiro Knoue**, manager of Teichiku's international division. Up until now, MPS record albums have been released in this country by Nippon Columbia; MPS music tapes by Pony. Teichiku, under its catalog agreement with BASF, already represents the Cornet, Harmonia Mundi and Pilz labels in Japan.

About 500,000 young men, women and children will gather at Koriyama, 140 miles north of this music capital, for the first One Step Festival, Aug. 1-10, says **Saburo Sato**, secretary-general of the organizing committee. **Roberta Flack's** performance, which had been scheduled for Sunday (4), has been cancelled. But **Yoko Ono** and the **Plastic Ono Super Band** are due to give an outdoor concert Saturday (10), besides **Kenji Sawada** and other Japanese recording artists. The main events will be held at the 50,000-seat athletic stadium in the city's Kaiseizan Park. ... "Midori-Iro no Yane," the song that won the Grand Prix at the 3rd Tokyo Music Festival, and interpreted by **Rene Simard**, who won the **Frank Sinatra** Award for singing it, is being pushed by CBS/Sony. The single was released July 1. The 13-year old Canadian singer left here July 14 but is due back for a Japan performance tour starting Aug. 22 and ending Sept. 16. He is due to give a "one-man" show at the Shibuya Kokaido in this music capital Sept. 14/15.

Both performances by **Shirley Bassey** at Osaka Festival Hall July 2 & 3 have been recorded for United Artists by King Record. ... Teichiku is still pushing "18-19-20" inter-

(Continued on page 49)

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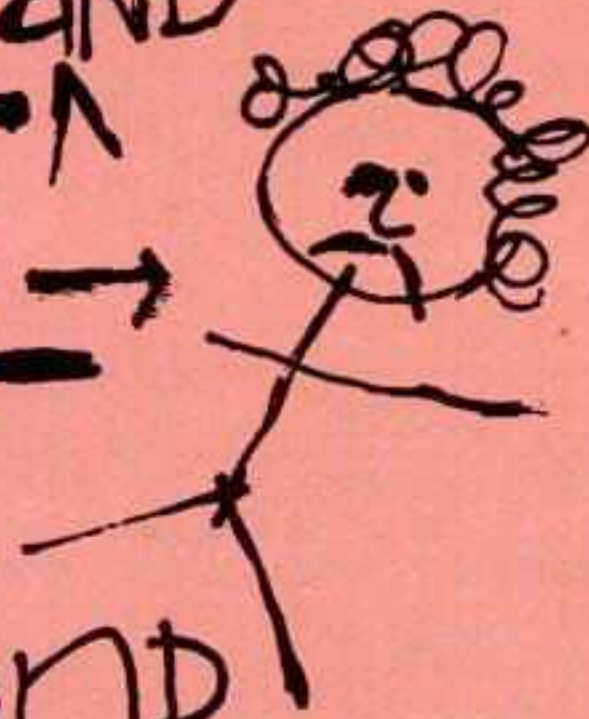
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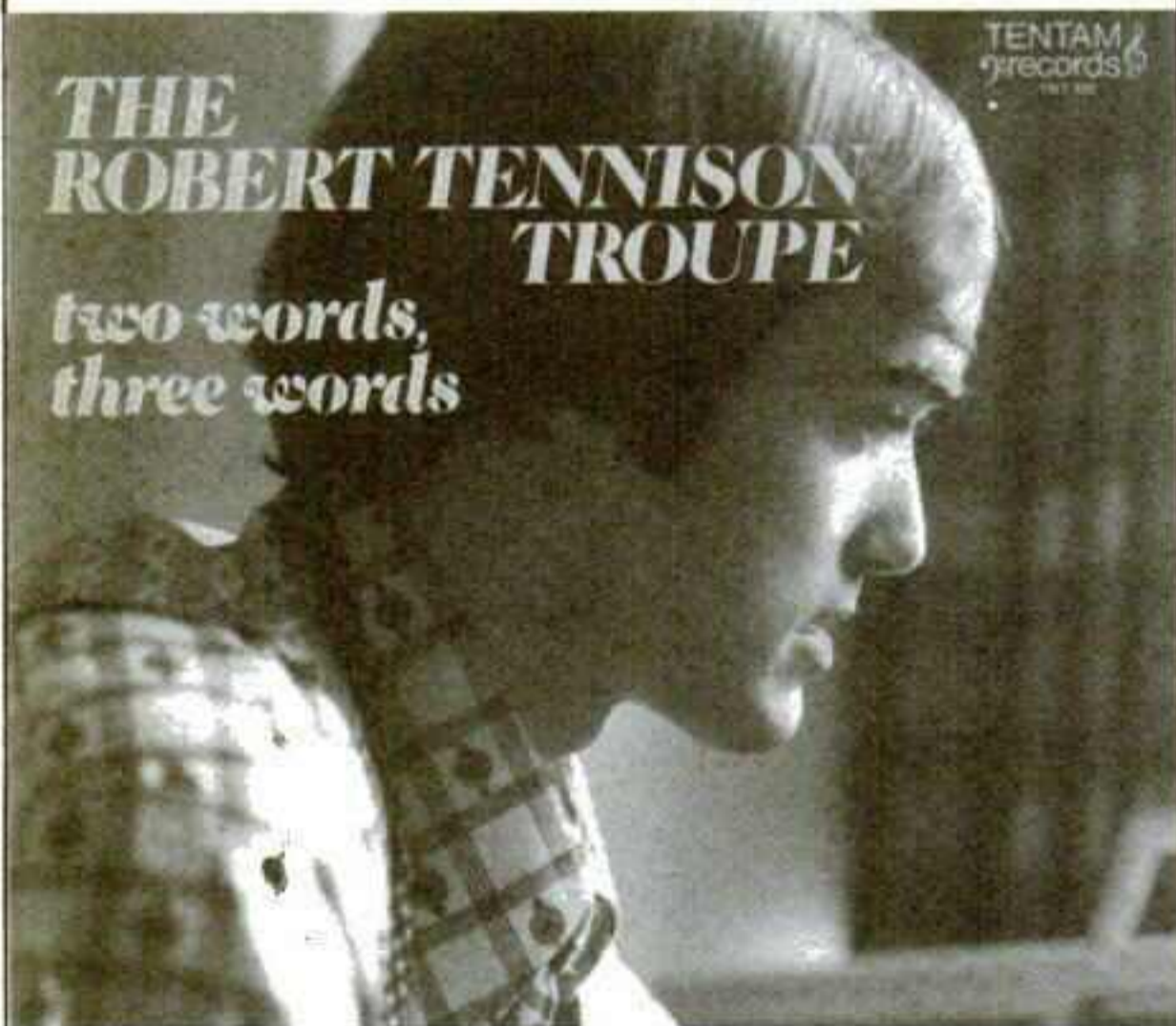
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Canada

CCBA Broadcaster Awards Set

TORONTO—Nominations for three major awards to be presented by the Central Canada Broadcasters' Association at their Annual Convention in October were announced by awards chairman, George Jeffrey, CKPR AM-FM, Thunder Bay, Ontario.

Two of these awards have been presented annually for a number of years, however, the third award is new and unique for 1974 and will honor the late Ruth Hancock and will be known as the RUTH HANCOCK MEMORIAL AWARD to "A FRIEND OF THE INDUSTRY."

This award is to be presented annually by the CCBA to an individual

who has been recognized as a true friend of the broadcasting industry and who will have demonstrated by exemplary conduct and action, willing and helpful attitude in assisting newcomers to the industry, working unselfishly in the interests of the broadcasting industry and contributing assistance on committees and other assignments performed over and above the normal call of duty."

The award is open to CCBA members and associate members or persons employed outside of the broadcasting industry.

BROADCASTER OF THE YEAR is awarded to someone from a CCBA member station who has contributed to the wellbeing of the

broadcasting industry and/or to the community, province or country through broadcasting.

HOWARD CAINE MEMORIAL AWARD is presented to someone from a CCBA member station who closely emulates the late Howard Caine in that his attitude towards public service has led him to make a significant contribution to his community or his country in a way outside of, and apart from the broadcasting industry.

All three awards will be made at the CCBA Convention, Oct. 22, 1974 at the Bonaventure Hotel, Montreal.

Deadline for nomination is Aug. 31.

From the Music Capitals of the World

TORONTO

Concept 376 will handle Canadian bookings for the newly reformed **Steppenwolf**. ... **Crowbar** has officially disbanded. **Joey Chirowski** has left to do session work with **Bob Ezrin**; **Roly Greenway** is planning on forming another band; **Sonny Bernardi** is undecided; and **Kelly Jay** and **Rheal Lanthier** hope to reform **Crowbar** with other members. ... **Alex Machin**, the lead singer of **A Foot In Coldwater**, has returned from England with completed masters for their new album on **Daffodil** in Canada and **Elektra** in the U.S. The band is looking for a new manager after the departure of **Jim Garrett**. ... **CHUM** Radio is reportedly planning to put out a weekly trade sheet. ... **The Stylistics** and **Hues Corporation** are the last acts to be booked at the Canadian National Exhibition Grandstand show this year. They will appear Aug. 27. ... **Elton John** will perform in Toronto in Nov. followed by **George Harrison** in Dec. These are tentative dates. ... **Lighthouse** drew 5,000 people to the Halifax Forum during the Maritime leg of their cross-Canada tour grossing \$18,000. With the aid of promotion from **CJCH**, Halifax, it was the largest ever rock audience in Nova Scotia. Record crowds also met the band at **Gander**, **Grand Falls**, **Corner Brook**, **Stephenville** and **St. John's** where with the help of promotion from **CJON**, the two nights sold out within 24 hours and added third show went clean in 12 hours.

The **Beach Boys** play the Montreal Forum on Aug. 29. ... **Chicago** played the Vancouver Coliseum on July 17. ... The **Ozark Mountain Daredevils** appear at the Place de Nations, Montreal on Aug. 31. ... **Diane Brooks** and **Laurel Ward** will accompany **Anne Murray** at her New York Central Park Concert. ... **Capitol Records** import division has begun to release quadriphonic albums in Canada. **Pink Floyd's** "Dark Side of the Moon" is the initial release. **Capitol Records** will also release two quad albums in September which will be pressed in Canada. "Hits In Hi-Fi, Number One" by **John Keating Inc.** and "A Story of Survival" by **Mandingo**. ... **Willi Morrison** and **Ian Guenther** have left for Los Angeles to record the follow-up singles to "Sha La Loo La Lay" with engineer **Mark Smith**. ... The latest **Songbird** single on **Mushroom Records** entitled "I Believe" has picked up 74 stations across Canada so far. **Jayson Hoover**, another **Mushroom** act, is gaining acceptance in eastern Canada with his single "Love Will Get You" which has just been added to the playlist of the three Ottawa stations **CFGO**,

CFRA and **CJRC** plus **CHAM**, **Hamilton**.

20th Century Records will handle the distribution of **Mahogany Rush's** new album "Child of the Novelty" in the U.S. The album was released July 15 and a promotion campaign has been launched with the unveiling of a gigantic billboard ad on the **Sunset Strip** in Hollywood. The LP will be on the **Nine Records** label. **Kot'ai Records**, who handles the band for Canada, reports sales of close to 18,000 during the first week of release. **Kot'ai** is distributed in Canada by **United Artists**. ... **Chuck Berry** will appear at **St. Clair College** on Aug. 11 followed by the **Guess Who**, **Wolfman Jack** and **Max Webster** on Aug. 18. ... **Musicanza Records** of **Wantagh**, **New York** has released two instrumental singles in Canada, "Canadian Falls" by **Horseshoe** and "Energy Crisis" by the **Gas, Oil and Electric Company**. The first release in Canada for **Al Rubin** the president of the **Musicanza Corp.** was "Red, Red Roses" by **Johnny Desmond** on **Quality Records**. ... **Canadian Top 40 (CTF)**, a weekly syndicated radio program, originating in **Vancouver** and tabulated according to the charts of **RPM Music Weekly**, is scheduled to go on the air on 34 stations the first weekend in August. **National sponsorship** is by **Coca Cola**, **Lifesavers** and **Sterling Drugs** who are responsible for two of the 12 minutes of advertising in each of the three hours the show runs, with the rest to be locally acquired by individual markets. The show, hosted by **Vancouver** radio personality **Michael Morgan**, in addition to providing a rundown of the top 40 hits in Canada, includes information on random artists and fills the Canadian content quota by interjecting the necessary amount of Canadian product. ... The **Guess Who** are recording the 13th album for **RCA** in Toronto, at the **Nimbus Nine** studios in Toronto, with **Jack Richardson** producing. The band kicks off an extensive summer tour on Friday (2) at **Hampton Roads Coliseum** in **Norfolk, Va.** and end up at the **West Auditorium** in **Anchorage, Alaska**. ... The single "Pepper Box" by the **Peppers** is breaking out in **Quebec** with sales already past the 20,000 mark, according to **Mark Hodes** of **Polydor**. **CKGM**, **Montreal** recently added the single to their playlist after **CJMS** gave it its initial exposure.

CFRB, Toronto's program director **John Spragge** has announced the addition of **Paul Kellogg** to the station's staff of on-air personalities. ... **Donald H. Hartford**, president of **CFRB Ltd.** and vice chairman of the **Canadian Association of Broadcasters**, presented the **CAB Half-Century Award** to **Bill Baker**, the

recently retired operations manager of **CFRB**. ... **Edward Bear** along with **New Potatoes** have been giving local radio-sponsored free concerts this summer in markets such as **Peterborough**, **Kingston**, **Sarnia** and **Ottawa**. These dates are tied in with promotion of the **Monday (29)** release of their new single, "Freedom For the Stallion." ... **Capitol Records-EMI** of Canada will release a **Shawn Phillips'** album recorded in 1965 entitled "Favourite Things." ... **Em** will make a short intensive promotional tour of Ontario for his debut album on **Capitol** entitled "Pride of Man." ... **Barclay** will release the single "She" by **Charles Aznavour**. The record is No. 1 on the **British charts**. ... **A&M Records** of Canada has resericed all **MOR** stations in Canada with **Herb Ohta's** single "Song For Anna" due to the success the single is having in the U.S. Please note that the American number for the single is **AM 1505** whereas in Canada it is **AM 346**. ... another Canadian date has been added to **Kathi McDonald's** tour—the **Victory Theatre**, **Toronto** on Aug. 22. She appeared at the **Agridome**, **Vancouver**, July 27; and is set for the **Jubilee Auditorium**, **Calgary**, Aug. 16; the **Jubilee Auditorium**, **Edmonton**, Aug. 17; the **Exhibition Pavilion**, **Lethbridge**, Aug. 18 and the **Centennial Concert Hall**, **Winnipeg**, Aug. 20.

Dave Geddes is the new program director at **CHQM**, **Vancouver**. ... **Olie Kornelson** replaces **Lou Blair** in sales and promotion for **WEA** in **Alberta**. ... **Buddy Rogers** formerly of **CFGO**, **Ottawa** is the new music director of **CFRW-AM**, **Winnipeg** replacing **Bob Quinn** who remains as an on-air personality. ... **Ric Allen**, formerly of **CFGO**, **Ottawa** is now program director and music director at **WLEO**, **Fort Meyers, Florida**.

MARTIN MELHUIH

TV Nets, AFM Conclude 2 yr. Contract Talks

NEW YORK—The American Federation of Musicians has approved a new two-year contract with the television networks, by a vote of 398 to 43. The two major goals sought and achieved by the **AFM** were a single basic agreement covering musicians' services for videotape programs for both networks and syndication; and assurance that all programs produced by and for the network or independent producers in the U.S. or Canada, "if scored, shall be scored in the U.S. or Canada."

TORONTO—A&M Records, a label not normally known for its country music roster, is making tremendous strides in that market here. Hoyt Axton has just had a No. 1 country single with "When The Morning Comes" in Canada, and other product from the label seems to be following a similar success pattern.

Canadian Bruce Miller is meeting with great success with his latest single "Anna Marie" and is charted in the top five on country charts in this country. Miller is currently on a Western Canada tour and is busily putting together a back-up band.

Ian Tyson, who is no stranger to the charts in Canada, is currently in the country top 10 with his single, "Great Canadian Tour." A recent appearance of Ian & Sylvia with Glen Campbell at the Place des Arts in Montreal met with rave reviews from critics.

Vanelli Making Big Waves

By MARTIN MELHUISH

MONTREAL—Few artists have stirred up as much excitement and interest throughout the media network in Canada as Montreal native Gino Vanelli. His latest single "People Gotta Move" from his second A&M album "Powerful People," is one of the fastest breaking records in this country.

Initially, the single was programmed on CKGM, Montreal as an album cut but the overwhelming listener reaction convinced A&M that it should be released as a single and within 10 days of shipping, it was added to the playlists of stations in Vancouver, Toronto, Hamilton, Halifax, Leamington, Windsor, Calgary, Edmonton, Kingston, Sudbury and Ottawa. A number of those stations are showing it as "hitbound."

Even though Vanelli is a Canadian, he was signed directly to A&M in the U.S. by Herb Alpert, who had heard a demo tape that Vanelli and his brother Joe (the pianist in Gino's group) had made in their basement studio.

Says Alpert: "I feel that Gino's music is original, distinctive and very, very musical and that's just what I look for in an artist." Alpert produced Vanelli's first album "Crazy Life."

Due to the rising wave of support for the second album, A&M Canada is planning to have Vanelli return to Canada for some dates after completing his U.S. commitments. He is booked into the Colonial in Toronto at the end of August.

Vanelli has just completed engagements in Lake Tahoe and Las Vegas and will likely spend the next

Gold for Overdrive

VANCOUVER — Bachman-Turner Overdrive have attained Canadian gold in the first week of July for their second Mercury Records album "Bachman-Turner Overdrive II," released in January. They will be presented with their gold album award for sales in excess of 50,000 at their Canadian National Exhibition appearance in Toronto on Aug. 28.

Polydor national promotion head Allan Katz estimates that at its current rate the album will exceed 100,000 in Canadian sales by Christmas and forecasts a cross-country promotion for the group which will tentatively involve a cooperative effort between GWG jeans and the top national radio stations.

"BTO II" was certified American gold in May and Mercury anticipates U.S. platinum status for the record soon.

Lorence Hud, who was launched on A&M as a pop artist, is finding country acceptance with a song co-written by Hud and Will Jennings entitled, "The Song That Annie Sings." The song is the B side of Hud's latest rock'n'roll single "Sweet Jennie Malone" from his "Dancing in My Head" album. He has just completed a cross-Canada tour with the Stampeders during which he generated a great deal of excitement prompting the former head of Irving-Almo Music of Canada Graham Powers to do a special MOR and country station mailing of the record. The reaction was excellent and after only two weeks the song was charted nationally at 38.

Linda Brown has just had her follow-up single to the highly successful "Empty Closets" released by A&M in Canada entitled "Sing Along With Me." She is preparing a tour of southern Ontario.

few weeks in the U.S. visiting some of the breakout markets that are opening up for him there.

A&M Canada is planning an extensive promotion campaign to surround his Toronto appearance which will include a champagne reception at the club. Plans are for a number of top press and radio personnel to be flown to Toronto for opening night.

CHUM In New Expansion

WINNIPEG—CHUM Ltd. continues to expand its holdings across Canada with the recent approval by the Canadian Radio and Television Commission of CHUM's application to acquire the assets of radio stations CFRW-AM and FM in Winnipeg and CKPT-AM in Peterborough, Ont.

In Winnipeg, the CRTC issued a license to CHUM to operate CFRW-AM and FM upon the surrender of the current licenses issued to Jim Pattison Broadcasting Ltd. The new license will run until March 31, 1979.

CHUM has made a commitment to the Commission to broadcast weekly on CFRW 24 hours of programming in the categories of information and orientation including 10 hours of public affairs.

In Peterborough, the CRTC has issued a license to CHUM Ltd. for operating CKPT-AM upon the surrender of the current license issued to CHUM Ltd. and Barrie Broadcasting Company Limited. The newly issued license will expire on March 31, 1977.

CHUM Ltd., which is an equal partner in the ownership of the station, will control the licensee company and several resident employees of CKPT will acquire an ownership interest in the station and will be members of the board of directors of the licensee company.

The Commission noted that it is satisfied that the change in the ownership of CKPT and the participation of local residents on the board of directors will enable the station to maintain and improve the service in Peterborough.

BILLBOARD IS BIG INTERNATIONALLY

From the Music Capitals of the World

• Continued from page 46

preted by **Simon & Bettina**, who won the TBS (Tokyo Broadcasting System) Award for singing it at the 3rd Tokyo Music Festival, June 29/30. The single was released June 25 on Teichiku's Overseas label. . . . **Lena Zavaroni** left this music capital July 11 following her first Japan promotional tour. The 10-year old singer also made some video tape recordings for showing over the Japanese television networks through Sunday (4). Her "Ma, He's Making Eyes at Me" was released here as a single May 25 and album June 25 by Nihon Phonogram on the Philips label. . . . "Introduction to Teichiku CD-4" is being offered by the Matsushita group member company by mail order out of Osaka at 900 yen (\$3.21). The 12-inch discrete 4-channel "sound sampler" comprises 18 cuts ranging from movie music to Japanese ballads. . . . "Diana Ross Live at Caesar's Palace" (Motown), "Let's Put It All Together" by the **Stylistics** (Avco), "Yes We Can Can" by the **Pointer Sisters** (Blue Thumb) and "Anthology" by **Marvin Gaye** (Motown) are being released here Aug. 5 by Victor Musical Industries. . . . "Sweet Exorcist" by **Curtis Mayfield** was released July 25 by Nippon Columbia on the Buddah label. . . . Canyon Records will have deleted 234 items (148 singles, 86 LPs) from its catalog by July 31.

"Stars & Stripes Forever" by the **Nitty Gritty Dirt Band** (UA) was released here July 20 by Toshiba-EMI on the Liberty label. The twin LP set marks the group's second Japan performance tour scheduled for Aug. 13-29. Ten concert dates have been fixed by Udo Artists. . . . Following the release of London Records' "Blue Grass Encyclopedia" (5 LPs) here June 6 by King, the "Immortal **Carter Family**" collection (10 LPs) is scheduled for Aug. 5 release by Nihon Victor on the RCA label. . . . **Tom Jones** will be here again, this November, says **Yasuo Ohno**, president of Toa Attractions. The London recording artist's second Japan performance tour will include a dinner show at the Osaka Royal Hotel Nov. 19, a concert at the 2,800-seat Osaka Festival Hall Nov. 20, a show at the 11,000-seat Nippon Budokan in this music capital Nov. 21 and a Min-On subscription concert at the same hall the next day, the Japanese promoter says.

"The **Shirley Bassey Show**" was programmed prime-time July 14 by the Tokyo Broadcasting System in a Japan-wide hookup. It was an 85-minute video tape recording (including commercials) of her "guest star" performance June 29 at the 3rd Tokyo Music Festival. . . . Nippon Hoso Kyokai resumed its "World's One-Man Show" series July 22-24 with four 40-minute color TV programs featuring **Udo Juergens** of West Germany (ZDP), **Ann-Margret** of the U.S. (**Roger Smith Productions**), **Julie Andrews** of the U.K. (ITC) and **Gilbert Beaud** of France (ORTE). . . . Japan's four sponsored FM radio stations broadcast July 11-14 a tape recording of the June 28 performance by the **Three Degrees** (Philadelphia International) at Sharp's new Tokyo showroom adjacent to CBS/Sony headquarters. . . . **Yutaka Ando**, president of the Japan Phonograph Record Association, in announcing June 1974 production statistics, notes that the quantity of LPs (6,400,472 units) has approached singles (7,650,006) and the number of music cassettes (910,849) is close to stereo 8 cartridges (1,090,346). . . . The "Nostalgic 30s"

segment of "The **Julie Andrews Show**" series was telecast July 15 on Channel 12 Tokyo, the only TV station in this music capital regularly programming international recording artists.

A 30-member U.S. contingent led by **Jo Walker**, executive director of CMA, participated in the association's directors' meeting at the Tokyo Hilton, June 29-July 5. The Japanese participants were headed by **Atsutaka Torio**, president of Victor Music Publishing **Charley Pride** (RCA) was one of the U.S. attendees. . . . Warner-Pioneer has released "The Light of Day" as interpreted by **Mary Travers** who won a TBS Award at the 3rd Tokyo Music Festival. . . . Ten sets of "Made in Japan" LPs are scheduled for release Oct. 1 by Polydor K.K. at the budget price of 2,500 yen (\$8.93) per set. . . . The second half of Nihon Phonogram's Mercury jazz collection of 20 albums at 1,300 yen (\$4.64) each was released July 25. . . . Every cloud has a silver lining. Japan's longest and heaviest rainy season has driven everybody indoors, or into the record stores. **HIDEO EGUCHI**

COPENHAGEN

K-Tel International, the record company which relies heavily on TV advertising, has opened a division in Denmark, a country where there are no TV or radio commercials. The move is an attempt by K-Tel to find out whether it is possible to sell large quantities of records in a country without commercials and, if the experiment is a success, the company will extend it to other countries in a similar position. The first two disks launched in Denmark have been "20 Power Hits" and "20 Flashback Greats of the Sixties" and in the first week the company sold more than 1,000 records. A major advertising campaign is planned for the Danish national papers at Christmas. . . . Members of the IFPI and police in Denmark are on the lookout for pirate tapes and already have made prosecutions. More than 1,000 music dealers have been warned that importing pirate tapes could result in confiscation of stocks and liability for damages.

Lawyer **Otto Lassen** is retiring as secretary of the IFPI after 15 years' service, to become the managing director of Gramex. His nephew will succeed him. And newly elected to the Board of Directors of IFPI is **John A. Winkelmann**, managing director of Phonogram and Polydor in Denmark. . . . The Scandinavian Music Club, which has been launched by Polygram in Scandinavia, has agreed to not advertise any new records until six months after the release date. The news has been generally welcomed by the Danish music trade and dealers. **KNUD ORSTED**

PARIS

Following a series of recitals in major Portuguese cities, which was specially arranged by the Portuguese government, **George Moustaki** has given several concerts at the historic village of Vaison la Romaine. An unusual feature of his visits to the village was that the public was invited to the rehearsals as well as the actual concerts. . . . **Marie Laforet** is to record a double-album of Christmas songs for Polydor. . . . **Sammy Davis Jr.** appeared with **Johnny Hallyday** in a TV special, "Top A Johnny Halliday," even though the French were only able to offer Davis a 10th of his normal fee. However, at a gala given by **Princess Grace and Prince Rainier of Monaco**

to celebrate their 20th wedding anniversary, the singer withdrew at the last moment and was replaced by **Josephine Baker** because he had not been invited to a dinner given by the couple. It is also understood that Davis has been invited by France's new president, **Valery Giscard d'Estaing**, an accomplished accordion player, to take part in a gala to be held in Paris in October.

Line Renaud, the French variety singer, has been decorated with the Legion of Honor. . . . For the first time, the Festival of Avignon, which until now has been devoted only to classical music, theater, ballet and the cinema, will include variety artists. Among the variety of stars who have been asked to appear are **Leo Ferre**, and **Guy Beart** and **Barbara**.

HENRY KAHN

MADRID

Compania Fonografica Espanola has signed the Argentinian duo **Claudina and Alberto Gambino**, currently touring Spain. The duo has an album in preparation which will be distributed by Zafiro. . . . Coinciding with the release of a single and album, both entitled "Descalza en la Arena," RCA star **Palito Ortega** arrived in Madrid to perform on the live television show "Todo es posible en Domingo."

East Berlin Opera Co. opened the 11th Madrid Opera Festival at the Zarzuela theater with four concerts, conducted by **Heinz Fricke**. . . . While in Madrid to promote "Waterloo," **Abba** recorded a Spanish version of the Eurovision winning song. . . . **Mungo Jerry** performed for four nights at the J&J discotheque. . . . Despite ticket prices between \$4 and \$10, **Hispavox** artist **Raphael** filled the 2,000-seat Palacio de la Musica for each of the 60 concerts he gave in Madrid over a period of two months. . . . Flamenco guitarist **Paco de Lucia** gave a successful concert to a young pop-inclined audience at the Alcala Palace Theater.

Movieplay recently released the soundtrack of the film "American Graffiti" following its premiere in Madrid. . . . Latest release from **Julio Iglesias** is the single "16 anos," which reached the Top 20 after only one week.

DUBLIN

Thrust Records has moved from Dublin to Coleraine. The new address is 3 The Diamond, Coleraine, Northern Ireland (tel: Coleraine 52555.) The label, whose publicity manager and music publishing chief is former **Mothers Of Invention** road manager **Patrick O'Flaherty**, is distributed in the north by Solomon & Peres and in the south, by the Release Group. Thrust released its first album, a sampler called "First Thrust," several months ago, while its first single was "Dance To the Music"/"Freakers Ball" by the Irish country rock band, **Rodeo**. The band is managed by **John Weir**, Thrust Records managing director. Ulster Television will be filming a TV spectacular featuring the group for screening early next year. Thrust albums already scheduled for release later in the year include product by **Roger Doyle**, formerly with **Supply**, **Demand & Curve**, New Zealand's **Chris Thompson**, Dublin ragtime guitarist **Johnny Norris**, Belfast singer/songwriter **Alan Halsey** and an LP of poetry by **Brendan Kennelly** and **Peter Fallon**.

RTE Television recently screened a film of **Demis Roussos's** concert at the Olympia Theater, Paris, which featured him singing such songs as

(Continued on page 50)

Billboard Hits of the World

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AUSTRALIA

(Courtesy Of GO-SET)
SINGLES

- This Week
- 1 BILLY DON'T BE A HERO—Paper Lace (EMI)
 - 2 DEVIL GATE DRIVE—Suzi Quatro (RAK)
 - 3 THE ENTERTAINER—Marvin Hamlisch (MCA)
 - 4 THE STREAK—Ray Stevens (Astor)
 - 5 WOULD YOU LAY WITH ME IN A FIELD OF STONE—Judy Stone (M7)
 - 6 SEASONS IN THE SUN—Terry Jacks (Bell)
 - 7 CANDLE IN THE WIND—BENNIE & THE JETS—Elton John (DJM)
 - 8 HOOKED ON A FEELING—Blue Swede (EMI)
 - 9 EVIE—Steve Wright (Albert)
 - 10 MY GIRL BILL—Jim Stafford (MGM)—Cash Backman (Image)
 - 11 THE LOCOMOTION—Grand Funk (Capitol)
 - 12 THE AIR THAT I BREATHE—Hollies (Parlophone)
 - 13 THE WAY WE WERE—Barbra Streisand (CBS)
 - 14 SHIPS IN THE NIGHT—Vicki Lawrence (EMI)
 - 15 TSOP—MFSB (CBS)

- This Week
- 1 THE STING/SOUNDTRACK—(MCA)
 - 2 BUDDAH & THE CHOCOLATE BOX—Cat Stevens (Island)
 - 3 TUBULAR BELLS—Mike Oldfield (Virgin)
 - 4 DIAMOND DOGS—David Bowie (RCA)
 - 5 CAN THE CAN—Suzi Quatro (RAK)
 - 6 BAND ON THE RUN—Paul McCartney & Wings (Apple)
 - 7 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
 - 8 HARD ROAD—Steve Wright (Albert)
 - 9 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 10 THAT'LL BE THE DAY/SOUNDTRACK—(Stateside)

BELGIUM

(Courtesy Of Belgium Radio & TV)
SINGLES

- This Week
- 1 SUGAR BABY LOVE—Rubettes
 - 2 GIGI L'AMOROZO—Dalida
 - 3 ONE AND ONE IS TWO—Jackpot
 - 4 IF YOU GO AWAY—Terry Jacks
 - 5 O.K. CHICAGO—Resonance
 - 6 DIE SONNE GEHT AUF—Freddy Breck
 - 7 THIS TOWN AIN'T BIG ENOUGH—Sparks
 - 8 IK BEN VERLIEFD—Cindy
 - 9 FLY AWAY LITTLE PARAGUAI—George Baker Selection
 - 10 IN OLD MEXICO—Nick Mackenzie
 - 11 EMMA—Hot Chocolate
 - 12 SUCH A NIGHT—Ricky Gordon
 - 13 BLIJF NOG EEN UURTJE BIJ MIJ—Willy Sommers
 - 14 SING SING—Lester & Denwood
 - 15 THE NIGHT CHICAGO DIED—Paper Lace

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- This Week
- 1 3 ROCK YOUR BABY—George McCrae (Jay Boy)—Southern (T.K. Prod.)
 - 2 1 SHE—Charles Aznavour (Barclay)—Standard (Barclay)
 - 3 14 BORN WITH A SMILE ON MY FACE—Stephanie De Sykes/Rain (Bradleys)—ATV (B. Leng/S. May)
 - 4 2 KISSIN' IN THE BACK ROW—Drifters (Bell)—Macaulay/Cookaway (Macaulay/Greenaway)
 - 5 4 BAND ON THE RUN—Paul McCartney & Wings (Apple)—McCartney/ATV (Paul McCartney)
 - 6 6 YOUNG GIRL—Gary Puckett & The Union Gap (CBS)—Dick James
 - 7 17 WHEN WILL I SEE YOU AGAIN—Three Degrees (Philadelphia)—Gamble/Huff (Gamble/Huff)
 - 8 5 BANGIN' MAN—Stade (Polydor)—Barr/Slade (Chas Chandler)
 - 9 11 THE SIX TEENS—Sweet (RCA)—Chinnichap/Rak (M. Chapman/N. Chinn/P. Wainman)
 - 10 7 I'D LOVE YOU TO WANT ME—Lobo (UK)—Carlin (Phil Gernhard)
 - 11 8 IF YOU GO AWAY—Terry Jacks (Bell)—Intersong (Terry Jacks)
 - 12 9 BANANA ROCK—Wombles (CBS)—Batt Songs (Mike Batt)
 - 13 12 WALL STREET SHUFFLE—*10c.c. (UK)—Satannes (Strawberry Prods.)
 - 14 30 YOU MAKE ME FEEL BRAND NEW—Stylists (Avco)—Gamble/Huff/Carlin
 - 15 21 TONIGHT—*Rubettes (Polydor)—Pam Scene/ATV (Wayne Bickerton)
 - 16 15 LAUGHTER IN THE RAIN—Neil Sedaka (Polydor)—Kishner/Warner Bros. (N. Sedaka/R. Appera)
 - 17 42 AMATEUR HOUR—*Sparks (Island)—Island (Muff Winwood)

ITALY

(Courtesy Of Germano Ruscitto)
LPs

- This Week
- 13 BEACH BABY—*First Class (UK)—John Carter (John Carter for Sunn Records)
 - 19 20 SHE'S A WINNER—Intruders (Philadelphia)—Gamble/Huff (Gamble/Huff)
 - 20 23 MY GIRL BILL—Jim Stafford (MGM)—Famous Chappell (Phil Gernhard/Lobo)
 - 21 24 MIDNIGHT AT THE OASIS—Maria Muldaur (Reprise)—MCPS (L. Waronker/J. Boyd)
 - 22 16 HEY ROCK & ROLL—*Shawaddywaddy (Bell)—Bailey (Mike Hurst)
 - 23 22 LIGHT OF LOVE—*T. Rex (EMI)—Wizard (Marc Bolan)
 - 24 19 TOO BIG—*Suzi Quatro (Rak)—Chinnichap/Rak (M. Chapman/N. Chinn)
 - 25 18 ONE MAN BAND—*Leo Sayer (Chrysalis)—Blaindell/Compass (D. Courtney/A. Faith)
 - 26 — ROCKET—*Mud (RAK)—Chinnichap/Rak (Mike Chapman/Nicky Chinn)
 - 27 28 JUST DON'T WANT TO BE LONELY—Main Ingredient (RCA)—Gamble/Huff/Carlin (Silvester/Simmons/Good)
 - 28 10 ALWAYS YOURS—*Gary Glitter (Bell)—Leeds (Mike Leander)
 - 29 — PLEASE PLEASE ME—David Cassidy (Bell)—DJM (David Cassidy/Barry Ainsworth)
 - 30 25 DIAMOND DOGS—*David Bowie (RCA)—Mainman/Chrysalis (Bowie/Mainman)
 - 31 33 THEME FROM TUBULAR BELLS—*Mike Oldfield (Virgin)—Virgin (Mike Oldfield)
 - 32 34 RING RING—Abba (Epic)—Bocu (Stig Anderson)
 - 33 43 STOP LOOK LISTEN—Diana Ross/Marvin Gaye (Tania Motown)—Carlin (Hal Davis)
 - 34 29 THE STREAK—Ray Stevens (Janus)—Peter Maurice/KPM (R. Stevens)
 - 35 26 GOING DOWN THE ROAD—*Roy Wood (Harvest)—Carlin (Roy Wood)
 - 36 46 HONEY HONEY—*Sweet Dreams (Bradleys)—ATV (R. Roker/J. Shury)
 - 37 41 YOUR BABY AIN'T YOUR BABY ANY MORE—*Paul Da Vinci (Penny Farthing)—Channel (Eddie Seago/P. Da Vinci)
 - 38 31 BE THANKFUL FOR WHAT YOU'VE GOT—William De Vaughan (Chelsea)—Sparta Florida (F. Floravanti/J. Davis)
 - 39 — ROCK THE BOAT—Hues Corporation (RCA)—Highground (John Florez)
 - 40 — SUMMERLOVE SENSATION—*Bay City Rollers (Bell)—Martin Coulter (B. Martin/P. Coulter)
 - 41 47 I FOUND SUNSHINE—Chi-Lites (Brunswick)—Julio-Brian (Eugene Record)
 - 42 27 GUILTY—*Pearls (Bell)—ATV (Philip Swern/Arthey)
 - 43 — I SHOT THE SHERIFF—*Eric Clapton (RSO)—Rondor (Tom Dowd)
 - 44 36 LIVERPOOL LOU—*Scaffold (Warner Bros.)—Essex (Paul McCartney)
 - 45 50 DON'T STAY AWAY TOO LONG—Peters & Lee (Philips)—Pedro/C. Shane (John Franz)
 - 46 38 THERE'S A GHOST IN MY HOUSE—R. Dean Taylor (Tania Motown)—London (Brian Holland/Lamont Dozier)
 - 47 — WHAT BECOMES OF THE BROKEN HEARTED—Jimmy Ruffin (Tania Motown)—Jobete London (Norman Whitfield)
 - 48 40 IF YOU TALK IN YOUR SLEEP—Elvis Presley (RCA)—Easy Nine/Elvis
 - 49 — IT'S ALL UP TO YOU—*Jim Capaldi (Island)—Freedom Songs (Jim Capaldi)
 - 50 — THE OLD FASHIONED WAY—Charles Aznavour (Barclay)—Chappell/Britico (C. Gaubert)

DENMARK

(Courtesy Of I.F.P.I.)

- This Week
- 1 CARIBOU (LP)—Elton John (DJM)
 - 2 OLDIES BUT GOODIES (LP)—Svenne & Lotta (Polar/EMI)
 - 3 THE SIX TEENS (LP)—The Sweet (RCA)
 - 4 SVANTES VISER (LP)—Poul Dissing & Benny Anderson (Metronome)
 - 5 FAHRENDE MUSIKANTEN (Single)—Nina & Mike (Ariola/Telefunken)
 - 6 RING RING (LP)—ABBA (Polar/EMI)
 - 7 LET'S GO, LET'S GO, LET'S ROCK 'N' ROLL (Single)—Walkers (Philips)
 - 8 SEASONS IN THE SUN (Single)—Terry Jacks (Bell)
 - 9 SHU-BI-DUA (LP)—(Polydor)
 - 10 ONE AND ONE IS TWO (Single)—Jackpot (BASF)
 - 11 DODENS TRIUMF (LP)—The Savage Rose (Polydor)
 - 12 OJEBLIKETS FAVORITTER (LP)—Ulla Pia & Niels Hausgaard (EMI)
 - 13 SVENNE & LOTTA MED HEP STARS (LP)—(EMI)
 - 14 WATERLOO (LP)—Abba (Polar/EMI)
 - 15 BEFORE THE FLOOD (LP)—Bob Dylan/The Band

ITALY

(Courtesy Of Germano Ruscitto)
LPs

- This Week
- 1 JESUS CHRIST SUPERSTAR/SOUNDTRACK—(MCA/CBS/MM)
 - 2 MAI UNA SIGNORA—Patty Pravo (RCA)
 - 3 MY ONLY FASCINATION—Demis Roussos (Phonogram)
 - 4 L'ISOLA DI NIENTE—Premiata Fonderia Marconi (Numero Uno/RCA)
 - 5 FRUTTA & VERDURA/AMANTI DI VALORE—Mina (PDU/EMI)
 - 6 A BLUE SHADOW—Berto Pisano (Ricordi)
 - 7 REMEDIOS—Gabriella Ferri (RCA)
 - 8 A UN CERTO PUNTO—Ornella Vanoni (Vanilla/Fonit/Cetra)
 - 9 LE ORME IN CONCERTO—Le Orme (Phonogram)
 - 10 BURN—Deep Purple (EMI)
 - 11 AMERICAN GRAFTITI/SOUNDTRACK—(MCA/CBS/MM)
 - 12 NUTBUSH CITY LIMITS—Ike & Tina Turner (UA/M)
 - 13 JOURNEY TO THE CENTER OF THE EARTH—Rick Wakeman (Island/Ricordi)
 - 14 XVII RACCOLTA—Fausto Papetti (Durlum)
 - 15 SHININ' ON—Grand Funk (Capitol/EMI)

JAPAN

(Courtesy: Music Labo, Inc.)
*Denotes local origin

- This Week
- 1 MEOTO KAGAMI—*Tonosama Kings (Victor)—Bon
 - 2 KOI NO AMERICAN FOOTBALL—*Finger 5 (Philips)—Nichion, Tokyo
 - 3 HAMAHIRU GAO—*Hiroshi Itsuki (Minoruphone)
 - 4 HITONATSU NO KEIKEN—*Momoe Yamaguchi (CBS/Sony)—Tokyo
 - 5 KIMIWA TOKUBETSU—*Hiromi Goh (CBS/Sony)—Standard
 - 6 TSUIOKU—*Kenji Sawada (Polydor)—Watanabe
 - 7 MIDORI IRO NO YANE—*Rene (CBS/Sony)—Alfa
 - 8 USO—*Kiyoshi Nakajo (Canyon)—Watanabe
 - 9 TSUMIKI NO HEYA—*Akira Fuse (King)—Watanabe
 - 10 POKETTO IPPAI NO HIMITSU—*Agnes Chan (Warner)—Watanabe
 - 11 WATASHI WA NAITE IMASU—*Lilly (Express)—J&K
 - 12 HAGESHII KOI—*Hideki Saijo (RCA)—Nichion
 - 13 HAIRO NO HITOMI—*Tokiko Kato & Kiyoshi Hasegawa (Polydor)—Shinko
 - 14 FUTARIDE OSAKE—*Michiyo Azusa (King)—Watanabe
 - 15 NAMIDA NO MISAO—*Tonosama Kings (Victor)—Bon
 - 16 AI HITOSUJI—*Aki Yashiro (Teichiku)—AI
 - 17 USUNASAKE—*Kiyoshi Nakajo (Canyon)—Watanabe, Yomi
 - 18 GOOD BYE MY LOVE—*Anne Lewis (Victor)—Watanabe
 - 19 TAIYO NI HOERO—*Sound Track (Toho)—Watanabe
 - 20 TAIYO NI HOERO—*Sound Track (Polydor)—Watanabe

MEXICO

(Courtesy of Enrique Ortiz)
SINGLES

- This Week
- 1 ESPEJISMO—Juanello (Epic)
 - 2 COMO SUFRO—Los Baby's (Peerless)
 - 3 THE ENTERTAINER (Tema de El Golpe) Marvin Hamlisch (MCA Records)
 - 4 EL DIA QUE ME QUERAS—Roberto Carlos (CBS)
 - 5 PERDONAME—Estrellita (Raff)
 - 6 AMADA AMANTE—Roberto Carlos (CBS)
 - 7 ME MUERO POR ESTAR CONTIGO—Silvana Di Lorenzo (RCA)
 - 8 FELIZ CUMPLEANOS QUERIDA—Nelson Ned (Gamma)
 - 9 SEASONS IN THE SUN (Epocas de sol)—Terry Jacks (Bell)
 - 10 LADY MY LADY (Dama mi dama)—Pop Concert Orchestra (Gamma)

NEW ZEALAND

(Courtesy Of N.Z.B.C.)
SINGLES

- This Week
- 1 THE STREAK—Ray Stevens
 - 2 BAND ON THE RUN—Paul McCartney & Wings
 - 3 EMMA—Hot Chocolate
 - 4 WATERLOO—Abba
 - 5 SUNDOWN—Gordon Lightfoot
 - 6 CANDLE IN THE WIND—Elton John
 - 7 THE LOTUS EATERS—Stravos Xarhakos
 - 8 SUGAR BABY LOVE—Rubettes
 - 9 EVERYDAY—Slade
 - 10 THE ENTERTAINER—Marvin Hamlisch
 - 11 MY FRIEND THE WIND—Demis Roussos
 - 12 I'LL HAVE TO SAY I LOVE YOU IN A SONG—Jim Croce
 - 13 PLEASE MR. PLEASE—Bruce Welch
 - 14 FAREWELL AUNTY JACK—Graham Bond
 - 15 ERES TU (Touch The Wind)—Mocedades

SOUTH AFRICA

(Courtesy Of Springbok Radio)
SINGLES

- This Week
- 1 THE AIR THAT I BREATHE—Hollies (Polydor)—(MPA)
 - 2 WATERLOO—Abba (Sunshine)—(Breakaway)
 - 3 EMMA—Hot Chocolate (RAK)—(Francis Day)
 - 4 SOLITAIRE—Andy Williams (CBS)—(Laetrec)
 - 5 TCHIP TCHIP—Dan Hill (RPM)—(EMI/Brigadiers)
 - 6 THERE WON'T BE ANYMORE—Charlie Rich (RCA)—(Charles Rich)
 - 7 HAAI CASANOVA—Glenys Lynne (RPM)—(Tro Essex)
 - 8 SEASONS IN THE SUN—Terry Jacks (Bell)—(Intersong)
 - 9 LOVING ARMS—Dobie Gray (MCA)—(MPA)
 - 10 MA (He's Making Eyes At Me)—Lena Zavaroni (RTC)—(B. Feldman)

SWITZERLAND

(Courtesy Of RADIO HITPARADE)
SINGLES

- This Week
- 1 SUGAR BABY LOVE—Rubettes (Polydor)
 - 2 SEASONS IN THE SUN—Terry Jacks (Bell)
 - 3 WATERLOO—Abba (Polydor)
 - 4 TSOP—MFSB (CBS/PIR)
 - 5 THE ENTERTAINER—Marvin Hamlisch (MCA)
 - 6 THE GOLDEN AGE OF ROCK 'N' ROLL—Mott The Hoople (CBS)
 - 7 SHANGHAI'D IN SHANGHAI—Nazareth (Philips/Vertigo)
 - 8 EVERYDAY—Slade (Polydor)
 - 9 I'M A TRAIN—Albert Hammond (Epic)
 - 10 THEO, WIR FAHREN NACH LODZ—Vicky Leandros (Philips)

WEST GERMANY

(Courtesy Musikmarkt)
SINGLES

- This Week
- 1 SUGAR BABY LOVE—Rubettes (Polydor)—Budee
 - 2 THEO, WIR FAHREN NACH LODZ—Vicky Leandros (Philips)—Hansaatic/Intersong
 - 3 WATERLOO—Abba (Polydor)—Schacht
 - 4 BE MY DAY—Cats (EMI-Electrola)—Chappell
 - 5 SEASONS IN THE SUN—Terry Jacks (Bell/Polydor)—Intersong
 - 6 TSOP (The Sound Of Philadelphia)—MFSB (Philadelphia/CBS)—April
 - 7 THE AIR THAT I BREATHE—Hollies (Polydor)—Altus/Global
 - 8 HONEY HONEY—Abba (Polydor)—Schacht
 - 9 DU KANNST NICHT IMMER SIEBZEHN SEIN—Chris Roberts (Jupiter/Ariola)—Meridian/Siegel
 - 10 DAS KARTENSPIEL—Bruce Low (Ariola)—Connelly/Sikorski
 - 11 THE LOCO-MOTION—Grand Funk (Capitol/Electrola)—Screen Gems/Gerig
 - 12 THE SHOW MUST GO ON—Three Dog Night (Probe/Electrola)—Slezak
 - 13 HEY BOSS, ICH BRAUCH' MEHR GELD—Gunter Gabriel (Ariola)—Intro
 - 14 THE MOST BEAUTIFUL GIRL—Charlie Rich (Epic)—Accord
 - 15 DAS TOR ZUM GARTEN DER TRAUME—Bernad Cluwer (Hansa/Ariola)—Troja/Intro

- This Week
- 1 OTTO II—Otto (EMI Electrola)
 - 2 THE BEATLES, 1967-1970 (Apple/Electrola)
 - 3 BURN—Deep Purple (Purple/Electrola)
 - 4 20 ORIGINAL HITS, 2—Various Artists (Polydor)
 - 5 THE BEATLES 1962-1966—(Apple/Electrola)
 - 6 WATERLOO—Abba (Polydor)
 - 7 KANSAS CITY—Les Humphries Singers (Decca)
 - 8 WIM THOELKE PRAESENTIERT DIE STARGALA 3 x 9 AUSGABE 1974—Various artists (DGG)
 - 9 20 ROCK & ROLL GREATS—Various artists (K-Tel)
 - 10 SWEET FANNY ADAMS—The Sweet (RCA/AEG Telefunken).

From the Music Capitals of the World

Continued from page 49

"Forever and Ever," "Goodbye My Love, Goodbye," "We Shall Dance" and "My Friend The Wind." Polydor took advertising space in several magazines to publicize the show. . . . RTE also televised recently "A Very Special Love Song," a TV special featuring Danny Doyle and Maxi. The two artists sang together in the same band, the Music Box, until recently and Doyle has recorded a new single, a cover of the Charlie Rich hit, "A Very Special Love Song." . . . Big Tom and the Mainliners have just scored their third consecutive number one with "Old Love Letters." . . . Dermot O'Brien can be heard on two new LPs—"Tribute To Scotland" and "Songs For Ireland Volume 2"—both on the Release label. . . . Brendan Grace appeared for a week at the Cork Opera House in his own show—his latest hit here is "Paddy The Peddler." . . . The Big 8 have returned from Las Vegas and will be touring the Irish dance circuit during the next few months. . . . Because of the success of Lobo's "I'd Love You To Want Me" in the U.K., Polydor is re-promoting Glen Curtin's version of the song.

KEN STEWART

WARSAW

Coinciding with the thirtieth anniversary of the Polish Democratic Republic, the Festival of Polish Songs held in Opole recently had a distinctly retrospective character, with many old songs presented in new arrangements and sung by old-timers. As a result, there were fewer potential hits than in previous years, but many interesting fringe events were organized, notably a highly-acclaimed concert of music and poetry, in which many top Polish singers,

among them CBS artist Neman, took part. . . . The Polish rock trio SBB (Search, Built and Break) recently completed a highly successful tour of West Germany. The band has the status of a supergroup, and the three musicians, Jozef Skrzek, Jerzy Piotrowski and Apostolis Antymos, previously recorded several albums for the Polish and West German markets with Niemen. SBB is to record its first LP for West German CBS in the near future.

ROMAN WASCHKO

AMSTERDAM

Flemish singer Ivan Heylen has reached the top of the Dutch charts with "De Wilde Boerndochtere" ("The Wild Farmer's Daughter"). The disk will be released in the States on the Chess-Janus label. . . . Dureco has signed a worldwide deal with Peter Gilmore (of BBC TV's "The Onedin Line") and his first album will be "Songs of the Sea." . . . Former Negram director Hans Kellerman keeping a secret which record company he works for after Thursday (1), but he is denying all rumors. . . . King of tango music Malango celebrated 35 years in show-business on July 1, but most of his congratulations did not come from his Dutch fans but from Japan.

Most promising Dutch group, Kayak, will have their disks released on the Harvest label, heavily promoted. . . . South American composer Ariel Ramirez will receive a platinum disk for one million world sales of his song "Misa Criolla." The disk will be given to him by the Argentinian ambassador in Holland. . . . Publisher Intersong Basart has scored a big hit with the Tony Sherman record, "Tonight."

FRANS VAN DER BEEK

DISCOVER AMERICA

Serendipity Singers Booked For 5 Television Specials

By JACK McDONOUGH

SAN FRANCISCO—David Stanton, president of Theatrical Corp. of America and of Stanton Productions, will begin work in August on the first of five TV specials featuring the Serendipity Singers.

Stanton, who will produce and direct the specials, also has plans to produce a regular Serendipity Singers half-hour series for television.

Stanton owns the name, Serendipity Singers and personally manages and records the group. He has already produced one TV special with them, in San Francisco, that was syndicated to 216 channels across the country, all of whom aired it in prime or fringe-prime time.

The show garnered a number one rating in San Francisco when it was aired over KRON (Channel 4) and a number four rating in Los Angeles when it was beamed on KTLA (Channel 5).

The follow-up specials, all based on a "Serendipity Singers Discover the Country" theme, will be filmed in Chicago, Atlanta, and Texas. There will also be a "Queen Mary Special" filmed on board the liner, and a "Great Fairs Special" which will include scenes from the Pacific National Exposition in Vancouver, the Texas State Fair, the Minnesota State Fair and the New York State

Super Fair. The Great Fairs program will feature Roy Clark, Jim Nabors and Diana Trask as well as the Serendipity Singers.

Stanton heads an entertainment conglomerate that enables him to have an active hand in every aspect of the performing business.

The Stanton Production Company was set up in 1964 when the precocious Stanton was 16. Theatrical Corp. of America was started in 1967, the same year that Stanton became the youngest licensed theatrical agent in the U.S.

TCA is primarily involved with marketing entertainers to colleges. Among the clients whom Stanton represents exclusively in the college market are Joe South, Bob Hope, Oliver, Buck Owens, the Trinidad-Tripoli Steel Band and the Serendipity Singers.

He personally manages the Serendipity and others through a third company, David L. Stanton and Associates, and also has his own recording company, Empire Records.

The first album on Empire, "The Serendipity Singers Play the Palace," features highlights from the San Francisco television special. One of several forthcoming albums features

(Continued on page 54)

\$8 Tag For Bernstein's Film Disks

LOS ANGELES—Not just anyone can buy an LP issued on Elmer Bernstein's new and as yet unnamed label.

Prominent as a movie and TV composer and arranger, Bernstein announces a new "Film Music Collection" Club which will specialize in cinema music cleffed by himself as well as Max Steiner, Alfred Newman, Franz Waxman, Bernard Herrmann, Hugo Friedhofer, Alex North and Miklos Rosza.

But in order to buy one of the FMC Club disks, the buyer must pay \$10 for membership and promise to purchase at least two LPs the first year. Each LP, Bernstein says, will retail at \$8. Postage and handling via the mails will be additional.

Bernstein declares he was prompted to found the new firm, with offices in suburban Calabasas, by an article he authored for the July, 1972, High Fidelity Magazine which elicited "overwhelming response."

Bernstein will produce each album himself with what he promises will be "the finest musicians and most modern recording equipment available." His address is P.O. Box 261, Calabasas, Calif., 91302.



THANKS FOR THE RIDE—New York WEA salesman George Solovich, right, enjoys his new 1974 Pontiac Firebird as winner of a national sales contest sponsored by Warner Bros. Records on behalf of Leo Sayer's debut album, "Silverbird." Waiting for their first ride with Solovich are, from left to right, George Rossi, WEA branch manager for New York; Nick Maria, WEA sales manager, N.Y.; Worthy Patterson, WB regional marketing manager; Ed Rosenblatt, WB vice president and director of marketing.

Beacon Theatre's Concert Series Affected by Closing

NEW YORK—A series of concerts was cancelled at this city's Beacon Theatre after the New York City Dept. of Consumer Affairs refused to issue a license for live music shows.

A department spokesman says there is a "discrepancy" in the movie-house's financial statements and when this is cleared up the license will be issued. However, Beacon co-owners Barry Kerr and Stephen Singer say that this information has been open to the department all the time.

"When we took over the theater management on March 15, we were

supposed to get our live show license by July 15," Singer says. "But now they won't give it to us until our scheduled hearing Aug. 5."

Singer says they have been putting large amounts of money into the 45-year-old theater for simple repairs and they have removed thousands of dollars worth of fire violations.

Concerts affected by this temporary moratorium include Virgil Fox's Heavy Organ scheduled for last Thursday night (25); Kool and the Gang, Saturday (27); Marilyn Chambers, Tuesday (30); Wilson Pickett and Betty Wright, Aug. 10; and Ike & Tina Turner with Blue Magic and Zulema, Aug. 17.

Promoters affected by this move are Frank Fiore of Cafta Productions, Ron Delsener and Billy Fields, and Perry Productions.

An initial rock show was held at the Beacon last month featuring Paul Williams and Peter Yarrow, and it was at this concert that the summons was served, Singer states.

Mersey Takes Ampex to Court

NEW YORK—Ampex has been named defendant in a \$433,000 breach of contract suit brought in U.S. District Court here by Robert Mersey Productions and its principal, Robert Mersey.

The suit, filed by Abeles, Clark & Osterberg, attorneys for the plaintiffs, argues that the defendant failed to perform its part of the contract in that it failed to pay monies owed.

It also claims that because of Ampex's failure to make contract payments to the plaintiffs, said plaintiffs were forced to use their own funds to further the requirements of the contract.

The plaintiffs are also charging that they were forced to forge acceptance of other contract offers in anticipation of the defendant's performance of its contractual obligations.

AFTRA Demand Stymies Accord

LOS ANGELES—Should background singers on record dates receive royalties?

The American Federation of TV & Radio Artists (AFTRA) says yes. Record companies say no.

So a stalemate situation engulfs the contract negotiations between the two parties. Talks have been in process since March with the current contract having expired at the end of May.

Singers are currently working on a day by day basis.

AFTRA admits that it is asking for a radical proposal. The record producers have offered a residual situation which the union has rejected.

LP Price Rise Headache

Continued from page 3

sing, Mich., and Brent Platt, Almar Record and Book Stores, St. Louis, estimate that more than 100 pages of changed album prices have been relayed to their stores.

Horning, who has closed his Jackson, Mich., store in favor of a new mall location in Mt. Pleasant, to where he will soon move his headquarters, is discounting \$1 on LPs across the board. Horning is striving for a fuller-inventory store in the future.

Platt, who has 43 outlets, some in record/tape only and some in books and record/tape, is getting \$4.99 for \$5.98 LPs and \$5.89 for \$6.98 list albums.

Like his contemporaries, Platt says the multitude of price changes has his bookkeeping and order department checking orders and spending double the time previously to cut down on billing errors. Platt

says he is running fewer discount specials on early releases than he did before the hike.

The widespread price changes by manufacturers have a number of users ready to adopt the Platt Music system of stickers, coded alphabetically, so that a general price change does not outdate specifically priced stickers. Horning says he will probably go to this system, which in the case of a general price change means only that store signs be changed, with "A" LPs, for example, changing in price from \$4.69 to \$4.99 on the store signs which are more cheaply and quickly converted than doing price stickers over. Like all paper, cost of pressure-sensitized stickers is rising monthly.

Lieberman points out that discount chains are now carefully cost-accounting every department and they do not condone a department which is not showing black in the bottom line.

Ken East Will Visit U.S.

Continued from page 3

pany in 1929, obviously recognizes that a younger man should take charge, even though he stresses that he has no retirement plans.

Sir Edward indicates that he had been looking for some time to appoint the first managing director of Decca, but that it had been difficult to find the right person.

In East, widely regarded as one of the best grassroots managing directors ever to work out of EMI headquarters, Sir Edward evidently believes that he has found the person to smarten up Decca's image and maintain its status as a major force in the record industry.

From his Sydney home, East told Billboard that once his tour of duty in Australia was over he had intended to return to London and wished to concentrate on the record side.

Adding that he regards it as "a great compliment" to be offered the Decca job, East comments, "This is the only job in the world in the record business for which I would have left EMI. The fact that it would have been possible to return to EMI in London made the decision even more difficult, but I don't think anything EMI could have offered would have dissuaded me."

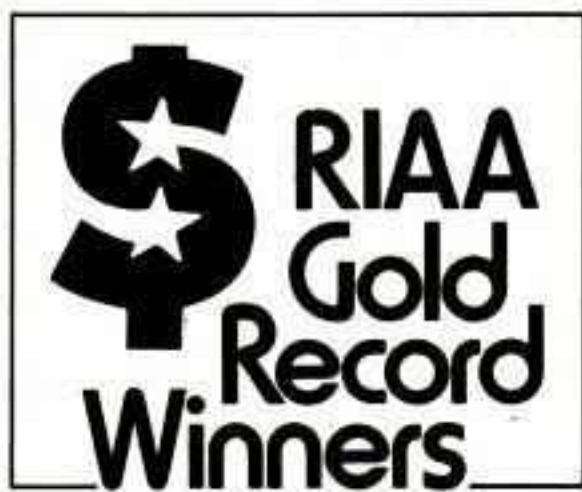
"This is one of the best jobs in the business in the world. Everything is there—good resources, good distribution and manufacturing."

A former haulage contractor and record shop owner, East's 22-year association with EMI began when he joined the Australian company as a special representative handling new accounts and dealer relations. It will end Friday (9). After a holiday in the U.S., East will arrive in Britain in September.

Wherehouse to Sell \$3.79 LPs

LOS ANGELES—The innovative \$3.19 price, promised customers during the first seven to 14 days of a \$5.98 LP release, will be broadened by the state-wide Wherehouse retail chain, despite general retailers' sentiment to close the gap between their price and manufacturers' suggested list (see separate story).

Lou Fogelman says that the broadened introductory price program will now include tape as follows: \$6.98 list, \$4.19; \$7.98, \$4.79. The \$6.98 LP will sell for \$3.79 during the break-in period.



Albums

Stevie Wonder's "Fulfillingness" on Motown; disk ships gold and is the fourth straight gold LP by the singer/composer.

Edgar Winter's "Shock Treatment" on Epic; disk is his second straight gold LP with his Winter Group.

John Denver's "Back Home Again" on RCA; disk is his sixth consecutive gold LP. He also has two gold singles.

The Temptations' "1990" on Motown; disk is the group's 21st gold LP.

Singles

Gladys Knight & The Pips' "On and On" on Buddah; disk is the group's sixth consecutive gold record since signing with Buddah.

AUGUST 3, 1974, BILLBOARD

ABC Preps. L.A. Sales Sessions

LOS ANGELES—ABC Records will hold sales and promotion meetings at the Beverly Hilton Hotel, Aug. 2-3.

The meetings will feature a presentation of releases for August and September, and a performance by Billy "Crash" Craddock.

Meetings will include: publishing, chaired by vice president Gerald Telfer; r&b promotion, chaired by vice president Otis Smith; publicity, chaired by vice president Harv Helfer; branch managers, chaired by national branch manager Lou Sebok; and international affairs, chaired by international director Helen Pine and vice president Howard Stark.

In other activities, Ian Raffini, managing director of Anchor Records, and Martin Wyatt, his managing director will play new product from that label. Blessings and Claire Hamill will also perform.

Other sessions will include pop promotion chaired by Dennis Laventhal and a sales meeting chaired by Sebok, Bobby Bland, Rufus and Freda Payne will perform following these meetings.

The meetings are being organized by Craig Bowers, director of ABC creative services, and Maxine Hayward, assistant director of creative services.

Pop

THE FOUR TOPS—Anthology, Motown M9-809A3. Magnificent 3-disk set from the Motown days of one of the top pop-soul groups of the past decade, featuring a complete selection of hits from their earliest days. As well as the major hits we find a fine collection of other material interpreted by the Tops, with their distinctive style. As always, the lead vocals and the harmonies match perfectly with the excellent orchestration. A must for collectors and recent fans of this fine group.

Best cuts: "Baby I Need Your Loving," "It's the Same Old Song," "Reach Out I'll Be There," "Walk Away Renee," "(It's the Way) Nature Planned It."

Dealers: Package opens for fine display. Place on wall for full exposure.

B.B. KING—Friends, ABC ABCD-825. Another brilliantly commercial yet "true to his routes" LP from one of the finest blues guitarists and singers around today. It took B.B. a lot of years and a lot of LPs before he became recognized by the general public, but his appeal now is undisputable. Whether singing his fine, expressive vocals or playing a guitar that may not be flash but is certainly one of the most tasteful around, King shows a style that now should appeal to nearly everyone. Over the past few years he has amassed an AM audience, and he still retains his strong blues following. We even get one full instrumental here to add to the variety of the LP. Possibly the best all around set he's come up with yet.

Best cuts: "I Got Them Blues," "Baby I'm Yours," "Philadelphia," "My Song."

Dealers: King has an almost universal following by now. Display appropriately.

Soul

JUNIOR WALKER AND THE ALL STARS—Anthology, Motown M7-786R2. Deluxe two-record set for the fine Motown Anthology series featuring one of the more popular artists in the label's history but often one of the more overlooked and overshadowed in the face of some of the "super groups." Walker is one of the distinctive keyboardists in rock and soul and the vocal workings of his band foretold many of the "disco" records that were to come years later. As with the Four Tops collection, another must for collectors.

Best cuts: "(I'm a) Road Runner," "Shotgun," "Gimme that Beat (Part 1)."

Dealers: Display with rest of this label's outstanding anthology series.

JERRY BUTLER—Sweet Sixteen, Mercury SRM-1-1006 (Phonogram). The title refers to Butler's 16 years in the business, and it's truly been a fantastic career, from his days with the Impressions to a solo star with one of the most distinctive styles in the world of music. Here he moves through a vast variety of material, from pure soul to current pop hits to bal-

Spotlight



STEVIE WONDER—Fulfillingness' First Finale, Tamla T633251 (Motown). Stevie Wonder is one of those rare artists who transcends categorization. Brilliant may be an overused word, but that is the only word that can be used to describe his performance as he moves through one masterpiece after another. His voice has reached a maturity never realized before, his songs are all the more meaningful and his orchestration and production is beyond most people in the world of pop today. Here, he uses the ballad format, rock, sophisticated supper club arrangements, tunes dominated by synthesizers and virtually anything one can think of. It is difficult to think of music lovers of any kind who will not be able to flow with the masterful work on this set, and it boggles the mind to realize someone so young is such an obvious major talent. In short, those who have described Stevie as a genius are 100 percent right. And just as boggling, he has progressed past his last set. Absolute brilliance.

Best cuts: "Smile Please," "Heaven Is 10 Zillion Light Years Away," "Too Shy to Say," "It Ain't No Use," "They Won't Go When I Go."

Dealers: Need we say more than Stevie Wonder?

lad style cuts. Orchestration and backup vocals are near perfect, but it is Jerry's familiar, yet always refreshingly powerful vocals that come to the forefront. The LP is soul, but Butler is the kind who crosses to pop easily. And his familiar voice just gets better and better.

Best cuts: "Take the Time to Tell Her," "Me and You Against the World," "Start Living It Up," "I'm Your Mechanical Man."

Dealers: Over 16 years, Butler has built up a legion of fans and each LP improves in every way, from sophisticated production to vocals. Display prominently.

MIGHTY JOE YOUNG—Chicken Heads, Ovation, OVQD 1437. Blues singer-guitarist has got himself a mighty good one here. There is a mixture of the older type blues and some newer soul-blues. As usual, Young plays his guitar with a masterful touch and plenty of soul.

Best cuts: "Move on Higher," "Mighty Man," "As the Years Go Passing By," "Something on Your Mind."

Dealers: This blues artist is long past due for some action.

HENRY JOHNSON—The Union County Flash, Trix 3304. This blues guitarist-vocalist is quite possibly one of the greatest finger pickers of all time. He recently passed away and this album serves as a true tribute. He has a natural feeling and throughout the 13 cuts on this record he displays an ability to play very spirited folk blues guitar. This album should not be overlooked by anyone interested in the classic art form of the blues.

Best cuts: All of the selections are classics.

Dealers: This is a small New York State label, but try to locate it.

Comedy

FRANKLYN AJAYE—I'm A Comedian, Seriously, A&M SP 3642. Extremely amusing set from comedian who manages to take realistic situations we are all familiar with and point out the humor in them. Ajaye may seem to be bordering on vulgarity at times, but he is really expressing what we all think about certain things, and his language is the language most of us use at one time or another. Dealing with college, the boring job, traveling and movies, he hits home most of the time and should provide plenty of laughs. Each subject divided into categories, which makes for easier listening.

Best cuts: "Working in Men's Clothing Store," "New York City," "Television."

Dealers: Display with adult humor.

Country

JEAN SHEPARD—I'll Do Anything It Takes, UA 307. Miss Shepard, who hit the comeback trail strongly after her move to this label, enhances her position considerably with this Larry Butler-produced album. Her extraordinary talents were never more in evidence, and she handles a good bit of diversified material with poise. Although she does a lot of familiar numbers, including two of her own hit singles, she is at her best with the new songs.

Best cuts: "I'm Not That Good At Goodbye," "What I Had With You" and "Love Came Pouring Down."

Dealers: The two big singles alone should help this move.

CONNIE CATO—Super Connie Cato, Capitol 11312. Here is a dynamic youngster who has come a long way in just a few singles. Now she has an album replete with her own songs, some done by others, and new material which will help establish her. She has the little girl quality with a lot of maturity in her style, a sort of cross between Tanya Tucker and Dolly Parton, if such a thing can be imagined. Yet, she obviously has her own thing going, and this LP will propel it.

Best cuts: "Lincoln Autry" and "Eloy Crossing."

Dealers: Broad appeal here to the young buyers.

Classical

AMERICA SINGS (Vol. 2): THE GREAT SENTIMENTAL AGE—Gregg Smith Singers; New York Vocal Arts Ensemble, Vox SVBX 5304. Entertaining, instructive and evocative of a bygone era (1850-1900), this collection of several dozen songs should win quick and enthusiastic consumer response. Expertly performed and recorded, the program is grouped in divisions devoted to the Civil War, love songs, campaign and comedy material. Many of the tunes are by Foster and Ives. It's all beautifully paced for continuous listening or occasional browsing. Part of an ambitious documentation of Americans, this 3-record set is one in a projected series of 15 volumes to be completed by bicentennial time in 1976.

Dealers: Nostalgia in spades. And the VoxBox price is right.

Billboard's Recommended LP's

pop
JOBRIATH—Creatures Of The Street, Elektra 7E-1010. Much more versatile effort than artist's first LP for the label, featuring mix of good hard rock, ballads and folksy sounding material. Sometimes sounds like Bowie, but highly original work. Should garner heavy FM play. **Best cuts:** "Ooh La La," "Sister Sue."

SQUEEZER—Joy Jell Fantasies, Now NLP 7001 (Original Sound). Good commercial rock sound from new group. LP should find niche on FM market with little trouble. **Best cuts:** "Abigail," "Mr. Company."

soul
THE CHECKMATES LTD.—The Chessboard Corp. F/S/O, Rustic RR2004. One of the most professional and versatile soul groups turns out another fine set featuring uptempo funky tunes and more traditional soul/rock ballads. **Best cuts:** "I Must Be Dreaming," "Pretty Balloons."

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch.

SERIES REVIEW

Six 'Twinsets' Cover Rock Through MOR and Country

LOS ANGELES—Paramount Records has issued the latest installment in its "Famous Twinset" line, this time made up of six double sets which offer an almost universal appeal from early rock to easy listening to country.

Opening the series is "Any Time," from Eddie Fisher. Fisher was not only an early giant of pop, he was a prophet of things to come. Including such classics as "Oh! My Papa" and "Dungaree Doll," the set should please MOR fans, collectors and those interested in that period which saw the transformation from straight pop to rock.

"All Time Polka Hits" from the Six Fat Dutchmen showcases an exceptionally popular group who captured the hearts of many during their day and should reawaken the spirit of nostalgia in all of us.

Two fine country packages come next. "Roy Clark" gives us a glimpse at some of the earlier material of everybody's "entertainer of the year,"

including "She Cried" and "Family Man." "Hank Thompson" brings us an artist who has recently enjoyed quite a resurgence. Handling such country classics as "A Six Pack to Go," "The Big One Got Away" and "Six Days on the Road," Thompson demonstrates the reason behind his longevity.

Jimmie Rodgers' "Honeycomb" shows us one of the first and most consistent of the early rock stars, the man with the sweet voice and the unique style that he still carries today. Highlights include the title cut, "Bimbombey" and "Kisses Sweeter Than Wine," all major hits.

Finally, there is Pat Boone's "Greatest Hits." At one time, Boone was second only to Elvis on the teenage hit parade. As well as serving as an historical document, this set also shows us that Pat was no fluke.

He was a truly distinct, song stylist whose material still holds up today and who is, in fact, still a major name. Highlights here include

Tie Sailboats With 'Boat' Exploration

NEW YORK—RKO Radio and the Coast Catamaran Corp. have launched a nationwide campaign built around The Hues Corporation's "Rock The Boat." The "Hobie Cat" people, known for their catamaran sailboats, will give away six of their Hobie 12 "Cats" in the "Rock The Boat" promo, one in each of the RKO Radio markets.

The Hues Corporation's single has now gone over two million in sales and the group recently flew to Holland where the song is number one and will appear on the country's musical show "Top Pop."

"Love Letters In the Sand," "Why Baby Why," "Friendly Persuasion," "Speedy Gonzales" and "April Love."

Each set retails for a suggested tag of \$6.98, features 20 cuts, is attractively packaged and includes brief but informative liner notes.

BOB KIRSCH

NOVEL U.A. SERIES

27 Old Film LPs Reissued

LOS ANGELES—United Artists has reissued 27 previously deleted soundtrack LPs as a "Limited Edition Collectors Series," with a concerted merchandising campaign planned to back the release.

All the albums retain original cover art and liner notes and those originally recorded in monaural have been reprocessed to simulated stereo.

According to U.A. senior vice president Mike Lipton, "The soundtracks were reactivated primarily for collectors, but with the showing of many of these movies on television there might very well be a general market for the product. We're receiving fairly decent orders from individual retail outlets, so this indicates they are being well received."

Lipton adds that in looking at various collector's lists, he found that many of the soundtracks were selling at high prices and are considered collector's items.

Stores will receive point-of-purchase display material for the set and there will also be radio spots. Bag stuffers will be made available.

Each salesman receives a book featuring cover slicks and liner notes of all LPs in the series as well as slicks on all "current" product. Albums in the series list for \$6.98 and tapes for \$7.98. All are available on 8-track tape.

Titles in the series include "Dr. No," "You Only Live Twice," "Some Like It Hot," "The Big Country," "I Want to Live," "After the Fox," "Ned Kelly," "The Ten Commandments," "It's a Mad, Mad, Mad, Mad World," "The Greatest Story Ever Told," "Here We Go 'Round the Mulberry Bush," "In the Heat of the Night," "The Misfits," "The Thomas Crown Affair" and "Revolution."

Cap Consolidating

LOS ANGELES—Capitol Records, Inc. has consolidated its customer account services with the accounts receivable department. The combination will be dubbed accounts receivable/customer service department.

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 3/4 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

POPULAR ARTISTS

- ABBA**
Waterloo LP Atlantic SD18-101 \$6.98
8T TP18-101 \$7.97
CA CS18-101 \$7.97
- AFRICA**
Heaven LP Just Sunshine 11 \$6.98
- AMERICA**
Holiday LP Warner Bros. B2808 \$6.98
8T L8-2808 \$7.97
CA L5-2808 \$7.97
- AMESBURY, BILL**
Jus' A Taste of the Kid LP Casablanca NB9005 \$6.98
- ATLANTA RHYTHM SECTION**
Third Annual Pipe Dream LP Polydor PD6027 \$6.98
- BAD COMPANY**
Bad Company LP Swan Song SS8410 \$6.98
8T TP84-10 \$7.97
CA CS8410 \$7.97
- BAILEY, PEARL**
Bailey, Pearl, & Louis Bellson LP Everest 284 \$3.98
- BARRETT, SYD**
Madcap Laughs LP Harvest SAB811314 [2] \$7.98
8T BXV-11314 \$8.98
- BEACH BOYS**
Endless Summer LP Capitol SVBB11307 [2] \$6.98
8T BXWW11307 \$7.98
CA 4XWW11307 \$7.98
20/20: Wild Honey LP Reprise 2MS2166 [2] \$7.98
8T J8-2166 \$9.97
CA J5-2166 \$9.97
- BELLSON, LOUIS**, see Pearl Bailey.
- BILL & TAFFY**
Aces LP Victor CPL1-0605 \$6.98
8T CPS1-0605 \$7.95
- BLACK OAK ARKANSAS**
Street Party LP Atco SD36-101 \$6.98
8T TP37-101 \$7.97
CA CS37-101 \$7.97
- BLAND, BOBBY BLUE**
Dreamer LP Dunhill DSX50169 \$5.98
8T 8023-50169H (GRT) \$7.95
CA 5023-50169H (GRT) \$7.95
- BLEY, CARLA**
Tropic Appetites LP Watt 1
- BLOODSTONE**
I Need Time LP London APS647 \$6.98
8T O8647 (Ampex) \$7.95
CA O5647 (Ampex) \$7.95
- BOND, JOHNNY**
How I Love Them Old Songs LP Country 4002
- BOOGIE WOOGIE RED**
Live at the Blind Pig LP Blind Pig BP001
- BROCK, TOM**
I Love You More & More LP 20th Century T430 \$6.98
- BROWN, JAMES**
Hell LP Polydor PD2-9001 [2] \$9.98
- BURGAN, KEN**
Big Bow-Wow Strain LP Blue Thumb BTS6016 \$6.98
- BUTLER, JERRY**
Sweet Sixteen LP Mercury SRM1-1006 \$6.98
8T MCB-1-1006 \$7.95
CA MCR4-1-1006 \$7.95
- CAPALDI, JIM**
Whale Meat Again LP Island ILPS9254 \$6.98
- CARVER, JOHNNY**
Lines & Circles & Triangles LP UA UALA268G \$6.98
- CATO, CONNIE**
Super LP Capitol ST11312 \$5.98
8T 8XT11312 \$6.98
- CHARLES, RAY**
Charles, Ray, v.2 LP Everest 292 \$3.98
- CLAPTON, ERIC**
461 Ocean Boulevard LP RSO S04801 \$6.98
8T TP4801 \$7.97
CA CS4801 \$7.97
- COLD BLOOD**
Lydia LP Warner Bros. B2806 \$6.98
8T L82806 \$7.97
CA L52806 \$7.97
- COLE, COZY**
Cole, Cozy LP Everest 288 \$3.98
- COLLINS, BRIAN**
This Is 8T 8150-26017H (GRT) \$7.95
- COMO, PERRY**
Perry LP Victor CPL1-0585 \$6.98
8T CPS1-0585 \$7.95
CA CPK1-0585 \$7.95
- CRAMER, FLOYD**
In Concert LP Victor APL1-0661 \$5.98
8T APS1-0661 \$6.95
CA APK1-0661 \$6.95
- CROW**
Best Of 8T Amaret B148-5012U (GRT) \$3.95
- CROWN HEIGHTS AFFAIR**
Crown Heights Affair LP Victor APL1-0492 \$5.98

- DAVIS, PAUL**
Ride 'Em Cowboy LP Bang BLP401 \$6.98
- DE LOS RIOS, WALDO**
Operas LP Warner Bros. B2801 \$6.98
- DEMPSEY, JIMMY**
The Country Sound 8T Apt 8107-7020U (GRT) \$3.95
- DeSHANNON, JACKIE**
Your Baby Is A Lady LP Atlantic SD7303 \$6.98
8T TP7303 \$7.97
CA CS7303 \$7.97
- DeVAUGHN, WILLIAM**
Be Thankful For What You Got LP Roxbury RLX100 \$6.98
8T M8100 \$6.95
CA M5100 \$6.95
- DILLARD, DOUGLAS FLINT**
You Don't Need a Reason to Sing LP 20th Century T426 \$6.98
- DINNER, MICHAEL**
The Great Pretender LP Fantasy F9454 \$6.98
- DONALDSON, BO, & THE HEYWOODS**
Donaldson, Bo, & The Heywoods LP ABC ABCD824 \$6.98
8T 8022-824H (GRT) \$7.95
CA 5022-824H (GRT) \$7.95
- DYLAN, BOB**
Before the Flood, w. The Band LP Asylum AB201 [2] \$11.98
8T AT8-201 \$12.97
CA AC5-201 \$12.97
- ELLISON, LORRAINE**
Ellison, Lorraine LP Warner Bros. B2780 \$6.98
8T L8-2780 \$7.97
CA L5-2780 \$7.97
- ENO**
Here Come the Warm Jets LP Island ILPS9268 \$6.98
- EVERLY BROTHERS**
History Of 8T Barnaby 8190-6006H (GRT) \$7.95
- FEELS, NORMAN**
Where or When LP Just Sunshine JSS3502 \$6.98
- FERRY, BRYAN**
These Foolish Things LP Atlantic SD7304 \$6.98
8T TP7304 \$7.97
CA CS7304 \$7.97
- FOCUS**
Hamburger Concerto LP Atco SD36-100 \$6.98
8T TP36-100 \$7.97
CA CS36-100 \$7.97
- FRIJID PINK**
All Pink Inside LP Fantasy F9464 \$6.98
- FUNKADELIC**
Standing on the Verge of Getting It On LP Westbound WB1001 \$6.94
8T B198-1001H (GRT) \$7.95
CA 5198-1001H (GRT) \$7.95
- GARLAND, JUDY**
At the Palace 8T Apt 8107-7002U (GRT) \$3.95
- GAYE, MARVIN**
Live LP Tamla T6-33351 \$6.98
- GOLDEN EARRING**
Golden Earring LP Capitol ST11315 \$5.98
- GRATEFUL DEAD**
From the Mars Hotel LP Grateful Dead GD102 \$6.98
- GRINDERSWITCH**
Honest to Goodness LP Capricorn CP0135 \$6.98
- GUY & RALNA**
Guy & Ralna Country LP Ranwood R8134 \$5.98
- HALEY, BILL**
King of Rock & Roll LP Alshire 5313 \$2.49
- HALL, TOM T.**
Country Is LP Mercury SRM1-1009 \$6.98
8T MCB-1-1009 \$7.95
CA MCR4-1-1009 \$7.95
- HAMBLEM, STUART**
A Man & His Music LP Country -001
- HAMILTON, GEORGE, IV**
Back to Down East Country LP Camden ACL1-0051 \$2.98
- HARRIS, RICHARD**
I, In Membership of My Days LP Dunhill DSD50159 \$6.98
8T 8023-50159H (GRT) \$7.95
- HAWKINS, EDWIN, SINGERS**
Live LP Buddah BDS5606 \$6.98
- HOBBS, BECKY**
Hobbs, Becky LP MCA 434 \$6.98
8T MCA434 \$7.98
- HOWELL, REUBEN**
Rings LP Motown M6-79951 \$6.98
- HOWLIN' WOLF**
Howlin' Wolf Album 8T Cadet Concept 8037-319U (GRT) \$3.95
- HUNTER, IVORY JOE**
Hunter, Ivory Joe LP Everest 289 \$3.98

- ICE**
Ice LP Prestige P10075 \$6.98
- IMPRESSIONS**
Three the Hard Way LP Curtom 8602 \$6.98
- INCREDIBLE STRING BAND**
Hard Rope & Silken Twine LP Reprise MS2198 \$6.98
- IVERS, PETER, BAND**
Terminal Love LP Warner Bros. B2804 \$6.98
- JAGGER, CHRIS**
The Adventures of Valentine Vox the Ventriloquist LP Asylum 7E1009 \$6.98
- JENKINS, BOB**
Sings LP 20th Century T446 \$6.98
- JONES, GEORGE**
Sings His Songs LP Victor APL1-0612 \$5.98
8T APS1-0612 \$6.95
- KAPLAN, GABRIEL**
Holes & Mellow Rolls 8T ABC 8022-815H (GRT) \$7.95
- KAYAK**
See See the Sun LP Harvest ST11305 \$5.98
- KELLY, JONATHAN**
Twice Around the Houses LP Victor LPL1-5028 \$5.98
- KING, B.B.**
Friends LP ABC ABCD 825 \$6.98
- KOLOC, BONNIE**
You're Gonna Love Yourself in the Morning QL Ovation OVQD / 14-38 \$5.98
- KORNER'S, ALEXIS, ALL STARS**
Blues Incorporated LP Just Sunshine JSS13 \$6.98
- LAINÉ, CLEO**
Cleo's Choice LP GNP Crescendo GNPS9024 \$5.98
- LAINÉ, FRANKIE**
Best of 8T Apt 8107-7028U (GRT) \$3.95
- LATIMORE**
More, More, More LP Glades 6503 \$6.98
- LEE, PEGGY**
Lee, Peggy LP Everest 294 \$3.98
- LEONARD, DEKE**
Kamikaze LP UA UALA306G \$6.98
- LEVIATHAN**
Leviathan LP Mach AMA12501 \$6.98
- LINDSEY, LAWANDA**
Hello Out There LP Capitol ST11306 \$5.98
- LIVING GUITARS**
John Denver Songbook, w. Country Guitars LP Camden ACL1-0546 \$2.98
- MAHOGANY RUSH**
Child of the Novelty LP 20th Century T451 \$6.98
8T TWC8-451 \$6.98
- MANN, MANFRED**
The Best Of LP Janus JLS3064 \$5.94
8T 8098-3064H (GRT) \$7.95
- MANTLER, MICHAEL**
No Answer LP Watt 2
- MANTOVANI**
Musical Moments With LP London APS907 \$6.98
8T O8907 (Ampex) \$7.95
CA O5907 (Ampex) \$7.95
QB L7907 (Ampex) \$7.95
R4 L4907 (Ampex) \$7.95
- MARTIN & FINLEY**
Dazzle 'Em With Footwork LP Motown M6-79751 \$6.98
- McCREA, GEORGE**
Rock Your Baby LP TK 501 \$6.98
- MEMPHIS SLIM**
Memphis Slim v.2 LP Everest 286 \$3.98
- MERRYWEATHER, NEIL**
Space Rangers LP Mercury SRM1-1007 \$6.98
8T MCB-1-1007 \$7.95
CA MCR4-1-1007 \$7.95
- METERS**
Rejuvenation LP Reprise 2200 \$6.98
- MICKIE FINN**
Best of 8T Apt 8107-7012U (GRT) \$3.95
- MIGHTY CLOUDS OF JOY**
Time LP Dunhill DSX50177 \$5.98
8T 8023-50177H (GRT) \$7.95
- MILLER'S, FRANKIE, HIGHLIFE**
Miller's, Frankie, Highlife LP Chrysalis CHR1052 \$6.98
- MILLER, GLENN**
This Time the Dream's on Me LP Camden ACL1-0503 \$2.98
- MOM & DADS**
Love Is a Beautiful Thing LP GNP Crescendo 2084 \$5.98
8T 8038-2084H (GRT) \$7.95
- NAZARETH**
Rampland LP A&M SP3641 \$6.98

- NEKTAR**
Remember the Future 8T Passport 8167-98002H (GRT) \$7.95
- NEW BIRTH**
Comin' From All Ends LP Victor APL1-0494 \$5.98
8T APS1-0494 \$6.95
CA APK1-0494 \$6.95
- NEWBURY, MICKEY**
I Came to Hear the Music LP Elektra EKS7E1007 \$6.98
- 101 STRINGS**
Play Some Hits Made Famous By Gladys Knight & the Pips, Stevie Wonder & Others LP Alshire 5314 \$2.49
- ORIGINAL OLYMPIA BRASS BAND**
New Orleans Street Parade LP MPS MC20678 \$6.98
- PARLIAMENT**
Up for the Down Stroke LP Casablanca NB9003 \$6.98
8T LBN9003 \$7.97
CA L5N9003 \$7.97
- PAYNE, FRED**
Payne & Pleasure LP Dunhill DSX50176 \$5.98
8T 8023-50176H (GRT) \$7.95
- PHILLIPS, ESTHER**
Performance LP Kudu KU18 \$6.98
- PIANO RED**
Rockin' With Red LP Camden ACL1-0547 \$2.98
- PICKETT, WILSON**
Pickett in the Pocket LP Victor APL1-0495 \$5.98
8T APS1-0495 \$6.95
CA APK1-0495 \$6.95
- PRESLEY, ELVIS**
Recorded Live on Stage in Memphis LP Victor CPL1-0606 \$6.98
8T CPS1-0606 \$7.95
CA CPK1-0606 \$7.95
- PRICE, LLOYD**
Best of 8T Apt 8107-7032U (GRT) \$3.95
- RAGTIMERS**
Music From "The Sting" & Other Scott Joplin Hits LP Camden ACL1-0599 \$2.98
8T ACS1-0599 \$4.95
- RARE BIRD**
Born Again LP Polydor PD6506 \$6.98
- REED, JERRY**
Tupelo Mississippi Flash LP Camden ACL1-0331 \$2.98
8T ACS1-0331 \$4.95
- REEVES, DEL**
The Very Best Of LP UA M3G235 \$6.98
- RIOPELLE**
Saving Grace LP ABC ABC827 \$5.98
8T 8022-827H (GRT) \$7.95
- ROGERS, DAVID**
Hey There Girl LP Atlantic SD7306 \$6.98
8T TP7306 \$7.97
CA CS7306 \$7.97
- RUSHKIN, RICHARD**
Rushkin, Richard LP Takoma C1039 \$6.98
- SEALS & CROFTS**
Seals & Crofts I & II LP Warner Bros. 2WS2809 [2] \$9.98
8T K8-2809 \$11.97
CA K5-2809 \$11.97
- SIMONE, NINA**
Is It Finished LP Victor APL1-0241 \$5.98
8T APS1-0241 \$6.95
CA APK1-0241 \$6.95
- SINATRA, FRANK**
One More for the Road LP Capitol ST11309 \$5.98
8T 8XT11309 \$6.98
CA 4XT11309 \$6.98
- Some Nice Things I've Missed** LP Reprise F2195 \$6.98
8T L8F2195 \$7.97
CA L5F2195 \$7.97
- SMITH, CONNIE**
Now LP Victor APL1-0607 \$5.98
8T APS1-0607 \$6.95
CA APK1-0607 \$6.95
- SMITH, JERRY**
Truck Stop 8T Apt 8107-7018U (GRT) \$3.95
- SNOW, HANK**
That's You & Me LP Victor APL1-0608 \$5.98
8T APS1-0608 \$6.95
CA APK1-0608 \$6.95
- SNOW, PHOEBE**
Snow, Phoebe LP Shelter SR2109 \$6.98
8T SRT2109 \$7.98
- SOULFUL STRINGS**
In Concert 8T Cadet 8035-820U (GRT) \$3.95
- SOUTHER, HILLMAN, FURAY BAND**
Southern, Hillman, Furay Band LP Asylum 7E1006 \$6.98
- SOUTHSIDE MOVEMENT**
Movin' LP 20th Century T445 \$6.98
- SPARKS**
Kimono My House LP Island ILPS9272 \$6.98

- STEINBERG, DIANE**
Steinberg, Diane LP Atlantic SD7309 \$6.98
8T TP7309 \$7.97
CA CS7309 \$7.97
- STEPSON**
Stepson 8T ABC 8022-826H (GRT) \$7.95
- STEVENS, RAY**
Greatest Hits 8T Barnaby 8190-5004H (GRT) \$7.95
Nashville 8T Barnaby 8190-5005H (GRT) \$7.95
- SYREETA**
Syreeta LP Motown M6-808S1 \$6.98
- TAYLOR, JAMES**
Walking Man LP Warner Bros. W2794 \$6.98
- 10CC**
Sheet Music LP UK 53107 \$6.98
- THOMAS, IRMA**
In Between Tears LP Fungus FB25150 \$5.98
- THREE MAN ARMY**
Two LP Reprise MS2182 \$6.98
- TILLIS, MEL**
Stomp Them Grapes LP MGM M3G4960 \$6.98
8T M8H4960 \$7.98
CA M5H4960 \$7.98
- TRIUMVIRAT**
Illusions on a Double Dimple LP Harvest ST11311 \$5.98
8T 8XT11311 \$6.98
- TURNER, BIG JOE**
Boss Man of the Blues LP LMI 1004
- U F O**
Phenomenon LP Chrysalis CHR1059 \$6.98
- U T's**
Flat Back LP UA UALA218G \$6.98
- WALDMAN, WENDY**
Gypsy Symphony LP Warner Bros. BS2792 \$6.98
- WAYNE, NANCY**
Cheatin' Was the Last Thing on My Mind LP 20th Century T442 \$6.98
- WEATHERLY, JIM**
Songs of LP Buddah BDS5608 \$6.98
- WEDNESDAY**
Last Kiss LP SRA8034 \$5.98
- WELK, LAWRENCE**
Celebrates 50 Years in Music LP Ranwood R8133 \$5.98
Plays his Favorites From "That's Entertainment" LP Ranwood R8130 \$5.98
8T 8058-8130H (GRT) \$7.95
CA 5058-8130H (GRT) \$7.95
- WEST, DOTTIE**
Loving You LP Camden ACL1-0482 \$2.98
8T ACS1-0482 \$4.95
- WILD MAGNOLIAS**
Wild Magnolias LP Polydor PD6026 \$6.98
- WILLIAMS, DUKE, & THE EXTREMES**
Fantastic Fedora LP Capricorn CP0133 \$6.98
- WILLIAMS, LENNY**
Pray for the Lion LP Warner Bros. B2797 \$6.98
8T L82797 \$7.97
CA L52797 \$7.97
- WOLF, DARRYL WAY'S**
Wolf LP London XPS644 \$6.98
8T M8644 (Ampex) \$6.95
CA M5644 (Ampex) \$6.95
- WRAY, LINK**
Wray, Link, Rumble LP Polydor PD6025 \$6.98
- YAGER, LAURA**
Play With Fire QL Ovation QD14 / 36 \$5.98
- YOUNG, NEIL**
On the Beach LP Reprise R2180 \$6.98
8T L8R2180 \$7.97
CA L5R2180 \$7.97

POPULAR COLLECTIONS

INTERNATIONAL

- CELINES**
Regalame Una Noche LP International SLP00455 \$5.98
8T BXT00455 \$6.98
CA 4XT00455 \$6.98
 - BEER BARREL POKER PARTY**
W. Glahe, F. Yankovic, L. Bashell, etc. LP Camden ACL1-0575 \$2.98
8T ACS1-0575 \$4.95
 - FELINOS, LOS**
Las Rolas De LP Musart TDM10446 \$3.98
 - GALVEZ, EMILIO**
Boleros Rancheros De LP Musart TDM10428 \$3.98
 - MONTOYA, GLOARDO**
Las Trovas de Girardota, w. Jose Munoz LP Zeida 33048 \$3.98
 - SILVESTRE, FLOR**
Silvestre, Flor LP Musart TDM10437 \$3.98
 - TERRIFICA, LA**
Terrifica, La LP International SLP00450 \$5.98
8T BXT00450 \$6.98
CA 4XT00450 \$6.98
 - TORRES, JUAN**
El Organo Melodico De LP Musart DM1635 \$3.98
 - TRADITIONAL SONGS & DANCES OF GREECE & THE GRECIAN ISLANDS**
LP Everest 3368 [3] \$11.98
- ### RELIGIOUS & GOSPEL
- BAILEY, REV. LEROY, JR.**
The Woman I Love Won't Treat Me Right 8T Peacock 8169-244X (GRT) \$5.95
 - BASS, MARTHA**
I'm So Grateful 8T Checker 8034-10022U (GRT) \$3.95
Rescue Me 8T Checker 8034-10048U (GRT) \$3.95
Sings Mahalia Jackson 8T Checker 8034-10059U (GRT) \$3.95
 - BROOKLYN ALLSTARS**
Walk Tall LP Jewel LPS0078 \$4.98
 - CLARK, MILDRED, & THE KANSAS CITY MELODY-AIRES**
Joined Together LP Peacock PLP59206 \$4.98
8T 8055-59206X (GRT) \$5.95
 - DRINKARD ENSEMBLE**
Highway to Heaven 8T Checker 8034-10068U (GRT) \$3.95
 - EAST ST. LOUIS GOSPELLETES**
You Can't Hurry God 8T Checker 8034-10075U (GRT) \$3.95
 - FRANKLIN, EARNEST**
Franklin, Earnest, & the Choir 8T Checker 8034-10031U (GRT) \$3.95
 - JORDAN SINGERS**
Oh Lord Stand By Me 8T Checker 8034-10072U (GRT) \$3.95
 - KING JAMES VERSION**
First Time We Met 8T Peacock 8055-59203X (GRT) \$5.95
 - LOVING SISTERS**
Sisters & Their Sons LP Peacock PLP59204 \$4.98
8T 8055-59204X (GRT) \$5.95
 - SALEM TRAVELERS**
Give Me Liberty 8T Checker 8034-10043U (GRT) \$3.95
 - SMITH, HAROLD, MAJESTICS**
Smith, Harold, Majestics 8T Checker 8034-10035U (GRT) \$3.95
 - SOUL STIRRERS**
Strength, Power & Love LP Jewel LPS0084 \$4.98
 - VARIOUS ARTISTS**
Let's Make a Joyful Noise LP Camden ACL1-0573 \$2.98
8T ACS1-0573 \$4.95
- ### JAZZ
- ADDERLEY, CANNONBALL**
Adderley, Cannonball, & Sergio Mendes LP Everest 291 \$3.98
 - Pyramid**
LP Fantasy F9455 \$6.98
 - ALEXANDER, HAROLD**
Raw Root LP Atlantic SD1657 \$6.98
8T TP1657 \$7.97
CA CS1657 \$7.97
 - AMMONS, GENE**
Brasswind LP Prestige P10080 \$6.98
 - BACSIK, ELEK**
I Love You LP Bob Thiele Music BBL1-0556 \$5.98
 - BARBIERI, GATO**
Yesterdays LP Flying Dutchman BDL1-0550 \$5.98
 - BERGMAN, BORAH**
Discovery LP Chiaroscuro CR125 \$6.98
 - BEY, ANDY**
Experience & Judgement LP Atlantic SD1654 \$6.98
8T TP1654 \$7.97
CA CS1654 \$7.97
 - BREWER, TERESA**
Good News, w. World's Greatest Jazz Band of Yank Lawson & Bob Haggart LP Signature BSL1-0577 \$5.98

(Continued on page 55)

AUGUST 3, 1974, BILLBOARD

Number of singles reviewed
this week **102** Last week **110**

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THE ROLLING STONES—It's Only Rock 'N Roll (But I Like It) (4:45); producer: Glimmer Twins; writers: M. Jagger, K. Richard; publisher: Promotone B.U. (ASCAP). "The World's Greatest Rock Band" offers first single in a year with this pure rock cut giving us a little put-on on the current glitter rock scene. Top notch vocals from Mick Jagger and vocal harmonizing from Keith Richard play well against Mick Taylor's guitar work. Title repetition is instantly catching, and this may be the most powerful uptempo thing they've done since "Brown Sugar" some three years ago.

STEVIE WONDER—You Haven't Done Nothin' (3:20); producer: Stevie Wonder; writer: S. Wonder; publisher: Stein & Van Stock, & Black Bull, ASCAP. Tamla 54252. (Motown). Opening with an interesting synthesizer arrangement and moving into an immediately infectious vocal, Stevie gives us a song that may well be referring to the current state of affairs in our government. Put subtly enough to avoid the tired protest type songs we've often heard. Exceptionally powerful cut which should be instant hit. Flip: Big Brother (3:35); info the same in all categories.

CHER—I Saw a Man And He Danced With His Wife (3:13); producer: Snuff Garrett; writer: J. Durrill; publisher: Senor, ASCAP. MCA 40273. Almost supper club type song with Cher's usual powerful vocals. Much more ballad-like than recent efforts, and title is effective hook. Should do well easy listening as well as pop.

MARTHA REEVES—Wild Night (3:28); producer: Richard Perry; writer: Van Morrison; publisher: WB/Caledonia Soul, ASCAP. MCA 40247. Long awaited return of Martha proves well worth waiting for with this powerful rendition of classic Van Morrison song. If anything, her vocals are stronger than ever, particularly in front of the excellent organ-horn arrangement. Distinctive style which-should have no trouble moving onto pop and soul charts.

BILLY JOEL—Travelin' Prayer (3:03); producer: Michael Stewart; writer: B. Joel; publisher: Rippartha, Higher, ASCAP. Columbia 3010015. The "Piano Man" returns with interesting cut highlighted by Joel's rapid vocals and exceptionally well done banjo arrangement. Words are the words of a prayer, and the seeming contradiction between the speed of the song and the lyrics works well. Easily his best single effort yet.

recommended

LEON RUSSELL—Leaving Whipperwill (3:04); producers: Denny Cordell, and Leon Russell; writer: L. Russell; publisher: Skyhill, BMI. Shelter 40277. (MCA).

URIAH HEPP—Something Or Nothing (2:56); producer: Gerry Bron; writers: Box, Hensley, Thain; publisher: WB, ASCAP. Warner Bros. 7836.

HOYT AXTON—Boney Fingers (3:05); producers: Allan McDougall, Hoyt Axton; writers: H. Axton, R. Armand; publisher: Lady Jane/Irving, BMI. A&M 1607.

MAUREEN McGOVERN—Give Me A Reason To Be Gone (2:45); producer: Carl Maduri; writer: M. Cain; publisher: A Song/Shada, ASCAP. 20th Century 2109

SEVERIN BROWNE—Love Song (2:41); producer: Larry Murray; writer: S. Browne; publisher: Stein & Van Stock, ASCAP. Motown 1303.

RICK CUNHA—Jesse James (Is An Outlaw, Honey) (2:29); producer: Ken Mansfield; writer: R. Cunha; publisher: One Stop, ASCAP. GRC 2028.

RITA COOLIDGE—Hold An Old Friend's Hand (3:39); producer: David Anderle; writer: D. Weiss; publisher: Bible Belt, BMI. A&M 1545.



ACE SPECTRUM—Don't Send Nobody Else (3:20); producers: Ed (Easy) Zant, Tony (Champagne) Silvester; writers: N. Ashford, V. Simpson; publisher: Nick-O-Vai, ASCAP. Atlantic 3012. Strong vocals against string background and powerful backup singing makes this one of the stronger soul cuts to come along in some time. Song alternately quiets down and builds for strong effect. Cut should cross to pop with little trouble.

RON BANKS AND THE DRAMATICS—I Made Myself Lonely (3:50); producer: Don Davis; writer: J. Roach; publisher: Groovesville, BMI. Volt 4108. (Stax). Smooth, highly melodic disk from this established, always interesting group. Tune flavored with backing voices bouncing off Banks' lead. Tune builds consistently but remains contained. Magnificent singing. Flip: Highway To Heaven (3:55); producer: same; writer: D. Gilmore, J. Dean; publisher: Groovesville, BMI. Conquistador, ASCAP.

FIRST CHOICE—The Player—part 1 (7:10); producers: Stan Watson, Norman Harris; writers: N. Harris, A. Felder; publisher: Silk, Six Strings, BMI. Philly Groove 200. (Bell). Strong vocals, string background and good disco sound characterize record. Alternating the solo and the backup vocals as lead voices works well.

recommended

THE TYMES—You Little Trustmaker (2:49); producer: Billy Jackson; writer: C.M. Jackson; publisher: Dramatis, Bacon Fat, BMI. RCA JH-10022.

THE MODULATIONS—I Can't Fight Your Love (4:14); producers: B. Curington, T. Lester, W. Lester, R. Brown, J. Blunt; writers: Curington, T. Lester, W. Lester, Brown, Blunt; publisher: Potomac, ASCAP. Buddah 418.

WILLIAM BELL—Get It While It's Hot (3:13) producer: Wm. Bell; writers: W. Bell, H. Beane, J. McDuffie; publisher: Az-rock, South Memphis, BMI. Stax 0221.

LYN COLLINS—Rock Me Again & Again & Again & Again & Again (2:32); producer: James Brown; writers: J. Brown; L. Austin; publisher: Dynatone, Belinda, BMI. People 641. (Polydor).

RUFUS THOMAS—Boggie Ain't Nuttin' (But Gettin' Down) (Part 1) (2:55); producer: Tom Nixon; writer: R. Thomas; publisher: Rufon, ASCAP. STAX 0219.

IKE AND TINA TURNER—Sexy Ida (Part 2) (3:03); producers: Ike Turner, Claude Williams, Gerhard Augustin; writer: T. Turner; publisher: Huh/Unart, BMI. United Artists 528.



ALPACA PHASE III—I Like To Party (2:40); producer: Sam Dees; Writers: S. Dees, C. Moon; publisher: Moonsong, BMI. Atlantic 3038. Very strong dance record which should rapidly become disco hit and have no difficulty becoming top soul hit.

THE BLADE FAMILY—Sweet Dream (2:55); producer: Don Groton; writer: J.C. Blade; publisher: Ja-Jan, ASCAP. King James 201. Good, strong soul cut.

ROBERT UPCHURCH—The Devil Made Me Do It (3:23); producers: Baker, Harris and Young; writers: A. Felder, R. Baker; publisher: Golden Fleece, Mighty Three, BMI. Golden Fleece 3254. (Columbia). Powerful dance record which should bounce right on to soul listings.

FREDDI AND HENCHI—Mr. Funky (3:10); producer: Hadley Murrell; writers: F. Gowdy, L. Wilkins, H. Murrell, E. Horan; publisher: Notes Now/Eye of Madley, ASCAP. Another in the line of disco disks, but well done enough to stand out from the crowd.

HERMAN ADELSON—Higher On Your Love (3:15); producer: Lou Hemsey; writer: B. Robey; publisher: E.B. Marks, Robey, BMI. Roulette 7157. Smooth vocals and funky background on this strong soul cut.



PETULA CLARK—Never Been A Horse That Couldn't Be Rode (3:17); producers: Phil Gernhard, Tony Scotti; writers: D. Travis, Holler, R.L. Holler; publisher: Silbury Hill, ASCAP. ABC Dunhill 15007. Record will probably begin easy listening, but this is the most powerful and commercial thing Petula has come up with since her "Downtown" days. Strong vocals, good hook from title and excellent production. Should move her right back to the forefront of contemporary female vocalists.



TAMMY WYNETTE—Woman To Woman (2:57); producer: Billy Sherrill; writer: Billy Sherrill; Algee (BMI); Epic 8 50008. In the Wynette-Sherrill style, she has done it again. It's been her stock in trade, and most successful, and the many Tammy fans will eat this one up. Great arrangement by Bill McElhiney. Flip: No info available.

ROY CLARK—The Great Divide (2:44); producer: Jim Fogle; song; writers: Gary S. Paxton, Ronald Hellard; Acoustic (BMI); Dot 17518. One of the reasons Clark is the Entertainer of the year is his ability to do anything, instrumentally or vocally. Here he settles on another great ballad, and gives it that incomparable treatment. Another big one for him. Flip: "Chomp'n". Producer: same; writer: Roy Clark; Roy Clark (BMI).

DON ADAMS—That's Love (2:11); producer: David Paul Briggs; writers: Don Adams, & G. Adams; Shetac (BMI); Atlantic 4027. A great singer who has needed the right material, and he has it here. It allows him to show his abilities, and that's what he's needed. Flip: "I Just Lost My Favorite Girl." Writer: Don Adams; Glad (BMI).

GUY & RALNA—Loving You (2:22); producer: Guy Hovis; writers: Leiver-Stoller; Elvis Presley (BMI); Ranwood 1000. This couple with the smoothest harmony this side of anywhere could do for this old Presley tune what Mickey Gilley did for "Room Full of Roses." It's beautiful listening. Flip: "You're the One." producer: same; writer: Morrison; Glenwood/Arcane (ASCAP).

DIANA TRASK—If You Wanna Hold On Hold On To Your Man (2:14); producer: Norro Wilson; writers: Diana Trask, Tom Ewen; Al Gallico (BMI); Dot 17520. The lady belts out another one, with all the soul which has made her famous. Co-written with her talented husband, the song is a turn-on, really strong. Flip: No info available.

JIMMY WAKELY—Deep In The Heart Of Texas (1:38); producer: Charles Thompson; writers: June Hershey, Don Synder; Peer International (BMI); Arcca 5012. Someone has needed to resurrect this one for a long time, with a lot of the original zip. Wakely does it. It should liven up programming. Flip: "If I Could Read Your Mind." Producer: same; writer: Jimmy Wakely; Riverside (ASCAP).

recommended

DIANA TRASK—(If You Wanna Hold On) Hold On To Your producer: Larry Butler; writer: Naomi Martin; Cedarwood (BMI); Warner Brothers 7829.

ANITA CARTER—Sweet Memories (3:09); producer: Johnny Cash; writer: Mickey Newberry; Acuff-Rose (BMI); Columbia 3-10009.

BOB DUNCAN—Tell Me Again (2:28); producers: Duncan, Devarian, Stone; writer: Bob Duncan; Unichappel/Shelmer (BMI); Capitol 3935.

PAT ROBERTS—Love Song Singin' Man (2:10); producer: George Richey; writers: E. Montgomery, G. Richey, C. Taylor; Altam/al Gallico/Algee (BMI); Dot 17517.

DAVID FRIZZELL—You Won't Be Happy 'Till I'm Sad (2:30); producer: Jim Shaw; writers: D. Frizzell, D. Knutson; Blue Book (BMI); Capitol 3934.

TERRI LANE & JIMMY NALL—The Way You Do The Things You Do (2:15); producer: Charlie McCoy; writers: Wm. Robinson, Robert Rogers; Jobete (ASCAP); Monument 8620.

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.

Serendipity Singers Booked

Continued from page 51

Karen Stanton, David's wife, who sang formerly with the Serendipity Singers and who has been guesting recently with Bob Hope on tour dates.

The Serendipity Singers, who work a minimum of 100 college dates a year, are, says Stanton. "One of the largest grossing and best received acts in the country, even without any hit records. They are so well established they sell on their own name."

Butler Scoring Porter Classics

LOS ANGELES—Artie Butler is arranging 21 Cole Porter tunes for the 20th Century-Fox film "At Long Last Love," a musical about Porter. Butler is the musical director for the movie and he is now in the stage of having the music recorded by a 50-piece orchestra.

He has chosen to do the orchestrations himself rather than work

"You can go to almost any town in the country and people recognize the name. They sell more records at their concerts alone than some artists do in a year through normal distribution—about 50,000 units. There is a success story on the Serendipity that few people recognize."

Stanton at present is looking for the right distribution deal for Empire as well as working on other TV projects such "The Judy Lynn Show," "RFD Hollywood" and a movie for television called "Jam."

with a staff of orchestrators as is usually the case with film projects.

Appearing in the film are Cybill Shepherd—whose husband—Peter Bogdanovich is its producer—plus Burt Reynolds, Madeline Kahn and Eileen Brennan. Butler's previous film scores have been "For Pete's Sake" and "What's Up Doc," both Barbra Streisand vehicles.

Organ, Son of Beserkley Label

BERKELEY—One-year old Beserkley Records has formed a subsidiary line, Organ to handle product by a group calling itself Son of Pete and the Muffdivers. Lead act on the parent label is Earth Quake, which previously recorded two LPs for A&M.

Earth Quake cuts rock tunes like its new single "Friday on My Mind" while Son of Pete goes for material which cannot be played on the radio.

Beserkley president and Earth Quake manager Matthew Kaufman claims his "porno rock" single is being sold at porno shops, record outlets and comic book stores in the Bay Area. He says Earth Quake's material is available through regular disk outlets, at the band's concerts and through mail-order.

Weintraub Guiding Moody

NEW YORK—Jerry Weintraub, head of Management Three, has taken over management of The Moody Blues, as well as management of the group's record label, Threshold Records.

In addition to overseeing management of the group, Weintraub will be the chief operating officer of the recording company. Weintraub is currently negotiating on behalf of the group for the administration of the individual publishing companies with Cyril Simon of MCA.

NARAS Selects 3 For Trustee Chores

LOS ANGELES—Three trustees to represent the Los Angeles chapter of NARAS in matters pertaining to national policy have been elected by the group's board of governors. Stan Farber, Bones Howe and Mike Melvoin join incumbents John Scott Trotter, Ruth White and chapter president Jay Cooper.

The Moody Blues record label, Threshold, is distributed in the U.S. by London Records.

RCA Pushing Plugs For Main Ingredient

NEW YORK—RCA Records has launched a summer campaign, "Happiness is Having a Ball with the Main Ingredient," to support sales of the group's current single, "Happiness Is Just Around The Bend."

The week of July 22 is designated Main Ingredient promotion week in the top 20 major U.S. markets, with RCA's local and regional sales offices participating in the promotion.

The campaign includes four-color posters, beach balls inscribed with the campaign's theme, radio contests for the group's newest album "Euphrates River," special order forms, consumer print advertisements and an extensive radio time buy in those 20 markets.

FURRY, FRIENDLY

Col Gambles on Wombles, Stars of U.K. Television

By JIM MELANSON

NEW YORK—Will the Wombles, those furry imports from the U.K., prove to be a super shot-in-the-arm sales phenomenon for the record industry this summer?

What are Wombles, you say? It all started in the U.K. as a story-line idea for a children's book by Elizabeth Bersford.

From book form, the next step for Wombles was BBC television, where for some 15 weeks an animated five-musical children's program was aired several times a week.

In the U.K. now, according to CBS executives, the rest is history. Several Womble disks have made it to the top half of the English charts.

Now it's the U.S.'s turn. A single, "Wombing Summer Party," has been rush released, and an album, "Remember You're A Womble," is due out shortly.

Picking up on the ecology theme, the label is planning to tie-in with a number of radio stations throughout the country, stressing a cleaner envi-

ronment and plugging the disks, says Steve Popovich, vice president, national promotion.

First on the agenda is a tie-in with radio station WRKO-AM in Boston Aug. 12. Ed Hynes, local Columbia promotion man there, says that the campaign will be directed at cleaning up three local parks, in conjunction with the station and a local city commission.

People participating in the clean-up will be given Womble singles, bumper stickers, buttons, etc.

On the West Coast, an ecology tie-in has also been set up with radio station KHJ-AM in Los Angeles for Aug. 17. Terry Powell, West Coast regional promotion man for Columbia, says that the station is airing psas for the public to turn out to help clean up a mile-and-a-half strip of Huntington Beach.

Pointers Point To Tenn. Promo

LOS ANGELES—With the Pointer Sisters' latest single, "Fairytale," breaking on the Billboard Country Chart, the Blue Thumb act is en route to Nashville for an Aug. 16 Motor Speedway show and promotional appearances at the Country Capitol.

Aiding the country promotion of the Pointers is Larry Baunach of Dot, which is like Blue Thumb a Famous Music label.

New Companies

Hect Harman Vukas Creative Communications, Inc. has formed Karen Shearer Communications, an independent public relations company that will function with HHV.

Peter Rudge has formed Sir Productions, Inc., a New York-based management and production firm. The company will also have Los Angeles offices, with Bert Kameran as general manager.

Super Sonido, devoted to Mexican music, has been formed by Cadet in Los Angeles. The label will cover top Mexican hits in all musical styles.

Sales will be coordinated by Howard Alperin on the Coast and with Bob Herrington on the East Coast. LPs will sell for \$2.98; 8-track tapes at \$3.98.

Don Dortch opens his own booking and management firm in Memphis. He was formerly with Continental Artists in that same city.

MARV STUART ENTHUSES

Mayfield's Curtom, Gemigo Labels Roar

LOS ANGELES—Curtom Records has developed into far more than just a production deal trademark for Curtis Mayfield, the "Superfly" writer-artist-producer.

Curtom has Chicago's only 24-track studio, its own building, seven full producers, 12 writers and five artists under contract.

In addition to Buddah-distributed Curtom, Mayfield and his partner for business administration, Marvin Stuart have a recent Famous Music label deal under the title of Gemigo.

"We decided it was a good idea to have several outlets for our product," says Stuart, explaining the reason for Gemigo. "Famous wants black product and made us an excellent offer."

Stuart, Mayfield's manager for seven years, spoke to Billboard while in Los Angeles to confer with record company presidents about Curtom's upcoming free agent status.

Curtom is reportedly seeking multimillion-dollar guarantees if it departs Buddah.

"Every Curtom 1974 release so far has hit the chart, including two gold albums," says Stuart.

Founded in 1968, Curtom moved into its own Chicago facility two years ago. Its \$250,000 studio with two staff engineers is available to the label's producers and artists 24 hours a day.

hour," claims Stuart. "We do all Curtom and Gemigo product at our own studio."

Mayfield's own personal project this year is starring in and scoring a black film adaptation of the opera "La Boheme" with Al Green, Melba Moore and Lola Falana.

'Carson' Soundtrack Gets Para Promotion

NEW YORK—A Paramount Records' r&b promotion department nationwide campaign will follow the recently released soundtrack album "The Education of Sonny Carson."

Paramount is working closely with Paramount Pictures to set up "Sonny Carson" screenings for primary radio outlets and charitable organizations in Washington, Philadelphia and Detroit.

RCA Classical Push

NEW YORK—RCA Records is launching in August a month-long merchandising campaign covering its Red Seal and Victrola catalogs. An added incentive of the program, which will highlight the 200 all-time best selling Red Seal titles claimed to have had cumulative sales of more than 20 million albums in the U.S., will be an across-the-board 5 percent discount on all orders during the month.

New LP/Tape Releases

(Continued on page 53)

- BROWN, CLIFFORD
At Basin Street, w. Max Roach
LP Trip 5511 \$5.98
8T 8T-5511 \$6.98

- GARNER, ERROLL
Garnering
LP Trip 5519 \$5.98
8T 8T-5519 \$6.98

- JONES, QUINCY
Great Wide World Of
LP Trip 5514 \$5.98
8T 8T-5514 \$6.98

- NELSON, OLIVER EDWARD
In London With Oily Rags
LP Flying Dutchman BDL1-0592 \$5.98

- TURRENTINE, STANLEY, see
Freddie Hubbard
TYNER, McCOY
Echoes of a Friend
LP Milestone 9055 \$6.98

- BERLIOZ, HECTOR
Symphonie Fantastique
Chicago Sym. Orch., Solti
LP London CS6790 \$6.98

THEATRE/FILMS/TV

CLASSICAL

CLASSICAL COLLECTIONS

AUGUST 3, 1974, BILLBOARD

Billboard HOT 100

Chart Bound

I SAW A MAN AND HE DANCED WITH HIS WIFE—Cher (MCA 40273)
WILD NIGHT—Martha Reeves (MCA 40247)
TRAVELIN' PRAYER—Billy Joel (Columbia 3-10015)
SEE TOP SINGLE PICKS REVIEWS, page 54

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	10	ANNIE'S SONG—John Denver (Milton Okun), J. Denver, RCA 0295 WBM	42	4	4	I SHOT THE SHERIFF—Eric Clapton (T. Dowd), B. Marley, RSO 409 (Atlantic) HAN	68	52	20	YOU MAKE ME FEEL BRAND NEW—The Stylistics (Tom Bell), T. Bell, L. Creed, Avco 4634 BB
2	2	7	DON'T LET THE SUN GO DOWN ON ME—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40259 MCA	35	37	9	WORKIN' AT THE CAR WASH BLUES—Jim Croce (Terry Cashman, Tommy West), J. Croce, ABC 11447 B-3	69	75	3	RINGS—Lobo (P. Gernhard), A. Harvey, E. Reeves, Big Tree 15008 (Atlantic) B-3
3	6	7	FEEL LIKE MAKIN' LOVE—Roberta Flack (Roberta Flack), E. McDaniels, Atlantic 3025 HAN	36	26	8	FISH AIN'T BITIN'—Lamont Dozier (McKinley Jackson), M. Jackson, J. Roddick ABC 11438 SGC	70	78	6	YOU CANNOT BE A BEACON (If Your Light Don't Shine)—Donna Fargo (Stan Silver), M. Cooper, Dot 17506 (Famous) HAN
4	5	13	RIKKI, DON'T LOSE THAT NUMBER—Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 11439 B-3	37	41	7	MY THANG—James Brown (James Brown), J. Brown, Polydor 14244 B-3	71	81	3	SUGAR BABY LOVE—The Rubettes (Wayne Bickerton), W. Bickerton, Waddington, Polydor 15089 BB
5	14	8	THE NIGHT CHICAGO DIED—Paper Lace (M. Murray, P. Callendar), M. Murray, P. Callendar, Mercury 73402 (Phonogram) B-3	51	2	2	THEN CAME YOU—Dionne Warwick And Spinners (Tom Bell), S. Marshall, P. Pugh, Atlantic 3029 BB	72	93	2	SWEET HOME ALABAMA—Lynyrd Skynyrd (Al Kooper), King-Rossington-Van Zant, MCA 40258 MCA
6	7	16	THE AIR THAT I BREATHE—The Hollies (R. Richards, The Hollies), A. Hammond, M. Hazelwood, Epic 11100 BB	40	44	7	KUNG FU—Curtis Mayfield (Curtis Mayfield), C. Mayfield, Curtom 1999 (Buddah) WBM	73	62	12	I'M COMING HOME—Spinners (Tom Bell), T. Bell, L. Creed, Atlantic 3027 BB
7	3	11	ROCK AND ROLL HEAVEN—The Righteous Brothers (Dennis Lambert, Brian Potter), J. Stevenson, A. O'Day, Haven 7002 (Capitol) WBM	42	27	17	IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (John Farrar), J. Rosill, MCA 40209 SGC	74	79	4	SECRETARY—Betty Wright (W. Clarke, C. Reid), C. Reid, W. Clarke, Alston 4622 (Atlantic) SGC
8	9	10	PLEASE COME TO BOSTON—Dave Loggins (J. Crutchfield), D. Loggins, Epic 11115 MCA	55	6	6	HAPPINESS IS JUST AROUND THE BEND—Main Ingredient (Silverster, Simmons, Gooding), B. Auger, RCA 0305 BB	75	65	14	ALREADY GONE—The Eagles (B. Scymczak), J. Tempchin, R. Strandlund, Asylum 11036 WBM
9	10	7	CALL ON ME—Chicago (James William Guercio), L. Louchans, Columbia 46062 HAN	44	29	16	YOU WON'T SEE ME—Anne Murray (Brian Ahern for Happy Sack Productions), J. Lennon, P. McCartney, Capitol 3867 WBM	76	89	2	WHO DO YOU THINK YOU ARE—Bo Donaldson And The Heywoods (Steve Barri for Chalice Productions), C. Scott, D. Dyer, ABC 12006 B-3
10	11	12	SIDESHOW—Blue Magic (Norman Harris), B. Eli, V. Barrett, Atco 6961 SGC	45	35	12	COME MONDAY—Jimmy Buffett (D. Gant), J. Buffett, Dunhill 4385 B-3	77	87	2	FREE MAN IN PARIS—Joni Mitchell (Joni Mitchell, Henry Levy), J. Mitchell Asylum 11041 WBM
11	15	10	WATERLOO—Abba (A Polar Production), B. Anderson, S. Anderson, B. Ulyaeus, Atlantic 3035 B-3	46	46	7	PUT OUT THE LIGHT—Joe Cocker (Jim Price), D. Moore, A&M 1539 B-3	78	63	4	IT'S BETTER TO HAVE (And Don't Need)—Don Covay (Don Covay), D. Covay, E. Watts, Mercury 73469 (Phonogram) WBM
12	4	10	ROCK YOUR BABY—George McCrae (Harry Wayne Casey, Richard Finch), H. W. Casey, R. Finch, TK 1004 SGC	47	61	3	CLAP FOR THE WOLFMAN—Guess Who (I. Richardson), Cummings, Wallace, Winter RCA 0324 WBM	79	68	16	IF YOU WANNA GET TO HEAVEN—Ozark Mountain Daredevil (David Anderle, Glyn Johns), S. Cash, J. Dylan, A&M1515 WBM
13	8	11	ROCK THE BOAT—The Hues Corporation (John Flores), W. Holmes, RCA 0232 WBM	48	33	16	HOLLYWOOD SWINGING—Kool & The Gang (Kool & The Gang Enterprises, Inc.), R. West, Kool & The Gang, De-Lite 561 (P.I.P.) SGC	80	58	17	THE STREAK—Ray Stevens (Ray Stevens), R. Stevens, Barnaby 600 (Chess/Janus) SGC
14	18	5	WILDWOOD WEED—Jim Stafford (Phil Gernhard & Lobo), D. Bowman, J. Stafford, MGM 14737 HAN	49	39	16	BILLY, DON'T BE A HERO—Bo Donaldson & The Heywoods (Steve Barri for Chalice Productions), M. Murray, P. Callendar, ABC 11435 B-3	81	85	4	WALK ON—Neil Young (Neil Young), N. Young, Reprise 1209 WBM
15	19	11	KEEP ON SMILIN'—Wet Willie (Tom Dowd), Hall, Hirsch, Anthony, Ross, Capricorn 0043 (Warner Bros.) WBM	50	48	14	BE THANKFUL FOR WHAT YOU GOT—William DeVaughn (Frank Fioravanti, John Davis), W. DeVaughn, Roxbury 0236 (RCA) B-3	82	88	2	THAT'S NOT HOW IT GOES—Bloodstone (M. Vernon), W. Draffen Jr., London 1055 SGC
16	20	12	TAKING CARE OF BUSINESS—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73487 (Phonogram) SGC	51	NEW ENTRY	51	CAN'T GET ENOUGH OF YOUR LOVE, BABE—Barry White (Barry White), B. White, 20th Century 2120 WBM	83	73	5	DANCE MASTER—Willie Henderson (Willie Henderson), W. Henderson, Q. Joseph, Playboy 6007 SGC
17	21	9	IF YOU TALK IN YOUR SLEEP—Elvis Presley (Not Listed), R. West, J. Christopher, RCA 0280 HAN	52	66	5	TIME FOR LIVIN'—Sly & The Family Stone (Sly Stone), S. Steward, Epic 11140 (Columbia) WBM	84	90	2	MOONLIGHT SPECIAL—Ray Stevens (Ray Stevens for Ahab Productions), R. Stevens Barnaby 604 (Chess/Janus) SGC
18	13	13	RADAR LOVE—Golden Earring (Golden Earring, Fred Haayen), G. Kooymans, B. Hay, MCA 40202 CPI	53	64	4	DON'T KNOCK MY LOVE—Diana Ross & Marvin Gaye (H. Davis), W. Pickett, B. Shapiro, Motown 1296 B-3	85	95	2	EYES OF SILVER—Doobie Brothers (T. Templeman), T. Johnston, Warner Bros. 7832 WBM
19	23	8	TELL ME SOMETHING GOOD—Rufus (Bob Monaca, Rufus), S. Wonder, ABC 11427 SGC	54	60	6	OLD HOME FILLER-UP AN' KEEP ON-A-TRUCKIN' CAFE—C.W. McCall (Sound Recorder, Omaha), W. Fries, L.F. Davis, MGM 14738 SGC	86	97	2	LIVE IT UP PART 1—Isley Bros. (Isley Bros.), R. Isley, R. Isley, M. Isley, O. Isley, E. Isley, T-Neck 2254 (Columbia) WBM
20	12	11	ON AND ON—Gladys Knight & The Pips (Curtis Mayfield), C. Mayfield, Buddah 423 WBM	55	53	24	MIDNIGHT AT THE OASIS—Maria Muldaur (Lenny Waronker, Joe Boyd), D. Nichtern, Reprise 1183 CPI	87	69	11	TRAIN OF THOUGHT—Cher (Snuff Garrett), A. O'Day, MCA 40245 WBM
21	25	6	SURE AS I'M SITTING HERE—Three Dog Night (Jimmy Ienner), J. Hiatt, Dunhill 15001 SGC	56	47	9	BALLERO—War (Jerry Goldstein), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, United Artists 432 B-3	88	94	2	GET OUT OF DENVER—Bob Seger (Bob Seger, Punch), B. Seger, Palladium 1205 (Warner Bros.) HAN
22	28	4	SHININ' ON—Grand Funk (Todd Rundgren), M. Farmer, D. Brewer, Capitol 3917 HAN	57	77	2	LET'S PUT IT ALL TOGETHER—Stylistics (Not Listed), Hugo-Luigi-George, D. Weiss, Avco 4640 B-3	89	96	4	IT COULD HAVE BEEN ME—Sami Jo (S. Limbo, M. Buckins), G. Skierov, H. Lloyd, MGM 7034 HAN
23	34	5	(You're) HAVING MY BABY—Paul Anka (Rock Hall), P. Anka, United Artists 454 MCA	58	54	8	JIVE TURKEY (Part 1)—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Donner, M. Jones, R. Middlebrooks, M. Pierce, Mercury 73480 (Phonogram) CHA	90	86	3	RINGS—Reuben Howell (C. Ivey, T. Woodford), E. Reeves, A. Harvey, Motown 1305 B-3
24	30	7	ROCK ME GENTLY—Andy Kim (Andy Kim), A. Kim, Capitol 3895 B-3	59	49	21	DANCING MACHINE—The Jackson 5 (Hal Davis), H. Davis, D. Fletcher, W.D. Parks, Motown 1286 SGC	91	91	4	MAI (He's Making Eyes At Me)—Lena Zavaroni (Tommy Scott for Ashtree Holdings), C. Conrad, S. Clare, Stax 0206 (Columbia) B-M
25	31	8	YOU AND ME AGAINST THE WORLD—Helen Reddy (Tom Catalano), P. Williams, K. Ascher, Capitol 3897 WBM	60	40	16	BAND ON THE RUN—Paul McCartney & Wings (Paul McCartney), P. McCartney, Apple 1873 (Capitol) HAN	92	84	19	LA GRANGE—ZZ Top (Bill Ham), Gibbons, Hill, Beard, London 203 HAN
26	32	5	I'M LEAVING IT ALL UP TO YOU—Denny And Marie Osmond (Mike Carb), D. Harris, D. Terry Jr., MGM 14735 HAN	61	59	9	ROOM FULL OF ROSES—Mickey Gilley (Tim Spencer), Spencor, Playboy 50056 B-3	93	NEW ENTRY	93	YOU HAVEN'T DONE NOTHIN'—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54252 (Motown) SGC
27	16	19	ONE HELL OF A WOMAN—Mac Davis (Rick Hall), M. Davis, M. James, Columbia 46004 SGC	62	72	3	DON'T CHANGE HORSES (In The Middle Of The Stream)—Tower Of Power (Tower Of Power), L. Williams, J. Watson, Warner Bros. 7828 B-3	94	NEW ENTRY	94	IT'S ONLY ROCK 'N ROLL—Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 19301 (Atlantic) SGC
28	22	8	MACHINE GUN—The Commodores (James Carmichael), M. Williams, Motown 1307 SGC	63	67	6	BETWEEN HER GOODBYE AND MY HELLO—Gladys Knight & The Pips (Joe Porter), J. Weatherly, Soul 3511 (Motown) SGC	95	NEW ENTRY	95	WOMBLING SUMMER PARTY—The Wombles (Mike Batt), M. Batt, Columbia 3-10013 SGC
29	36	6	HANG ON IN THERE BABY—Johnny Bristol (Johnny Bristol), J. Bristol, MGM 14715 SGC	64	70	5	YOU'RE WELCOME, STOP ON BY—Bobby Womack (Bobby Womack), B. Womack, T. Thomas, United Artists 439 B-3	96	NEW ENTRY	96	I LOVE MY FRIEND—Charlie Rich (Billy Sherrill), B. Sherrill, N. Wilson, Epic 8-20006 (Columbia) SGC
30	38	6	RUB IT IN—Billy "Crash" Craddock (Ron Chaussey), L. Martine Jr., ABC 11437 SGC	65	74	3	BEACH BABY—First Class (J. Carter), J. Carter, Shakespeare, UK 49022 (London) SGC	97	NEW ENTRY	97	YOU TURNED MY WORLD AROUND—Frank Sinatra (J. Bowen), B. Koepf, H. Robbins, Reprise 1208 SGC
31	17	14	FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)—The Impressions (E. Townsend Prod.), E. Townsend, Curtom 1997 (Buddah) WBM	66	45	17	SUNDOWN—Gordon Lightfoot (Lenny Waronker), G. Lightfoot, Reprise 1194 WBM	98	100	2	MAKIN' THE BEST OF A BAD SITUATION—Dick Feller (Herb Gart), D. Feller, Asylum 11037 B-3
32	43	8	WILD THING—Fanny (M. Hurs), C. Taylor, Big Tree 15004 (Atlantic) BB	67	71	4	KALIMBA STORY—Earth, Wind & Fire (J. Wissert, M. White), M. White, V. White, Columbia 460701 WBM	99	NEW ENTRY	99	THE MAN THAT TURNED MY MAMA ON—Tanya Tucker (Billy Sherrill), E. Bruce, Columbia 46047 SGC
33	24	14	THIS HEART—Gene Redding (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Haven 7000 (Capitol) B-3					100	NEW ENTRY	100	ANOTHER SATURDAY NIGHT—Cat Stevens (Cat Stevens), S. Cooke, A&M 1602 SGC

★ STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet.)

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HOT 100 A-Z—(Publisher-Licensee)

The Air That I Breathe (Lenders-Roberts/April, ASCAP)	6	Clap For The Wolfman (B.I.C./ASCAP)	47	It Could Have Been Me (Senor, ASCAP)	89	The Man That Turned My Mama On (Tree, BMI)	99	Rings, Lobo (Unart, BMI)	69	Taking Care Of Business (Ranbach/Top Soil, BMI)	16	Wombling Summer Party (April, ASCAP)	95
Already Gone (Jazzbird/Benchmark, ASCAP)	75	Come Monday (ABC, Dunhill, BMI)	45	It's Better To Have (And Don't Need) (Ragmop, BMI)	78	Midnight At The Oasis (Space Potato, ASCAP)	55	River's Risin' (Silver Steed, BMI)	41	Tell Me Something Good (Stein & Van Stock/Black Bull, ASCAP)	19	Workin' At The Car Wash Blues (Blendingwell/American Broadcasting, ASCAP)	35
Annie's Song (Cherry Lane, ASCAP)	1	Dance Master (La Cindy/Eight-Nine, BMI)	83	It's Only Rock 'N Roll (Promopub, ASCAP)	94	Moonlight Special (Ahab, BMI)	84	H. Morris/Ceasar's, ASCAP/E.	7	That's Not How It Goes (Crystal Jubilee, BMI)	24	You And Me Against The World (Almo, ASCAP)	25
Another Saturday Night, (Kags, BMI)	100	Dancing Machine (Jobeta, ASCAP/Stone Diamond, BMI)	59	Jive Turkey (Part 1) (Ohio Players/Umichappell, BMI)	58	My Thang (Dynatone/Belinda, BMI)	37	Rock Me Gently (Joachim, BMI)	27	The Night Chicago Died (Murray Callendar, ASCAP)	13	You Can't Be A Beacon (If Your Light Don't Shine) (Martin/Fargo House, ASCAP)	70
Ballero (Far Out, ASCAP)	56	Don't Change Horses (In The Middle Of A Stream) (Len-Lon, BMI)	62	Keep On Smilin' (No Exit, BMI)	67	Nothing From Nothing (Almo/Preston, ASCAP)	39	Rock The Boat (High Ground, BMI)	13	Then Came You (Mighty Three, BMI)	38	You Haven't Done Nothin' (Stein & Van Stock/Black Bull, ASCAP)	93
Band On The Run (McCartney/ATV, BMI)	60	If You Love Me (Let Me Know) (Al Gallico, BMI)	65	King Fu (Carmad, BMI)	40	Old Home Filler-Up And, Keep On-A-Truckin' Cafe (American Gramophone, SESAC)	54	Rock Your Baby (Sherry, BMI)	12	This Heart (ABC/Dunhill, BMI)	33	You Make Me Feel Brand New (Mighty Three, BMI)	68
Be Thankful For What You Got (Coral Rock/Melomera, ASCAP)	50	If You Talk In Your Sleep (Easy Nine/Elite, BMI)	53	La Grange (Hamstein/Glad, BMI)	92	On and On (Curtom, BMI)	20	Sideshow (Fraday's Child/Poo Poo/BMI)	10	Time For Livin' (Stonflower, BMI)	52	You're Welcome, Stop On By (Unart/Bobby Womack, BMI)	64
Beach Baby (John Carter, PRS)	60	If You Want To Get To Heaven (Lost Cabin)	79	Let's Put It All Together (Avco Embassy, ASCAP)	57	One Hell of a Woman (Screen Gems/Song Painter/Sweet Glory, BMI)	27	Six Strings, BMI)	27	Train of Thought (WB, ASCAP)	87	You're Welcome, Stop On By (Unart/Bobby Womack, BMI)	64
Between Her Goodbye And My Hello (Kags, ASCAP)	51	I Love My Friend (Algee, BMI)	85	Live It Up Part 1 (Bovina, ASCAP)	86	Room Full of Roses (Mickey Gilley/Tim Spencer, Playboy 50056)	8	The Streak (Ahab, BMI)	80	Walk On (Silver Fiddle, BMI)	81	You Turned My World Around (Screen Gems/Columbia, BMI)	97
Billy Don't Be A Hero (Intune, PRS)	9	I'm Coming Home (Mighty Three, BMI)	85	Machine Gun (Jobeta, ASCAP)	28	Put Out The Light (ABC/Dunhill/Speed, BMI)	46	Sugar Baby Love (Tarnscape/ATV/Sundown/Moose, CAPAC)	71	Waterloo (Overseas Songs, BMI)	11	You Won't See Me (Maclean, BMI)	44
Call On Me (Big Elk, ASCAP)	9	I'm Leaving It All Up To You (Venice, BMI)	31	Ma (He's Making Eyes At Me) (Mills, ASCAP)	91	Radar Love (Larry Shayne, ASCAP)	18	Sweet Home Alabama (Duchess/Hustlers, BMI)	72	Wild Thing (Blackwood, BMI)	32		
Can't Get Enough Of Your Love (Sa-Vette/January, BMI)	51	Makin' The Best Of A Bad Situation (Tree, BMI)	98	Makin' The Best Of A Bad Situation (Tree, BMI)	98	Rikki, Don't Lose That Number (American Broadcasting, ASCAP)	4			Wildwood Weed (Famous/Boo, ASCAP/Parody, BMI)	14		

I love Jeannine.

Joe, he loves Marie.

Who's really in love with Sara Lee.

And Sara Lee secretly honestly loves me.

Except that she's in love with Paul.

And Paul lives very happily with his lover named John.

But she loves Joe.

"Love Song" by Severin Browne.

A Love Song for the Seventies.

Billboard TOP LP's & TAPE

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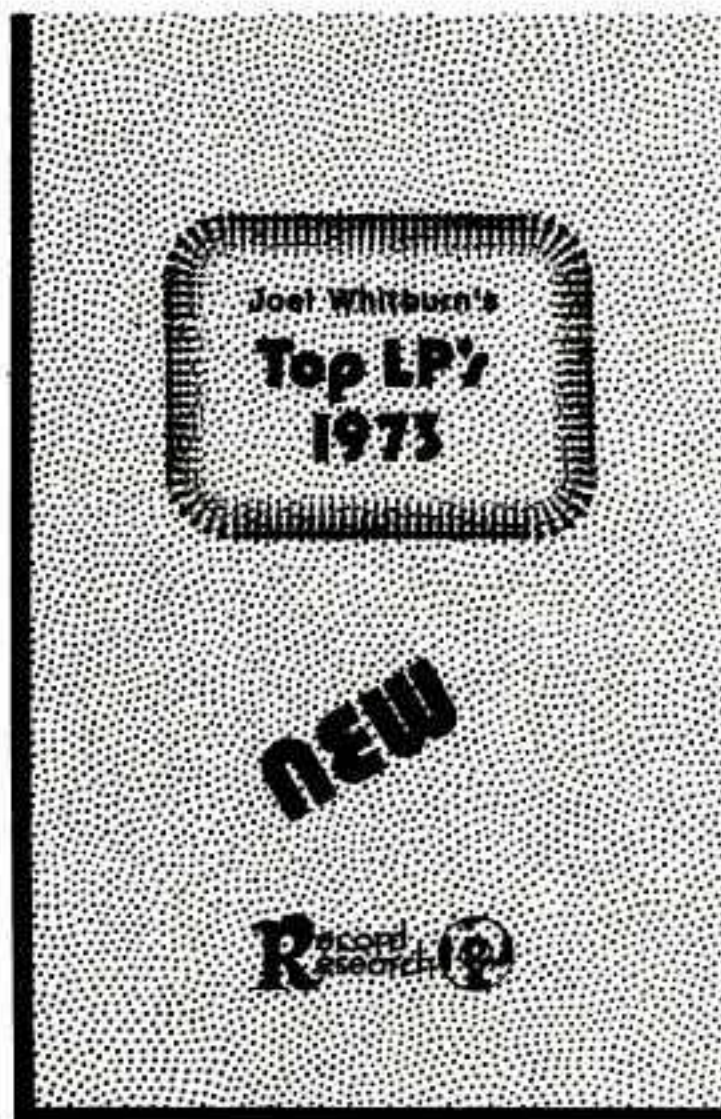
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE										
				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			
1	1	5	ELTON JOHN Caribou MCA 2116	6.98		7.98		7.98			50	3	BEACH BOYS Endless Summer Capitol SV68 11307	6.98		7.98		7.98			71	65	34	JIM CROCE I Got a Name ABC ABCX 797	5.98		7.95	7.95	7.95			
2	2	6	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95			37	37	JESSE COLIN YOUNG Light Shine Warner Bros. BS 2790	6.98		7.97		7.97			72	67	69	JOHN DENVER Poems, Prayers & Promises RCA LSP-4499	5.98		6.98		6.98	7.95		
3	4	4	BOB DYLAN/THE BAND Before The Flood Asylum AB-201	11.98		12.97		12.97			61	6	RUFUS Rags To Rufus ABC ABCX-809	5.98		7.95		7.95			73	73	8	DIANA ROSS Live At Caesar's Palace Motown MG-80151	6.98		7.98		7.98			
4	3	8	RICK WAKEMAN Journey To The Centre Of The Earth A&M SP 3621	6.98		7.98		7.98			75	2	BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98		7.97		7.97			74	51	10	MAHAVISHNU ORCHESTRA Apocalypse Columbia KC 32957	5.98		6.98		6.98			
★	20	3	ERIC CLAPTON 461 Ocean Blvd. RSO SO 4801 (Atlantic)	6.98		7.97		7.97			40	29	MARIA MULDAUR Reprise MS 2148	6.98		7.97		7.97	8.95		75	45	10	BREAD The Best Of-Volume Two Elektra TE-1005	6.98		7.97		7.97			
★	8	29	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram)	5.98		6.95		6.95			41	47	HELEN REDDY Love Song For Jeffrey Capitol SO 11284	6.98		6.98		6.98			76	80	5	NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE Scott Joplin: The Red Back Book Angel S-36060 (Capitol)	5.98		6.98		6.98			
★	9	13	LOGGINS & MESSINA On Stage Columbia PG 32848	7.98		8.98		8.98			52	14	MAC DAVIS Stop And Smell The Roses Columbia KC 32582	5.98		6.98		6.98			★	92	5	URIAH HEPP Wonderworld Warner Bros. W 2800	6.98		7.97		7.97			
8	7	33	PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol)	6.98		6.98		6.98			★	54	THE HOLLIES The Hollies Epic KE 32574 (Columbia)	5.98		6.98		6.98			78	64	41	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	5.98		6.98		6.98			
9	11	53	Z.Z. TOP Tres Hombres London XPS 631	6.98		6.95		6.95			★	55	THE O'JAYS Live In London Philadelphia International KZ 32953 (Columbia)	5.98		6.98		6.98			79	88	7	JOSHUA RIFKIN Piano Rags Scott Joplin Vol. 1 & 2 Nonesuch HB 73026 (Elektra)	6.98		6.98		6.98			
10	12	19	STEELY DAN Pretzel Logic ABC D-808	6.98		7.95		7.95			46	46	WEATHER REPORT Mysterious Traveller Columbia KC 32494	5.98		6.98		6.98			80	70	11	CURTIS MAYFIELD Sweet Exorcist Curton CRS 8601 (Buddah)	6.98		7.95		7.95			
11	6	17	CAT STEVENS Buddah & The Chocolate Box A&M 3623	6.98		6.98	7.98	6.98			47	35	LEON RUSSELL Stop All That Jazz Shelter SR 2108 (MCA)	6.98		7.98		7.98			81	86	34	EMERSON, LAKE & PALMER Brain Salad Surgery Manticore MC 86669 (Atlantic)	6.98		7.97		7.97	8.95		
12	10	35	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95			48	38	20	GLADYS KNIGHT & THE PIPS Claudine Soundtrack Buddah BDS 5602 ST	6.98		7.98		7.98	7.98		82	72	64	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98		
13	5	8	DAVID BOWIE Diamond Dogs RCA CPL1-0576	6.98		7.98		7.98			49	43	21	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. W 2750	6.98	6.98	7.97	7.97	7.97	7.95		79	88	7	JOSHUA RIFKIN Piano Rags Scott Joplin Vol. 1 & 2 Nonesuch HB 73026 (Elektra)	6.98		6.98		6.98		
14	17	9	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98			★	82	2	ELVIS PRESLEY Recorded Live On Stage In Memphis RCA CPL1-0606	6.98		7.95		7.95			★	95	2	JAMES BROWN Hell Polydor PD2-9001	9.98		11.98		11.98		
★	21	16	ROBIN TROWER Bridge Of Sighs Chrysalis CHT 1057 (Warner Bros.)	6.98		7.97		7.97			★	68	4	AMERICA Holiday Warner Bros. W 2808	6.98		7.97		7.97			★	96	6	DIANA ROSS AND THE SUPREMES Anthology Motown MS-794443	9.98		11.98		11.98		
16	18	11	QUINCY JONES Body Heat A&M SP 3617	6.98		6.98		6.98			★	69	10	WET WILLIE Keep On Smilin' Capricorn CP 0128 (Warner Bros.)	6.98		7.97		7.97			87	83	23	DEEP PURPLE Burn Warner Bros. W 2766	6.98		7.97		7.97	7.95	
17	19	11	EDGAR WINTER GROUP Shock Treatment Epic PE 32461 (Columbia)	6.98		7.98		7.98			53	53	20	WAR War Live United Artists UA-LA193-J2	9.98		9.98		9.98			88	77	27	CARLY SIMON Hotcakes Elektra E 1002	6.98		7.97		7.97	8.95	
18	22	14	GOLDEN EARRING Moontan MCA/Track 396	5.98		6.98		6.98			54	41	73	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98			89	79	140	LED ZEPPELIN IV Atlantic SD 7208	6.98		7.97		7.97	8.95	
19	13	26	JONI MITCHELL Court And Spark Asylum 7E-1001	6.98		7.97		7.97			55	33	16	FRANK ZAPPA Apostrophe (°) Discreet DS 2175 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97	8.95		90	89	90	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98		6.98		6.98		
★	27	6	HUES CORPORATION Freedom For The Stallion RCA APL1-0323	5.98		6.95		6.95			56	56	7	JERRY GARCIA Garcia Round RX 102	6.98		6.98		6.98			★	169	4	NITTY GRITTY DIRT BAND Stars & Stripes Forever United Artists UA-LA 184-T2	9.98		9.98		9.98		
21	23	19	CHICAGO Chicago VII Columbia C2 32810	9.98		9.98		9.98			57	42	23	SEALS & CROFTS Unborn Child Warner Bros. W 2761	6.98	6.98	7.97	7.97	7.97	7.95		92	76	22	MAIN INGREDIENT Euphrates River RCA APL1-0335	5.98		6.98		6.98		
22	14	27	GORDON LIGHTFOOT Sundown Reprise MS 2177	6.98	6.98	7.97	7.97	7.97			58	44	15	OZARK MOUNTAIN DAREDEVILS A&M SP 4411	5.98		6.98		6.98			93	87	39	LOGGINS & MESSINA Full Sail Columbia KC 32540	5.98	6.98	6.98	7.98	6.98		
★	30	4	GRATEFUL DEAD From The Mars Hotel Grateful Dead GD 102	6.98		7.98		7.98			★	91	2	SLY & THE FAMILY STONE Small Talk Epic PE 32930 (Columbia)	6.98		7.98		7.98			94	84	46	LYNYRD SKYNYRD Pronounced Leh-nerd Skin-nerd MCA/Sounds of the South 363	5.98		6.98		6.98		
24	24	22	ANNE MURRAY Love Song Capitol ST 11266	5.98		6.98		6.98			60	63	43	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (P.I.P.)	5.95		7.95		7.95			95	81	39	O'JAYS Ship Ahoy Philadelphia International KZ 32408 (Columbia)	5.98	6.98	6.98	7.98	6.98		
25	25	16	EAGLES On The Border Asylum 7E-1004	6.98		6.98		6.98			61	49	21	THE SPINNERS Mighty Love Atlantic SD 7296	6.98		7.97		7.97			96	90	36	CARPENTERS The Singles, 1969-1973 A&M SP 3601	6.98		7.98		7.98		
26	26	19	EARTH, WIND, & FIRE Open Our Eyes Columbia KC 32712	5.98	6.98	6.98	7.98	6.98			62	57	7	RICHARD PRYOR That Nigger's Crazy Partee PBS-2404 (Stax)	6.94		7.95		7.95			★	-	1	NEIL YOUNG On The Beach Reprise R 2180	6.98		7.97		7.97		
27	32	15	OHIO PLAYERS Skin Tight Mercury SRM 1-705 (Phonogram)	5.98		6.95		6.95			63	58	30	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98		6.98	7.98	6.98			★	-	1	FRANK SINATRA Some Nice Things I've Missed Reprise R 2195	6.98		7.97		7.97		
28	31	51	STEVIE WONDER Innervisions Tamla T 326 L (Motown)	5.98		6.98		6.98			64	48	14	LYNYRD SKYNYRD Second Helping MCA/Sounds of the South 413	5.98		6.98		6.98			99	103	47	MARVIN GAYE Let's Get It On Tamla T329W (Motown)	5.98		6.98		6.98		
★	39	4	JAMES TAYLOR Walking Man Warner Bros. W 2794	6.98		7.97		7.97			65	60	14	BILLY COBHAM Crosswinds Atlantic SD 7300	6.98		7.97		7.97			100	94	78	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98		6.98	7.95	
★	40	4	MARVIN GAYE LIVE Tamla T6-333S1 (Motown)	6.98		7.98		7.98			66	59	49	AMERICAN GRAFFITI Soundtrack MCA 2-8001	9.98		10.98		10.98	11.95		101	109	71	BREAD The Best Of Elektra EKS 75056	6.98	6.98	7.97	7.97	7.97	8.95	
31	15	11	STYLISTICS Let's Put It All Together Arco AV-69001-698	6.98		6.95		6.95			67	74	8	CLIMAX BLUES BAND Sense Of Direction Sire SAS 7501 (Famulus)	6.98		7.98		7.98			★	-	1	GEORGE McCRAE Rock Your Baby TK 501	6.98		7.97		7.97		
32	36	9	NEIL DIAMOND His 12 Greatest Hits MCA 2106	6.98		7.98		7.98			★	97	2	SANTANA Greatest Hits Columbia PC 33050	6.98		7.98		7.98			103	93	51	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95		
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★	66	3	THE SOUTHERN, HILLMAN, FURAY BAND Asylum 7E-1006	6.98		7.97		7.97												106	112	22	TOWER OF POWER Back To Oakland Warner Bros. BS 2749	6.98		7.97		7.97	8.95			

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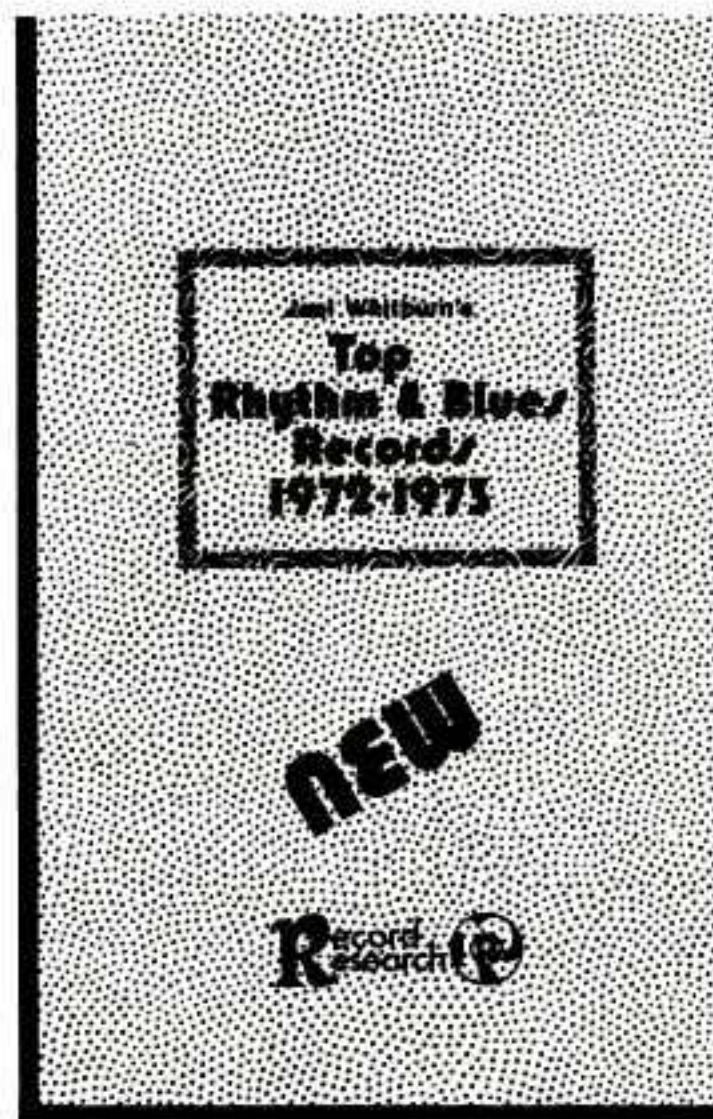
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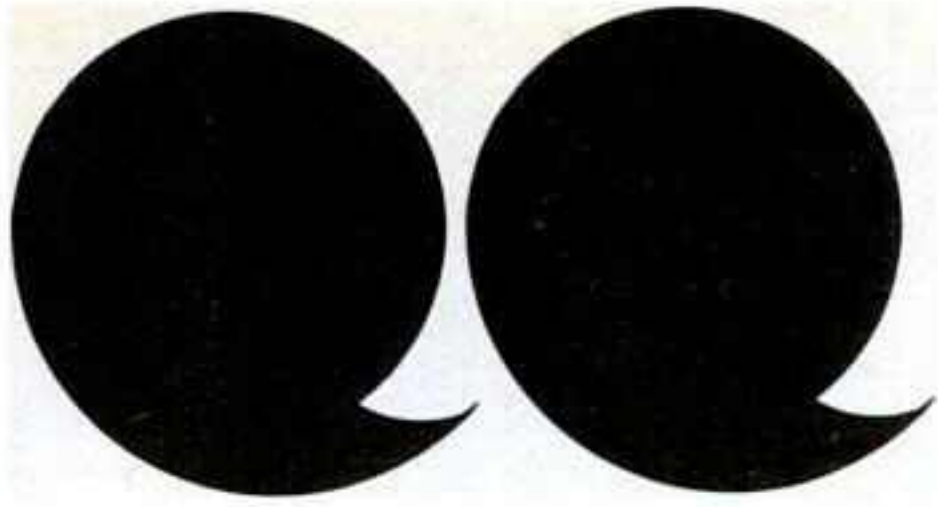
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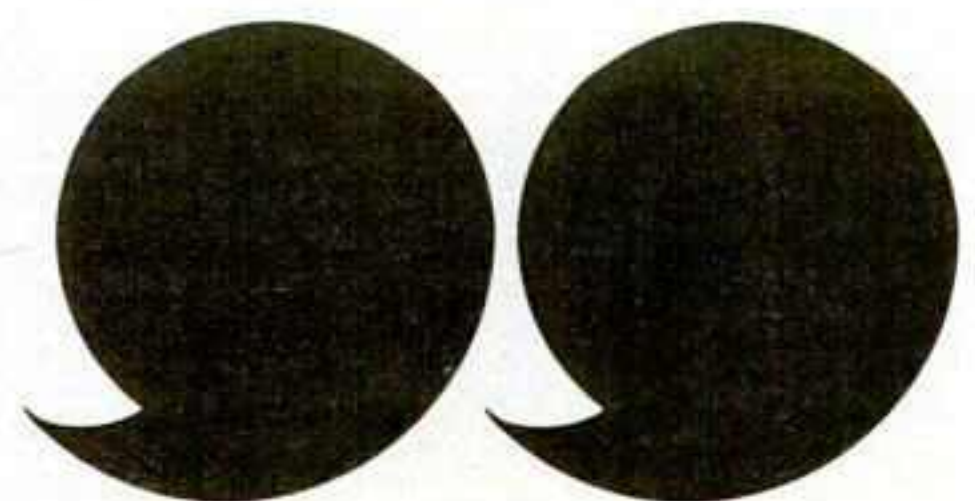


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Joel Whitburn's Record Research Report

Back in the early '50's, the foundation of "rock" music was being laid (unknown to "Pop" stations) by Rhythm & Blues stations playing the likes of Fats Domino, Ruth Brown, and The Clovers. It wasn't until the middle '50's that this music began showing up on "Pop" stations. Today, nearly 40% of the "Hot 100" chart is composed of Rhythm & Blues (Soul) music. Fats, Ruth, and The Clovers have long been missing from the "Soul" charts and in their place now rule James Brown, Aretha Franklin, and The Temptations.

James Brown has just racked up his 16th #1 Soul record, showing the world he is clearly the "King of Soul," while the "Queen of Soul," Aretha Franklin, recently registered her 15th #1 single record. The Temptations are clearly THE SOUL group, scoring an even dozen #1 hits. No other soul artist has scored in the double figure with #1 hits.

Stevie Wonder or Marvin Gaye, Roberta Flack or Gladys Knights, The Spinners or The O'Jays may one day challenge James, Aretha, or The Temptations, however, like Hank Aaron, their 'records' appear unbreakable for quite some time.

Trivia Question #20:

Part 1: Who was the first black artist to have a #1 record on the "Pop" charts?

Part 2: What was the first 'pure' Rhythm & Blues record to cross over and make the "Pop" charts?

(Answers: Part 1: Mills Bros. "Paper Doll"—1943; Part 2: "Silly Little Man" Dominoes—8/17/51)

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Superdome Welcomes Music Acts

NEW ORLEANS—Although primarily intended as a site for sports events and conventions, the new Superdome opening here April 1975 will cater aggressively to pop music groups and solo acts.

That's the opinion of Dave Dixon, prominent Crescent City businessman, sports promoter and former exec director of the gigantic Superdome. He admits that an Elvis Presley will look like a gyrating ant to thousands of spectators seated 16 stories above the stage, but acoustics will be "perfect." Dixon promises, and there will be six television screens visible to the 97,000 persons attending indoor music events.

Conceived in 1966 with an allocation of \$35 million, the New Orleans Dome will open at a cost close to \$165 million. It is on 52 acres. The entire Louisiana Purchase cost the U.S. \$12 million in the 19th Century.

Mayor Moon Landrieu is in accord with Dixon in planning future music bookings. He concurs that the gargantuan structure will become number one venue for all facets of the entertainment business and welcomes inquiries from the music trade.

Tuesday Shops Held

LOS ANGELES—A workshop stressing the business aspects of the music industry is being conducted through four Tuesdays in August by Clear Light Productions at the Avalon Carver Community Center. Two professional guests speak each week.

Gold Disk Then Where

• Continued from page 28

But you gotta get that product out there."

In a past column on Bill Withers, we dealt with his delay at putting the time in the studio. The results of his overdue recording has been well compensated for by his performance on the album that finally evolved.

But what of the acts that were beginning to flourish? Why haven't the Honey Cone repeated with a "Want Ads," or The Emotions with a "How Can I," or The Friends of Distinction with a "Goin' In Circles," or Edwin Starr, Booker T. (formerly with the M.G.'s), or the Undisputed Truth, doing anything. They're all too young and talented to be placed on the shelf with all the other "oldies but goodies."

NY NARAS Elects 15

• Continued from page 12

Brooks Arthur, Stephen Schwartz and Tom Shepard who are entering the second year of their two-year terms.

The New York Governors also elected five alternate trustees. They are Selma Brody, Ron Frangipane, Artie Kaplan, Arch Lustberg and Dan Morgenstern named to two-year terms. They join Is Horowitz, whose term ends next year.

Composers Plan

• Continued from page 26

The composers claim they have negotiated individual contracts, not through their union. Judge Briant rejected this contention. He also rejected the composer's contention that the producers had conspired to control copyrights by assigning them to their own publishing firms.

Former Beatle, John Lennon, who's planning to appeal his ouster from the U.S., will have to face trial in New York, a judge has ruled, for alleged breach of contract. Suit was brought against the singer by Allen Klein, head of Abkco Industries. Lennon wants the court to transfer the suit to England because he claims the pact was made there.

John and Annie Denver had their first child last week. They adopted an American Indian boy. . . . Rod McKuen given clean bill of health after full medical checkup in New York.

CBS Los Angeles record operations moving this autumn from Hollywood radio-TV center to own building on Robertson Blvd. in Beverly Hills. . . . Venezuela's Onda Nueva Song Festival cancelled and impresario Aldemaro Romero now living in Spain.

Than, famed Hollywood scenemaker, shortly to wed Screaming Lord Sutch in England. . . . U.S. Labor Dept. seeking tougher protection standards for vinyl chloride workers making PVC for records. Exposure to the raw chemicals has been linked to several cancer deaths. Merck's Calgon company told a Washington hearing the gas can be totally filtered out of the air through activated carbon, though other manufacturers were dragging their feet.

Motown Records and Universal will collaborate next spring in making a movie. "The Bingo Long Traveling All-Stars and Motor Kings" with Billy Dee as star. Berry Gordon, exec producer, says the flick's budget exceeds \$3 million. Story revolves around a black barnstorming baseball team of the 1930s with cameo appearances planned for Willie Mays, Maury Wills and other black diamond heroes. Gordon, Motown's chairman, got his feet wet two years ago with his first movie, "The Lady Sings the Blues" which grabbed five Academy nominations including one for singer Diana Ross.

ATV Music in the U.S. is administrating two firms owned by Cyril Shane of London, Cyril Shane Music Inc. and Pedro Music, rather than handling subpublishing, writes Cyril Shane.

NARM executive director Jules Malamud requesting all California members to write Congressman George Danielson urging that the federal copyright bill be reported out as promptly as possible. Malamud wants his members to also notify non-members like small retailers, distributors and one-stops to also press for passage of the bill to extend federal copyright on disks.

RCA in New York says that the papers haven't been signed yet which will associate it with Tom Catalano's new Tomcat label. Label admits that discussions are still in progress, however.

Mark Spitz debuted as master of ceremonies with Mike Curb Congregation at Magic Mountain outside Los Angeles and did not exactly get rave reviews. Maybe he'd do better at Marine World in his swim trunks. . . . Also at Magic Mountain, the musicians got a 10-15 percent pay raise with top scale in the park now \$250 for main theater.

Freddie Weller a judge at Miss Nude World contest in

Naked City, Indiana. . . . Osmonds played Sunday matinee at Las Vegas Tropicana.

Bob Wills "For the Last Time" album accepted by Library of Congress as a historical document for the late fiddler-bandleader's development of western swing music.

Dick Gregory has finished one-third of his jog from Chicago to Washington to call attention to Africa famine. . . . INSULT & INJURY—Not only did Columbia artist David Allan Coe ("Mysterious Rhinestone Cowboy") crack three ribs at the First Annual Country Music Fanfare Softball Tourney, the CBS Hitmakers team lost their game 30-0.

Henry Mancini to score "Return of the Pink Panther." First "Pink Panther" film theme was one of his most memorable. . . . Al Wilson and Formula IV packaged for seven city tour by Marc Gordon's Rocky Road Records.

Johnny Mathis won 1974 Youth On Parade Award as example of overcoming racial and poverty barriers. . . . Crystal Palace is new music room in Santa Monica.

Charlie Rich's Vegas Hilton show videotaped for 90-minute special now being peddled by manager Sy Rosenberg. . . . Poco co-manager John Hartman to produce his screenplay "War Baby" with several rock personalities sought as leads.

Flash Cadillac reversal: In U.S. the group was concert smash for years before they had a record contract. Now while they never toured Europe, their "Dancin' On a Saturday Night" single is Swedish top 10.

American Talent International agency packaging legit theater shows. "Odd Couple" with Tony Randall and Jack Klugman from TV series and "Seesaw" with Lucie Arnaz and John Gavin. Idea is to bring TV audiences into theater. "Odd Couple" opens at Santa Monica Civic Auditorium, now mostly used for rock concerts, with Candygram producing.

Caleb Quaye, former Hookfoot leader, joined Bill Quateman's band. . . . Shuggie Otis returns to recording after two-year layoff. . . . Kansas City Worlds of Fun concert series attendance up 40 percent over last summer.

Katsuya "Vic" Goh, JVC Cutting Center president, relocating office from New York to Hollywood due to increasing quad activity. Gene Yamamoto remains in NYC. . . . The New Wilderness Preservation Band, founded by Charles Morrow of Charles Morrow and Associates, has received its second consecutive grant from Poets and Writers Inc.

Nancy Wilson returns to New York's Apollo Theater Friday (9), on a bill with Kool and the Gang. . . . Bloodstone has released a new single in French, first recording of this type by an American r&b group.

Anne Murray, incommunicado for the past month at her Canadian vacation retreat, returns to performing with a very heavy schedule in August including a performance at the Schaefer Music Festival Saturday (3).

Earth, Wind & Fire recently broke the house attendance record at the Capitol Theater in Washington, D.C.

Are AM Playlists Loosening Up?

• Continued from page 1

age low of some 17 records—are now programming about 20 to 22 singles.

Some, notably KJR-AM in Seattle, and WCFL-AM in Chicago, have even recently moved up to a 40-record level.

There has historically been an ebb and flow in the size of playlists, Cossie notes, and the trend toward ever-tighter lists now seems to be reversing.

Last week, Billboard's research department observed the following expanded playlists: KLIF-AM Dallas 40 disks; KYA-AM San Francisco, 30 titles; KFMZ-AM Ft. Worth, 30 titles; (including 10 new works); KHMN-AM Denver 30 titles; WCOL-AM Columbus 40 titles; WBBQ-AM Augusta, 30 titles; WPRO-AM Providence 30 titles; WFOM-AM Atlanta 34 titles; WMAK-AM Nashville 30 titles; WSGN-AM Birmingham 28 titles; WIFE-AM Chicago 27 titles; KILT-AM Houston 40 titles; KFRC-AM San Francisco 28 titles.

WABC-AM in New York last week had 14 titles with one new piece of music.

"There's no such thing as an automatic record," Cossie says. "They're all work records." He admits that his

job is easier when a&r supplies strong product, and he attributes much of his success to powerful singles coming out of RCA studios.

Cossie insists no record can be taken for granted. Each has to be judged for its own potential and campaign built around its introduction that will stand the best chance of breaking the new entry. Often this means going first to secondary markets and attempting to create there the excitement that will spill over into major territories.

A kind of "pump priming" is frequently resorted to, Cossie says, with a supply of records shipped on a promotional basis to outlets in these secondary areas where local airplay is obtained. Thus, dealers who might not normally be willing to take on a new single, can satisfy any immediate demand that might develop.

If a record makes it on WVIC-AM in Lansing, Mich., and several other stations in the area, it's lots easier to get powerhouse station CKLW-AM in Detroit to program the single. In the Washington-Baltimore area, says Cossie, WOOK-AM and WOL-AM are good bellwether tests for WPGC-AM. In both the above areas, two weeks of good play on the smaller stations, matched by ripples of dealer action, is often sufficient to

open up the playlists of the major airters.

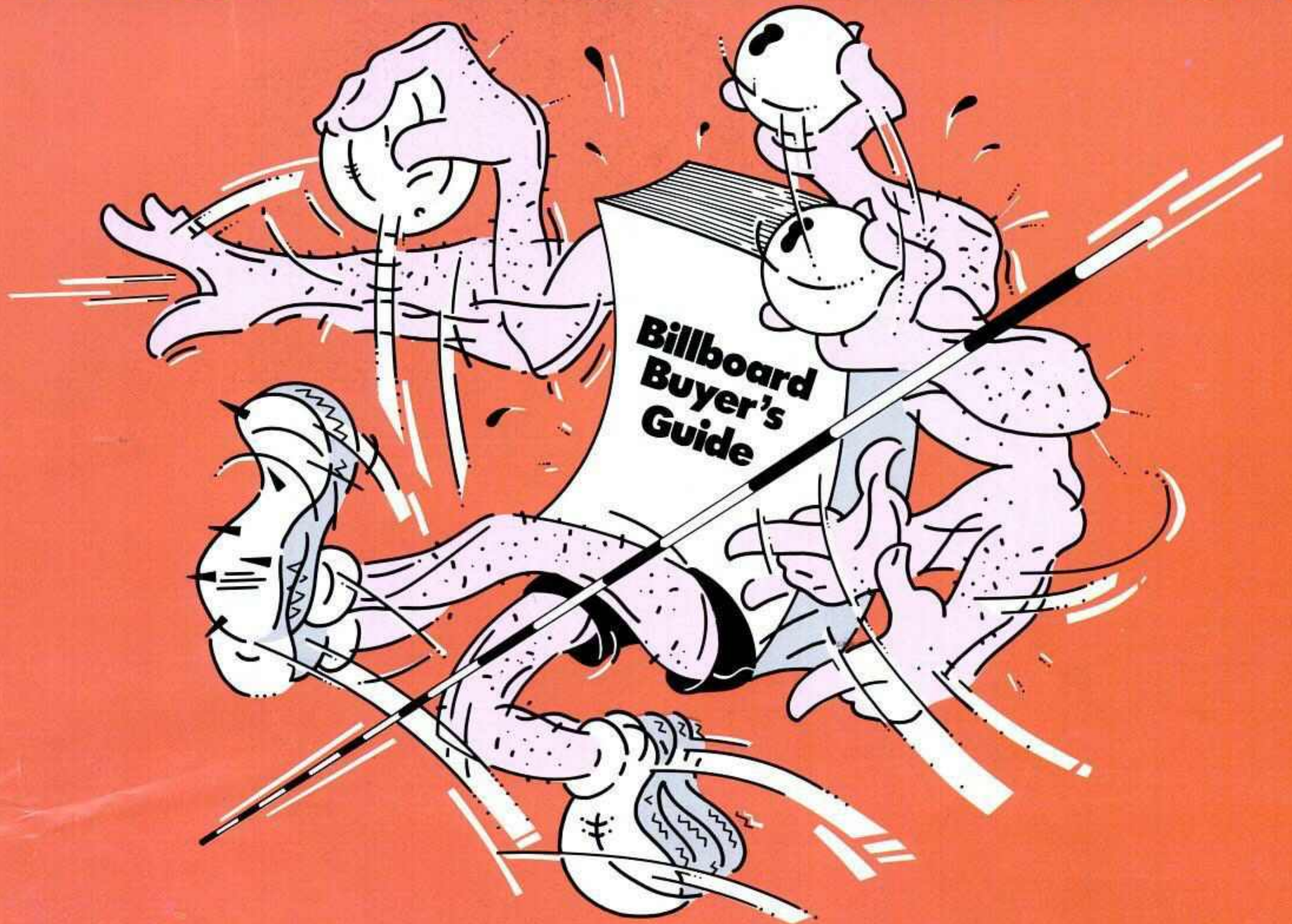
Consumer reaction can also be tested effectively in certain "typical" markets to give Cossie's staff a fix on a new single's potency quotient. Bowling Green, Ky., is one such territory, he says, and the response of its large teen and college age population provides good feedback on a wide variety of pop and r&b product.

Other useful test market areas are closely guarded by the RCA promotion topper as valuable trade secrets.

If new records bomb in test and secondary markets they are soon abandoned to permit concentration on additional product that is served up by a&r. But Cossie is quick to note that greater selectivity in the numbers of new records released, currently about half the rate issued last year by RCA, give his staff more leeway in time to check out the building power of new contenders.

Cossie's field promotion staff now numbers 23, including three regional men specializing in country, and four in r&b. Through Cossie they report to marketing rather than to sales, thus giving them a measure of autonomous clout often lacking in companies where promotion comes administratively under sales.

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