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Longines Jumps Into Sound-Alike Industry

By IS HOROWITZ

NEW YORK—Longines Symphonette has jumped squarely into the sound-alike arena with a mail-order campaign pushing 20 three-record sets covering 600 hits from 1957 to the present, and including a number of tunes still riding the Hot 100 chart.

Promoted under the rubric "Sounds Like the Greatest," the sides have been licensed from a number of sound-alike production

specialists, such as PPX Enterprises here. None has been recorded by Longines, it was learned.

The move is seen as the latest evidence of mushrooming expansion in the sound-alike industry, with both new and established firms stepping up activity. And further growth is predicted in the heavy volume of mechanical licenses sought recently from music publishers by cover
(Continued on page 10)

Spokane's Expo '74 Ready For Multi Music Concerts

SPOKANE, Wash.—What is probably the most extensive musical entertainment program in the history of the Pacific Northwest in terms of longevity, variety and number of artists, has been set for Expo '74 here, May 4-Nov. 3.

According to Michael B. Volchock, manager of performing acts, three separate facilities will house at least several hundred performances during the fair's run, with entertainment running from rock, country, soul, MOR, classical and folk music to musical drama and other activities involving music.

Armed with a budget of \$1.7 million, the performing budget department expects to book the newly built, 2,700-seat Opera House 140 days, the 7,500-seat Spokane Coliseum 100 days and the outdoor International Amphitheatre as many times as possible during the six-month run.

"We started booking about a year and a half ago," Volchock says. "The classical orchestras, like the Los Angeles Philharmonic and artists like Van Cliburn came first, because they are hardest to book."
(Continued on page 15)

Artie Shaw Wins Round In Action Versus Time-Life

NEW YORK—Denial of a motion by Time-Life Records for summary dismissal of a suit brought by Artie Shaw in New York Supreme Court here may open for judicial review broad questions of the rights of original-hit artists vis-a-vis sound-alike record marketers.

The suit stems from the use by Time-Life of a number of Artie Shaw arrangements in its giant "Swing Era" album series several years ago. It charged the mail-order firm with competing unfairly with Shaw and inducing the public into the belief that records in the set were made or approved by the artist.

The suit also claimed that use of
(Continued on page 6)

LP Reviews Mix With TV News

By ELIOT TIEGEL

LOS ANGELES—KNXT, the CBS owned and operated television outlet here, is experimenting with reviewing pop albums on its 5:30 p.m. newscast.

Bill Eames, the station's news director, explains that for the past month, former disk jockey Mark El
(Continued on page 35)

Senate Bill Seeks AM-FM Reception On All Radio Units

By MILDRED HALL

WASHINGTON—A renewed thrust for making all radios capable of FM as well as AM reception is under way here. During recent hearings by the Senate Communications Subcommittee on an all-channel radio bill, the emphasis was on auto radios, which were said to be overpriced by car manufacturers.

The prohibitive price is held to be a drag on FM reception by the commuter audience so necessary to the financial health of the FM service. Only 28.3 percent of car radios are capable of FM reception, according to research figures.

Broadcasters strongly backing the
(Continued on page 16)

Ford's '76 Models to Offer Q-8 Tape and 'Q'-Radio

DETROIT—Ford Motor Co. will make Q-8 playback units available in 1976 models to go on sale during the summer of 1975. These 4-channel tape cartridge units will be OEM players integrated with 4-channel radio receivers.

Oscar Kusisto, president of Motorola Automotive Products Inc., a Ford Motors supplier, declined to confirm that Motorola will be manufacturing the four-channel tape units for Ford. However, he said his company has been contracted to manufacture such units for one of

the Big Four car manufacturers.

Kusisto said that the radio receiver will be able to accommodate quadracasts. "I expect that the FCC will have approved the CD-4 broadcasting system by then, and we intend to have the receivers equipped with decoders to handle discrete as well as matrix broadcasts," he said.

Higher cost of the Q-8 and radio unit indicates that they will be available in Ford's top-of-the-line cars, Lincoln Continental, Thunderbird, and others.



During a long and distinguished career, Ferrante & Teicher have made more than one hundred twenty successful recordings... in a row. Their latest is titled "IN A SOULFUL MOOD" UA-LA227-G. It's no wonder May is F & T month... on United Artists Records. (Advertisement)

IMIC-5 Opens This Week For World Music Dialog

LONDON—Executives from all over the world gather here this week at IMIC-5 to seek an open dialog on many of the problems and conditions facing their markets.

Amid concern for shortages in raw materials and for ways to improve the sale of non-rock product, the world music/record community begins three days of sessions at the Grosvenor House Wednesday (8) underscored by major concerns for improved profits and greater marketing flexibility.

IMIC-5 is also responsible for a meeting of top level international executives Wednesday (8) to discuss plans for the celebration of the centenary of sound recording in 1977.

This preliminary planning com-

mittee attending the meeting organized by Mort Nasatir, president of Billboard's international operations, includes: Bill Townsley of British Decca; Len Wood of EMI; Geoffrey Bridge of the British Phonographic Industry (BPI); Stephen Stewart of the International Federation of the Phonographic Industry (IFPI); Piet Schellevis of Phonogram; Dieter Bliersback of Polydor; Leo Jehne of Supraphon; Goddard Lieberson of CBS; Ken Glancy of RCA; Stan Gortikov of the Recording Industry Assn. of America (RIAA) and Roland Gelatt, author of "The Fabulous Phonograph."

The discussions will cover the possibility of coordinating releases by
(Continued on page 94)



Have you ever been to a world where the dogs in the street have become the masters of the universe? David Bowie has, and his new album, "DIAMOND DOGS," can take you there. "Diamond Dogs." On record now. On stage soon. (Advertisement)

"You Smile-The Song Begins" A new album and the return of Herb Alpert and the Tijuana Brass. On A&M Records and Tapes

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UK Top 50

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FOR THE GOOD TIMES
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RCA Records and Tapes



Billboard photo by Bonnie Tiegel

PAPERWORK—Veteran recording studio contractor Ben Barrett goes over some union points with Motown producer Frank Wilson at Motown's Los Angeles studio. Barrett, one of the city's most successful contractors, finds the right musicians for the right assignments in all schools of music.

TV, Film Contractors On Unsteady Surface

By BOB KIRSCH

LOS ANGELES—While work for the recording studio musician there may be booming, his brethren in television work and motion pictures may be on more of an unsteady surface as a result of fewer variety shows and the increased use of overdubbing.

Johnny Fresco and Marty Berman are two of the more established motion picture and television music contractors here, and while these two men are continually busy, they see some general shakeups occurring in the areas of movie and TV music.

In addition, both say there are differences in the duties of a contractor for recording sessions and for their type of work.

"Basically there are two kinds of contractors," says Berman. "One is hired on a permanent basis by a company such as a Warner Bros. or a Paramount or works freelance for these companies, and the other works for a specific composer. I classify myself among the second group, since I work only for composers.

"What happens in my case," adds Berman, "is that the producer chooses a composer and the composer calls the contractor. He tells me the kind of orchestra he wants and he may even tell me who he wants. Or, in a more common case, when a composer like Michel Legrand is working on a picture, he

(Continued on page 15)

Return Privilege Change Made By Record Merch

LOS ANGELES—A significant change in normal return privilege accorded a customer by a record distributor was announced this week by Record Merchandising, the major independent label distributor here.

In a letter from Jack Lewerke, executive vice president, customers were notified that as of April 26, returns would be earned at the time of payment of merchandise. They would receive about the 10th of each month a "Return Quota Notification," which will indicate the amount of their payment before discount which was received covering purchases on or after the 26th of the month. *(Continued on page 15)*

3 More Labels Join Trend to Hike LP Prices

LOS ANGELES—Three more labels last week joined the industry trend toward raising base album list price from \$5.98 to \$6.98. They are 20th Century, United Artists and three Capitol nonpop logos—Angel, Melodiya-Angel, both classical lines, plus Capitol International.

The UA price hike covers all their label titles: United Artists, Blue Note, World Pacific, Pacific Jazz, Imperial, Poppy, Fame, Veep and Minit. All UA \$4.98 albums to \$5.98. Change goes into effect Friday (6).

The 20th and Capitol boosts took place May 1. None of the labels announced any tape price changes. Capitol's Seraphim budget classical line is not up from \$2.98 to \$3.49 suggested retail list.

Adams to Head ASCAP Again

NEW YORK—Stanley Adams has been re-elected president of the American Society of Composers, Authors and Publishers, continuing a tenure as head of the performing rights organization that has been unbroken since 1959.

The ASCAP board also elected Salvatore Chiantia, MCA Music president, and lyricist Ned Washington as vice presidents; composer Morton Gould as secretary; Ernest Farmer, president of Shawnee Music, as treasurer; composer Arthur Schwartz as assistant secretary; and Leon Brettler, executive vice president of Shapiro, Bernstein & Co., as assistant treasurer.

Disk Exporters Differ on Sales

By ROBERT SOBEL

NEW YORK—The record export business is soaring. But relevant questions arise. Who is getting most of the pot? How much and why?

The rackjobber claims his business has increased mainly because he's taken a great deal of the business away from the "pure" exporter; the pure exporter not only challenges this statement but maintains that his business is up considerably.

Meanwhile, Ben Karol of King Karol stores, takes exception to both, and claims that the export business

(Continued on page 80)

Diana on Q-8 Tape

LOS ANGELES—Motown Records will offer its first Q-8 tape later this spring, "The Best of Diana Ross." A spokesman for the label said no decision has been made as yet concerning the firm's entry into the quadrasonic disk field.

Kane-AFTRA Ruling Could Help Revive TV 'Bandstands'

By JOHN SIPPEL

LOS ANGELES—Possibility of the return of a number of syndicated TV "Bandstand" record talent shows arose this week after the National Labor Relations Board ruled April 26 in favor of Larry Kane Productions, Houston, in his long-time hassle with the American Federation of Radio and Television Artists (AFTRA).

The NLRB three-man board confirmed the prior ruling of Administrative Judge Lloyd Buchanan of Houston, who heard the fracas between the talent union and the TV producer-emcee of the "Larry Kane Show." Kane took his complaint against AFTRA to the NLRB alleging that when he was placed on the union's unfair list, the flow of artists for his show from record companies ceased. Kane had refused to sign AFTRA's codes. Kane held that AFTRA threatened and restrained record labels and talent engaged as independent contractors, such persons being secondary employers, from doing business with the primary employer (Billboard, Nov. 17, 1973).

Judge Buchanan held that

AFTRA basically violated the secondary boycott provisions of the labor laws. He held that an act was an independent contractor and not an employe-in dealing with Kane.

The NLRB decision ordered AFTRA to cease and desist from placing LK Productions or any other employer or person with whom they

(Continued on page 10)

First Tape Raid By FBI In Fla. Hits 3 Outlets

MIAMI—For the first time in the Florida's history, FBI agents moved in on alleged tape bootleggers and seized thousands of tapes, serving search warrants which charged manufacturer and sale of illegally made stereo music tapes.

Three Dade outlets were hit: the North Miami Flea Market, Tropical Flea Market and a warehouse at 1320 N.W. 119th St. All are in Miami.

The special agent in charge of the

(Continued on page 15)

Six Gold Albums Help CBS Achieve Best 1st Quarter

NEW YORK—Columbia Records compiled six gold albums in helping the CBS Records Group achieve its most successful first quarter—a 22 percent rise over a comparable period last year. The gold LP's were by Chicago, Barbra Streisand, Johnny Winter, David Essex and Jim Nabors.

Other Columbia artists whose music produced strong sellers included Paul Simon, Herbie Hancock, Billy Joel, Earth, Wind & Fire, Tanya Tucker, Johnny Winter, Mac Davis, Neil Diamond, Loggins and Messina, Art Garfunkel, Johnny Mathis, Lynn Anderson, Sonny James and Santana, among others.

On the Epic line, Charlie Rich had the greatest success story, followed by such other commercial names as Redbone, Edgar Winter, Sly and the Family Stone and Poco in rock and George Jones, David Houston, and Tammy Wynette in country.

In the custom label field, the following acts achieved significant commercial acceptance during this period: Rick Derringer (Blue Sky); the Staple Singers (Stax); Albert Hammong (Mums); Charlie McCoy

(Monument); the O'Jays, MFSB, Harold Melvin & the Blue Notes and Billy Paul (Philadelphia International). Of these sets, the O'Jays and MFSB won gold records.

On the classical front, Vladimir Horowitz won his 12th gold LP and

(Continued on page 6)

Atl 1st Quarter Sales Up 20%

NEW YORK—First quarter sales at Atlantic Records have run 20 percent ahead of the similar period in 1973, with the label attributing the increase to a wide range of album best-sellers.

Artists credited by Atlantic with major contributions to the sales surge are Aretha Franklin, Billy Cobham, Mike Oldfield, The Spinners, Yes, Herbie Mann, Eddie Harris, Melvin Van Peebles, Maggie Bell, Genesis, Willie Nelson, and Emerson, Lake and Palmer. Yes' "Tales From Topographic Oceans" was certified gold in February, and Oldfield's "Tubular Bells" went gold early this month.

PVC Ad Brings Bootleg Offers Asking 3 Times Regular Price

By ANNE DUSTON

CHICAGO—A blind ad in the Wall Street Journal to buy excess PVC from fabricators brought offers from bootleggers asking 60-65 cents per pound, compared to 20-23 cents from legitimate suppliers. Other offers were for polyethylene regrind, swaps for styrene and "buy and sell" newsletters.

The anonymous ad placer, when queried on the phone by this writer, refused to reveal his identity during an interview.

"It's very risky to try to sell your excess allocation," he explains. "Say you have been trying to get material from Dow, and they don't have any. Then you buy from a raw material broker at the 65-cent price and discover the material belongs to Dow.

"You call Dow and complain that they didn't sell it to you. The Dow analyzes the material to figure out who they sold it to and the broker loses his supplier. Today, that means you are out of business.

"There are carloads of PVC labeled as imports which never left the country. Other sources for the black market are marginal profit busi-

nesses that keep their doors open but have stopped producing. Of course, when the shortage ends, they will be out of business. Some companies want to get rid of an excess because of a seasonal slump.

"We couldn't make a profit buying PVC at 65 cents, but some big users could if they only have a small percentage of plastic on a \$100 item."

"The black market will probably disappear with the lifting of price controls, because so much is being sold overseas now at much higher prices."

The executive represents a company that uses millions of pounds of PVC-plasticizer compound a year, he says. "The price for the compound has become exorbitant, and

we want to do our own compounding."

"We know the resin is around, backed up in some places, like Detroit.

"Five or six years ago, buyers held all the cards, and were pretty nasty to the supplier. Now they are having problems trying to keep those same suppliers. Many companies are resorting to swapping as a solution—styrene for PVC, for example."

He listed the major suppliers of PVC as B.F. Goodrich, Union Carbide, Goodyear, Tenneco, Conoco, Firestone and Panasote. Major suppliers of styrene he named are Dow, U.S. Steel, Union Carbide, Arco, and Foster Grant.

French Composer May Stage '3 Musketeers' Musical In L.A.

LOS ANGELES—If you are ready for a musical comedy stage adaptation of "Three Musketeers" with a cast of 80 and seven live horses on stage you're ready for French composer Francis Lopez. The idea is a little wild at prices for staging American productions, but Lopez and his associates are determined.

Lopez, 58, says he is enlarging the scope of his publishing and production activities. His "Les Trois Mousquetaires" is claimed to be drawing capacity audiences at Paris' Chatelet Theater and he hopes to stage it here at the Music Center.

The original cast LP is available on Barclay in France and Phonogram throughout Europe. Lopez will be working with Shorty Rogers, who plans to produce and arrange a score for what will be an American cast English-speaking production. No label deal for the planned LP has been announced.

Lopez's stage version comes at a time when movie producer Richard Lester has also based a movie on the immortal Dumas saga.

A former dentist and physician until 1940 when he went into composing full time, Lopez was a top royalty earner in France with earnings exceeding \$1 million last year, says Michael R. Shapiro, his American attorney.

Lopez's activities in the U.S. are coordinated by Les Trios Mousquetaires, U.S.A., the American wing of a firm headed by Gui L' Harrison. Shapiro is director of the U.S. wing. Mrs. Anja Lopez describes herself



Billboard photo by Bonnie Tiegel

WRITING TEAM—French composers Francis Lopez and his wife Anja are bringing a gala musical to Los Angeles, their first American effort.

as a collaborator with her husband in much of his composing, and she designed the costumes for the Chatelet production. The book, music, costumes, the whole production is part of the assets of Les Trios Mousquetaires, Shapiro points out. Television deals on the

"Mousquetaires" work and also on "Gipsy," another Lopez work, are being negotiated. Lopez, who has written the scores for over 100 movies, hopes to get involved in American movies. Rogers is planning an LP of Lopez instrumentals.

Retailers In 4 Cities Hit By Court Action on Piracy

By ELIOT TIEGEL

NEW YORK—Retail merchants in four cities have felt the weight of legal actions for selling or duplicating pirated sound recordings.

In Scranton, Louis Sofka, owner of the Dandy Discount Store, was fined \$3,000 and put on probation for one year by judge William Nealon in U.S. District Court here. Sofka pleaded guilty to 33 counts of selling pirated copies of copyrighted sound recordings.

In Charleston, W. Va., Tape Shack was found guilty by a jury in U.S. District Court and fined \$500 on one count of copyright infringement for duplicating sound recordings for its customers on a "Make-a-Tape" machine.

In Indianapolis, Sidney Tuchman, owner of a chain of dry cleaning stores, was found guilty of five counts of violating the Federal copyright laws after pleading nolo contendere to the charges.

Judge S. Hugh Dillin ordered a pre-sentence hearing on the matter. Tuchman could receive up to one year in jail and/or a fine of up to \$1,000 on each count.

Yablans Voices Label Support

NEW YORK—"In the future, Paramount Pictures will be doing everything in its power to help make Paramount Records one of the strongest labels in the business," asserted Frank Yablans, head of the film company, during a reception last week kicking off Cybill Shepherd's debut album.

Yablans also said, "We will be working closely with Tony Martell, a man in whom I have the utmost confidence, and with his staff. Tony has been doing a great job and he'll be doing that job for a long time to come."

The film company, according to Yablans, will give full support to the album, "Cybill Does It... To Cole Porter."

The FBI had seized several thousand pirated tapes in raids at 27 of Tuchman's stores last February, according to the Recording Industry Assn. of America, which released the news of these incidents. The FBI also intercepted other pirated tapes in boxes addressed to Tuchman at the Weir Cook Airport later that month, according to the RIAA.

And in Manhattan, police raided two downtown stores and seized over 500 alleged pirated tapes and arrested the owners on charges of violating sections 560 and 561 of the General Business Law. The two, Giuseppe Cossaro of Carosello Musicale and Santi Forsano of Forsano Italian Imports, were released on their own recognizance pending a court hearing May 13.

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Executive Turntable



DAVIS



VAN LIEW



SPRANGER

The advancement of C. E. Van Liew to executive vice-president, sound products division, Altec Corporation, from vice-president, operations, was announced by W. F. Garmon, president, of the division. Paul B. Spranger has been named vice-president, engineering.

Glenn A. Hart joins Columbia Magnetics, the blank tape division of CBS Records, as the director of marketing and administration. He was previously senior vice president and management supervisor with John F. Small Advertising Agency. . . . Lance Smith and Keith Case have formed Stone County, Inc., an artist development firm, in Denver. Smith founded Athena Enterprises, which continues under Chet Hanson and George Carroll.

Katie Welsh joins GRC Records as assistant national country coordinator. She will be in contact with country radio stations and record shops for the firm's labels—GRC, Aware and Hotlanta.



HARRIS



WITTEMORE



ANDERSON



ABRAMSON

In a number of appointments at RCA Records, Ray Anderson has been named manager, national singles promotion. He was most recently West Coast regional promotion manager, and before that was the label's Los Angeles field promotion representative. He headquarters in Hollywood. Replacing Anderson as West Coast regional promotion manager is Don Wittemore, who was formerly Los Angeles field promotion representative. Also, Ray Harris has been appointed manager, merchandising, r&b. His responsibilities include the coordination of media plans and subsequent radio and/or television time buys. He was previously an account executive at Advertising Contractors, Inc. Michael Abramson has been appointed a manager, product merchandising, for RCA. He joined the label in February of 1973 as a field promotion representative operating out of Cleveland. And Joan Deary has been appointed director, administration, West Coast, for RCA. She is responsible for the direction and control of all West Coast-based administrative support functions as they relate to a&r and office service departments. Most recently director, a&r administration, N.Y., Ms. Deary now headquarters in Hollywood.

Bob Greenberg has been named West Coast general manager for Atlantic Records, headquartering in Los Angeles. As overall supervisor of Atlantic's West Coast operations, Greenberg is also responsible for new signings out of the West Coast. He was formerly assistant national promotion director for Warner Bros. Records. . . . David Morrell has been named promotion manager for Warner Bros. Records in New York. He was formerly promotion coordinator for the New York WEA branch. Also at WB, Pat Toomay, defensive end for the Dallas Cowboys, joins the label promotion force, handling country promotion and special projects out of the firm's Dallas branch.



MORRELL



GREENBERG



MASSLER



ELLIS

Gerald Massler has been appointed president of A.A. Records, parent company of Wonderland/Golden Records. Also at A.A., Bob Goemann has been appointed executive vice president and Ralph Stein has been named vice president, a&r. Goemann was formerly national sales manager, while Stein was executive producer. . . . Joe Polidor has been named manager of Record Sales, Memphis-based distributing firm. He replaces Rik Cohen, who recently resigned in order to move to the West Coast. Polidor was formerly purchasing manager for the company. . . . Abe Wiesel has been appointed executive vice president at Dynamic House/Tele House. Most recently, he was vice president, marketing planning and administration, at CBS' Columbia House division. . . . Rick Johnson has been appointed director of national promotion for Dharma Records.

(Continued on page 6)

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MCA Sees Bigger Future With 14 LP's Hitting Chart

LOS ANGELES—With MCA's records and music division showing the highest first quarter revenues and operating income in its history (Net income \$10,361,000, up 63% over last year's first quarter) and with 14 of the 20 LP's released by MCA in the first four months of this year hitting the Billboard Top LP chart, label president Mike Maitland is armed to continue the winning streak.

Banking on proved acts such as the Who, Elton John, Cher, Loretta Lynn, Conway Twitty, Cal Smith and Jimmie Davis, as well as the first Shelter LP's to be distributed by MCA and the Rocket Records line, Maitland feels his 70 percent batting average should get even better.

In addition, both Maitland and a&r vice president Artie Mogull cited the record and music publishing division's earnings of \$18,234,000 in 1973, a 49 percent increase over the previous year. MCA had five singles and six LP's hit gold status last year. Maitland added that the vinyl crisis may be a blessing in disguise, forcing labels to "look seriously at artist rosters and release scheduled."

As for the near future, Maitland and Mogull pointed to the June releases of Marvin Hamlisch and Martha Reeves, Olivia Newton-John, Cher and Neil Diamond.

Viewlex 7-Day Shift

LOS ANGELES—The Viewlex-Sonic record pressing plant, Melbrook, L.I., N.Y., is and has been working a seven-day shift, according to Viewlex executive Bob Teitleman. A Billboard story last week failed to include that information.



Golden Boy.

After two gold albums; a third album nudging gold; the gold single, "Why Me," that set a record for continuous weeks on the charts; and all the songs that he's written that have gone gold for other artists; Monument Records is proud to present Kris Kristofferson's newest album, "Spooky Lady's Sideshow."

**KRIS KRISTOFFERSON
SPOOKY LADY'S
SIDESHOW**

including:
I May Smoke Too Much
Broken Freedom Song/The Lights Of Magdala
Late Again (Gettin' Over You)/Smile At Me Again



Kris Kristofferson. On Monument Records 

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EDITOR IN CHIEF: Lee Zhitto (L.A.)

EDITOR EMERITUS: Paul Ackerman (N.Y.)

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Vol. 86 No. 19

General News

Sansui to Promote 'QS' Matrix System

By RADCLIFFE JOE

The Sansui Electronics Corp. will launch an intercontinental promotion on its QS matrix 4-channel systems in London and Los Angeles to coincide with the Billboard IMIC conference in London and the AES convention in Los Angeles.

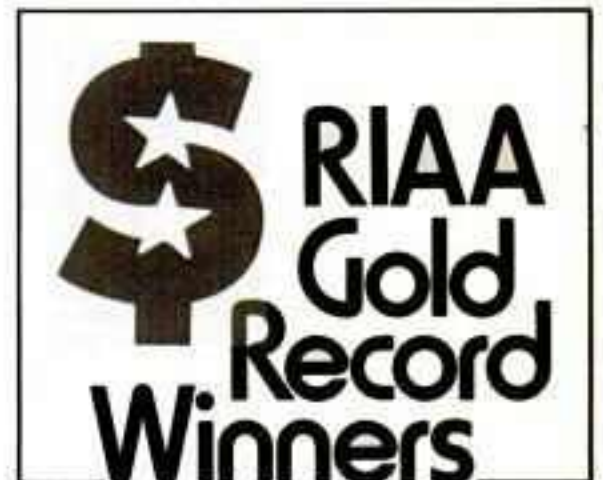
The London demonstrations are being held at the Sansui showrooms on Maple St. and according to Sansui officials IMIC attendees are being invited to see special demonstrations of the new Sansui 20db Matrix IC decoder, as well as an encoded/decoded AB demonstration.

The London demonstrations will be conducted by Sansui's, M. Ishikawa and T. Nishio, and will be run during hours convenient to the IMIC attendees.

In Los Angeles, at the AES show running from Tuesday (7) to Friday (10) at the Los Angeles Hilton, Sansui will demonstrate, for the first time in this country, its innovative band-splitting 24db decoder. This unit which was first shown at the AES Convention in Copenhagen earlier this year, will be demonstrated by Sansui's U.S. director of QS 4-channel promotions, J. Muroi, N. Nakayama, and Jerry Leboe.

Both demonstrations will be supported by display materials, literature and other promotional aids. Sansui officials said the inter-

continental demonstrations will mark the beginning of a massive promotion campaign by Sansui to proliferate the QS 4-channel concept.



CBS Records racked up no less than three RIAA gold records last week. They are:

Charlie Rich, "Very Special Love Songs," album on Epic. His fourth gold record in the past 12 months, after a recording career of over 15 years.

Redbone, "Come And Get Your Love," also on Epic. This single is their first gold after five albums.

Herbie Hancock, "Headhunter." The Columbia artist's first gold album after over a decade as a jazz pianist.

And on Capitol, Merle Haggard's "Best of Merle Haggard" is the country titan's fourth gold album.



Famous photo

TONY MARTELL, Famous Music Corp.'s president, appears on an international president's panel at IMIC-5 in London May 9.

Artie Shaw Wins Round In Action Versus Time-Life

• Continued from page 1

Shaw's name in promotional material violated his rights under the New York Civil Rights Law.

In its application for dismissal, Time-Life argued that no copyright protection is afforded an arranger interpreting another's work. It insisted all advertising for the "Swing Era" series "clearly stated that the records being sold were musical recreations," and "were being performed by modern day musicians and not performers from the past."

In countering the civil rights violation charge, the application cites legal precedent to support its contention that the right to copy a public domain work carries along with it the right to use the name of the creator of the work.

Time-Life is expected to appeal the dismissal denial. While it is unclear at this time when the action will receive further court attention, the Shaw charges and the record company's response indicate the line of argument to come. Industry observers see the issues in controversy as pertinent in many instances of sound-alike recording.

In commenting on the action, Shaw was particularly incensed at Time-Life's reference to past performers.

"This may have some justification in the case of Thomas Dorsey and Glenn Miller," he said of the two men who are also represented in the "Swing Era" series. "But I am very much alive."

Shaw said his own records are still selling and producing royalties. What Time-Life has done, he added, is to "put me into competition with myself."

Gold Albums

• Continued from page 3

two major series came out on Master works: the Black Composers and the Modern American Music.

Internationally, CBS' overseas division obtained high sales volumes in England, Holland, Brazil, Mexico, Australia, Canada and Japan to also hit a record first quarter peak.

In England, according to the company, its CBS label there achieved a 14 percent sales rise over budget.

2 Record Veterans Sue Playboy Music Over Pact

By BILL WILLIAMS

TUPELO, Miss.—Record veterans Sam Phillips and Ray Harris, functioning as RS Productions, have filed a breach of contract suit here against Playboy Music Inc., asking \$250,000 damages.

The suit, filed in U.S. District Court, alleges that an executed contract was signed Feb. 5, 1973, calling for the "exclusive right to the recording services of five artists or groups of artists." The five listed are David Daniels, Stacy Lande and Lilly Reed, Pat Muldone, Tim Tudor, and Smith Vinson.

The plaintiffs charge they were required to record and deliver a minimum number of masters sufficient for eight LP's, or a total of 80 masters to the defendant during each year of the two-year term of the original

agreement. RS Productions says it submitted 50 such masters at once, all produced here, and they were delivered personally to the Los Angeles office of Playboy.

The plaintiffs contend the company used the names of Phillips and Harris for publicity, and for promotion of the product.

The suit contends that Playboy Music then changed its policy and "cut off the money" after RS had gone to all the expense of producing masters.

RS Music states that there are payments past due and that the contract was breached.

The suit was filed by attorneys B.C. Perry of Southaven, Miss., and Harold C. Streibich of Memphis on behalf of Phillips and Harris.

Executive Turntable

• Continued from page 4

Don Ellis has been promoted to vice president, a&r, for Epic Records. He had been director of a&r for the label for the past three years. Ellis will continue to coordinate and supervise the work of the label's a&r department, as well as maintain close liaison with label marketing executives. Ellis joined CBS Records in 1970 coming from Discount Records. After serving for over a year as director of merchandising, Epic, he was appointed director, artist development, Columbia Records. Six months later, Ellis was named Epic a&r director. . . . John Doyle has been named national coordinator, single product placement, for Columbia Records. He is responsible for coordinating the placement of Columbia singles in various markets throughout the country, and report to Rick Blackburn, director, sales and distribution. Doyle was most recently with Columbia's Record Club as coordinator of inventory management. . . . Joe Mansfield has been reassigned to branch manager, Atlanta, for CBS Records, from his former position as branch manager, Dallas. Also, George Chaltas has been promoted to local promotion manager, southeast region, for CBS. Chaltas was formerly college promotion manager at the University of North Carolina. He headquarters in Charlotte and is responsible for all CBS promotional activities in North Carolina and South Carolina.

(Continued on page 10)

More Late News
See Page 94

Currently on tour with Grand Funk

Wet Willie



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This One



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ABC Records '73 Sales, Earnings Up From 1972

LOS ANGELES—ABC Records reported that its sales and earnings for 1973 were "substantially ahead of 1972's."

Revenues from records reached \$106,514,000 in 1973 compared with \$82,501,000 in 1972. Earnings of the record division increased to \$2,332,000 in 1973 compared with \$911,000 in 1972.

A five-year financial summary of ABC Records looks like this:

1973—Sales of \$106,514,000 with earnings of \$2,332,000; 1972—Sales of \$82,501,000 with earnings of \$911,000; 1971—Sales of \$87,345,000 with earnings of \$6,350,000; 1970—Sales of \$78,074,000 with earnings of \$3,621,000. 1969—Sales of \$69,365,000 with earnings of \$4,723,000.

(American Broadcast Companies Inc., parent company of ABC Records and ABC Record & Tape Sales, has now lumped music, theater and farm publishing operations into a new ABC Leisure Group.)

While the company's record division has increased its sales and earnings last year, the record and tape sales distribution division, ABC Record & Tape Sales, reported increased revenues in 1973, but operated at a loss.

To bolster ABC Record & Tape Sales, which services retail outlets, the company plans to expand in the retail record store field, which will contribute to the growth of the division.

Corporate plans for ABC Records are to expand both in the U.S. and overseas, particularly through Anchor Records, which will develop talent in England and in Europe.

Reasons given for improvement in ABC Records were fourfold: Diversification of types of product, development of new artists, improved direct distribution, and music publishing.

The label expanded in various music fields, particularly in country and soul, and diversified further by establishing a position in black gospel music with the acquisition of Duke/Peacock Records.

(Continued on page 80)

Earnings Reports

CAPITOL INDUSTRIES-EMI

| 3rd qtr. to March 31: | 1974 | 1973 |
|-----------------------|--------------|--------------|
| Sales | \$36,219,000 | \$36,482,000 |
| Net income | 2,545,000 | 1,434,000 |
| Per share | .57 | .32 |
| nine-months | | |
| Sales | 117,503,000 | 104,539,000 |
| Income | 7,098,000 | 3,515,000 |
| Special credit | b1,120,000 | |
| Net income | c8,218,000 | 3,515,000 |
| Per share | a1.56 | .77 |
| Average shares | 4,563,377 | 4,578,439 |

a—Based on income before special credit. b—From sale of property. c—Equal to \$1.80 a share.

MCA INC. (MCA Records)

| 1st qtr. to March 31: | 1974 | 1973 |
|-----------------------|---------------|--------------|
| Revenues | \$151,502,000 | \$84,775,000 |
| Net income | 10,361,000 | 6,339,000 |
| Per share | 1.24 | .76 |
| Average shares | 8,386,270 | 8,377,157 |

The company reported that changes in accounting to conform to the requirements of the American Institute of Certified Public Accountants' industry accounting guide decreased net income in the first quarter of 1974 by about \$2 million.

KOSS CORP.

| 3rd qtr. to March 31: | 1974 | 1973 |
|-----------------------|-------------|-------------|
| Sales | \$3,556,327 | \$2,670,196 |
| Net income | 345,265 | 268,579 |
| Per share | .21 | .15 |
| nine-months | | |
| Sales | 10,453,348 | 8,029,187 |
| Net income | 1,013,529 | 779,484 |
| Per share | .59 | .46 |

TWENTIETH CENTURY-FOX (20th Records)

| 1st qtr. to March 30: | 1974 | 1973 |
|-----------------------|--------------|--------------|
| Revenues | \$54,188,000 | \$62,001,000 |
| Income | 1,080,000 | 2,453,000 |
| bSpecial credit | 73,000 | 2,584,000 |
| cNet income | 1,153,000 | 5,037,000 |
| aPer share | .13 | .29 |
| Average shares | 8,513,263 | 8,561,815 |

a—Based on income before special credit. b—A tax credit in 1974. Consists of a \$1,946,000 tax credit and a gain of \$638,000 from sale of property in 1973. c—Equal to 14 cents a share in 1974 and 59 cents a share in 1973.

AUTOMATIC RADIO MFG. CO.

| 2nd qtr. to March 31: | 1974 | 1973 |
|-----------------------|--------------|--------------|
| Sales | \$11,909,000 | \$12,717,000 |
| Net income | 15,000 | 138,000 |
| Per share | .01 | .06 |
| six-months | | |
| Sales | 24,039,000 | 24,635,000 |
| Net income | 216,000 | 563,000 |
| Per share | .09 | .23 |

Market Quotations

As of closing, Thursday, May 2, 1974

| 1974 High | Low | NAME | P-E | (Sales 100's) | High | Low | Close | Change |
|-----------|---------|-----------------------|-----|---------------|--------|--------|--------|---------|
| 13% | 9% | Admiral | — | — | — | — | — | — |
| 28% | 21% | ABC | 8.9 | 459 | 25 1/2 | 23 1/2 | 25 1/2 | + 1 1/2 |
| 4% | 3% | Ampex | 7.5 | 257 | 3 1/2 | 3 1/2 | 3 1/2 | + 1/2 |
| 3% | 2% | Automatic Radio | 10 | 26 | 3 1/2 | 2 1/2 | 3 1/2 | + 1/2 |
| 9% | 7% | Avnet | 4.1 | 278 | 8 1/2 | 7 1/2 | 8 1/2 | + 1/2 |
| 25% | 19% | Bell & Howell | 6.1 | 594 | 21 1/2 | 19 1/2 | 20 1/2 | + 1/2 |
| 15% | 5% | Capitol Ind. | 7.8 | 6 | 15 1/2 | 15 1/2 | 15 1/2 | Unch. |
| 35% | 25% | CBS | 10 | 736 | 35 1/2 | 35 | 35 1/2 | + 1/2 |
| 4% | 2 1/2% | Columbia Pictures | — | 231 | 2 1/2 | 2 1/2 | 2 1/2 | + 1/2 |
| 3% | 1% | Craig Corp. | 3.1 | 38 | 2 1/2 | 2 1/2 | 2 1/2 | — 1/2 |
| 6% | 3% | Creative Management | 6.0 | 29 | 4 1/2 | 4 1/2 | 4 1/2 | + 1/2 |
| 54 1/2% | 35 1/2% | Disney, Walt | 27 | 1710 | 45 1/2 | 42 1/2 | 45 | + 2 1/2 |
| 3% | 2 1/2% | EMI | 6.6 | 61 | 3 | 2 1/2 | 2 1/2 | Unch. |
| 29% | 22% | Gulf + Western | 4.9 | 941 | 25 1/2 | 25 | 25 1/2 | + 1/2 |
| 8 1/2% | 6% | Handleman | 5.8 | 85 | 7 1/2 | 7 1/2 | 7 1/2 | + 1/2 |
| 12 1/2% | 11% | Harman Ind. | 4.3 | 55 | 12 1/2 | 11 1/2 | 12 1/2 | + 1/2 |
| 7% | 4% | Lafayette Radio Elec. | 3.3 | 669 | 5 1/2 | 4 1/2 | 5 | + 1/2 |
| 17% | 14% | Matsushita Elec. Inc. | 6.9 | 370 | 16 1/2 | 16 1/2 | 16 1/2 | + 1/2 |
| 26% | 19% | MCA | 7.0 | 128 | 26 | 23 1/2 | 26 | + 2 1/2 |
| 15% | 9% | Metromedia | 9.3 | 70 | 14 1/2 | 12 1/2 | 14 1/2 | + 2 1/2 |
| 80% | 68% | 3M | 26 | 1863 | 72 | 70 1/2 | 71 1/2 | + 1/2 |
| 8% | 4 1/2% | Morse Elect. Prod. | 2.5 | 550 | 4 1/2 | 4 1/2 | 4 1/2 | + 1/2 |
| 61% | 40% | Motorola | 17 | 2053 | 54 1/2 | 52 | 54 1/2 | + 1 1/2 |
| 23% | 17% | No. Amer. Phillips | 5.3 | 121 | 19 1/2 | 18 1/2 | 19 1/2 | + 1 |
| 19% | 13% | Pickwick Int. | 6.9 | 182 | 14 1/2 | 13 1/2 | 13 1/2 | — 1 1/2 |
| 6 1/2% | 4% | Playboy | 5.6 | 275 | 5 1/2 | 4 1/2 | 5 1/2 | + 1/2 |
| 21 1/2% | 17% | RCA | 7.5 | 2663 | 17 1/2 | 17 | 17 1/2 | + 1/2 |
| 29% | 20% | Sony | — | 1686 | 28 | 27 | 27 1/2 | + 1 1/2 |
| 25% | 18% | Superscope | 4.3 | 162 | 19 1/2 | 18 1/2 | 19 1/2 | + 1 1/2 |
| 26% | 17 1/2% | Tandy | 13 | 374 | 23 | 22 1/2 | 23 | + 1/2 |
| 6 1/2% | 4 1/2% | Telex | 5.1 | 53 | 5 1/2 | 5 1/2 | 5 1/2 | — 1/2 |
| 3% | 2 1/2% | Telex | — | 230 | 2 1/2 | 2 1/2 | 2 1/2 | + 1/2 |
| 2 1/2% | 1% | Tenna | — | 73 | 1 1/2 | 1 1/2 | 1 1/2 | — 1/2 |
| 10% | 8% | Transamerican | 7.1 | 1552 | 8 1/2 | 8 | 8 1/2 | — 1/2 |
| 9% | 5 1/2% | 20th Century | 9.6 | 157 | 7 1/2 | 6 1/2 | 6 1/2 | — 1/2 |
| 1 1/2% | 1% | Viewlex | — | 52 | 1.04 | 1.00 | 1.02 | Unch. |
| 18 1/2% | 9% | Warner Communications | 5.4 | 355 | 13 1/2 | 12 1/2 | 13 1/2 | + 1/2 |
| 31% | 24% | Zenith | 9.9 | 350 | 24 1/2 | 24 1/2 | 24 1/2 | + 1/2 |

As of closing, Thursday, May 2, 1974

| OVER THE COUNTER* | VOL. | Week's High | Week's Low | Week's Close | OVER THE COUNTER* | VOL. | Week's High | Week's Low | Week's Close |
|-------------------|------|-------------|------------|--------------|-------------------|------|-------------|------------|--------------|
| ABKCO Inc. | 2 | 1 1/2 | 1 1/2 | 1 1/2 | M. Josephson | 5 | 7 1/2 | 7 1/2 | 7 1/2 |
| Cartridge TV | — | .01 | .01 | .01 | Schwartz Bros. | 0 | 1 1/2 | 1 1/2 | 1 1/2 |
| Data Packaging | 0 | 5 | 5 | 5 | Wallich's | — | 1/2 | 1/2 | 1/2 |
| Gates Learjet | 62 | 8 1/2 | 8 1/2 | 8 1/2 | Music City | — | 1/2 | 1/2 | 1/2 |
| GRT | — | 1 1/2 | 1 1/2 | 1 1/2 | MMC Corp. | — | 1/2 | 1/2 | 1/2 |
| Goody Sam | — | 1 1/2 | 1 1/2 | 1 1/2 | Orrox | 12 | 1 1/2 | 1 1/2 | 1 1/2 |
| Integrity Ent. | — | 3/4 | 3/4 | 3/4 | Kustom | 83 | 2 1/2 | 2 1/2 | 2 1/2 |
| Koss Corp. | 56 | 8 1/2 | 8 1/2 | 8 1/2 | Memorex | — | 4 1/2 | 4 1/2 | 4 1/2 |

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

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Off the Ticker

MCA INC., parent firm of MCA Records, said record first quarter profits were up more than 63 percent from the year before. Net income in the first quarter reached \$10,361,000, or \$1.24 a share, compared with \$6,339,000, or 76 cents a share, a year ago. Revenues increased 79 percent of \$151,502,000 in the quarter, from \$84,775,000 in the first quarter of 1973.

MGM had a \$61,000 operating loss from its discontinued music operations during its second fiscal quarter ended March 16, compared to a \$292,000 profit a year ago. In the latest quarter, MGM also realized a \$31,000 gain on disposal of the music operations.

SUPERSCOPE'S wholly owned subsidiary, Superscope Europe, S.A., has concluded purchase of 86,000 square feet of additional facilities in Europe for assembly of Superscope brand and Marantz brand speakers and Superscope brand compact music systems.

The company will hold its annual stockholder's meeting at the Pacific Coast Stock Exchange Club, May 17.

Superscope announced a 34 percent increase in sales and a 26 percent increase in earnings for the first quarter ended March 31. Net income in the first quarter reached \$2,596,000, or \$1.13 a share, compared with \$2,057,000, or 89 cents a share, a year ago. Revenues amounted to \$32,784,000 in the quarter, from \$24,430,000 in the first quarter of 1973.

The company's proprietary products—Marantz and Superscope—ac-

counted for 62 percent of the total sales for the first quarter, compared with 47 percent for the same period a year ago. Superscope also distributes in the U.S. Sony tape recorders and Sony audio tape.

MAGNETIC VIDEO CORP., Farmington Hills, Mich., announced its 13th consecutive quarter of increased sales and earnings. Earnings reached \$65,566, or 24 cents a share, in the first quarter ended March 31, compared with \$52,000, or 19 cents a share, a year ago. Sales increased to \$1,071,561 in the quarter, compared with \$687,932 in the first quarter of 1973.

Videocassettes and music tapes showed the strongest growth during the quarterly period, according to the company.

TWENTIETH CENTURY-FOX said a loss from feature films in the first quarter was primarily responsible for lower profits compared to the same period a year ago.

The company also disclosed that its offer to purchase shares of its own common stock, which expired March 28, resulted in acquisition of 241,206 shares at a cost of \$2.27 million.

THE WORLD BANK said that industrialized countries would have sharply lower economic growth rates this year than first predicted. The bank estimated that industrial nations would have an average growth of between 1.3 percent and 2.4 percent in 1974. This compared with an estimate last December of 3.75 percent growth this year, and with real growth of 6.6 percent in 1973.

MAY 11, 1974, BILLBOARD

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This Week: The single is 36* and the album is 37*

Executive Turntable

• Continued from page 6

Suzi Oxley has joined the staff of C.J. Strauss & Co., New York-based public relations firm. Most recently, she was director of public and artist relations for the American Citifair Foundation. Before that, Ms. Oxley was senior account executive for two years at the New York office of Gibson & Stromberg.

★ ★ ★

Tom O'Keefe has joined CIT/KUDU Records as marketing administrator. He was in charge of sales and promotion at the WEA Dist. branch, New York. . . **Marvin Murphy** has been promoted to western regional manager for the label, while **Sherman Lieberman** is midwest regional chief. **Bob Hankins** has joined CTI/KUDU as local Los Angeles promotion manager. He comes from Music Trend, Detroit.

(Continued on page 94)

Kaplan LP Gets Contest Promo

LOS ANGELES—To help promote Gabriel Kaplan's "Holes and Mellow Roles" comedy LP on ABC, the firm is staging the "First National Ranking Contest."

The firm will accept and judge a minimum of five ranks (insults) to be received by July 14. Entry blanks are included in Kaplan's LP. Winning rankers will receive two round-trip tickets and accommodations in Las Vegas for Kaplan's next appearance there, as well as two 10-speed bicycles and five sets of headphones.

Longines Jumps Into Sound-Alike Industry

• Continued from page 1

manufacturers (Billboard, April 27).

Longines' promotional mailing launching its campaign offers the first three-record set free to subscribers. Tagged "The Best of '74," its 30 sides include 11 hit tunes currently charted. These were originally recorded by Terry Jacks, John Denver, Carly Simon and James Taylor, Barbra Streisand, Elton John, Sister Janet Mead, Mike Oldfield, Backman-Turner Overdrive, Jim Croce,

MSFB, Blue Swede and Gladys Knight & the Pips.

Subsequent sets, either on disk or tape, will cost subscribers \$7.98 each, plus shipping and handling costs. The second and third follow-up packages will be shipped monthly, with the remaining 17 volumes to reach buyers in a single group the third month after receiving the first set. Subscribers, however, will be billed for a volume per month, thus continuing payments for some 19 months after signing up.

While a company spokesman refused comment on the full scope of the campaign, he did describe it as "extensive." Normal practice of Longines and other mail-order firms is to test new offerings in selected markets.

Longines' four-color brochure describes the records as "amazingly faithful and accurate re-creations of some of the biggest, most memorable pop-rock hits of all time." It tells prospects for the first volume: "You'll be amazed at how faithfully we have re-created the superstar performances of 1974."

Included in the packages are illustrated booklets carrying nostalgiaslanted memorabilia of the years covered.

TV 'Bandstands'

• Continued from page 3

have no primary dispute on an unfair list.

It also instructed the union not to threaten members with union discipline for performing or accepting such an engagement. The order further states that the union should not threaten or coerce LK or any other person engaged in commerce where the object thereof is to force or require an employer or other person to cease doing business with an employer who lawfully refused to enter into an agreement with AFTRA.

The union is ordered to remove LK productions and Larry Kane from the unfair list and to send out mailings to record labels and franchised agents informing them of the unfair list deletion, as well as publishing a notice in their union publication.

Kane, when contacted, said he was working on two new formats. The first is a location type record talent show, which would be taped in major national park and tourist site settings in the US. The second is a country show. Both are 30-minute weekly packages. He would syndicate them himself. Kane has a half-hour show, "Yesterday," on 25 stations nationally.

The show is clips from his backlog of tapes from the old series. Herman Spero, producer of "Upbeat," which was the largest syndicated show until it ran into AFTRA trouble similar to Kane's, when contacted said he would have to seek legal advice before making any positive step to return his show to the air. In its heyday, "Upbeat" was seen on over 150 stations in the U.S.

Record labels and managers considered the "bandstand" show an important promotional tool and most willingly paid transportation to the syndicated show tapings. If the shows were to return, it would fill a void created today by extremely short and tight playlists.

Show many new acts especially often broke via the syndicated TV route. At its peak, there were about five nationally syndicated shows like Kane's and Spero's running simultaneously.

MAY 11, 1974, BILLBOARD



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Studio Track

By BOB KIRSCH

At New York's **C.I. Recording**, headed up by **Elvin Campbell** and **Chuck Irwin**, the new Studio B has just been put into operation. The facility includes a new 20-in and 16-out Audio Designs console fitted with Vue-Scan electronic meters for level readings in all 16 channels, as well as four 360-degree joystick panpots for quadrasonic monitoring.

Monitoring is via bi-amplifier Al-tecs. The new room is 16 by 30 feet and includes an adjacent isolation booth large enough to accommodate approximately six sidemen. C.I.'s Studio A continues to move along in high gear, recently hosting sessions with **Gene Ammons** for Fantasy, **Carlos Garnett** for Muse and **Don Covay** for Phonogram/Mercury.

* * *

At **Cherokee Studios** in Topanga Canyon, Los Angeles, director of creative services **Con Merton** reports that MGM artist **Kyle** has been in cutting an LP with **Artie Ripp** producing. Also at the studio, the **Yvoro Family** is cutting a single for All Globe Records with **Wally Rooker** producing and **Joe Robb** (remember the Robbs from the mid-1960s?) engineering. **Mason** is in cutting a single for Mums with **Joe and Bruce Robb** handling production and engineering. **Mayweather** is in cutting a single with **James Mayweather** producing and **Joe Robb** at the boards.

At **International Recording Studios, Inc.** in Fort Lauderdale, president general manager **Michelle Scott** reports that **Hans J. Lengsfelder**, president of **Request Records**, and **Pleasant Music Publishing Co.** will be cutting demos for Pleasant at the studio, as well as cutting material for Request. In other activity at the studio, **Col. Sanders** has been cut for **Kentucky Fried Chicken**; **Guy Lombardo** for **Lanzi's Candy**; **Ft. Lauderdale Toyota** for **Hopkins House**. Other artists working at the studio were **James Knight**, **Wil McCloud**, **Charles Mitchell**, **Wil Johnson** and **Poison Head**.

* * *

Original Sound Studios in L.A. has completed remodeling its control room, adding 16-track Dolby capability and the Memories Little Helper, an automated remix system from Allison Research. The system was refitted to the existing Quad 8 control board. In recording activities at the studio, **R. Dean Taylor** is doing some work for his own **Jane Records**, with **Randy Ezratty** engineering the sessions. **Ron Holden** is working on a new LP, with **Art Laboe** and **Brian Ross** producing and **Ezratty** at the boards.

At **Sunset Sound Recorders** in L.A., engineering director and studio manager **Bill Robinson** reports that **Neil Young** has been in the studio, with **Mark Harmon** handling the mixing, assisted by **Wayne Daily** and **Reed Stanley**. Also at the studio, quadrasonic mixing just completed on a **Kris Kristofferson** LP. **David Anderle** produced with **John Haeny** engineering and **Kent Nebergal** assisting. In equipment, a new console is being installed in Studio 2, where **Ringo** cut his last LP.

* * *

At **Wally Heider's** in Los Angeles, **George St. John** and the **Glory Band** have cut an LP, "By George," for **Dragon Records**. At **Creative Work-**

shop in Berry Hill, Tenn., engineer **Brent Maher** has been cutting **Robert Knight** and a new artist, **Oscar**, for **Monument Records**. He's also engineered a political jingle package

by country star **Charlie Louvin**. The workshop is set for a facelift this summer with new equipment ready for the fall.

At **Intermedia Sound** in Boston,

Mo McGuinty is cutting, with **Jimmy Ienner** producing and **Bob Stoughton** engineering. **Roger Powell** is working on his second LP, and **Orphan** has completed an LP for Lon-

don. **Peter Casperson** and **Eric Liljequist** produced with **Bob Runstein** engineering. **Joel Zoss**, whose tunes have been recorded by **Bonnie Rait**, was in for some demos.

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R & B Vocal Performance, Male

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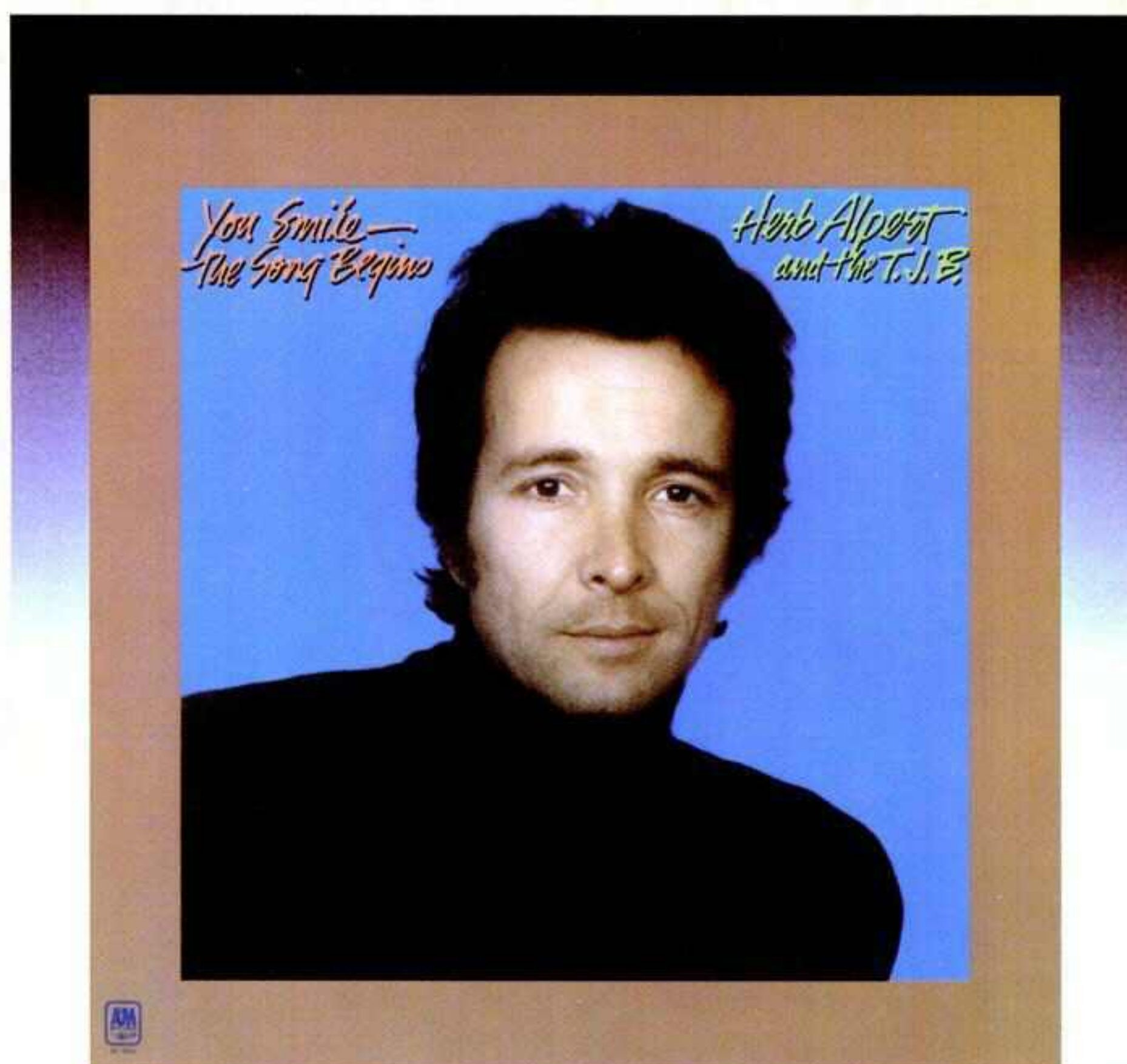
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Rocky Mountain High

COLORADO



TV and Film Contractors

• Continued from page 3

tells me the makeup of the orchestra and I hire the people.

"My responsibilities as a contractor are similar to the man who does phonograph record sessions," says Berman. "I'm kind of an arbitrator or middle man between musicians, union and employer.

"I make sure everyone is on time for the call, see that the musicians get one 10-minute break per hour and that they return on time. Once the session begins, I stay on the sound stage and make sure all other terms of the contract are lived up to. For example, a person is not permitted to overdub his own music."

Berman does say, however, that overdubbing is being used frequently these days, and it has cut down on work for motion picture and TV musicians.

"I think we are going to see a shakeup in the union rules concerning some of the practices now going on," he says. "The enforcement of certain contracts has been getting a bit more lax over the years, with an awful lot of library tracks being used for scores rather than musicians.

"This material from the can, so to speak, is taking work away from the movie and TV musician. Several studios have already been fined for this, and this is one of the reasons why work for the musicians has been down this year. But as the rules become more stringently enforced, I would guess that the work will go back up again next year."

Berman adds that one of the reasons for the rule against self-overdubbing is that a musician would have to be paid 12 times if his instrument was dubbed that many times.

Berman also adds that some consider a contractor as part of labor, others as part of management and still others as a musical entity. "Once the date is over," he says, "there is a lot of paperwork that must be handled, such as payrolls and health forms and pension funds.

"To me, acting as a contractor can be kind of nebulous job. I do what is needed to make myself necessary and valuable, from helping engineer to conducting a bit and even going out to get the coffee."

Johnny Fresco is another of the

top motion picture and TV contractors in Los Angeles. "As with the recording session contractor, I basically represent the musicians in the middle of everything," says Fresco. "One difference is that while 11 men have to be playing before a contractor is necessary in records, only seven are needed in TV work. But in TV and movies you're generally using big orchestras anyway so it's pretty much of a mute point."

Fresco was the regular contractor on the "Julie Andrews Show" and the "Tom Jones Show," but he points out that there is only one regular variety show left on TV, Carol Burnett's. "This is certainly hurting the TV musician," he says, "and until there are more of these shows on the air, the work will continue to go down. This is even more true because the same people generally play on a weekly show, so if there is only one show, that means a lot of people are not working on a regular basis."

Fresco was a contractor for the ABC-TV network for 16 years and now works independently, having done the tribute to James Cagney recently and several movies, which will be released in the near future. "I always work with a leader," says Fresco, "but the difference between the leader on a TV or movie session and one on a record session is that the former is almost always a player or conductor.

"As for the contractor himself, it is very important that he know music and musicians. I have to keep my own mental file of people so if someone says they need a rock-oriented guitarist for an orchestra, I won't send them over a jazz guitarist.

"As for getting the musicians, I always ask the leader who he wants, and then I go after these people. Sometimes, however, as in the case of Tom Jones, the leader may not know anyone in town.

"Then it's up to me to choose the musicians. As in records, there are also certain musicians who command double scale, especially saxophonists. I do expect some more activity in TV work, however, because the mood of the viewer seems to change from time to time. So I think things will be getting brighter."

Spokane's Expo '74 Ready For Multi Music Concerts

• Continued from page 1

"Then, about a year ago, we booked such artists as Lawrence Welk, Roger Williams, Charley Pride, Tom T. Hall, the Pointer Sisters, the Carpenters, Chicago, the Jazz & Swing Choir Festival, Harry Belafonte and Gordon Lightfoot."

Every person attending a show will need a show ticket, unlike many state fair concepts where an admission ticket to the fair is enough to see any show. Volchock estimates that top ticket prices will be \$5.50, with reserved seating at the Opera House and Coliseum. Admission to the Amphitheatre will be free, and capacity there is 1,000.

The types of music will rotate on a two-week basis. "In other words," says Volchock, "we will be present-

ing an entire spectrum of music every two weeks so that nobody staying any longer than that will see a type of music repeated but anyone staying that amount of time will see virtually any type of music."

Sound for the Coliseum will be provided by Second Wind Productions here, with built-in sound in the Opera House and sound provided by Expo '74 itself in the Amphitheatre. Lighting will be provided for all artists.

There will be no concept packages, per se, except for one black weekend at the Afro-American Heritage Day Festival. No artists have been booked for this weekend at press time.

Plans for some live telecasting of certain events are in the works, with the performing arts department working in association with Bob Banner Associates.

Of the budget for entertainment, Banner estimates that 70 percent will be devoted to music-oriented fare.

Other artists already set include: the Cleveland Orchestra, Richard Tucker with the Spokane Symphony, Rolf Harris and his Australian Country Music Show, and Isaac Stern.

Cobra Mgt. Formed

NEW YORK—Cobra Management has been formed as a subsidiary of Amalgamated Tulip Publishing/Dharma Records in Chicago. Signed to the company are Atlantis Philharmonic and Andrew McMahon and his Blues Band.

This Week's Legal Action

Ohio Players File Suit to End Pacts

CHICAGO—The Ohio Players have filed suit in chancery in Circuit Court here seeking termination of their recording and publishing contracts and an accounting of royalties.

The group, composed of Leroy Bonner, Marshall Jones, Marvin Pierce, Ralph Middlebrook, James Williams and Clarence Satchell, allege their Westbound recording pact was never approved by the American Federation of Musicians, of which they are members.

Their complaint points up that the period of exclusivity called for is seven years, while the AFM rule book provides for a maximum of three years with two option years.

The Ohio Players contend that they were coerced into signing a publishing contract with a Westbound BMI affiliate, Bridgeport Music, which called for a 1.5 cents statutory rate instead of the customary 2 cents rate. They charge this is violation of the antitrust act. Richard Shelton of Wallace, Shelton,

Kleinman and Kalcheim here represents the plaintiffs.

Mercury Records recently announced signing the Ohio Players to a recording pact.

Ernie Farrell Suing 2 Labels

LOS ANGELES—Ernie Farrell, veteran promotion executive, is suing Chelsea and Roxbury Records for \$22,884.61 in salary and \$661 in unpaid expenses in Federal Court here.

Farrell alleges that his pact of Oct. 22, 1973, with Wes Farrell, owner of the labels guaranteed one year's salary unless he left on his own free will.

Farrell alleges he was terminated and is owed that amount on his first year's salary. His contract, offered as an exhibit, provided for a salary hike to from \$30,000 to \$35,000 yearly starting Jan. 1, 1974.

Rock Heaven Sues Over Copyright

LOS ANGELES—Rock Heaven Productions has filed suit here against Wortman-Hartzog Inc. for violation of copyright agreement.

Rock Heaven, a firm involved in producing musical productions as well as acquiring rights to compositions, plays and licensing these worldwide, claims that Don Wortman and Tom Hartzog of Wortman-Hartzog are operating under the "fictitious name of Off Broadway Theatre" and operate a theatre which "exhibits plays and other dramatico-musical productions for profit." They also claim John Flynn and Kenneth Ortega of Rock Heaven authored with several

others a play titled "Bimbo's Cosmic Circus."

Plaintiffs claim that a Registrar of Copyrights Certificate of Registration has been received for the work and that "on or about April, 1974, defendants appropriated for their own use and benefit 'Bimbo's Cosmic Circus' and 'infringed' the copyright. Plaintiffs claim defendants have been "producing, exhibiting, exploiting, advertising and promoting" the work for their benefit without plaintiff's permission and have represented themselves as producers of the work, depriving plaintiff of credit.

Rock Heaven is asking for an injunction against the defendants for claiming ownership to the work and from all other copyright infringement, as well as damages of \$1 million.

Claridge Sues In Song Fight

LOS ANGELES—Claridge Music is suing Mark Farner and Don Brewer of Grand Funk Railroad, Renraff Music, Capitol Records, BMI Music and West Coast Publications in Federal Court here, charging copyright infringement over the song, "Walk Like a Man."

Claridge claims that Bob Crewe and Bob Gaudio wrote a tune with such a title Jan. 8, 1963, which was infringed upon by a song written by the GFR duo. The Crewe-Gaudio hit was by the Four Seasons on Vee-Jay.

The suit seeks an injunction to stop further selling and publishing of the alleged infringing song and a compensatory damage of 2 cents per record or tape for each copy of the GFR song sold and punitive damages of \$500,000.

Label, Publisher Charge Piracy

LOS ANGELES—Grateful Dead Records and Ice Nine Publishing Co. of San Rafael, Calif., are seeking multi-million dollars damages from Raymont Corp., doing business as Kester Marketing of Van Nuys, Calif. and Charley Schlang and Ed Barsky and the Disc Records retail chain out of Cleveland in a Federal Court suit here.

The suit charges the defendants with selling unlicensed infringing pirate copies of the album, "Wake of the Flood," which the plaintiff

(Continued on page 80)

First Tape Raid By FBI In Fla. Hits 3 Outlets

• Continued from page 3

Miami FBI office said the tapes will be examined by experts to determine if they are illegal copies of copyrighted recordings.

The raids were made following complaints by local record distributors that many bootleg copies of recordings were being made and sold at prices much below the originals.

A total of more than 80,000 tapes were seized. The agents also seized quantities of duplicating equipment. Other locations raided were Harold D. Hester & Associates, doing business as MTD & Associates, 1320 N.W. 119th St. here, the alleged manufacturer of the tapes; Don's Novelty Warehouse, operated by Don Steffey, 1991 N.E. 147th Lane, North Miami, a distributor. The tapes were sold at between \$2 and \$2.50 each.

North Carolina Law

In North Carolina has become the 23rd state to enact antipiracy law. The State Legislature passed the statute last week, making it a misdemeanor to manufacture, distribute or sell unauthorized duplications of sound recordings or unauthorized recordings of live concerts. Violations are punishable by a jail sentence of six months and/or a fine of up to \$500.

The statute, effective Jan. 1, 1975, also requires that as of April 1, 1975, recordings carry the name of the manufacturer.

Record Merch

• Continued from page 3

Upon receipt of the notification, the customer submits a list of product for return. The 20 percent payment return quota must be used within 30 days after the end of each month or each month's allowance or any unused portion thereof is canceled.



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MAY 11, 1974, BILLBOARD

Isaac Hayes Takes Nothing for Granted In Multi-Faceted Career

By BOB KIRSCH



ISAAC HAYES

LOS ANGELES—"It takes a lot of concentration and keeping in touch with reality so you don't get caught up in your own compliments. You have to look at every project as if it were your first effort and make sure you don't take anything for granted."

So says Isaac Hayes, discussing his ability to keep his hand in recording, songwriting, movie scoring, acting and touring simultaneously.

Since 1969, when his pioneering "Hot Buttered Soul" LP shot up the charts, Hayes has scored four movies (including "Shaft"), acted in two of these motion pictures, recorded a half dozen LP's, toured and generally become one of the top figures on the pop and soul scene.

Hayes first came to the public light as a writer for Stax, working with David Porter and writing such hits as "Hold On, I'm Coming" and "Soul Man." In 1969, however, he appeared to do a complete turnaround with "Hot Buttered Soul," probably the first black LP to feature long, talking introductions to the tunes, prominent use of strings and including only four cuts on the set.

"The transition from more or less traditional r&b writing to a smoother sound was not really that difficult," Hayes says, "because this is what I'd always wanted to do. I had started as a performer and flunked out, so I was kind of forced into becoming a studio musician and writer. Not that I didn't dig it," he adds, "because I did."

"But," he continues, "I'd always been influenced by people like Como, Eckstine, Fisher and Bennett. When it came time to do 'Hot Butter,' I asked if I could do what I wanted and the people at Stax said 'okay.' The album was a best seller, but I had a little resistance at first. Not so much from the jocks as the program directors."

One of Hayes' pioneer steps on this LP was the use of talking introductions to songs. "I was aiming at the black market," he says, "and the talking made them sit up and listen. They wouldn't have known at the start what 'By the Time I Get to Phoenix' was."

"I first did the rap in a black club in Memphis. Everyone was drinking and talking and nobody was really listening, so I started rapping, telling a story to lead into the song. It was all spontaneous, but by the time I began singing, everyone was listening. Then I did the same thing in a white club and it worked again. So we decided to record it."

Hayes has also moved heavily into

are a record label, a studio and some gospel recording. "Both the label and studio will be called 'Hot Buttered Soul,'" he says, "and the label will be distributed by Stax. The studio is 24-track and will open in the near future. We're going to have staff producers and writers and a small roster of artists which I hope to produce personally. We will come with a lot of unknowns."

"I'm also going to cut a gospel LP, and I'm convinced there is a commercial market for this. For one thing, I think gospel has always been aimed at too restricted a market. And kids today don't realize that great singers like Sam Cooke, Johnnie Taylor, Bobby Womack, Marvin Gaye and Aretha Franklin all came out of gospel."

This summer, Hayes will be playing the Sahara Tahoe and a number of theaters-in-the-round in the East. "I alternate these with one nighters each year," he says, "so I don't oversaturate myself in either market. On the one nighters I have to play the larger halls because I carry a full orchestra. I want to give the fans the same sound they hear on record."

Hayes also has some strong opinions on the large number of black movies, most dealing with violence, that are currently on the screen. "I think the black exploitation thing may have gone a bit overboard," he says. "I don't knock them, because that's the only way myself and a lot

(Continued on page 20)

Senate Bill Seeks AM-FM Reception On All Radio Units

• Continued from page 1

AM-FM receptivity bill (S. 585) include the CBS-FM division, the ABC radio network, the National Assn. of Broadcasters, the National Assn. of FM Broadcasters and many individual broadcasters. The lone opposition to the bill comes from the Electronic Industries Assn. (EIA), representing the set manufacturers.

The main purpose of the all-channel law requiring both FM and AM capability in all radios retailing at \$15 or more—imported or shipped in interstate commerce—is to strengthen the FM service.

Federal Communications Commission chairman Richard E. Wiley, and the bill's author, Sen. Frank E. Moss (D., Utah), say FM service is the last frontier for increasing and diversifying radio programming for the public in the shrinking spectrum space left for radio service. Sen. Moss began his campaign for all-channel sets in 1968.

The FCC chairman told the senators he believes the recent proposal by the commission to require more separation of AM and FM programming on jointly owned stations needs the all-channel set requirement to bring in more revenues. The chief target is the auto-radio commuter audience, "prime time" listeners to radio advertisers.

An FCC survey of the big four car manufacturers' radio prices shows that an AM-FM monophonic receiver costs twice as much as an AM-only, and an AM-FM stereo receiver

costs three times or more than an AM-only set.

The FCC chairman does have some misgivings about how much people will have to pay for higher-priced AM-FM radios compulsory under an all-channel law. In this, he is in agreement with the EIA spokesmen who say that consumers will be denied their option for cheaper AM radios in their cars, and in replacing or adding to home radios, once the law is in effect.

All witnesses during the all-channel hearings came down hard on the retail prices of auto radios with FM capability, which are way out of line with manufacturers' costs. FCC's Wiley would like to see some voluntary reform.

But lacking that, the price must come down—possibly by way of Justice Department and Federal Trade Commission study of the price structure which harsher witnesses called a "conspiracy" by automakers Ford, General Motors, Chrysler and American Motors. All have very similar high pricing formulas, it was testified.

The all-channel law would give the FCC authority to implement it by making rules for all-channel radios—as it has done for all-channel TV set manufacturing. But Wiley, still worrying about prices to consumers, believes the FCC's first rule-making should be directed at the auto radios, leaving the home-radio set market for later—unless Congress wants the legislation to apply across the board.



Warner Bros. photo

PURPLE PLATINUM PLANE—Ah, the life of a rock superstar, private jet aircraft, succulent food and drink. All you need is to keep making those platinum albums, as Warner Bros. president Joe Smith (third from right) is presenting to Deep Purple for both "Made in Japan" and "Machine Head." Victors with spoils from left: co-manager Tony Edwards, Purples Jon Lord and Ian Paice, Smith, another Purple Ritchie Blackmore and co-manager John Coletta.

Talent in Action

HERB ALPERT & THE TIJUANA BRASS

Harrah's Tahoe-Lake Tahoe, Nev.

Herb Alpert & TJB made a glorious, auspicious debut on a nightclub stage April 20, as well as returning to show business after a four-year layoff.

The show is a well-put-together mixture of old hits done in a new free-form jazz motif plus several selections from his new album "You Smile—The Song Begins." A steel drum solo, "Maleguena," is excellent. "Fox Hunt" Alpert's new single, written by him, has the potential of being his next hit.

Alpert's love, Lani Hall, is spotlighted beautifully. She could become a tremendous lyric singer. She solos on "Time Will Tell" and "Love Song," then joins Alpert for "Save the Sunlight."

Alpert's traditional hits, "Spanish Flea," "Whipped Cream," "Work Song," have new jazz

overtones that would turn a purist jazz critic into a buff instantly. His show-stopping tribute to Tommy Dorsey, "Getting Sentimental Over You," starts out sweet then gets hot.

The jabber between songs is bright and cute. Alpert comes across in a warm manner, talking just enough but not too much.

The additions of a marimba and steel drum are a big plus factor. Ably assisting in the Tijuana Brass are Julius Wechter (of the old Baja Marimba Band), Bob Edmondson, Nick Ceroli, John Pisano, Bob Findley, Dave Frishberg, Vince Charles and Ernie McDaniels. **LAURA DENI**

GRAND FUNK WET WILLIE SUZI QUATRO

Madison Square Garden, New York

There are few if any rock 'n' roll bands left that can excite an audience to the brink of hysteria with the mere mention of their name. Grand Funk is one of them, and the hardcore fans who greeted them April 22 were treated to the group's most fully realized presentation yet, one incorporating a sophisticated lighting system, and films projected on a screen high above the stage, with a fair sampling of their music, culled from 11 albums.

After barnstorming through some of their older numbers like "Footstompin' Music," "I'm Your Captain" and "Heartbreaker," they focused on material from their latest album on Grand Funk Records, "Shinin' On."

It was during these newer numbers that they lacked the poise demonstrated earlier, though their presentation remained as energetic as ever, with Mark Farmer duck-walking across the stage as if he was on a bed of hot coals. The group's recent singles, "We're an American Band" and "Locomotion," provided the highlights of the evening. They were sharply played and seemed to reflect some of the excitement

(Continued on page 18)

MAY 11, 1974, BILLBOARD

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Nader's '50s Revival To Rock In the East

NEW YORK—Richard Nader's "Original 1950's Rock & Roll Revival Show" has been booked for nine Eastern dates beginning May 11. Little Richard and a 10-piece band will be featured in arenas with a capacity of more than 15,000, Nader says, while Chubby Checker will be the headliner in smaller venues.

Other talent will include Lloyd Price, the Coasters, the Shirelles, Danny & the Juniors, the Five Satins, and Freddy Cannon.

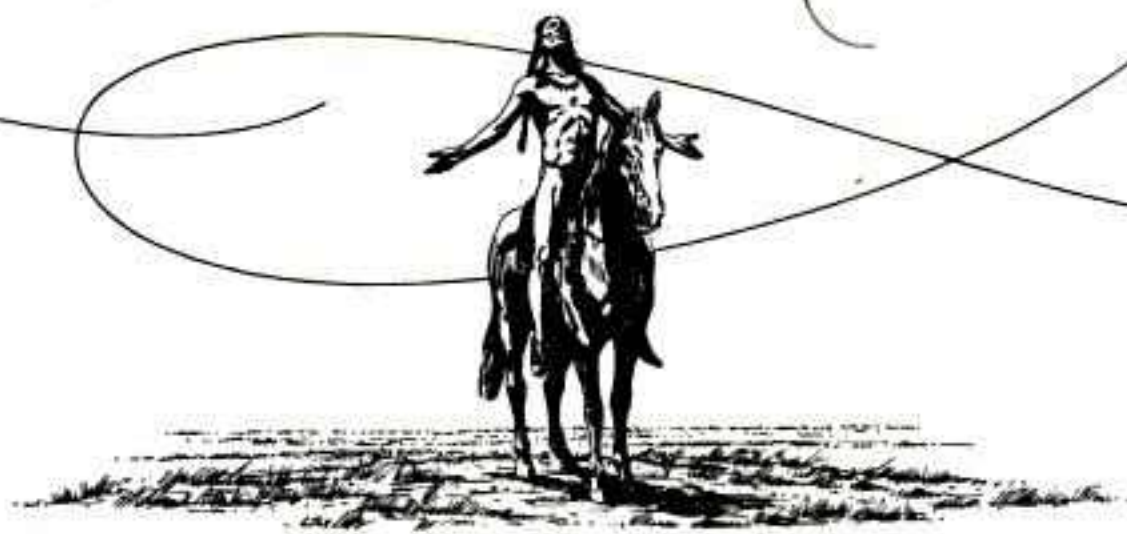
Sam Gordon, Nader Organization vice president, says, "Additional performances are being negotiated for at least 10 more talent operations this summer." The possibility of touring a "mini-revival" package in movie theaters and Eastern resort hotels is also under consideration.



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'74 Live Concert Grosses To Double '73 Total—CMA

By NAT FREEDLAND

LOS ANGELES—Creative Management Associates (CMA) claims to have doubled its personal appearance grosses during the past 12 months.

According to the agency's West Coast personal appearance department chief Dan Cleary, bookings coming up for this summer and fall will again double CMA live concert output over 1973.

Cleary says that the area of spectacular improvement is in theater-type bookings as opposed to dinner clubs or huge concert auditoriums.

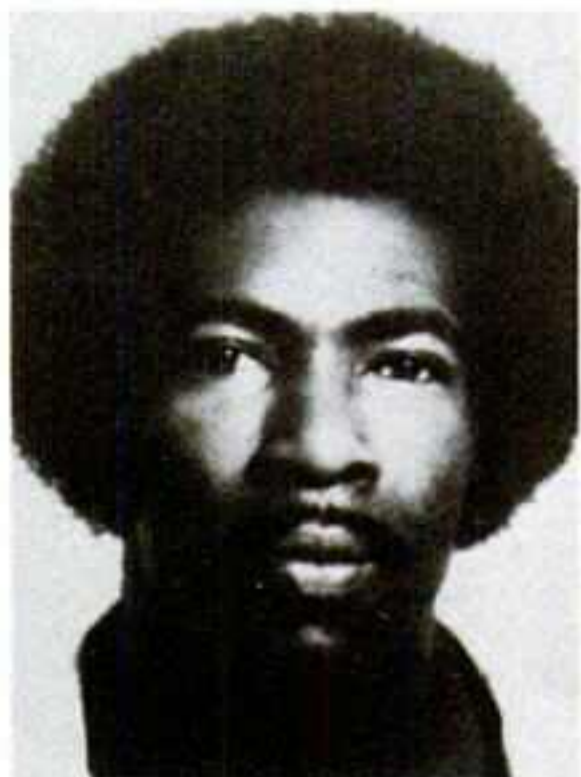
"For the past several years, we have been guiding our clients away from saloons towards the theater au-

dience. We feel that ultimately the family audience is the best record-buying market."

According to Cleary, CMA music clients such as Bette Midler, the Carpenters, Al Green, Helen Reddy, Vikki Carr, the Fifth Dimension, Tom Jones, Engelbert Humperdinck and Liza Minnelli made up at least three-fourths of the bookings in L.A.'s 1973 summer theater-concert season at both Universal Amphitheater and the Greek Theater.

Cleary says CMA believes that a one-week engagement at a high-quality 3-4,000 seat indoor or outdoor theater may often be more of a career-builder than a single large concert at a 15,000-seat arena.

New on The Charts



Capitol Photo

GENE REDDING "This Heart"

No, he isn't related to the great Otis Redding, to clear up the most obvious question. But Gene looks like an outstanding bet to quickly establish his own firm identity with the public. Consider this, he is the very first artist to be released by hot writer-producers Lambert & Potter's new Capitol-distributed Haven label. The team has obviously gone all-out to make their label debut look good, with arrangements by the brilliant Michael Omartian. Song and production have a fine-honed hit sound around uplifter lyrics about a man entering his first major head-over-heels love affair. And what does Gene Redding himself bring to all this packaging? Simply one of the most memorable vocal gifts to emerge this year, a remarkably warm manly style. Manager is Brian Panella and the agency is William Morris.

Monty Python Set for 2nd Film

NEW YORK—Monty Python, U.K. comedy recording team, has begun work on their second feature film, "Monty Python And The Holy Grail."

With the movie scheduled for a fall release, backers for the project include West End Theatre producer Michael White, rock groups Led Zeppelin and Pink Floyd, and two U.K. record companies—Island Records and Charisma Records.

The group's latest LP, "Monty Python's Matching Tie and Handkerchief," will be released shortly in the U.S. and Canada.

Nassau College Set For Folk Festival

NEW YORK—The Third Annual Nassau Folk Festival takes place this week at Nassau Community College in Garden City, N.Y., Monday (6) through Thursday (9).

Sponsored by the college and produced by the Linet Group Ltd., the festival features a number of daytime workshops in conjunction with evening concerts at a 2,200-seat converted airplane hanger on campus. Admission is free.

With four separate concert bills prepared, acts scheduled include such artists as Don McClean, Bai Conte, Don Reno, Bill Harrell and the Tennessee Cutups, Janis Ian, Johnny Shines, Ed Begley Jr., and the Frank Wakefield Band (6); Peter Yarrow, Hedy West, Room Full of

Blues, Murray McLaughlan, Lori Lieberman, Doris Abrams, and Paul Fleisher (7); Bryan Bowers, Martin Bogen and the Armstrongs, Edith Wilson, Little Brother Montgomery, Frankie Armstrong and Hollie Tannen, Eric Frandsen, and Jeffrey Gutcheon (8); and Tom Paxton, the Highwoods String Band, Owen McBride, Kete McGarnigle, John Allen Cameron, Grunji O'Muck and Marshall Dodge (9).

Topics to be covered during the workshops include: African kora playing, the blues, string band techniques, ragtime music, fiddle playing, bawdy music, and humor and folklore music. A number of artists will also take part in the workshop discussions and demonstrations.

Who/Where/When

(All entries for Who-Where-When should be sent to Helen Wirth, Billboard, 1 Astor Plaza, New York, N.Y. 10036.)

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

EAST

***ARGENT** (Epic): Tower Theatre, Upper Darby, Pa., May 7; Joint in the Woods, Parsippany, N.J. (8); Sunshine Inn, Asbury Park, N.J. (10); Montgomery County Community College, Blue Bell, Pa. (11); Academy, N.Y. (24).
EAGLES (Asylum): Lock Haven, Pa., May 7; Syria Mosque, Pittsburgh, Pa. (9); Shubert Theatre, Philadelphia (10); Academy of Music, N.Y. (11).
***EARTH, WIND & FIRE** (Columbia): Bow-

doin College, Brunswick, Maine, May 10; Norwalk Community College, Conn. (11).

***HERBIE HANCOCK** (Columbia): Immaculate War Memorial Amphitheater, Trenton, N.J., May 9; Chaney State Univ., Pa. (10).

***HOT TUNA** (RCA): Century Theater, Buffalo, N.Y., May 6; Palace, Waterbury, Conn. (8); Palace, Providence, R.I. (10); Capitol Theater, Passaic, N.J. (11); Hofstra Univ., Long Island, N.Y. (12).

JONESES (Mercury): Apollo Theater, N.Y., May 10-16.

GLADYS KNIGHT & THE PIPS (Bud-dah): Westbury Music Fair, N.Y., May 13-19; Apollo Theater, N.Y. (31-May 6).

LEO KOTTKE (Capitol): Felt Forum, N.Y., May 14-15; Shubert, Philadelphia, Pa. (19).

***MOUNTAIN** (Columbia): Roosevelt Jr. High School, Altoona, Pa., May 14; Kean College, Union, N.J. (15); Bucknell Univ., Lewisburg, Pa. (17); Buffalo, N.Y. (18).

***NEW BIRTH/NITELITERS** (RCA): Cornell Univ., Ithaca, N.Y., May 10; Albany St., N.Y. (11); St. College, Cheney, Pa. (12); Sugar Shack, Boston (13-19).

***CONWAY TWITTY** (MCA): Riverside Park, Agawam, Mass., May 10; Roxbury High School Auditorium, Succasunna, N.J. (11).

WAR (United Artist): Warner Theatre, Pittsburgh, Pa., May 7; Spectrum, Philadelphia (10); Uris Theater, N.Y. (14-19).

WEST

BUDDY ALAN (Capitol): Cow Palace, Colorado Spring, Colo., May 8.

DAVID BROMBERG (Columbia): Ebbets Field, Denver, Colo., May 13-15; Celebrity Theater, Phoenix, Ariz. (16); J.J.'s San Diego, Calif. (19).

JOHNNY CASH (Columbia): Las Vegas, Nev., April 30-May 6.

(Continued on page 20)

'Tommy' Filming With Rock Stars

NEW YORK—The movie version of the Who's rock opera "Tommy" has just begun filming in London and will feature a number of top artists: Who member Roger Daltrey as Tommy; Elton John as the pinball wizard; Tina Turner as the Acid Queen; Eric Clapton as the preacher; Keith Moon as Uncle Ernie.

When completed the film will be distributed in the U.S. and Canada by Columbia Pictures. Additional distribution will be sold on a territory by territory basis, says Robert Stigwood, who is coproducing the film with director Ken Russell. Stigwood says that additional compositions have been written for the film by Peter Townshend.

MAY 11, 1974, BILLBOARD

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Talent in Action

• Continued from page 16

that was being aimed at the stage from the audience.

Wet Willie, like most Capricorn artists, relies on heavy rhythms punched out by fluent bass and drum interplay over which guitar and vocals maintain a constant dialog. The lyrics are trite for the most part, but superfluous to the group's intention. The title track of their forthcoming album, "Keep On Smilin'," was a rare example of the band keening on melody and arrangement rather than variations of disco rhythms.

Suzi Quatro, who opened the show is reviewed elsewhere in this section, but it should be noted that her enthusiastic reception was unprecedented for an opening act at the Garden, especially one who was added to the bill only days before the show. **BARRY TAYLOR**

CAT STEVENS LINDA LEWIS

Nassau Coliseum, Long Island

It's good to have A&M Records artist Cat Stevens back on tour once again, judging from his past performance and the reaction of the some 16,000 fans who turned out to hear his first concert here in nearly two years.

Balancing his two-part set with both old and new material, Stevens proved that he remains a musical craftsman—capable of delivering lyrics and musical composition in a rich, almost prosaic, fashion. Relaxed and confident, Stevens divided his time between the guitar and the piano, and in each case the results proved more than satisfying. Notably so, as the young crowd, even after close to 90 minutes of solid Stevens, howled for more.

Utilizing a tight backup group, Stevens' songs flowed with that indomitable sing-song style he has perfected over the years, and it was never more evident with selections from his latest LP, "Buddah & The Chocolate Box."

The tour is slated to continue in various parts of the country, and Stevens, if he reflects a good portion of the effort and ability shown here, is sure to reinforce his stance as one of the finest folk/pop artists on the market.

Reprise Records artist Linda Lewis also created a lot of good vibrations for the evening. Performing during a break in Stevens' set, Ms. Lewis, to her credit, held what might have proved to be a very restless audience. Displaying a wide vocal range, she worked her way through selections from her first LP, "Fathoms Deep," as well as her latest album "Heart Strings," all the while proving that she has the ability to headline on her own—given the proper surroundings. **JIM MELANSON**

RAY CHARLES

Waldorf-Astoria, N.Y.C.

Ray Charles' music, like Charles himself, has undergone little basic change in the past decade. And yet, cajoled lovingly into varying forms by the Ray Charles wizardry, it manages to maintain a timelessness that bridges generation gaps, defies nostalgia labels, and generally turns up with a perky freshness that belies date-lines.

Perched precariously on the edge of his piano stool, his mouth brushing the mike as he sways back and forth, his fingers deftly seeking the keys of his instrument, one comprehends Ray as a free spirit, unfettered, unhung, unrestricted.

playing his music for the joy of it, and the happiness it brings to his audiences.

In an industry that allows itself to be carried away by superlatives, the label of genius is not wasted on Ray Charles. His genius manifests itself in his ability to project his "looseness" outside of himself and into his band, big, brassy, easily following the every nuance of the artist; and to his singing Raylettes, a personable quintet that weaves a tapestry of harmony behind his standards.

For his opening night at the Waldorf, Charles dressed many of his classics, like, "Georgia," "Marie," "Busted," "Till There Was You," "Be Mine," and "I Can't Stop Loving You," in pretty new garments. **RADCLIFFE JOE**

BUFFY SAINTE-MARIE

Bottom Line, New York

Buffy Sainte-Marie, who is of American Indian descent and an adopted member of the (Continued on page 20)

Signings

"King Biscuit Boy" Richard Newell signed to Epic with debut album produced by Allan Toussaint due by end of May. Wayne Thompson of Papillon Productions manages Newell.

Bill Szymczyk and Allen Blazek, Colorado-based producer team, signed with Front Line Management, Irv Azoff's L.A. office.

Black Sheep, group from Buffalo N.Y., first American rockers signed to England-based Chrysalis Records.

Warm, Alabama regional group, signed to Hughes-Cole Management, Atlanta.

Solomon Burke has signed with ABC Records, with his debut LP, "I Have a Dream," set for release this week. . . . Also at ABC, Fresh Start has signed through Lee Lasseff's and David Chackler's Chalice Productions. The group has also signed an exclusive three-year booking pact with Paul Smith of RPM Ltd. who has set the group for a 27-city tour with Bachman-Turner Overdrive.

The Three Dog Night, operating without a manager for over a year, has signed with Caribou, management company of Chicago's producer-manager, James William Guercio.

Alen Robin, cowriter/producer of the gold comedy album, "Welcome to the LBJ Ranch," has signed with Courage Records in New York.

Epic artist Bill Robey has signed a writing and co-publishing deal with Marks Music. . . . Terry Sylvester, a recent addition to the Epic roster, inked to an exclusive writing pact by Famous Music for the U.S.

Copyrighted material

ON TOUR

Golden Earring

May 1 Warner Theatre, Washington, D.C.
May 3 Auditorium, West Palm Beach
May 4 Curtis Hixon Hall, Tampa, Florida
May 5 Sportatorium, Miami, Florida
May 7 University of Cincinnati, Ohio
May 8 & 9 Roxy Theatre, Northampton, Pa.
May 10 I.M.A. Auditorium, Flint, Michigan
May 11 Schubert Theatre, Philadelphia, Pa.
May 14 Robinson Auditorium, Little Rock, Ark.
May 15 Kiel Auditorium, St. Louis, Mo.
May 16 Coliseum, Indianapolis, Ind.
May 17 Ellis Auditorium, Memphis, Tenn.
May 18 Allen Theatre, Cleveland, Ohio

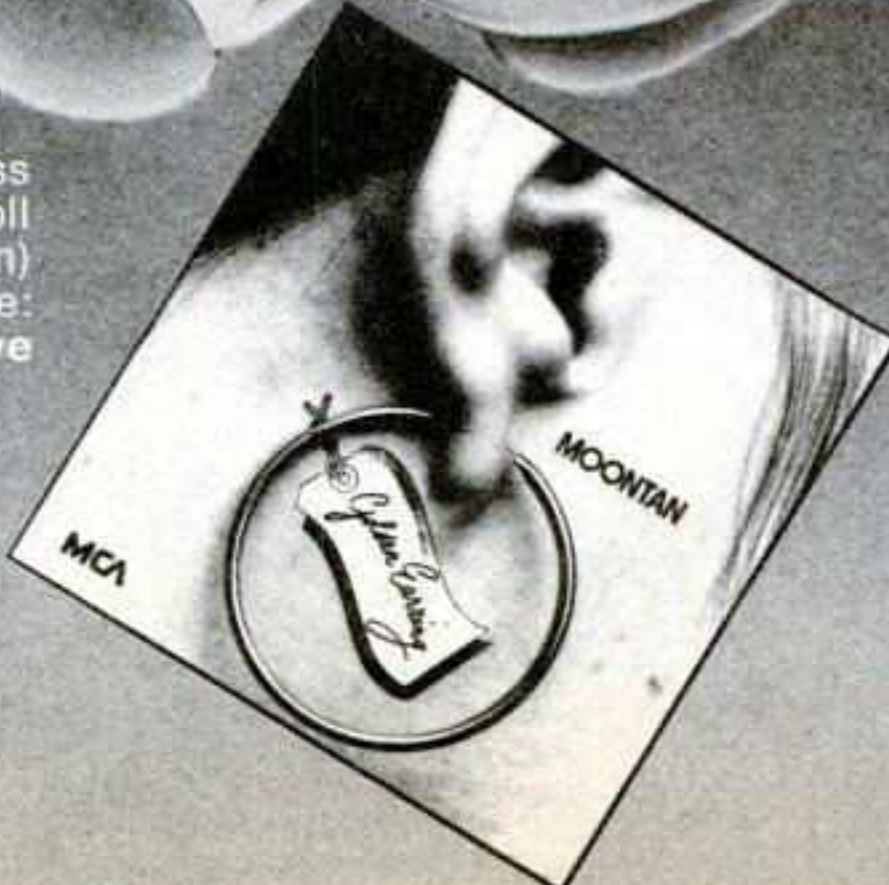
May 19 Masonic Temple, Detroit, Mich.
May 21 Mothers, Nashville, Tennessee
May 22 O.M.N.I., Atlanta, Ga.
May 24 & 25 Winterland, San Francisco, Ca.
May 26 Warner Theatre, Fresno, Ca.
May 27 Golden Auditorium, Community Concourse, San Diego, Ca.
May 28 (Midnight Special)
May 31 Civic Center, Santa Monica, Ca.
June 1 Feyline Fields, Phoenix, Arizona
June 4 Sports Arena, Toledo, Ohio
June 6 Auditorium, Charleston, South Carolina
June 7 Coliseum, Greensboro, North Carolina
June 8 Civic Center, Roanoke, Va.

June 9 Civic Center, Charleston, W. Va.
June 10 Madison Square Garden, New York City, New York
June 13 Cowtown Ballroom, Kansas City, Mo.
June 14 Fairgrounds Arena, Oklahoma City, Okla.
June 15 Convention Center, Dallas, Tex.
June 16 Coliseum, Denver, Colo.
June 18 State College at Portland, Portland, Oregon
June 19 Moore Theatre, Seattle, Washington
(Following Dates Tentative)
June 21 Buffalo, New York
June 22 Providence, R.I.
June 26 Boston, Mass.
July 1 Central Park, Wollman Rink, New York City, New York



New Musical Express
1974 Readers' Poll
(World Section)
Best Single:
Radar Love

New Musical Express
1974 Readers' Poll
(World Section)
Best New Group



Booking Agent: Premiere Talent
Management: Pete Rudge, Sound Image

MCA RECORDS

New Album: Moontan MCA-396
New Single: Radar Love MCA-40202

Copyrighted material

Talent in Action

• Continued from page 18

Cree tribe, brought her rich, musical versatility to the Bottom Line club for a six-day run starting April 22. Ms. Sainte-Marie sprang from the early '60s folk movement with such biting songs of social protest as "Now That the Buffalo's Gone" and "My Country 'Tis of Thy People You're Dying," both of which she recreated during her engagement.

But Ms. Sainte-Marie is by no means an heirloom of an era. Supported by a fine, multi-talented band, music as much as she was, the musician, now on MCA Records, proved to be an exciting, contemporary artist of major dimensions. Watching Buffy work, one is immediately captured by the sheer vitality of her performance.

She treated each song with a feeling of genuine freshness, sparked by some fine dance movements on the rock numbers like the infectious "Sweet Little Vera," the new single, and the hard-edged, pulsating "Sweet, Fast Hooker Blues."

Love ballads included her pop standard "Until It's Time for You to Go," "No One Told Me," with some lovely mellotron playing, and a beautiful new one, "You Take Me Away." Highlights of the several sets caught comprised the emotional "I Can't Take It No More," written by her bass player and noted Nashville producer, Norhart Putnam, and the escalating dynamics of her own "Star Boy." Giving the band a break, while expertly pacing the shows, she accompanied herself on guitar for "It's My Way," used the mouthbow with "Cripple Creek," and played piano on "Soldier Blue." The black slave song, "Lazarus" was performed a cappella.

Mickey Newbury's rouser, "Mister Can't You See" closed each show and her responsive audiences called her back for the encore number, "Generation," a song of the Rosebud Soix. MCA, heavily promoting her debut effort, the LP "Buffy," should bring Ms. Sainte-Marie to the forefront, where she's always belonged.

PHIL GELORMINE

POINTER SISTERS DAN HICKS

Shrine Auditorium, Los Angeles

The Pointer Sisters, those bebopping gals who delight in wearing funky Forties fashions, have polished their act to a Las Vegas glitter with vocal artistry that's broad in appeal.

Their performance April 27 at the drab, cavernous Shrine was stylish and sparkling. Whether it was singing scat, Billie Holiday's "Black Coffee," MOR "Let It Be Me" or even a country tune, the girls were out there winging and aiming to please.

Joking, laughing, moving, dancing, the sisters dished out nostalgia and jive with affection. "Steam Heat," of course, is their new knockout number, and that itself is almost worth the price of admission.

Las Vegas would do well to sign the Pointer

Sisters to replace some of those tired acts that are constantly recycled on the Strip.

Opening the show was Dan Hicks, who defeated himself with a negative image and lethargic approach. He fools around with country and shows good flair for jazz singing, but he needs to sharpen his presentation for a stronger act.

ED SAKAMOTO

SUZI QUATRO NEW YORK DOLLS

Bottom Line, New York

It's been a long, uphill struggle for Suzi Quatro, who led her first group, Suzi Soul and the Pleasure Seekers in Detroit at the age of 15, but she has persevered and her future is now looking brighter than ever.

Suzi was taken to England in 1971 to record a demo for veteran producer Mickie Most, and made an immediate impact there, becoming a mainstay on the charts with a string of hit singles. Her first American tour, which began this month brought her here April 21 along with three-piece band consisting of Len Tuckey, guitar; Alastair McKenzie, piano; and Dave Neal, drums.

Clad in a black leather jumpsuit, she works like a dervish on stage, urging her band through the number while playing a loping bass and punching out the syncopated beats with a swing of her arm and a kick of her silver platformed boot. She sings in a commanding drawl, but at this point, is still relying too heavily on relatively safe rock and roll standards like "All Shook Up," "Sweet Little Rock and Roller" and "Shakin' All Over" instead of some more ambitious material from her recent Bell album.

The New York Dolls, who headlined the show, have recently been reviewed here.

BARRY TAYLOR

CAPTAIN BEEFHEART STEVE MARCUS LENOX CORPORATION

Town Hall, New York

Captain Beefheart aficionados and the curious turned out en masse for the first stage of the Captain's musical resurrection April 11. Unfortunately, with packed house and all, the ceremonies left a lot to be desired.

Strolling on stage with a beer in one hand and a cigarette in the other, Beefheart, two years ago a strong underground idol, proceeded to work his way through a number of selections from his recently released Phonogram/Mercury debut LP, "Unconditionally Guaranteed." The material used was fine, as was Beefheart's vocal abilities, but the edges were far too rough in the presentation.

Granted the fact that the backup group was hastily assembled for this gig and Beefheart himself has been on a two-year hiatus from per-

forming, patience might be necessary from the listening audience. The commercial potential is there, and all it should take to shine through is some strong refining for concert performances.

Preceding Beefheart on the bill were two instrumental groups, Steve Marcus and company and the Lenox Corporation.

Marcus, one of the finest progressive jazz soprano saxophone players on the market, surrounded himself with musical talents equaling his own, and the resulting vibrations were strong. Usually relegated to a backup role, Marcus was out front displaying his musical wares and all indications point to good things to come, both for Marcus and progressive music buffs.

The Lenox Corporation, a three-man group, also touched bases with the progressive approach, though blending more of a pop sound throughout their material. The musical ability seemed to be there, but the dynamics necessary to lift this group forward were definitely lacking.

JIM MELANSON

PERSUASIONS GABRIEL KAPLAN

Bitter End, N.Y.

You have to respect the Persuasions for not being a nostalgia group. Working as they are in the 1950s street-corner a cappella genre, they could easily have let their style fall into the role of archaeological relic, interesting only by virtue of age. Instead, the Persuasions are possibly the only current act that keeps a past pop form alive not because it's old, but because it's good.

The Persuasions have at their disposal all of the progressive pop and soul traditions that have grown up since the '50s. Their essential strength, however, still lies in fine singing and arranging and the undiluted power of the unaccompanied human voice. The Persuasions have a new album just being released on A&M.

Opening the bill at the Bitter End was Gabriel Kaplan, an excellent comedian out on ABC/Dunhill. Kaplan rejects the usual manic stage-comic approach in favor of a relaxed, almost elegant style. He works in the plausible and the recognizable, and may contribute some delightful rhyming expressions to the Dictionary of American Abuse.

NANCY ERLICH

WAYNE NEWTON

Frontier Hotel, Las Vegas

Wayne Newton lives up to the fondest expectations of his fans. The opening night dinner show April 25 had the local resident banked in neon lights proclaiming "The Midnight Idol" and wearing a white Indian-styled suit.

The Chelsea artist has a new show. His tribute to the late Bobby Darin is the high spot. His own hits are sprinkled liberally through his repertoire which includes a cookin' blues number, toe-tapping "Tie a Yellow Ribbon" and "Sweet Gypsy Rose."

Newton's metamorphosis as a person and a singer has resulted in a large following of fans running the gamut of age and description. No longer the overweight little kid, Newton is what Presley can be on stage.

Kissing the ladies, giving his scarf to an eager ringsider, accepting roses from the ladies while he sang are eagerly applauded by the overflow crowd. His theatrics earned him his usual three standing ovations because he does the most cornball things with such classy professionalism intertwined with energy and warmth.

LAURA DENI

AIM

Max's Kansas City, New York

Making their East Coast debut here, Blue Thumb Records rock group Aim scored a modicum of success at Max's April 27.

Led by vocalist/guitarist Michael Overly, the 4-man band spent a good deal of the set showcasing selections from their first album, "Aim For The Highest," recently released by Blue Thumb.

While they are a musically competent group, signs of needing additional stage polish did show throughout the performance—even taking into consideration that Overly was performing with strained vocal chords from doing three shows the night before.

The material used—mostly written by Overly—showed signs of life; but, as in the case of their stage presence, the necessary dynamics seemed to be missing. As in the case of most new groups, the end verdict won't be forthcoming for some time. With the right material and additional touring they might turn the corner. It might be worth the wait.

JIM MELANSON

Who/Where/When

• Continued from page 18

BETTY DAVIS (Just Sunshine): Denver, Colo., May 17-18.

HERBIE HANCOCK (Columbia): Performing Arts Center, Milwaukee, Wisc., May 7.

LEO KOTTKE (Capitol): Auditorium Theater, Denver, Colo., May 7.

GORDON LIGHTFOOT (Reprise): Anchorage, Alaska, May 11; Fairbanks, Alaska (12); Portland, Oregon (14); Seattle, Wash. (16); Spokane, Wash. (17); Salt Lake City, Utah (18); HIC, Honolulu, Hawaii (19).

LA WANDA LINDSEY (Capitol): Bronze Boot, Cody, Wyo., May 10-11; Colt Club, Gillette, Wyo. (13-14).

HELEN REDDY (Capitol): MGM Grand Hotel, Las Vegas, Nev., May 22-June 4.

JERRY REED (RCA): Salinas Valley Fair, King City, Calif., May 16.

TODD RUNDGREN (Bearsville): Seattle Arena, Seattle, Wash., May 7; Winterland, San Francisco (10); Civic Plaza Assembly Hall, Phoenix, Ariz. (12).

MID-WEST

ARGENT (Epic): Agora Club, Columbus, Ohio, May 12; Agora Club, Cleveland, Ohio (13); Renaissance Valentine Theater, Toledo, Ohio (14).

DAVID BROMBERG (Columbia): McKenzie's Corner House, Toronto, Canada, May 6-11.

DONALD BYRD (United Artist): Lansing, Mich., May 6-11; Detroit, Mich. (12-16).

HERBIE HANCOCK (Columbia): Tyrone Guthrie Theater, Minneapolis, Minn., May 6.

LEO KOTTKE (Capitol): Rivoli Theater, Indianapolis, Ind., May 9; Ohio Univ., Athens, Ohio (10); Auditorium Theatre, Chicago (17).

DICKEY LEE (RCA): Country Palace, Toledo, Ohio, May 10-11.

MOUNTAIN (Columbia): Sports Arena, Toledo, Ohio, May 8; RKO Albee Theater, Cincinnati, Ohio (9); Mississippi River Festival, Edwardsville, Ill. (10); Evansville, Ind. (11); Fort Wayne, Ind. (13).

NEW RIDERS (Columbia): Embassy Theater, Ft. Wayne, Ind., May 8; Sports Arena, Cleveland, Ohio (10); Grand Valley College, Allendale, Mich. (11); Masonic Auditorium, Detroit (12); Ohio Theater, Columbus (14); St. Paul Civic Centre Theatre, Minn. (18).

OHIO PLAYERS (Mercury): Auditorium Theater, Chicago, May 10.

HELEN REDDY (Capitol): Civic Auditorium, Omaha, Neb., May 9; Mill Run Theater, Chicago (10-12).

CAL SMITH (MCA): Hamilton Place, Ont., Canada, May 9; Taft Theater, Cincinnati, Ohio (10); Veterans Memorial Auditorium, Columbus, Ohio (11); Masonic Auditorium, Toledo, Ohio (12).

WAR (United Artist): Public Auditorium, Cleveland, Ohio, May 8; Masonic Auditorium, Detroit (9).

WEATHER REPORT (Columbia): Massey Hall, Toronto, Canada, May 11.

SOUTH

BUDDY ALAN (Capitol): High School, Grand Prairie, Texas, May 17.

WILLIAM BELL (Stax): Auditorium-Opening of Cook Convention Center, Memphis, Tenn., May 16.

TONY BOOTH (Capitol): Stetson, Alpine, Texas, May 8; Lakeview Club, Bryan, Texas (9); Golden Stallion, San Antonio, Texas (10); Winchester Club, Houston, Texas (11).

DORSEY BURNETTE (Capitol): Municipal Auditorium, Fort Smith, Ark., May 10; Ozark Theater, Harrison, Ark. (11).

DONALD BYRD (United Artist): La Bastille, Houston, Texas, May 30-June 8.

JOHNNY CASH (Columbia): Benefit, Decatur, Ala., May 11.

DEODATO (CTI): Gooseman Hall, Miami, Fla., May 16; Florida Atlantic University, Fla. (17).

EAGLES (Asylum): Richmond Mosque, Va., May 6; Constitution Hall, Washington, D.C. (17).

EMOTIONS (Epic): Auditorium-Opening of Cook Convention Center, Memphis, Tenn., May 16.

HENRY GROSS (A&M): Univ. of Mississippi, Hattiesburg, May 6; Mid-South Coliseum, Memphis, Tenn. (8); Auburn Univ., Ala. (9); Coliseum, Jacksonville, Fla. (10); Georgia Tech. Univ., Atlanta (11); Municipal Auditorium, Mobile, Ala. (12).

HERBIE HANCOCK (Columbia): Human Kindness Day Benefit, Monument Grounds, Washington, D.C., May 11; Lyric Theater, Baltimore, Md. (12).

WAYLON JENNINGS (RCA): Amarillo, Texas, May 10.

JONESES (Mercury): Warner Theater, Washington, D.C., May 17-23; Lyric Theater, Baltimore, Md. (24-26).

GLADYS KNIGHT & THE PIPS (Bud-dah): Bay Front Center, St. Petersburg, Fla., May 24; Benefit Mid-South Coliseum, Memphis, Tenn. (25); City Auditorium, Nashville, Tenn. (26); Concert, Washington, D.C. (27).

LEO KOTTKE (Capitol): Tacoma, Md., May 11.

DICKEY LEE (RCA): Latin Quarters, Austin, Texas, May 19.

OHIO PLAYERS (Mercury): R.F.K. Stadium, Washington, D.C., May 12.

CHARLEY PRIDE (RCA): Nashville, Tenn., May 6-11.

CONWAY TWITTY (MCA): American Legion Park, Culpeper, Va., May 12.

WAR (United Artist): Washington, D.C., May 11 or 12.

WEATHER REPORT (Columbia): Exit Inn, Nashville, Tenn., May 6-7.

HANK WILLIAMS, JR. (MGM): San Angelo Coliseum, Texas, May 10; Marshall Jr. High School, Clovis, N.M. (11).

BOBBY WOMACK (United Artist): Dallas, Texas, May 10; San Antonio, Texas (11); Houston, Texas (12).

Hayes Vigil Never Stops

• Continued from page 16

of other blacks could have gotten into acting.

"But the black cinema needs some G pictures as well. All I want is for the audience to have some sort of choice, and if they had one I wouldn't gripe so much. But in a way I'm guilty too because I'm doing these pictures.

"There has never been an epic film on a major black in history," Hayes adds. "Every other race has had their heroes on the screen, so why not the black race? We need more black investors as well as actors, and I will probably go into movie production and maybe some screen writing in the next year and a half or so. Black movies are in their infancy, but let's get the baby off its knees and teach it to walk."

Finally, everyone associates Hayes with the chains he wears to some degree. "Usually, when an entertainer comes on stage he's wearing a three-piece suit," Hayes says. "But by the time he gets to center stage, the tie is loose and the coat is off. Now, what is he doing, modeling clothes," he laughs?

"Anyway, I went on stage for my first gig in Detroit wearing a hat, shades, shirt, vest, the works. It was hot so I took off my hat to mop my head and the audience went wild. 'Aha,' I said. The next concert I figured I'd wear something cooler. So I put on some tights and a vest with some chains across it. No shirt. Then I began to think about the chain thing.

"I used them on the cover of the 'Isaac Hayes Movement' LP and I started wearing the chains on stage. The chains began to be linked with a sexual thing. Then I thought, chains meant a different thing to black people a hundred years ago. What a beautiful transition."

Gramophone Co. To Link U.S., Europe

NEW YORK—The Great International Gramophone Co., an international management, publishing and production company, has been formed here.

Headed by Charles Benanty and David Wilkes, the firm will act as a link for American publishers and producers dealing in Europe and European publishers and producers seeking business here. Gramophone also plans to open offices in Toronto and London.

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Radio-TV Programming

Greene's Jingle In Radio To Form Music Thread

By CLAUDE HALL

LOS ANGELES—One of the most exciting and best-known jingle packages to ever hit the air—the old KFWB-AM “Color Radio” jingles—may soon be launched worldwide in syndication, according to Larry Greene, president of Larry Greene Productions here.

This package has been updated by Larry and his wife Toni (she writes the lyrics and he writes the music) and is just one of the several syndication projects that the duo have in the works. For example, they've been developing several radio programs and these may enter syndication at any time.

Larry Greene is one of the few custom jingle producers in the world. For a heady fee, he has created works of identification art for radio stations coast-to-coast and elsewhere, including Metro-media's flagship operation in New York—WNEW-AM.

Among the various projects he and his wife have been involved in—and are still becoming involved in from time to time—is a computer picture process whereby you feed data into a computer and out comes a film with action and perspective, three or four television properties, and a record production firm. Though it wasn't bally-hooded, the Greens were involved in Wednesday's Child Productions and contributed to several million-selling records by such acts as Bobby Sherman and the Strawberry Alarm Clock.



Billboard photos by Bonnie Tiegel

GREENE POWER—Larry Greene creates his radio packages at home and in his studio. In left top photo he creates a melody on the piano. Top right he adjusts levels on the control panel in his home. Below left he seems pleased with the overall effects in the studio and in bottom right he checks the rhythmic beat in the studio control room.

Needless to say, the duo also creates music for commercials.

But it's in jingles that the Greens have no peers ... or, at any rate, few peers.

With Bob Sande, Greene created a jingles package around the end of 1957 that more or less revolutionized Top 40 radio—the KFWB-AM package. That jingles I.D. package was supposedly the first jingles package to really get into the concept of a logo for a radio station. Prior to that, jingles were used for different things on the air, but they lacked an overall consistency or total purpose.

There were 21 cuts in the original package, which was written, produced, and delivered to Chuck

Blore, program director then at KFWB-AM, in two weeks. The package bowed in early 1958 and the firm of Sande & Greene kept adding to it from time to time.

But the “idea” for consistency in a radio station identification package probably came from an ice cream commercial.

“We'd just finished an ice cream commercial and the commercial campaign was designed to introduce a new flavor every six months and each commercial had the same central theme. So, we took that advertising concept and used it in the logo for the radio station.” Twelve musicians and six singers were used on the original cuts and the singers included Johnny Mann,

Gloria Wood, Sue Allen, Alicia Adams and Allan Davies.

That package featured a capellas, electronic effects, subliminals, and a thematic structure, says Greene. “So what else is new today in jingles?”

The major use of jingles is to identify the station. But, good jingles do even more ... they become a music thread that ties together all of the elements of programming that a radio station puts on the air ... and relates to external publicity and promotion campaigns such as billboard and newspaper advertising.

“Logos also reflect the character of the entire radio station,” Greene says. “In recent years, jingles have

grown much shorter. In many cases, I think they're gone a little too far toward brevity. There are times when a radio station should say a little more and do a little more in a jingle.

“For example, the line Toni did for WNEW-AM in New York: ‘You're never alone in New York.’ In Cleveland, that line might have sounded ridiculous. But in New York, let's face it: With all of those people pushing you on the street, in the subways, in the elevators, you're not alone. Still you can be so really alone in the city that the line worked well for the station ... as did ‘The Good Life’ line that we did several years ago for KLAC-AM in Los Angeles when it was a middle-of-the-road music station.”

Too, jingles are a chance that the program director and the air personalities have for more innovative programming, Greene says. He points out that today many radio stations are playing much the same music.

Jingles can be used for:

- Intros;
- Stingers;
- Underscores;
- To reflect the different basic sounds of the various kinds of records played (rock, soft rock, soul, country, MOR);
- To blend tempo changes;
- To key the mood on a given record;

(Continued on page 26)



MAY 11, 1974, BILLBOARD

Radio Awards Contest Opens

LOS ANGELES—Nominations for Record Company of the Year, Program Director of the Year in eight formats, and Record Promotion Executive of the Year in national, regional or local, and independent categories are now being accepted for the annual awards of the International Radio Programming Conference, according to Rod McGrew, chairman of the awards committee. (See printed ballot on this page.)

In addition, presentations are being accepted for Radio Station of the Year in Top 40, MOR, contemporary, soul, progressive, country, oldies, and jazz formats.

McGrew, station manager of KJLH-FM in Los Angeles, states that he and the awards committee (the judges for the air personality competition were announced last week) “intend to make this year's award presentation uniquely expressive of radio as a vital organ in communications.”

College stations may also submit a presentation in competition for a special college radio station of the year award.

There is no limitation on the type of presentation a station may submit. It may be a written thesis, a pamphlet, a document, a collection of materials and documentation, or whatever. However, there are certain specifics which must be present, namely:

- Description of market and size of market;
- Call letters of station;
- Complete staff of station;
- Format description;
- Description of mechanics of operation;

• Statement of programming philosophy;

• Details on extent of news commitment to public;

• Details (proof of completion) of community service;

• Statement of broadcasting philosophy; in other words, what other things does the station do other than just play music;

• Brief statement by station's general manager on why the station feels it deserves an award;

• Statement in any length from program director on why he feels his radio station deserves an award.

The radio station is free to submit proof or documentation of any kind to support its entry.

The community service awards presented at the Forum in August will be based from the radio station presentations.

All presentations should be sent to Rod McGrew, station manager, KJLH-FM, 3847 Crenshaw Blvd., Los Angeles, Calif. 90008. A special meeting will be held of judges, including members of Billboard's staff, to decide the winners.

Deadline for the presentations is June 10. For further details on submission of presentations, contact Rod McGrew or Claude Hall, Billboard Magazine.

Your Nominations

Please vote in each category. Only one ballot may be entered per copy of Billboard (no xerox copies may be entered). Send your completed ballot to: Rod McGrew, station manager, KJLH-FM, 3847 Crenshaw Blvd., Los Angeles, Calif. 90008. From these nominations that you're submitting, a list of finalists will be compiled and featured in a future issue of Billboard at which point you will be able to vote from the nominations for the winners. Winners in each category will be announced at the seventh annual International Radio Programming Forum Aug. 14-17 at the Plaza Hotel, New York. Deadline for this nominee ballot is May 20.

PROGRAM DIRECTOR OF YEAR:

Top 40: _____ Calls: _____ City: _____
 MOR: _____ Calls: _____ City: _____
 Country: _____ Calls: _____ City: _____
 Soul: _____ Calls: _____ City: _____
 Progressive: _____ Calls: _____ City: _____
 Contemporary: _____ Calls: _____ City: _____
 Oldies: _____ Calls: _____ City: _____
 Jazz: _____ Calls: _____ City: _____

RECORD COMPANY OF YEAR:

RECORD PROMOTION MAN OF YEAR, NATIONAL:

_____ Company or label: _____ City: _____

RECORD PROMOTION MAN OF YEAR, LOCAL OR REGIONAL:

_____ Company or label: _____ City: _____

RECORD PROMOTION MAN OF YEAR, INDEPENDENT:

_____ Company or label: _____ City: _____

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MANFRED MANN: Do Wah Diddy Diddy ★ DONOVAN: Catch The Wind ★ ROD STEWART: Maggie Mae ★
TROGGS: Wild Thing ★ PETER & GORDON: A World Without Love ★ GERRY & THE PACEMAKERS: I Like It
★ SEARCHERS: Needles & Pins ★ WAYNE FONTANA: Game Of Love ★ URIAH HEEP: Easy Livin' ★ MUNGO JERRY:
In The Summertime ★ SMALL FACES: Itchycoo Park ★ BILLY J. KRAMER: Little Children ★ HOLLIES: I Can't
Let Go ★ SILKIE: Hide Your Love Away ★ WALKER BROTHERS: The Sun Ain't Gonna Shine ★ MINDBENDERS:
A Groovy Kind Of Love ★ VANITY FARE: Hitchin' A Ride ★ DUSTY SPRINGFIELD: I Only Want To Be With You
★ FREDDY AND THE DREAMERS: I'm Telling You Now ★ CLIFF RICHARD: Blue Turns To Grey ★ and 5 others ★



SAS 3702

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Where to Send Entries in the Annual Air Personality Competition

Note: Entries in each format category should be sent to the judge handling that format or category for the area codes specified.

In other words, if you're a country music air personality working on a radio station in Houston, you should send your entry to Bill Ward, general manager of KLAC-AM, Los Angeles. Canadian air personalities should send their tapes to designated judges, regardless of area codes.

Oldies

Jim Pewter, Prog. dir., KRTH-FM, 5901 Venice Blvd., Los Angeles, CA 90034

Country

Bill Ward, General manager, KLAC-AM, 5828 Wilshire Blvd., Los Angeles, CA 90036
406, 701, 218, 612, 507, 715, 414, 608, 307, 605, 303, 505, 308, 402, 712, 515, 319, 815, 312, 309, 217, 618, 913, 906, 316, 816, 314, 417, 918, 405, 501, 405, 318, 504, 806, 817, 214, 915, 713, 512, plus Canada.

Ted Cramer, Program director, WWOK-AM, Box 577, Miami, Fla. 33145
907, 206, 509, 503, 208, 916, 707, 415, 209, 408, 808, 805, 714, 213, 702, 801, 602.

Ric Libby, Program director, KENR-AM, 2 Greenway Plaza E., Houston, TX 77046
616, 517, 313, 219, 419, 216, 317, 513, 614, 812, 502, 606, 304, 301, 804, 703, 704, 919, 202.

Bob Ardrey, FM Group vice pres., WIOF-FM, Box 2719, Waterbury, Conn. 06720
901, 615, 803, 404, 912, 904, 305, 813, 601, 205.

Edd Robinson, Prog. dir., WAME-AM, 2401 Wilkinson Blvd., Charlotte, N.C. 28201
207, 603, 802, 518, 315, 716, 607, 914, 413, 617, 401, 203, 212, 201, 609, 814, 412, 717, 215.

Top 40

Jay Cook, Program director, WFIL-AM, 4100 City Line Ave., Philadelphia, PA 19131
901, 615, 803, 404, 912, 904, 305, 813, 601, 205.

John Randolph, Program director, WAKY-AM, 554 S. Fourth St., Louisville, KY 40202
406, 701, 218, 612, 507, 715, 414, 608, 307, 605, 303, 505, 308, 402, 712, 515, 319, 815, 312, 309, 217, 618, 913, 906, 316, 816, 314, 417, 918, 405, 501, 405, 318, 504, 806, 817, 214, 915, 713, 512, plus Canada.

Gary Allyn, Program director, WMYQ-FM, 825 41st St., Miami, Fla. 33140
907, 206, 509, 503, 208, 916, 707, 415, 209, 408, 808, 805, 714, 213, 702, 801, 602.

Larry Ryan, Program director, KEEL-AM, 710 Spring St., Shreveport, LA 71120
207, 603, 802, 518, 315, 716, 607, 914, 413, 617, 401, 203, 212, 201, 609, 814, 412, 717, 215.

Don Kelly, Program director, KIOI-FM, 700 Montgomery St., San Francisco, CA 94111
616, 517, 313, 219, 419, 216, 317, 513, 614, 812, 502, 606, 304, 301, 804, 703, 704, 919, 202.

Middle-of-the-Road

John Lund, Program director, WNEW-AM, 565 Fifth Ave., New York, N.Y. 10017
616, 517, 313, 219, 419, 216, 317, 513, 614, 812, 502, 606, 304, 301, 804, 703, 704, 919, 202.

Bob Canada, Program director, WWDC-AM, Box 4068, Washington, D.C. 20015
207, 603, 802, 518, 315, 716, 607, 914, 413, 617, 401, 203, 212, 201, 609, 814, 412, 717, 215.

George Fisher, Program director, WSB-AM, 1601 W. Peachtree St., Atlanta, GA 30309
907, 206, 509, 503, 208, 916, 707, 415, 209, 408, 808, 805, 714, 213, 702, 801, 602.

Stu Bowers, Program director, KCMO-AM, 125 E. 31st St., Kansas City, MO 64108
901, 615, 803, 404, 912, 904, 305, 813, 601, 205.

Chuck Southcott, Prog. dir., KGIL-AM, 14800 Lassen St., San Fernando, CA 91343
406, 701, 218, 612, 507, 715, 414, 608, 307, 605, 303, 505, 308, 402, 712, 515, 319, 815, 312, 309, 217, 618, 913, 906, 316, 816, 314, 417, 918, 405, 501, 405, 318, 504, 806, 817, 214, 915, 713, 512, plus Canada.

Contemporary

Rod McGrew, Station manager, KJLH-FM, 3847 Crenshaw Blvd., Los Angeles, CA 90008
616, 517, 313, 219, 419, 216, 317, 513, 614, 812, 502, 606, 304, 301, 804, 703, 704, 919, 202, 207, 603, 802, 518, 315, 716, 607, 914, 413, 617, 401, 203, 212, 201, 609, 814, 412, 717, 215.

Frankie Crocker, Program director, WBLS-FM, 801 Second Ave., New York, N.Y. 10017
406, 701, 218, 612, 507, 715, 414, 608, 307, 605, 303, 505, 308, 402, 712, 515, 319, 815, 312, 309, 217, 618, 913, 906, 316, 816, 314, 417, 918, 405, 501, 405, 318, 504, 806, 817, 214, 915, 713, 512, plus Canada.

Levi Booker, KLOL-FM, Box 1520, Houston, TX 77001
901, 615, 803, 404, 912, 904, 305, 813, 601, 205.

Gary Granger, Prog. dir., WSHE-FM, 3000 S.W. 60th Ave., Fort Lauderdale, Fla. 33314
907, 206, 509, 503, 208, 916, 707, 415, 209, 408, 808, 805, 714, 213, 702, 801, 602.

Soul

Roland Bynum, Prog. dir., KGFJ-AM, 5900 Wilshire Blvd., Los Angeles, CA 90036
616, 517, 313, 219, 419, 216, 317, 513, 614, 812, 502, 606, 304, 301, 804, 703, 704, 919, 202, 715, 414, 608, 901, 615, 803, 404, 912, 904, 305, 813, 601, 205, 815, 312, 309, 217, 618, 906, 207, 603, 802, 518, 315, 716, 607, 914, 413, 617, 401, 203, 212, 201, 609, 814, 412, 717, 215.

Cecil Hale, WVON-AM, 1 IBM Plaza, Chicago, Ill. 60611
406, 701, 218, 612, 507, 307, 605, 303, 505, 308, 402, 712, 515, 319, 913, 316, 816, 314, 417, 918, 405, 501, 405, 318, 504, 806, 817, 214, 915, 713, 512, 907, 206, 509, 503, 208, 916, 707, 415, 209, 408, 808, 805, 714, 213, 702, 801, 602, plus Canada.

Progressive

Scott Muni, Program director, WNEW-FM, 565 Fifth Ave., New York, N.Y. 10017
406, 701, 218, 612, 507, 307, 605, 303, 505, 308, 402, 712, 515, 319, 913, 316, 816, 314, 417, 918, 405, 501, 405, 318, 504, 806, 817, 214, 915, 713, 512, 907, 206, 509, 503, 208, 916, 707, 415, 209, 408, 808, 805, 714, 213, 702, 801, 602, plus Canada.

Tom Yates, Prog. dir., KLOS-FM, 3321 S. LaCienega Blvd., Los Angeles, CA 90016
616, 517, 313, 219, 419, 216, 317, 513, 614, 812, 502, 606, 304, 301, 804, 703, 704, 919, 202, 715, 414, 608, 901, 615, 803, 404, 912, 904, 305, 813, 601, 205, 815, 312, 309, 217, 618, 906, 207, 603, 802, 518, 315, 716, 607, 914, 413, 617, 401, 203, 212, 201, 609, 814, 412, 717, 215.

All news tapes

David Moorhead, Gen. mgr., KMET-FM, 5828 Wilshire Blvd., Los Angeles, CA 90036

All tapes entering in syndication, religious, or specials categories.

Rod McGrew, Station manager, KJLH-FM, 3847 Crenshaw Blvd., Los Angeles, CA 90008

Jazz

Jai Rich, KJLH-FM, 3847 Crenshaw Blvd., Los Angeles, CA 90008

Vox Jox

By CLAUDE HALL
Radio-TV Editor

even transistorized. With an ear-plug.

* * *

Chip Mosley: I read the long letter. Thanks. Call **Jay Blackburn** at the FM station of KRLD-AM, Dallas. He'll give you some advice, because I think he paid all of the dues you're probably going to be paying over the next few years. Mosley headquarters at 209 Ronnie Ave., Jefferson City, MO. 65101, in case anyone needs a hardworking air personality. ... **Mike Moore** offers the information that **Mal Harrison** went to New York to work somewhere as a production man. Mal had been program director of WWOK-AM, Miami. Moore is now with WVOJ-AM, Jacksonville, Fla. And the lineup there goes: Program director **Gene Pope** 6-10 a.m., **Mike Moore** 10 a.m.-2 p.m., **Don McKay** 2-6 p.m., **Ron Evans** 6-midnight, and **Jim Strauder** midnight-6 a.m.

* * *

About the time you'll be reading this, I will have just listened to Capitol Radio in London. Was there at IMIC-5, a conference Billboard conducts for music people. Next jaunt, Australia for the radio-record meeting they have there. Then the International Radio Programming Forum in August in New York. Then the annual conference of the National Assn. of FM Broadcasters in October. Then **Bill Gavin's** Radio Program Conference. It looks as if **Gavin** is planning another conference, though he'd given them up for Lent at one point. It'll probably be in late November or early December and probably in the Midwest.

By the way, we've arranged two special deals—one on airplane fare from Los Angeles to New York City for the IRPF in August and the other on hotel rooms when you get there. If you're on the West Coast and want to take the special party flight to the Forum in August, contact me for details on a special \$70-plus discount on the roundtrip fare. And

we've now also gained a special rate of \$25 per single at the plush Barbizon-Plaza Hotel right next door to the plaza. So, people attending the Forum can stay at the \$32-plus Plaza or the \$25-plus Barbizon-Plaza. Take your choice; when you register for the Forum, we'll send you a hotel reservation card so you can do your own thing in regards to rooms.

* * *

Just heard the "Listen to the Music" demo tape from TM Productions, Dallas. Good demo. If you'd like to hear it, call **Jim Long**, TM Productions, 214-634-8511. He'll see that you get a copy. ... At WINR-AM in Binghamton, N.Y., you'll find program director **Dave Mitchell** doing the morning show, **Stan Sebastian** handles mid-days, **John Carter** does afternoon drive, **Alex Jay** now does evenings and **Jai Tommy Roberts** keeps everyone awake from midnight until 6 a.m. with a mixture of Top 40 singles and progressive album cuts. Says the **Ron Jacobs** interview helped him with his show. On weekends, **Tommy Mac** and **Ellen London** handle the air duties and **Ellen** would like to hear from other females on the air, just to get a women's viewpoint.

Speaking of females, I just got a tape from **Marian Goodman**, who does a show called "Ms. Understood." I listened to it and the show is pretty good. Not pushy, just pretty intellectual people.

* * *

One more shot about the Forum: The air personality competition is open. Deadline is May 31. We're printing the entry form and the details about where to send your tapes again this week for those that missed last week's issue.

* * *

Peter C. Cavanaugh, program director of WTAC-AM, Flint, Mich., sent me a picture of him streaking on the air. And I remember the day

(Continued on page 26)

DJ Entry Form

NAME: _____ STATION: _____

FORMAT: _____ CITY: _____ STATE: _____

Years of Experience: _____ Market Size (check one)

Above 500,000 _____

Years With Present Station: _____ Below 500,000 _____

(do not write below this line)

| | Excellent | Good | Average | Below Average |
|--------------------------------|-----------|------|---------|---------------|
| VOICE QUALITY | | | | |
| PERSONALITY | | | | |
| COPYREADING | | | | |
| NEWS READING, IF ANY | | | | |
| FORMAT PRESENTATION | | | | |
| PRESENTATION OF STATION IMAGE | | | | |
| PRESENTATION OF PERSONAL IMAGE | | | | |
| PRODUCTION QUALITY | | | | |
| OVERALL PROFESSIONALISM | | | | |

ADDITIONAL COMMENTS: _____

Note: Enclose this form with telescoped version of show on 7-inch reel at 7 1/2 ips. Send to prescribed area only. Deadline for tape in hands of judge in your format is May 31.

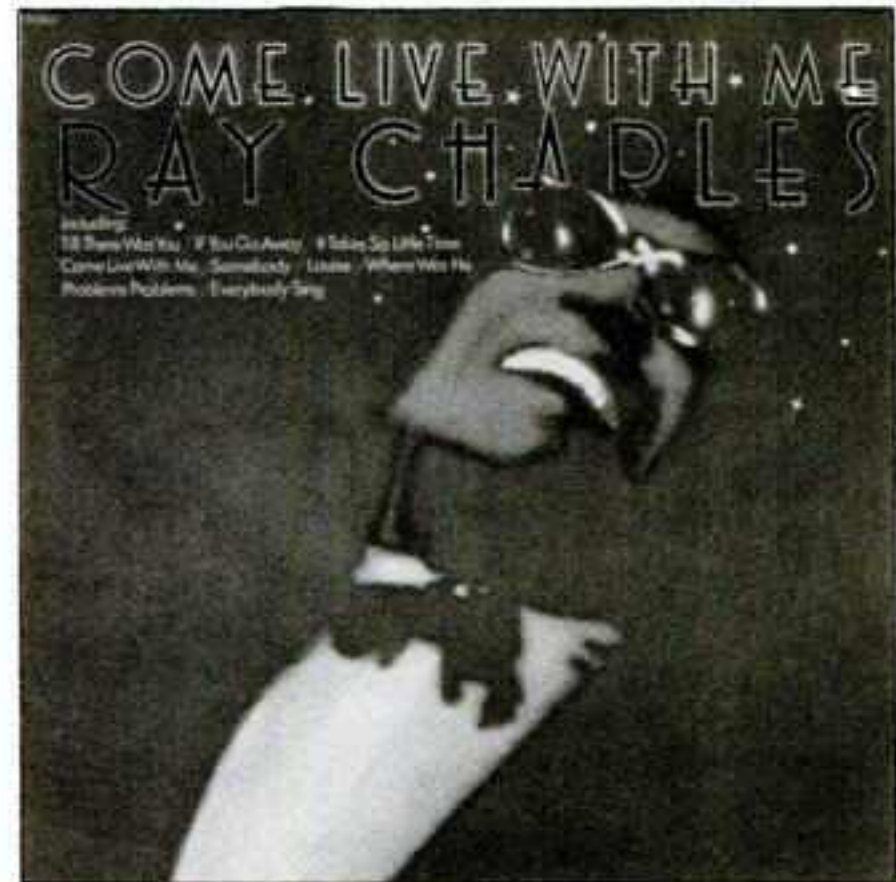
EVERY LITTLE RADIO
seems to whisper

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RAY CHARLES' ITINERARY

| | | |
|-----------------------|-----------------------------------|----------------------------|
| CURRENTLY | EMPIRE ROOM/WALDORF ASTORIA | NEW YORK, N.Y. |
| MAY 13 | DICK CAVETT-TV SHOW | NEW YORK, N.Y. |
| MAY 16 | HAMPTON BEACH COLISEUM | HAMPTON, VIRGINIA |
| MAY 17 | CIVIC CENTER | LAKE CHARLES, LOUISIANA |
| MAY 18 | JONES HALL | HOUSTON, TEXAS |
| MAY 21 thru 25 | SOUTHERNAIRE | ATLANTA, GEORGIA |
| MAY 27 | | NASSAU, BAHAMAS |
| MAY 28 & 29 | | GAINESVILLE, FLORIDA |
| MAY 30 thru JUNE 2 | HOLIDAY INN | MEMPHIS, TENNESSEE |
| JUNE 3 thru 6 | | CHATTANOOGA, TENNESSEE |
| JUNE 7 thru 15 | BACHELOR'S III | FT. LAUDERDALE, FLORIDA |
| JUNE 16 thru 21 | BEVERLY HILTON HOTEL | BEVERLY HILLS, CALIFORNIA |
| JUNE 23 thru JULY 4 | SALON CANDIDES HOTEL | MEXICO CITY, MEXICO |
| JULY 5 | | MONTEREY, MEXICO |
| JULY 6 | | GUADALAJARA, MEXICO |
| JULY 7 | | PUEBLO, MEXICO |
| JULY 30 thru AUGUST 4 | WAREHOUSE | DENVER, COLORADO |
| AUGUST 5 thru 10 | OAKDALE MUSICAL THEATRE | WALLINGFORD, CONNECTICUT |
| AUGUST 12 thru 17 | MUSICARNIVAL THEATRE | CLEVELAND, OHIO |
| AUGUST 19 | CENTRAL PARK/WOLLMAN RINK | NEW YORK |
| AUGUST 20 | ROBIN HOOD DELL/ FAIRMONT PARK | PHILADELPHIA, PENNSYLVANIA |
| AUGUST 25 | HOLLYWOOD BOWL | HOLLYWOOD, CALIFORNIA |
| AUGUST 31 | | SARATOGA SPRINGS, NEW YORK |
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |



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CROSSOVER RECORDS, Co.
New York—Los Angeles

CANADA
London Records of Canada, Ltd.

Greene's Jingle In Radio to Form Music

• Continued from page 22

• For afternoon programming; midday programming; or any other special daypart programming approach;

• To accent various holiday programming;

• To fit audience ethnic elements and identify a station's format; and

• To give the station a total and highly identifiable sound.

"A lot of radio stations feature formats that don't change that much in music during the day," Greene says. "But the people listening do change, and jingles can even reflect this change. We're getting more and more into the psychological aspects of listeners. For example, a listener is not going to be as fresh in mind in the morning as in the evening."

Naturally, though he plans to license some of his jingles out for syndication, he believes firmly in custom work. Greene is a composer and arranger. His basic instrument is the piano. He once worked the nightclub circuit as a conductor, working the Latin Quarter and various Las Vegas clubs, among others.

He also worked recording studio sessions. Eventually, he started a series of music schools. One of his students was Bob Sande, who went to work for an advertising firm. They worked together on a singing commercial for KMPC-AM and that was their first project and the birth of Song Ads which lasted from around 1948 to 1957, giving way to Sande & Greene from 1958 through 1963. Larry Greene Productions then came along.

"Jingles are another important element of programming and if a program director is not going to take the time to use them correctly, he shouldn't use them at all," Greene says. "Because the jingles will only get in the way... hurt the sound of the station."

At this point, Toni Greene mentions a major market Top 40 station which, in its early rock period,

tried complex and well-produced jingles. "But the air personalities couldn't make them work... it was easier for the personalities to handle the a capella jingles. The new jingles were great; I think Dick Glaser or someone else did them. But they lasted on the air only a couple of days because the air personalities didn't know how to handle them effectively."

Adds Greene: "Any package we ever did, we would go back into the market and show them how to use the elements... make them aware of the subtles of the things and whether they should be played with intros or without intros, when to play them for pace, how to use them effectively. To me, these are the subtles that really makes a station sound good."

"If a radio station has so much money invested in air personalities and various other staff members... overhead... equipment, public service announcements and other community activities... and then even thinks of trying to save money on a jingles package, it's approaching disaster. And maybe that's why there are so many bad jingles on the air, I guess."

"But radio stations should approach jingles from the viewpoint that it's really one of the few things they have that no one can steal from them—their logo, their call letters, their frequency. Everything else is buyable. They can buy away personnel from one station to another... they can buy away management... the music is all there to be played by everybody, it's just a matter of picking it."

"To me, the expense of a custom jingle package is relatively trivial... even the more expensive packages... when you consider the amount of airtime devoted to them. For jingles to be played a total of eight to ten times in an hour, and I think that's a conservative estimate for many stations, and then multiple that times 24 hours... why, if you were to sell that same amount of time you'd be talking about a tremendous investment."

"But there's nothing that a radio station devotes more time to, ordinarily, and they sell the station."

Too many air personality lean either one way or the other when it comes to use of jingles, he feels. "Either they use them as a crutch when they can't think of something to say or don't know where they're going in the show. Or some guys feel that the jingle is an intrusion into his creativity."

Toni Greene speaks of the old KFWB-AM as being a "totally produced station under Chuck Blore... jingles and everything else. It was as if he were conducting the station like a score."

A good jingles package is sometimes so diverse in its uses that he takes air personalities a month or more to grow accustomed to

them," Greene says "... to learn how to use them. They know how a record ends, but there may be many jingles for many uses and only a few just right for that particular moment."

"When you produce something, it doesn't matter whether it's a Top 40 format or whatever MOR is today... the rudiments are the same—pace, balance of music vs. talk, vs. commercials. All have a place. There are still radio stations today who carry a significant amount of commercials that still sound good because the programming is produced."

"And maybe the air personalities are a little better and know how to work better with all of the programming elements, including the jingles. When you see Dean Tyler, program director of WIP-AM in Philadelphia in action, he reminds you of a Chuck Blore. Very dedicated to the total sound of his station. Spends a lot of time listening to everything."

"And frankly, though there haven't been very many, quote, stars, unquote lately in radio, I think we're going to see several come along soon. Because many of the younger people in radio today are dedicated to the same extent as a Dean Tyler or a Chuck Blore."

Toni Greene says that even in the smaller markets today, the program directors are striving for the same quality of full-produced sound that previously graced only major-market stations. "These younger people are approaching radio with the same eagerness as did radio men prior to television. They really believe that radio is here to stay."

And she feels that creative programming is coming back.

Larry adds that this is almost a contradiction, because of the development of format as a science. "There's so much research information available and music that stations are going to have to pick a smaller and smaller target audience and take their shot. You're just not going to see audience ratings like in the old days of Top 40 radio. Too, tastes of people are more personal today than in those days."

Toni disagrees, claiming that fragmentation formats are not as interesting as those radio stations which aim at larger audience bases.

Can good jingles build an audience? "I don't think that logos by themselves build an audience," Greene says. "But they are a factor in increasing audience awareness of a radio station. I just don't think a lot of radio stations are getting their money's worth either from a syndicated package or a custom package if they don't do their homework."

"For instance, some program directors and air personalities get bored with jingles too quickly... a long time, in fact, before the audience does. Years ago, one of our companies produced some Papermate Pen commercials. Management eventually wanted to take them off the air, but research showed that though management might be tired of the commercials the public was just catching onto them. A program director might be bored with his logos and all they might really need is a little refreshing."

"Logos are not like records. You don't change your calls or frequency every day. That is, most stations don't. And I would think

that it doesn't build stability with your audience to keep changing logos."

"If you've got a good package to begin with... one that cost a lot of money... it may be better to just add a few jingles to the package."

It's difficult to create short jingles with music. "In fact, at one recent session, one of the musicians—Hal Blaine—said: 'Let's do 12 bars of blues first so we can get into the mood.'"

Short jingles tend to become an irritant to the radio listener after a while, Greene says. "At the very least, they should be in different tempos so they can be programmed compatible to the records."

The most difficult role today for the radio station is to come up with a believable logo "because the public has been hyped to death. Certain slogans, however, can be great and one that was very good and wasn't one of ours was: Anytime, anyplace, NEW."

"I think radio stations in the future are going to have to look for strong identification lines and not just slogans such as: 'We're No. 1' because every station is going to be No. 1 in something. But because people are relating more today to things and they refuse to be hyped anymore."

"One of the toughest things to do is when a radio has a good set of jingles and they just want to update the package... because it's rough to come up with those new ideas."

"As creators, we've got to be as innovative in our jingles as the things that are happening in music. We have to get more into the subtles... I.D.s that say something. Because a lot of times today the I.D.s being turned out are boring."

"You need the same selection in jingles at a radio station as in records."

"To make any impact, a radio station is going to have to spend more time looking for good jingles product and programming them better. Otherwise, the jingles become wasted time."

"People have always wondered if jingles were necessary. The only thing is: No one has found anything yet to replace them."

Vox Jox

• Continued from page 24

when a personality got fired for just mentioning that he was unbuttoning his pants... Victor Ives, program director at KEX-AM, Portland, Ore., takes credit for having the most permanent morning personality in radio—"Our morning man, Barney Keep, has been a KEX-AM personality for 30 years. Since 1944. On top of that, Barney has owned morning drive in Portland for nearly 20 of those 30 years. Any challengers?" Okay, speak up Salty O'Brien. And how about the morning man at WTIC-AM, Hartford, whose name I can't recall right at the moment? Bob Van Camp spent a few years at WSB-AM, Atlanta, before retiring. And I think some of those guys at WSM-AM in Nashville have been around since both you and I were kids.

★ ★ ★

On the other side of the fence, here's a note from Marlin R. Taylor, president, Bonneville Broadcast Consultants, New York: "I agree very much with your item in Vox Jox regarding the AWRT. You're right, I don't believe that the females you know are out of step; it's more likely the organization that is in question. Gini Nickell is a supergirl that I've known for quite some time now. She's very talented and a hard worker and does a fine job in whatever she is involved with."

"And Kathy Gori, where does she get all that energy? If more girls had her talent and energies, we would find a lot more feminine voices among the DJ ranks in a big hurry. Every time I'm in Los Angeles, I find myself either getting up very early or sacking out very late so that I can catch at least a part of her show." Marlin went on to praise Dick Drury and his "Comfort Zone" programming concept; "his concepts certainly make a lot of sense. He's got an understanding and the right ideas about how a radio station should be operated and what they should be."

Marlin also points out that Bonneville also has an MOR programming package available and that "there is no need for our programming to be automated; at least one-third of our subscribing stations operate fully live with live announcers."

Latest Registrants To the Radio Forum

EDITOR'S NOTE: Besides the speakers and members of the advisory committee, these are the people who've registered thus far for the seventh annual International Radio Programming Forum Aug. 14-17 at the Plaza Hotel, New York City.

GARY WAIGHT
Radio sales representative
WBOC-AM-FM
Salisbury, Md.

BILL HUIE
Staff director for Mass Media
The Presbyterian Church
in the U.S.
Atlanta

RHETT H. WALKER
Executive director
6PR Radio
Perth, Australia

LORING FISHER
Vice president
Bonneville Broadcast Consultants
New York

HERBERT SCOTT
Scott Broadcasting Co.
Pottstown, Pa.

JIMMIE D. STRAUGHAM
Student
San Angelo, Tex.

NIGEL DICK
Managing director
6PR Radio
Perth, Australia

DON NELSON
General manager
WIRE-AM
Indianapolis

MICHAEL JOSEPH
Program consultant
Westport, Conn.

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Billboard  54 Cash Box  40 Record World  50



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Classical Music



LOGO used for the promotion of Sir Georg Solti and the Chicago Symphony in connection with new release (Berlioz Symphonie Fantastique) and their spring concert tour.

London Bows Drive In Solti Tour Tie

NEW YORK—London Records has launched an intensive promotion campaign for Sir Georg Solti and the Chicago Symphony to coincide with the orchestra's spring tour. Headlining the program is the release of a new recording of Hector Berlioz' "Symphonie Fantastique."

Promotional activities will be concentrated in Chicago, where Solti is currently conducting, and in Washington, D.C. and New York City, two major cities on the tour. In Chicago, WFMT is featuring a Solti Chicago week, playing the complete London Catalog of the orchestra's recordings with Solti. A special feature of this week-long tribute will be the preview playing of a master tape of an as-yet unreleased recording—the "Oberon Overture" of Carl Maria von Weber. London is saturating the Chicago market with 10 second radio spots on the new "Symphonie" Fantastique, billing it as the best sounds yet from Solti and Chicago.

In New York, where the orchestra played at Carnegie Hall on May 1 and 4, WQXR also featured all of their recordings with Solti. London will also run spot commercials pushing the new Berlioz disk on WQXR and on WGMS in Washington. Other radio coverage will concentrate on Boston, Los Angeles, and San Francisco.

Sales aids for the promotion will be distributed nationwide. A colorful poster will feature three panels: one will include the quote "The Best of America," from Esquire magazine; one will feature a newly designed Solti Chicago logo (based on the Solti Mahler logo used with the orchestra's Mahler's recordings); the third will present a reproduction of the "Symphonie Fantastique" album cover.

To emphasize the importance of the "Fantastique" both as a new re-

Vox & SMG Tape Deal

NEW YORK—Vox Productions and SMG Distributors have formed a classical tape manufacturing operation, SMG-Vox. All tapes will be Dolby processed. Some 26 titles already have been released, with 150 planned as catalog material.

SMG-Vox is establishing a national distribution set-up. SMG Distributors will be exclusive distributor for the New York, New Jersey and Connecticut area.

lease and as the headline item in this campaign, London has packaged it in a deluxe fold-out jacket. The front cover is a photograph of Solti conducting the orchestra; the back features a dramatic portrait of Berlioz. The fullcolor double liner includes another photo of Solti plus a large reproduction of other Solti Chicago records.

In their May concert in Carnegie Hall, the orchestra performed the Schumann 4th Symphony and Bartok's "Bluebeard's Castle." May 4 bought performances of Mozart's "Hafener Symphony," Elgar's "Enigma Variations" and Stravinsky's "Rite of Spring."

Gerhardt, Korngold Join RCA as a Production Team

NEW YORK—Charles Gerhardt and George Korngold have joined RCA as a production team on special Red Seal projects, headquartered in London. Immediate cornerstone of the team's activities will be the continued packaging of the Classic Film Score series, according to Thomas Z. Shepard, division vice president, Red Seal artists and repertoire.

Both men, who were responsible for previous recordings in the series, will be involved in four new titles, scheduled for release in the near future.

Shepard said that their activities would be broadened in the future to include special four-channel recording projects and other "special" packages including opera. Shepard said the two would also continue to be available to produce projects for RCA's custom clients.

"Through the success of the film score series, the names Gerhardt as an orchestral conductor and Korngold as a producer have become widely known in the recording public. The seven albums currently available in this series have been among the industry's most successful classical packages over the past year and a half. We want to make greater use of their talents. What they basically have done in this series is creation of a concept and carry-through to finished product—research-scoring-orchestration-recording and packaging," Shepard said. "There are many other areas where this sort of teamwork can be employed most effectively."

Shepard said that among the projects under study is the recording of the opera "Die tote Stadt," composed by Korngold's late father, Er-

Classical Notes

Delos Records, West Coast based label, has issued its sixth release and hopes to have 20 out by next year. The label concentrates on artists that are not household names yet, but that are well thought of. . . . Ruggerio Ricci, Maureen Forrester, Jamie Laredo, Alfred Brendel among artists due to appear during summer session at Temple U. Music Festival to be staged at suburban campus at Ambler. . . . WFMT has won a George Foster Peabody award for Best Radio Entertainment of any American radio station. It's the fine arts station's 22nd major national award and its second Peabody. Station is Chicago-based.

A&M Records to release Rich Wakeman's "Journey to the Center of the Earth" album, recorded with the London Symphony Orchestra and the English Chamber Choir. Wakeman is keyboard artist with pop group Yes, who record for Atlantic. Record was recorded live at Royal Festival Hall in London in January. . . . Ohio State Senate passed a resolution congratulating WCLV, Cleveland Fine Arts station, for marathon on behalf of Cleveland Orchestra. Marathon raised \$75,530, exceeding goal of \$70,000 and bringing total raised by WCLV for orchestra to \$281,966, in five years.

Chicago Symphony resumes subscription concerts after one-week eastern tour with Beethoven, and Alfred Brendel as soloist on Thursday (9).

ich Wolfgang Korngold. It was music from Korngold's writing for films which launched the film score series, and plans are under way for an American stage production of the opera in the near future.

Gerhardt and Korngold long have been identified with RCA projects for custom clients, the former for 19 years and the latter for 8. In-

(Continued on page 34)

Classical And the "Exorcist"

NEW YORK—Has classical music gone to the devil? Well, not exactly. It's just that some portions of its music are used as background in the "The Exorcist," Warner Brothers distributed film playing to large throngs in U.S. theaters.

A listing reveals that Krzysztof Pendereck's music is background for seven scenes. The selections are portions from "String Quartet No. 1," used three times; "Kanon for Orchestra and Tape," used for six seconds, and with "Tubular Bells"; "Cello Concerto" as background music for 1.16 seconds; "Polymorphia" for 25 seconds; and "The Devils of Loudun" used simultaneously with Anton Webern's "Five Pieces for Orchestra Op. 10," for a total of 25 seconds.

Other segments of classical music used are 13 seconds from George Crumb's "Night of the Electric Insects" (from "Black Angels"); 1:22 seconds of Hans Henze's "Fantasia for Strings."

Billboard Top 50

Billboard SPECIAL SURVEY for Week Ending 5/11/74

Easy Listening

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

| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) |
|-----------|-----------|----------------|--|
| 1 | 1 | 10 | TSOP M.F.S.B., Philadelphia International 7-3540 (Columbia), (Virgin, ASCAP) |
| 2 | 4 | 15 | THE ENTERTAINER Marvin Hamlisch, MCA 0174, (Leeds, ASCAP) |
| 3 | 2 | 9 | KEEP ON SINGING Helen Reddy, Capitol 3845 (Pocket Full Of Tunes, BMI) |
| 4 | 5 | 9 | HELP ME Joni Mitchell, Asylum 11034, (Crazy Crown, BMI) |
| 5 | 9 | 5 | I WON'T LAST A DAY WITHOUT YOU Carpenters, A&M 1521, (Almo, ASCAP) |
| 6 | 3 | 10 | I'LL HAVE TO SAY I LOVE YOU IN A SONG Jim Croce, ABC 11324, (Blendingwell/American Broadcasting, ASCAP) |
| 7 | 8 | 8 | OH VERY YOUNG Cat Stevens, A&M 1503, (Ackee, ASCAP) |
| 8 | 7 | 13 | MIDNIGHT AT THE OASIS Maria Muldaur, Reprise 1183 (Warner Bros.), (Space Potato, ASCAP) |
| 9 | 6 | 11 | PIANO MAN Billy Joel, Columbia 45963, (Home Grown/Tinker Street Tunes, BMI) |
| 10 | 11 | 7 | ALL IS FAIR IN LOVE Barbra Streisand, Columbia 158975, (Stein, Van Stock/Black Bull, ASCAP) |
| 11 | 16 | J | IF YOU LOVE ME (Let Me Know) Olivia Newton-John, MCA 40209, (Al Gallico, BMI) |
| 12 | 10 | 12 | A VERY SPECIAL LOVE SONG Charlie Rich, Epic 5-11091 (Columbia) (Algee, BMI) |
| 13 | 22 | 4 | YOU WON'T SEE ME Anne Murray, Capitol 3867, (Maclean, BMI) |
| 14 | 12 | 11 | BEST THING THAT EVER HAPPENED TO ME Gladys Knight & The Pips, Buddah 403, (Keca, ASCAP) |
| 15 | 18 | 10 | I'M A TRAIN Albert Hammond, Mums 7-6026 (Columbia), (Leeds, ASCAP) |
| 16 | 15 | 12 | TELL ME A LIE Sami Jo, MGM South 7029, (Fame, BMI/Rich Hall, ASCAP) |
| 17 | 13 | 15 | SUNSHINE ON MY SHOULDER John Denver, RCA 0213, (Cherry Lane, ASCAP) |
| 18 | 20 | 8 | TUBULAR BELLS Mike Oldfield, Virgin 55100 (Atlantic), (Virgin, ASCAP) |
| 19 | 26 | 6 | SUNDOWN Gordon Lightfoot, Reprise 1194 (Warner Bros.), (Moose, CAPAC) |
| 20 | 14 | 12 | THE LORD'S PRAYER Sister Janet Mead, A&M 1491, (Almo, ASCAP) |
| 21 | 17 | 16 | SEASONS IN THE SUN Terry Jacks, Bell 45432 (E.B. Marks, BMI) |
| 22 | 28 | 4 | DON'T YOU WORRY 'BOUT A THING Stevie Wonder, Tamla 54245 (Motown), (Stein & Van Stock/Black Bull, ASCAP) |
| 23 | 23 | 8 | HAPPINESS IS ME AND YOU Gilbert O'Sullivan, Mam 3636 (London), (Mam, ASCAP) |
| 24 | 30 | 4 | (I'VE BEEN) SEARCHIN' SO LONG Chicago, Columbia 46020, (Big Elk, ASCAP) |
| 25 | 32 | 5 | MY GIRL BILL Jim Stafford, MGM 14718, (Kaiser, Famous, Boo, ASCAP) |
| 26 | 24 | 9 | OH MY MY Ringo, Apple 1872 (Capitol), (Braitree, BMI) |
| 27 | 34 | 3 | THE STREAK Ray Stevens, Barnaby 600 (Chess/Janus), (Aham, BMI) |
| 28 | 25 | 11 | LOVING ARMS Kris Kristofferson & Rita Coolidge, A&M 1498, (Almo, ASCAP) |
| 29 | 27 | 9 | TOUCH A HAND MAKE A FRIEND Staple Singers, Stax 0196 (Columbia) (East/Memphis, BMI) |
| 30 | 35 | 6 | TRAVELING BOY Garfunkel, Columbia 4-46030, (Almo, ASCAP) |
| 31 | 37 | 4 | FOREVER YOUNG Joan Baez, A&M 1516, (Rams Horn, ASCAP) |
| 32 | 29 | 9 | ONE HELL OF A WOMAN Mac Davis, Columbia 46004 (Screen-Gems Columbia/Songpainter/Sweet Glory BMI) |
| 33 | 36 | 5 | RHINESTONE COWBOY Larry Weiss, 20th Century 2084, (20th Century, House of Weiss, ASCAP) |
| 34 | 31 | 7 | BAD, BAD LEROY BROWN Frank Sinatra, Reprise 1196 (Warner Bros.), (Blendingwell, American Broadcasting, ASCAP) |
| 35 | 40 | 3 | GEORGIA PORCUPINE George Fischhoff, United Artists 410, (United Artists, ASCAP) |
| 36 | 41 | 3 | STANDING AT THE END OF THE LINE Lobo, Big Tree 15001 (Atlantic), (Kaiser/Famous, ASCAP) |
| 37 | 39 | 2 | COME MONDAY Jimmy Buffett, Dunhill 4385 (ABC/Dunhill, BMI) |
| 38 | 44 | 3 | YOU MAKE ME FEEL BRAND NEW The Stylistics, Avco 4634, (Mighty Three, BMI) |
| 39 | 46 | 2 | FOX HUNT Herb Alpert And The T.J.B., A&M 1526 (Almo, ASCAP) |
| 40 | 38 | 5 | IT ONLY HURTS WHEN I TRY TO SMILE Dawn featuring Tony Orlando, Bell 45,450, (Levine & Brown, BMI) |
| 41 | 48 | 2 | RHAPSODY IN WHITE The Love Unlimited Orchestra, 20th Century 2090 (Sa-Vette, January, BMI) |
| 42 | 49 | 2 | SONG FOR ANNA Herb Ohta, A&M 1505 (Tancy, Dotted Lion, Poplico, ASCAP) |
| 43 | 45 | 3 | JUST DON'T WANT TO BE LONELY The Main Ingredient, RCA 0205, (Bellboy, BMI) |
| 44 | 47 | 3 | I ONLY HAVE EYES FOR YOU Mel Carter, Romar 716 (MGM), (Warner Bros., ASCAP) |
| 45 | - | 1 | THE AIR THAT I BREATHE The Hollies, Epic 5-11100 (Landers-Roberts, April, ASCAP) (Columbia) |
| 46 | 43 | 5 | IS IT RAINING IN NEW YORK CITY Cashman & West, Dunhill 4380 (ABC), (Sweet City Songs, Inc., ASCAP) |
| 47 | 50 | 2 | CIRCLES Mary Travers, Warner Bros. 7790 (American Broadcasting, ASCAP) |
| 48 | - | 1 | I DON'T KNOW WHAT HE TOLD YOU Perry Como, RCA DJBC-0274, (Donert, Roncom, ASCAP) |
| 49 | - | 1 | I DON'T SEE ME IN YOUR EYES ANYMORE Charlie Rich, RCA 0260 (Laurel, ASCAP) |
| 50 | - | 1 | BAND ON THE RUN Paul McCartney, Capitol 1459 (McCartney, ATV, BMI) |

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WHY ME, LORD
COME WALK WITH ME
TEARS ARE A LANGUAGE
GIVE ME A HEART LIKE THINE
OVER THE NEXT HILL WE'LL BE HOME
ONE DAY I WILL
PRECIOUS PROMISES
IT'S WORTH IT ALL
MAMA ALWAYS LOVED THE ROSES
I'M JUST GOING HOME

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Latin Music

Latin Scene

TEXAS

Freddie Martinez and **Sunny Ozuna** displayed their acting talents recently in the filming of the Mexican movie "La Muerte de Pancho Villa." The film, currently being shown in the United States, stars Mexican actor and singer **Tony Aguilar**. Packed houses greeted the film in Houston, San Antonio and Corpus Christi. ... **Linda Escobar** was recently appointed by Texas Governor **Dolph Briscoe** to the Governor's Commission on Youth. Linda has been recording since she was eight years old, coached by her father **Eligio Escobar**, who has a long list of recordings to his credits. Latest release for Linda is a single, "Me Gusta Ester Contigo" on Relej.

Big Lu Valeny Y Los Muchachos, popular Houston band, was presented a trophy recently by KIOX announcer **Tony Lopez** for being the best drawing band of the year in the Bay City, Texas, area. Big Lu's latest single is "Llorando Porque" c/w "No Se Hace Nada" on Buena Suerte. ... Coming up in May is KUNO radio's 24th anniversary. The Corpus Christi station has been broadcasting in Spanish since 1954, and has often placed on top of the ratings in South Texas area. General Manager **Jack Robards** and Station Manager **Luis Alonso Munoz** are heading plans for a giant celebration at Corpus Christi Memorial Coliseum. This year's annual celebration will feature a Caravan of Mexican stars including **Vicente Fernandez**, **Juan Gabriel**, **Lupita D'Alessio**, **Yolanda Del Rio**, **Cuco Sanchez**, **Magda Franco**, **Las Hermanas Nunez**, **Capulina** and **Jorge Vargas**. Host for the Caravan will be KUNO

personalities **Jose Ponce De Leon**, **Victor Lara Ortegón**, **Hector Elpidio Barrera**, **Juan Aguirre Martinez**, **Francisco Fregoso Gomez**, **Rodolfo Gonzales Saenz**, **Nasario Guerrero**, **Fred Rodriguez** and **Mario Rocha**.

Cecilio Garza and **Los Kasinos**, recording on the Uniko label since last Spring, are rated as one of the most promising new groups in the Chicano music industry. **Mel Villarreal** and **Ramiro "Snowball" De La Cruz** continue the planning and production of the first Uniko LPs, to feature **Los Unicos** and **Los Kasinos**. ... Buena Suerte released the newest LP by **Cruz Garcia** and the **Latin-gloves** recently. This one is entitled "Para Ti Solamente." ... The Robstown, Texas, City Council has given the green light to **Humberto Lozano Lopes** (Samples Productions) for seeking approval of a Cable TV installation in that city.

Freddie Martinez is back in Texas after a very successful tour of California. ... Rapidly becoming a favorite spot for Chicano and country music fans in the Corpus Christi area is the Bumblebee. Operated by **Hector Botello** and **Joe Perez**, the Bumblebee presents top Chicano and country groups during different nights of the week.

New star on the Texas music horizon is predicted to be **Mary Reyna**, who just finished her first recording session at Freddie's Recording Studios. All the session musicians and music people who have heard the tapes agree that she has a bundle of talent. **LUPE SILVA**

SANTO DOMINGO

Dominican tenor **Napoleon Dihmes** (CBS) returned after suc-

cessful nightclub tours of Colombia and Salvador. Dihmes will shortly be fulfilling contracts in Miami Beach where he will be presented together with **Andy Russell** and **Elio Roco**. ... **Fausto Rey's** fifth album on the Montilla label is ready for release here. Rey recorded this LP in Buenos Aires where he has been residing for several years. ... Dominican recording artist **Rhina Ramirez** on the Montilla label has been exclusively signed for a month of presentations at the "Windjammer" nightclub at the Paraiso Marriot Hotel in Acapulco in Mexico.

Charitin Goico, Dominican singer on the Alhambra label, has dates in Puerto Rico for TV programs including the "Show de las Doce." Ms. Goico's recording of "Amor Mio" is getting airplay here and in Puerto Rico. ... **Hilda Saldona**, one of the winners of the VI Dominican Song Festival, has been signed by Mate Records. ... **Pedro Maria Santana**, journalist and ex disk jockey and director of the HJJB radio station, has been invited by **Aldemaro Romero** to take place in Caracas on May 22-25. ... Brazilian singer **Nelson Ned** (UA Latino) has a new LP in circulation titled "Nelson en Accion." One of the tracks from this album called "Happy Birthday My Darling" is getting considerable airplay here.

Spanish recording artist **Julio Iglesias**, who records for Alhambra, has been booked for his first performance here by agent **Jose Gomez**. The artist has a contract for three presentations at the Embassy Club of the Hotel Embajador and a concert at the Bellas Artes Theater. Iglesias, who composes the greater part of his recordings has been getting consistent local airplay with his song: "Canto a Galicia," "Asi Nacimos," "Gwendolyn," "Como el Alamo al Camino," "Diez y seis Anos" and others. ... **Nini Caffaro**, Dominican singer on the Kubaney label, has recorded a new single titled, "Hastia." **FRANJORGE**

MIAMI

TR Records has signed **Kako** to a contract and announces that **Tipica Novel** will appear at Centro Espanol May 29-June 2nd. Their appearance here will coincide with the release of their new LP. ... **Tipica 73** (Inca) played to a packed house at Salon Sophia April 27. Their new LP is selling extremely well. ... ARB rating time is here and all radio stations are running huge contests to get their listeners to answer the phone with a phrase similar to "I Listen to W---." ... Mate has released new singles by **Dino** (Madre), and **Homero Tipica Tropical** has signed with that label to record. From Velvet, **Sophy** and **Conjunto Universal LP's** are almost ready for release and a new **Alfonso Velez LP** is on the street. ... WCMQ-AM has added D.J.'s **Frank Senti** and **Sergio Capablanca** to their staff. ... **Julio Iglesias** (Alhambra) in the process of arranging a club date here in the near future. ... **Frank Ferrer LP** on Alhambra selling very well in P.R. ... Audio Latino records is releasing LP's by **Los Habaneros**, **Xiomara Alfaro** and **Orch Aragon Vol. V**. ... WRHC-AM created a stir when they did some aerial advertising over the beaches on Sunday to publicize their new bilingual salsa show. ... **Blanca Rose Gil** (International) leaves for Chicago and Panama after two successful weeks at the Centro Espanol. Following her will be **Nelson Ned** (UA Latino).

ART (ARTURO) KAPPER

Billboard SPECIAL SURVEY for Week Ending 5/11/74
(Published Once A Month)

Billboard Best Selling Jazz LP's

| This Week | Last Report | Weeks on Chart | TITLE Artist, Label & Number (Distributing Label) |
|-----------|-------------|----------------|--|
| 1 | 1 | 22 | HEAD HUNTERS Herbie Hancock, Columbia KC 32731 |
| 2 | 14 | 10 | BLACK AND BLUES Bobbi Humphreys, Blue Note BN LA 142-F (United Artists) |
| 3 | 29 | 5 | STREET LADY Donald Byrd, Blue Note BN-LA 140-F (United Artists) |
| 4 | 3 | 51 | SWEETNIGHTER Weather Report, Columbia KC 32210 |
| 5 | 17 | 14 | LAYERS Les McCann, Atlantic SD 1646 |
| 6 | 2 | 24 | SPECTRUM Billy Cobham, Atlantic SD 7268 |
| 7 | 4 | 32 | DON'T MESS WITH MR. T. Stanley Turrentine, CTI 6030 |
| 8 | 6 | 59 | BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists) |
| 9 | 5 | 36 | 2 Deodato, CTI 6029 |
| 10 | 10 | 59 | LIGHT AS A FEATHER Chick Corea, Polydor PD 5525 |
| 11 | 30 | 5 | LONDON UNDERGROUND Herbie Mann, Atlantic SD 1658 |
| 12 | 13 | 36 | CLOSER TO IT Brian Auger's, Oblivion Express, RCA APLI 0140 |
| 13 | 11 | 40 | SOUL BOX Grover Washington, Jr., Kudu KU-1213 (CTI) |
| 14 | 28 | 10 | KOOL JAZZ Kool & The Gang, De-Lite DEP 4001 (P.I.P.) |
| 15 | - | 1 | LOVE IS THE MESSAGE MFSB, Philadelphia Intl. KZ 32707 (Columbia) |
| 16 | 33 | 14 | I AM SONG Cleo Laine, RCA LPLI 5000 |
| 17 | 21 | 20 | MR. BOJANGLES Sonny Stitt, Cadet CA 50029 (Chess/Janus) |
| 18 | 24 | 42 | SUPERSAX PLAYS BYRD Supersax, Capitol ST 11177 |
| 19 | 27 | 14 | BRIGHT MOMENTS Rahsaan Roland Kirk, Atlantic SD 2-907 |
| 20 | 12 | 47 | YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041 |
| 21 | 8 | 20 | LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM 1-684 (Phonogram) |
| 22 | - | 1 | SCRATCH The Crusaders, Blue Thumb BTS 6101 |
| 23 | 18 | 10 | E.H. IN THE U.K. (Eddie Harris London Sessions) Eddie Harris, Atlantic SD 1647 |
| 24 | 20 | 14 | WILDFLOWER Hank Crawford, Kudu 15 (CTI) |
| 25 | - | 1 | CROSSWINDS Billy Cobham, Atlantic SD 7300 |
| 26 | - | 1 | STRAIGHT AHEAD Brian Auger's Oblivion Express, RCA APLI-0454 |
| 27 | 26 | 14 | 2 GENERATIONS Dave Brubeck, Atlantic SD 1645 |
| 28 | 19 | 32 | BODY TALK George Benson, CTI 6033 (CTI) |
| 29 | 34 | 5 | IN CONCERT Deodato/Airto, CTI 6041 |
| 30 | 36 | 5 | CLEO LAINE LIVE AT CARNEGIE HALL RCA LPLI-5015 |
| 31 | - | 1 | THE ELEVENTH HOUSE WITH LARRY CORYELL Vanguard VSD 79342 |
| 32 | - | 1 | SCOTT JOPLIN: PALM LEAF RAG Southland Stingers (Grierson, Sponhaltz) Angel S-36074 (Capitol) |
| 33 | 15 | 18 | BLACK EYED BLUES Esther Phillips, Kudu 14 (CTI) |
| 34 | 16 | 16 | GIANT BOX Don Sebesky, CTI 6031-32 |
| 35 | 31 | 5 | THE ROAR OF '74 Buddy Rich, Groove Merchant GM 528 |
| 36 | 7 | 20 | HYMN OF THE SEVENTH GALAXY Return To Forever Featuring Chick Corea, Polydor PD 5536 |
| 37 | - | 1 | TOM SCOTT & THE L.A. EXPRESS Ode SP 77021 (A&M) |
| 38 | 9 | 20 | UNsung HEROES The Crusaders, Blue Thumb BTS 6007 |
| 39 | 23 | 16 | REVELATION Doug Carn, Black Jazz BJQD 16 (Ovation) |
| 40 | - | 1 | LIVE AT JIMMY'S Maynard Ferguson, Columbia KG 32732 |

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MAY 11, 1974, BILLBOARD

Billboard SPECIAL SURVEY for Week Ending 5/11/74

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 | RAY BARRETTO "Indestructible," Fania 456 | 9 | GRAN COMBO "#5," EGC 005 |
| 2 | EDDIE PALMIERI "University of P.R.," Coco DCLP-107 | 10 | JOE BATAAN "Salsoul," Mericana XMS-117 |
| 3 | PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen ADG-1254 | 11 | LARRY HARLOW "Salsa," Fania SLP-00460 |
| 4 | DANNY RIVERA "En Concierto," Velvet LPV-1477 | 12 | BOBBY VALENTINE "Rey Del Bajo," Fania 457 |
| 5 | WILLIE COLON "Lo Mato," Fania SLP-00444 | 13 | TOMMY OLIVENCIA "Juntos De Nuevo," INCA 1035 |
| 6 | MOCEDADES "Eres Tu," Tara 53000 | 14 | TIPCA 73 "#2," INCA SLP-1038 |
| 7 | ROBERTO ROENA "Apollo Sound #5," Fania 443 | 15 | ISMAEL RIVERA "Trigo De Todo," Tico 1319 |
| 8 | ROBERTO TORRES "El Castigador," MYS-114, Mericana | | |

IN CHICAGO

| This Week | TITLE—Artist, Label & Number (Distributing Label) | This Week | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|---|-----------|--|
| 1 | LOS FREDDYS "Quiero Ser Feliz," Echo 25109 | 9 | WILLIE COLON "Lo Mato," Fania SLP-00444 |
| 2 | MOCEDADES "Eres Tu," Tara 53000 | 10 | ANTONIO AGUILAR "La Voz Del Pueblo," Musart 1620 |
| 3 | ROBERTO TORRES "El Castigador," MYS-114 | 11 | YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235 |
| 4 | PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen ADG-1254 | 12 | LARRY HARLOW "Salsa," Fania SLP-00460 |
| 5 | FREDDY MARTINEZ "Es La Onda Chicano," Freddy 1014 | 13 | TIPCA 73 "#2," Inca SLP-1038 |
| 6 | VICENTE FERNANDEZ "La Misma," CYS 1359 Caytronics | 14 | IMELDA MILLER "Que Alegre Va Maria," Arcano 3252 |
| 7 | ANGELICA MARIA "Tonto," Sonido Internacional SI-8006 | 15 | BOBBY VALENTINE "Rey Del Bajo," Fania 457 |
| 8 | EDDIE PALMIERI "University of P.R.," Coco DCLP 107 | | |



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Soul Sauce

Black Pride Takes Note Of Ellington

By LEROY ROBINSON

LOS ANGELES—About four years ago, this writer was invited to be a part of a symposium at the University of California at Berkeley honoring Duke Ellington. Our topic: "Black Pride In the Music of Duke Ellington." Then, just as now, it was a difficult topic to talk about sincerely.

But now, just as then, we have to be just as candid, and perhaps negative, by saying that there is not enough black pride in the music of Ellington. And like all dreadful situations of deficiency, the reason for the shortage must be singled out.

We could start with the elimination many years ago of the jazz big band, which also eliminated dancing by the masses until Chubby Checker introduced "The Twist." Or, we could blame Ellington for playing and writing music that some younger critics felt "wasn't modern enough." And still another younger and unknowledgeable group, might go so far as to say that Duke Ellington's music is without soul.

You might also find that in many black American homes, the Duke's music is not welcome, or, perhaps invited in.

There is even an instance, known to this writer, of noted disk jockey E. Rodney Jones discovering in Chicago through his own daughter that the Duke was being slighted in his own home.

According to our word carrier (who goes by the name of Wally Amos), Jones decided to open his home wide to Ellington, as well as at WVON where he is the leading voice. And when that wasn't enough, Jones got another Chicago station, WJPC, and three other New York stations, WBLS, WNJR and WLIB, to open their homes (stations) to pay homage to a music institution.

So, what's important about those stations playing the music of Duke

(Continued on page 33)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 5/11/74

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| This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | |
|-----------|-----------|----------------|--|-----------|-----------|----------------|---|-----------|-----------|----------------|---|---|
| 1 | 2 | 10 | DANCING MACHINE—The Jackson 5 (H. Davis, D. Fletcher, W.D. Parks), Motown 1286 (Jobete, ASCAP Stone Diamond, BMI) | 33 | 37 | 8 | THE LONE RANGER—Oscar Brown Jr. (O. Brown Jr.), Atlantic 3001 (Black, BMI) | 68 | 87 | 3 | FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)—Impressions (E. Townsend), Curtom 1997 (Buddah) (Cheriton, BMI) | |
| 2 | 1 | 10 | THE PAYBACK—James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14223 (Dyanator/Belinda/Unichappell, BMI) | 34 | 38 | 9 | I BELIEVE—The Ebony (E. Drake, I. Graham, J. Shirl, A. Stillman), Philadelphia International 7-3541 (Columbia) (Cromwell, ASCAP) | 69 | 74 | 5 | DISRESPECT CAN WRECK—Escorts (G. Kerr, R. Walker), Alithia 6062 (Sound Ideas, ASCAP Horn Of Plenty, BMI) | |
| ★ | 6 | 6 | DON'T YOU WORRY 'BOUT A THING—Stevie Wonder (S. Wonder), Tamla 54245 (Motown) (Stein & Van Stock, Black Bull, ASCAP) | 35 | 41 | 6 | LOVE THAT REALLY COUNTS—Natural Four (J. Hutson, S. Hutson, M. Hawkins, J. Reeves), Curtom 1995 (Buddah) (Silent Giant, Aopa, ASCAP) | 70 | 76 | 6 | UNDER THE INFLUENCE OF LOVE—Love Unlimited (B. White, P. Polit), 20th Century 2082 (Fox Fanfare, Very Own, BMI) | |
| ★ | 8 | 6 | I'M IN LOVE—Aretha Franklin (B. Womack), Atlantic 2999 (Pronto-Tracebox, BMI) | 36 | 28 | 12 | I GOT TO TRY IT ONE TIME—Millie Jackson (Millie Jackson, Brad Shapiro), Spring 144 (Polydor) (Gaucho/Belinda/Double Ak-Shun, BMI) | 71 | — | 1 | SON OF SAGITTARIUS—Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tamla 5457 (Motown) (Stone Diamond, BMI) | |
| 5 | 3 | 8 | LET'S GET MARRIED—M Green (A. Green), Hi 45 2262 (London) (Jec/Al Green, BMI) | ★ | 52 | 4 | SIDESHOW—Blue Magic (B. Eli, V. Barrett), Atco 6961 (Friday's Child/Poo-Poo/Six Strings, BMI) | 72 | 70 | 5 | IF YOU WERE MY WOMAN—Latimore (C. McMurry, P. Sawyer, L. Ware), Glades 1720 (T.K.) (Jobete, ASCAP) | |
| 6 | 5 | 9 | YOU MAKE ME FEEL BRAND NEW—Stylistics (T. Bell, L. Creed), Avco 4634 (Mighty Three, BMI) | 38 | 29 | 16 | LOOKIN' FOR A LOVE—Bobby Womack (J. W. Alexander, Z. Samuels), United Artists 375 (Kags, BMI) | 73 | 79 | 6 | I CAN PLAY (JUST FOR YOU AND ME)—Maceo & The Macks (J. Pankow), People 634 (Polydor) (Big Elk, ASCAP) | |
| ★ | 10 | 8 | SATISFACTION GUARANTEED—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3543 (Columbia) (Mighty Three, BMI) | 39 | 33 | 11 | POWER OF LOVE—Martha Reeves (Gamble, Huff, Simon), MCA 40194 (Blackwood/Gaucho/Belinda, BMI) | ★ | 86 | 4 | THAT'S THE WAY IT WILL STAY—Tomorrow's Promise (M. Matthews), Capitol 3855 (Astronomical, BMI) | |
| 8 | 4 | 11 | TSOP—M.F.S.B. (K. Gamble, L. Huff), Philadelphia International 7-3540 (Columbia) (Mighty Three, BMI) | 40 | 34 | 16 | THANKS FOR SAVING MY LIFE—Billy Paul (K. Gamble, L. Huff), Philadelphia International 7-3538 (Columbia) (Mighty Three, BMI) | ★ | 89 | 3 | WE CAN MAKE IT LAST FOREVER—Ronnie Dyson (H. Cosby, R. Glover, J. Harris), Columbia 46021 (Warner Bros.) (Va-Delta, BMI) | |
| ★ | 14 | 7 | BE THANKFUL FOR WHAT YOU GOT—William De Vaughn (W. De Vaughn), Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP) | 41 | 36 | 17 | MIGHTY LOVE, PART 1—Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 45-3006 (Mighty Three, BMI) | 75 | 81 | 3 | WHAT AM I GONNA DO—Gloria Scott (V. Wilson, T. Anderson), Casablanca 0005 (Warner Bros.) (Va-Delta, BMI) | |
| 10 | 11 | 8 | SUMMER BREEZE (Part 1)—Isley Brothers (J. Seals, D. Crofts, T. Neck 2253 (Columbia) (Dawnbreaker, BMI) | ★ | 54 | 3 | WONDERFUL—Isaac Hayes (I. Hayes), Enterprise 9095 (Columbia) (Incense, BMI) | 76 | 82 | 5 | SALLY B. WHITE—Charles Bevel (C. Bevel), A&M 1501 (Butler/Chappell, ASCAP) | |
| 11 | 7 | 11 | MIGHTY MIGHTY—Earth, Wind & Fire (M. White, V. White), Columbia 4-46007 (Sagfire, BMI) | ★ | 64 | 3 | THERE WILL NEVER BE ANY PEACE—The Chi-Lites (E. Record), Brunswick 55512 (Julio-Brian, BMI) | 77 | 85 | 5 | SCRATCH—The Crusaders (W. Henderson), Blue Thumb 249 (Four Knight, BMI) | |
| ★ | 17 | 9 | CAN YOU HANDLE IT—Graham Central Station (L. Graham), Warner Bros. 7782 (198FDE, None) | 45 | 31 | 15 | KEEP IT IN THE FAMILY—Leon Haywood (Leon Haywood), 20th Century 2065 (Jim Edd, BMI) | ★ | 94 | 3 | SHO-NUFF BOOGIE (Part 1)—Sylvia & The Moments (H. Ray, S. Robinson, A. Goodman), All Platinum 2350 (Gambi, BMI) | |
| 13 | 9 | 14 | OUTSIDE WOMAN—Bloodstone (Harry Williams), London 45-1052 (Crystal Jukebox, BMI) | 46 | 39 | 11 | PEPPER BOX—The Peppers (P. Arpadys, M. Camson), Event 213 (Polydor) (New York Times, BMI) | ★ | 92 | 2 | YOU KEEP ME (Hanging On)—Ann Peebles (B. Mize, I. Allen), Hi 2265 (London) (Alanbo, BMI) | |
| 14 | 12 | 9 | CARRY ME—Joe Simon (P. Mitchell, E. Shelby), Spring 145 (Polydor) (Muscle Shoals, BMI) | 47 | 43 | 15 | SOUND YOUR FUNKY HORN—K.C. & Sunshine Band (H.W. Casey, C. Reid), T.K. 1003 (Sherlyn, BMI) | ★ | — | 1 | WHAT COMES UP (Must Come Down)—Tyrone Davis (L. Graham, J. Sibley), Dakar 4532 (Brunswick) (Julio-Brian, BMI) | |
| ★ | 20 | 8 | THE SAME LOVE THAT MADE ME LAUGH—Bill Withers (B. Withers), Sussex 513 (Interior, BMI) | ★ | 58 | 5 | SWEET RHODE ISLAND RED—Me & Tina Turner (T. Turner), United Artists 409 (Huh/Unart, BMI) | ★ | 95 | 2 | JIVE TURKEY (Part 1)—Ohio Players (J. Williams, C. Satchell, L. Booner, M. Jones, R. Middlebrooks, M. Pierce), Mercury 395 (Phonogram) (Ohio Players/Unichappell, BMI) | |
| 16 | 13 | 12 | TOUCH A HAND, MAKE A FRIEND—Staple Singers (H. Banks, R. Jackson, C. Hampton), Stax 0196 (Columbia) (East/Memphis, BMI) | 49 | 51 | 6 | CHICAGO DAMN—Bobbi Humphrey (L. Mizell), Blue Note 395 (United Artists) (Airuby, ASCAP) | ★ | 83 | 77 | 6 | HAVE YOU EVER TRIED IT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Brothers 7781 (Nick-O-Val, ASCAP) (Warner Bros.) |
| ★ | 30 | 5 | FOR THE LOVE OF MONEY—O'Jays (K. Gamble, L. Huff, A. Jackson), Philadelphia International 3544 (Columbia) (Mighty Three, BMI) | 50 | 44 | 14 | I WOULDN'T GIVE YOU UP—Ecstasy, Passion & Pain (Barbara Gaskins), Roulette 7151 (Big Seven, BMI) | ★ | 84 | 88 | 5 | AM I GROOVIN' YOU—Z.Z. Hill (Z.Z. Hill), United Artists 412 (Unart/Hillwin, BMI) |
| 18 | 15 | 10 | HEAVENLY—The Temptations (N. Whitfield), Gordy 7135 (Motown) (Stone Diamond, BMI) | 51 | 45 | 17 | HOMELY GIRL—Chi-Lites (Eugene Record, Stan McKenney), Brunswick 55505 (Julio-Brian, BMI) | ★ | 85 | 90 | 3 | IT'S WORTH THE HURT—Gwen McRae (C. Reid), Cat 1992 (T.K.) (Sherlyn, BMI) |
| ★ | 27 | 7 | BENNIE & THE JETS—Elton John (E. John, B. Taupin), MCA 40198 (Dick James, BMI) | 52 | 56 | 7 | LIFE AND DEATH—Chairman Of The Board (S. Stewart), Invictus 1263 (Columbia) | ★ | 86 | — | 1 | TOO LATE—Tavares (D. Lambert, B. Potter), Capitol 3882 (ABC/Dunhill/One Of A Kind, BMI) |
| ★ | 26 | 12 | CHAMELEON—Herbie Hancock (P. Jackson, H. Mason, B. Maupin, H. Hancock), Columbia 4-46002 (Hancock, BMI) | 53 | 60 | 7 | CAN YOU TALK—Ron Holden (Williams, Green), Now 6 (Original Sound) (Dootsie/Williams, BMI) | ★ | 87 | 91 | 2 | THE BOY NEXT DOOR—Betty Swann (P. Hurtt, A. Bell), Atlantic 3019 (Cookie Box/Mom Bell/Cotillon, BMI) |
| 21 | 16 | 12 | SWEET STUFF—Sylvia (H. Ray, S. Robinson, A. Goodman), Vibration 529 (All Platinum) (Gambi, BMI) | 54 | 57 | 7 | MESSING UP A GOOD THING—John Edwards (F. Johnson, T. Woodford, C. Ivery), Aware 037 (GRC) (Shortbone, BMI) | ★ | 88 | — | 1 | I WISH IT WAS ME YOU LOVED—Dells (J. Avery), Cadet 5702 (Chess/Janus) (Groovesville, BMI) |
| 22 | 18 | 12 | HONEY PLEASE, CAN'T YA SEE—Barry White (Barry White), 20th Century 2077 (Sa-Vette/January, BMI) | 55 | 59 | 6 | HONEYBEE—Gloria Gaynor (M. Steals, M. Steals, M. Ledbetter), MGM 14706 (Dramatis, BMI) | ★ | 89 | 96 | 2 | COME AND GET YOUR LOVE—Redbone (L. Vegas), Epic 5-11036 (Columbia) (Blackwood/Novlene, BMI) |
| 23 | 19 | 13 | BEST THING THAT EVER HAPPENED TO ME—Gladys Knight & The Pips (J. Weatherly), Buddah 403 (KECA, ASCAP) | 56 | 47 | 14 | MY MISTAKE WAS TO LOVE YOU—Diana Ross & Marvin Gaye (Pam Sawyer, G. Jones), Motown 1269 (Jobete, ASCAP) | ★ | 90 | — | 1 | WILDFLOWER—New Birth (Edwards-Richardson), RCA 0265 (Edsel & Aloud, BMI) |
| ★ | 42 | 5 | HOLLYWOOD SWINGING—Kool & The Gang (Kool & The Gang, R. West), De-Lite 561 (P.I.P.) (Gang/Delightful, BMI) | 57 | 68 | 4 | SLEEPIN'—Diana Ross (R. Miller, T. Elinger), Motown 1295 (Stein & Van Stock, ASCAP) | ★ | 91 | — | 1 | FISH AIN'T BITTIN'—Lamont Dozier (M. Jackson, J. Reddick), ABC 11438 (Bullet-Proof, BMI) |
| 25 | 22 | 12 | GOIN' DOWN SLOW—Bobby Blue Bland (J.D. Odum), Dunhill 4379 (St. Louis, BMI) | 58 | 50 | 8 | TRIBE—Tribe (E. Foster, E. Romias, R. Apodaca, B. Little, D. Eubank), ABC 11409 (ABC/Dunhill, BMI) | ★ | 92 | 93 | 4 | LONG AS THERE'S YOU (I GOT LOVE)—Leon Haywood (L. Haywood, M. McQueen Jr., B. Williams Jr.), 20th Century 2065 (Jim Edd/Mother Wit, BMI) |
| 26 | 23 | 16 | JUST DON'T WANT TO BE LONELY—Main Ingredient (Barrett-Freedman-Eli), RCA 0205 (Ingredient, BMI) | 59 | 65 | 7 | MAKE UP FOR LOST TIME—Montclairs (J. Strickland, B. Patterson), Paula 381 (Jewel) (Sun-Ma/Rogan, BMI) | ★ | 93 | — | 1 | BEHIND CLOSED DOORS—Little Milton (K. O'Dell), Stax 0210 (Columbia) (House Of Gold, BMI) |
| 27 | 25 | 11 | TOUCH AND GO—Al Wilson (J. Fuller), Rocky Road 30076 (Bell) (Fullness, BMI) | 61 | 69 | 3 | TIME WILL TELL—Tower Of Power (S. Kupka, E. Castillo), Warner Bros. 7796 (Kuptilio, ASCAP) | ★ | 94 | — | 1 | MAKING MY DAYDREAM REAL—We The People (L. McNeal), Lion 164 (MGM) (Unichappell, BMI) |
| 28 | 21 | 11 | WHO IS HE AND WHAT IS HE TO YOU—Creative Source (B. Withers, S. McKenney), Sussex 509 (Interior, BMI) | ★ | 73 | 3 | I'M FALLING IN LOVE WITH YOU—Little Anthony & The Imperials (J. Davis), Avco 1640 (Mighty Three, BMI) | ★ | 95 | 97 | 2 | ROCK THE BOAT—Hues Corporation (W. Holmes), RCA 0232 (High Ground, BMI) |
| 29 | 32 | 8 | HELP YOURSELF—The Undisputed Truth (N. Whitfield), Gordy 7134 (Motown) (Stone Diamond, BMI) | 63 | 66 | 7 | TELL ME WHAT'CHA GONNA DO—General Crook (G. Crook), Wand 11270 (Scepter) (Germaine-Dur Children, BMI) | ★ | 96 | 99 | 2 | TREAT ME LIKE I'M YOUR MAN—Johnny "Guitar" Watson (J. Watson), Fantasy 721 (Jowal, BMI) |
| 30 | 24 | 16 | IT'S BEEN A LONG TIME—New Birth (Baker, Wilson), RCA 0185 (Dunbar/Rutri, BMI) | ★ | 80 | 2 | IT'S BETTER TO HAVE (And Don't Need)—Don Covay (D. Covay, E. Watts), Mercury 73469 (Phonogram) (Ragmo, BMI) | ★ | 97 | 98 | 2 | SECRET AFFAIR—Nature's Gift (D. Crawford, C. Mann), ABC 11422 (American Broadcasting/DaAnn, ASCAP) |
| 31 | 35 | 24 | THIS HEART—Gene Redding (D. Lambert, B. Potter), Haven 7000 (Capitol) (ABC/Dunhill, BMI) | ★ | 83 | 2 | ARISE AND SHINE—Independents (C. Jackson, M. Young), Wand 11273 (Scepter) (Butler, ASCAP) | ★ | 98 | 100 | 2 | STRANGE FUNKY GAMES AND THINGS—Jay Dee (B. White), Warner Bros. 7798 (Sa-Vette/January, BMI) |
| ★ | 40 | 9 | HEY BABE—The Joneses (G. Dorsey), Mercury 72458 (Phonogram) (Landry/Unichappell, BMI) | 66 | 75 | 6 | COME DOWN TO EARTH—New Censation (Van McCoy), Pride 406 (UA) (Van McCoy, BMI) | ★ | 99 | — | 1 | ROCK YOUR BABY—George McCrae (H.W. Casey, R. Finch), T.K. 1004 (Sherlyn, BMI) |
| ★ | 40 | 9 | HEY BABE—The Joneses (G. Dorsey), Mercury 72458 (Phonogram) (Landry/Unichappell, BMI) | ★ | 84 | 4 | RHAPSODY IN WHITE—Love Unlimited Orchestra (B. White), 20th Century 2090 (Sa-Vette/January, BMI) | ★ | 100 | — | 1 | WHAT ABOUT ME—First Class (J. Hammond), Today 1528 (Perception) (Twenty Eight East/Patrick Bradley, BMI) |

MAY 11, 1974, BILLBOARD

B:B:KING

Latest Release

"WHO ARE YOU"

ABC-DUNHILL

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Billboard FM Action Picks

These are the albums that have been added this past week to the nation's leading progressive stations.

ATLANTA, GA.: WRAS-FM, Drew Murray
 BABYLON, N.Y.: WBAB-FM, Kathy Cunningham
 BALTIMORE, MD.: WKTK-FM, Joe Buccheri
 DENVER, COLO.: KCFR-FM, Bob Stecker
 KENT, OHIO: WKNT-FM, Harry Suttmilller
 NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth
 ORLANDO, FLA.: WORJ-FM, Mike Lyons
 PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen
 PORTLAND, ORE.: KQIV-FM, Larry Scott

ARGENT, "Nexus," Epic: KGB-FM, WORJ-FM
 PHIL AUSTIN, "Roller Maidens from Outer Space," Columbia: WOUR-FM, WPLR-FM, WRAS-FM, KGB-FM, WMMR-FM
 SAVOY BROWN, "Boogie Brothers," London: KQIV-FM
 MICHAEL EDWARD CAMPBELL, Motown: KTMS-FM
 CHASE, "Pure Music," Epic: WPLR-FM
 BILLY COBHAM, "Crosswinds," Atlantic: KZEW-FM
 RY COODER, "Paradise and Lunch," Warner Bros.: WBRU-FM
 CHICK COREA, "Sundance," (Re-release), Groove Merchant: WPRB-FM
 LARRY CORYELL, "Introducing The Eleventh House," Vanguard: KZEW-FM
 BETTY DAVIS, "They Say I'm Different," Just Sunshine: WPRB-FM
 MILES DAVIS, "Big Fun," Columbia: WKTK-FM, KCFR-FM
 KIKI DEE, "Loving And Free," MCA: WORJ-FM, WKTK-FM, WBAB-FM, WOUR-FM
 EAGLES, "On The Border," Asylum: KZEW-FM, WNNR-FM
 FOUR TOPS, "Meeting of The Minds," ABC: KSJO-FM
 PETER FRAMPTON, "Somethin's Happening," A&M: KZEW-FM
 MARVIN GAYE, "Anthology," Tamla: WBAB-FM, WNNR-FM
 LANI HALL, "Sundown Lady," A&M: KTMS-FM
 HATFIELD AND THE NORTH, (Import), Virgin: WOUR-FM
 CATFISH HODGE, "Dinosaurs And Alley Cats," Westbound: KSJO-FM
 HOLLIES, "The Air That I Breathe," Epic: WNNR-FM, WRAS-FM, WKTK-FM, WMMR-FM
 HOWDY MOON, A&M: KTMS-FM, WRAS-FM, WOUR-FM
 HUDSON AND FORD, "Nickolodeon," A&M: WBRU-FM, WPLR-FM, WRAS-FM, WOUR-FM
 JANIS IAN, "Stars," Columbia: KTMS-FM, WPLR-FM, KQIV-FM
 IF, "Not Just Another Bunch Of Pretty Faces," Capitol: WBRU-FM, WRAS-FM
 JACK THE LAD, (Import), Charisma: WPRB-FM
 WAYLON JENNINGS, "This Time," RCA: WOUR-FM
 ALBERT KING, "I Wanna Get Funky," Stax: KQIV-FM
 LEFT END, "Spoiled Rotten," Polydor: WKNT-FM
 BUZZY LINHART, "Pussy Cats Can Go Far," Atco: WPRB-FM, WRAS-FM
 LOGGINS & MESSINA, "On Stage," Columbia: WNNR-FM, WBAB-FM, KSJO-FM, KGB-FM, WMMR-FM, WORJ-FM, KQIV-FM
 KEN LYON & TOMBSTONE, Columbia: WRAS-FM, WBRU-FM
 CHARLES MINGUS, "Mingus Moves," Atlantic: WPRB-FM
 MELBA MONTGOMERY, "Nocharge," Elektra: WPLR-FM
 MOON QUAKE, Fantasy: WRAS-FM
 GOLDEN EARRING, "Moontan," MCA: KZEW-FM
 MOTT THE HOOPLE, "The Hoople," Columbia: WNNR-FM

PRINCETON, N.J.: WPRB-FM, Daisann McLane
 PROVIDENCE, R.I.: WBRU-FM, Dick Wingate
 SAN DIEGO, CAL.: KGB-FM, Art Schroeder
 SAN JOSE, CAL.: KSJO-FM, Tom Ballantyne
 SANTA BARBARA, CAL.: KTMS-FM, Mike Stallings
 UTICA, N.Y.: WOUR-FM, Tony Yoken and Steven Huntington
 WARREN, PA.: WRRN-FM, Max Patch

MICHAEL MURPHY, Epic: WMMR-FM, KZEW-FM
 NEW RIDERS OF THE PURPLE SAGE, "Home Home On The Road," Columbia: KZEW-FM, WORJ-FM
 NINE DAYS AFTER, "We Never Lost Control," Bellaphon: WKNT-FM
 OHIO PLAYERS, "Skin Tight," Mercury: WPLR-FM
 OMEGA, "Two Hundred Years After The Last War," Bellaphon: WKNT-FM
 PASSPORT, "Looking Through," Atco: WBRU-FM, KCFR-FM, KSJO-FM, KTMS-FM
 TANGERINE DREAM, "Phaedra," Virgin: WKTK-FM
 RANDY PIE, Zebra: WKNT-FM
 POCO, "Seven," Epic: WOUR-FM, WORJ-FM, KJB-FM, WBAB-FM, KQIV-FM, KZEW-FM
 ALAN PRICE, "Between Yesterday and Today," Bearsville: WPRB-FM
 FLORA PURIM, "Butterfly Dreams," Milestone: WPRB-FM
 QUEEN, "II," Elektra: WBRU-FM, WKTK-FM, WBAB-FM, KQIV-FM, WOUR-FM
 LARRY RASPBERRY AND THE HIGHSTEPPERS, "Highsteppin' And Fancy Dancing," Enterprise: KTMS-FM, WORJ-FM
 JOHNNY RIVERS, "Road," Atlantic: WORJ-FM, WNNR-FM
 ROSS, RSO: WPLR-FM
 ROXY MUSIC, "Stranded," Atlantic: WPLR-FM
 BEN SIDRAN, "Don't Let Go," Blue Thumb: WRRN-FM, WPLR-FM, WRAS-FM, WKTK-FM, WMMR-FM, WOUR-FM
 SNAFU, Capitol: KQIV-FM
 SUNSHIP, "Into The Sun," Capitol: WBAB-FM
 SUTHERLAND BROTHERS AND QUIVER, "Dream Kid," Island: WKNT-FM, KTMS-FM, WKTK-FM, KQIV-FM, WOUR-FM
 ASH RA TEMPEL, Starring Rosi, (Import), Kosmische Musik: WKNT-FM
 TEN YEARS AFTER, "Positive Vibration" Columbia: KZEW-FM, WOUR-FM, WRAS-FM, WMMR-FM, KQIV-FM, KSJO-FM
 THIN LIZZY, "Vagabond Of The Western World," London: WKTK-FM
 TOWER OF POWER, "Back To Oakland," Warner Bros.: KZEW-FM
 THUNDER, Capitol: KTMS-FM
 MCCOY TYNER, "Asante," Blue Note: KCFR-FM
 WAR, "Live," United Artists: WPRB-FM
 WEST, BRUCE, & LAING, "Live 'N' Kicking" Columbia: KZEW-FM, KSJO-FM, WBAB-FM, KQIV-FM
 ALLEE WILLIS, "Child Star," Columbia: WBAB-FM
 MIGHTY JOE YOUNG, "Chicken Head," Ovation: WBRU-FM
 FRANK ZAPPA, "Apostrophe," Discreet: WPRB-FM, KGB-FM
 ZOMBIES, "Time Of The Zombies," Epic: WKTK-FM

Bubbling Under The Top LP's

- 201—VELVET UNDERGROUND, Live With Lou Reed 1969, Mercury SRM2-7504 (Phonogram)
- 202—BLACK HEAT, No Time To Burn, Atlantic SD 7294
- 203—CHARLIE RICH, Fully Realized, Mercury SRM 2-7505
- 204—SERGIO MENDES & BRASIL '77, Vintage 74, Bell 1305
- 205—BOBBY DARIN, Darin 1936-1973, Motown M813V1
- 206—DARYL HALL & JOHN GATES, Abandoned Luncheonette, Atlantic SD 7269
- 207—NATURAL FOUR, Curtom CRS 8600 (Buddah)
- 208—HISTORY OF BRITISH ROCK, Sire SAS 3702 (Famous)
- 209—STEELEYE SPAN, Now We Are Six, Chrysalis CHR 1053 (Warner Bros.)

Bubbling Under The HOT 100

- 101—LOVE THAT REALLY COUNTS, Natural Four, Curtom 1995 (Buddah)
- 102—FOX HUNT, Herb Alpert & the T.J.B., A&M 1526
- 103—I TOLD YOU SO, The Delfonics, Philly Groove 182 (Bell)
- 104—TRAVELLING BOY, Garfunkel, Columbia 46030
- 105—YOU KEEP ME (Hanging On), Ann Peebles, Hi 2265 (London)
- 106—SWEET STUFF, Sylvia, Vibration 520 (All Platinum)
- 107—I WOULDN'T GIVE YOU UP, Ecstasy, Passion, & Pain, Roulette 7151
- 108—CHICAGO DAMN, Bobbi Humphrey, Blue Note 395 (United Artists)
- 109—COME MONDAY, Jimmy Buffett, ABC 4385
- 110—I HATE HATE, Razy, Aquarian 601

Black Pride Notes Ellington

Continued from page 32

Ellington for a week or two? Everything, when you consider these stations are the so-called soul stations which do not normally welcome much jazz, and particularly Ellington's form, into their home and family.

Whether this noble effort by Jones and the other jocks is going to have any overwhelming effect on young black listeners can only be hoped for.

We can cite a situation with our own daughter, where her exposure to "Lady Sings The Blues" encouraged her to finally examine our vast

collection of Billie Holiday records at home. Once she did, she agreed with her father that there was obviously more to the soul of "Lady Day" than was found in the mimicry of Diana Ross in the film.

Duke Ellington is our own. Pride in his music should be a universal one, not a racial one.

Billboard Soul LP's

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| This Week | Last Week | Weeks on Chart | *STAR Performer—LP's registering greatest proportionate upward progress this week | This Week | Last Week | Weeks on Chart | TITLE | Artist, Label & Number (Dist. Label) |
|-----------|-----------|----------------|---|-----------|-----------|----------------|--|--------------------------------------|
| 1 | 1 | 21 | THE PAYBACK James Brown, Polydor PD2-3007 | 31 | 23 | 25 | WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia) | |
| 2 | 2 | 9 | LET ME IN YOUR LIFE Aretha Franklin, Atlanta SD 7292 | 32 | 25 | 20 | 1990 Temptations, Gordy G-966V1 (Motown) | |
| ★ | 6 | 5 | OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712 | 33 | 36 | 8 | KNIGHT TIME Gladys Knight & The Pips, Soul S 741V1 (Motown) | |
| 4 | 5 | 7 | MIGHTY LOVE The Spinners, Atlantic SD 7296 | 34 | 38 | 5 | I CAN'T STAND THE RAIN Ann Peebles, Hi XSHL 32079 (London) | |
| 5 | 3 | 9 | BOOGIE DOWN Eddie Kendricks, Tamla T 330V1 (Motown) | 35 | 26 | 26 | DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1 | |
| 6 | 8 | 7 | WAR LIVE United Artists UA-LA 193-J2 | 36 | 28 | 20 | UNREAL Bloodstone, London XPS 634 | |
| 7 | 4 | 13 | RHAPSODY IN WHITE Love Unlimited Orchestra, 20th Century T-433 | 37 | 40 | 3 | MEETING OF THE MINDS Four Tops, ABC-Dunhill DSD-50166 | |
| 8 | 10 | 15 | HEAD HUNTERS Herbie Hancock, Columbia KC 32731 | 38 | 29 | 37 | UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414 | |
| 9 | 7 | 28 | IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141 | 39 | 43 | 2 | ANTHOLOGY Smokey Robinson & The Miracles, Motown M793 R3 | |
| 10 | 12 | 26 | SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia) | 40 | 30 | 8 | JAMALCA Ahmad Jamal, 20th Century T 432 | |
| 11 | 9 | 16 | LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia) | 41 | 45 | 2 | CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST | |
| 12 | 13 | 39 | INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown) | 42 | 44 | 35 | LET'S GET IT ON Marvin Gaye, Tamla T 329 Y1 (Motown) | |
| 13 | 16 | 20 | LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London) | 43 | 48 | 2 | ALIVE & KICKING Delfonics, Philly Groove PG 1501 (Bell) | |
| 14 | 17 | 30 | IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285 | 44 | 49 | 13 | GRAHAM CENTRAL STATION Warner Bros. BS 2763 | |
| 15 | 11 | 11 | EUPHRATES RIVER Main Ingredient, RCA APL1-0335 | ★ | 55 | 2 | FOXY BROWN Willie Hutch, Motown M6-811 S1 | |
| 16 | 20 | 5 | + JUSTMENTS Bill Withers, Sussex SRA 8032 | ★ | — | 1 | CROSSWINDS Billy Cobham, Atlantic SD 7300 | |
| 17 | 19 | 8 | THE DELLS VS. THE DRAMATICS The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus) | 47 | 47 | 4 | THEY SAY I'M DIFFERENT Betty Davis, Just Sunshine JSS-3500 (Famous) | |
| ★ | 22 | 6 | STREET LADY Donald Byrd, United Artists BW-LA 140-F | 48 | 35 | 27 | BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia) | |
| 19 | 14 | 14 | LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA LA 1996 | 49 | 37 | 6 | THAT'S A PLENTY Pointer Sisters, Blue Thumb BTS 6009 | |
| ★ | 34 | 3 | PURE SMOKEY Smokey Robinson, Tamla T6-33151 (Motown) | 50 | 56 | 2 | SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram) | |
| 21 | 15 | 31 | WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.) | 51 | 52 | 5 | ETHNIC STEW Tribe, ABC ABCX 807 | |
| 22 | 24 | 36 | 3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia) | 52 | 42 | 25 | ROCKIN' ROLL BABY Stylistics, Avco AV 11010 | |
| 23 | 27 | 6 | BLACKS AND BLUES Bobbi Humphrey, Blue Note BN LA 142-G (United Artists) | 53 | — | 1 | NATURAL FOUR Curtom CRS 8600 (Buddah) | |
| ★ | 31 | 3 | BACK TO OAKLAND Tower Of Power, Warner Bros. BS 2749 | 54 | — | 1 | COME LIVE WITH ME Ray Charles, Crossover CR 9000 | |
| ★ | 32 | 4 | SCRATCH The Crusaders, Blue Thumb BTS 6010 | 55 | — | 1 | DRAMATICALLY YOURS Ron Banks And The Dramatics, Volt VOS-9501 (Columbia) | |
| ★ | 39 | 3 | ANTHOLOGY Marvin Gaye, Motown M9 791A3 | 56 | 51 | 21 | OUT HERE ON MY OWN Lamont Dozier, ABC ABCX-804 | |
| ★ | 33 | 6 | BEST OF THE MOMENTS Stang ST 1019 (All Platinum) | 57 | 50 | 49 | HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194 | |
| 28 | 18 | 24 | STONE GON' Barry White, 20th Century T 423 | 58 | — | 1 | I WANNA GET FUNKY Albert King, Stax STS 5505 (Columbia) | |
| ★ | 41 | 2 | ANTHOLOGY Gladys Knight & The Pips, Motown M792 | 59 | 46 | 12 | MAKOSSA MAN Manu Dibango, Atlantic SD 7276 | |
| 30 | 21 | 14 | BLUE MAGIC Atco 7038 | 60 | 54 | 4 | WHAT THE ... YOU MEAN I CAN'T SING Melvin Van Peebles, Atlantic SD 7295 | |

Jukebox Programming

Tandem Jukeboxes Show Strong Gains

By ROBERT LATIMER

DENVER—That merely increasing the record choices available to the jukebox customer will readily boost collections by 30 percent per week has been emphatically proven by the Apollo Stereo Division of Interstate United, here—by means of a unique tandem box installation at Cindy's Inn, in northwest Denver.

Jack Hackett, Interstate executive, engineered the unique installation to prove a point which has been a sore spot for many years—the fact that no single box provides enough selection to meet the musical tastes of all customers in extremely busy cocktail lounge or bar installations. Hackett and route collector Tom Wycaver worked out an arrangement with Cindy Castano, owner of Cindy's Inn, whereby two 160-play Seeburgs are set side by side along the wall which flanks the main entrance to the inn.

Programmed in tandem the two machines offer 320 selections made possible by a simple electrical relay, housed in a stainless metal box atop the No. 1 box, which automatically blanks out one box when the other is playing. With this arrangement it doesn't matter which of the two boxes the customer plays, inasmuch as there is no possibility that both will ever play simultaneously.

Installed six weeks ago, the instal-

lation has been enthusiastically accepted by Cindy's Inn customers who are appreciative of the expanded choice, particularly in hard rock, country, and of course, hot new chart leaders.

Apollo is now changing twice as many records on weekly stops as was the case with the single machine, a chore which collector Wycaver can accept, looking at a 30 percent jump in collections.

The system, of course, allows for a much larger number of requests to be programmed by Ralph Ludi, who handles the job for Apollo Stereo.

It has required no merchandising nor promotional effort to boost profits over the six weeks the installation has been operating, according to Apollo Stereo; the "twin pack" of music automatically impressing itself solidly on "regulars" at the busy location.

Asked whether she thought the tandem jukeboxes were getting more play from a larger number of persons or merely that individual customers were plunking in more coins on finding a larger number of their own favorites, Miss Castano wasn't sure. Typical regular customers, queried by Billboard, replied that they were "spending a little more for music because of the excellent choice offered."



Dan Winston photo

Gov. Bruce King of New Mexico gets a warm handshake from Al Hurricane of the state-based label which bears his name after the state's chief executive signed the anti-piracy statute recently.

Motown Plans 'Save Children' LP Campaign

LOS ANGELES—Motown plans a national merchandising campaign for the "Save the Children" two-disk soundtrack LP from the PUSH Expo film.

Featured in concert performances are Cannonball Adderley, Jerry Butler, James Cleveland, Sammy Davis Jr., Brenda Lee Eager, Roberta Flack, Marvin Gaye, Jackson Five, Rev. Jesse Jackson, Quincy Jones, Gladys Knight and the Pips, Ramsey Lewis Trio, Main Ingredient, Temptations, Jackie Verdell, Nancy Wilson, Bill Withers and Zulema.

Portions of the profits from the sale of the LP will go to the United Negro College and the PUSH Foundation.

Irv Azoff Opens Front Line Mgt.

LOS ANGELES—Irv Azoff, formerly with Geffen-Roberts Management and Associated Booking, has opened Front Line Management here. Clients include the Eagles, Joe Walsh & Barnstorm, R.E.O. Speedwagon, Dan Fogelberg and producers Bill Szymczyk and Allen Blazek.

Front Line staffers are John Baruck, business affairs vice president, his assistant Jody Boyer and Pat Craven, vice president/office manager.

Reznick, Alexander Form Mgt. Agency

LOS ANGELES—Marshall Reznick has formed Turntable Management with Burt Alexander. Also included is a production and a publishing company.

Reznick was previously with the William Morris Agency and also was co-owner in an agency. Alexander has most recently had a management firm, handling Ivory, Albert Collins and John Hurley.

Gerhardt, Korngold

• Continued from page 28

cluded in their productions have been countless packages for the Reader's Digest. In many instances, Gerhardt served as both producer and orchestral conductor. He also has produced a number of albums for RCA's Red Seal label. Among these is a recording of Richard Strauss' "An Alpine Symphony," with Rudolf Kempe conducting the Royal Philharmonic Orchestra.

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This Magazine &
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What's Playing?

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

ALBUQUERQUE: POP PURCHASES

Dolores Anaya
Servomation of New Mexico
2919 Fourth St. N.W. 87107
(505) 344-1626

"TSOP," MFSB
"Piano Man," Billy Joel, Columbia 45963
"Tubular Bells," Mike Oldfield
"Sundown," Gordon Lightfoot, Reprise 1194
"The Entertainer," Marvin Hamlisch
"I Won't Last A Day Without You,"
Carpenters, A&M 1521

COLUMBUS, NEB.: COUNTRY PURCHASES

Frank Holys—owner
Holys Music Co.
2415—11th St. 68601
(402) 564-5151

"Hello Love," Hank Snow, RCA 0215
"Is It Wrong," Sonny James, Columbia 46003
"A Very Special Love Song," Charlie Rich
"Country Bumpkin," Cal Smith, MCA 40191
"No Charge," Melba Montgomery, Elektra 45883

ROLLING MEADOWS, ILL.: POP PURCHASES



Robert Hesch
A.H. Entertainers
1157 Rohlfing Rd. 60008
(312) 253-8300

"I Won't Last A Day Without You,"
Carpenters, A&M 1521
"You Make Me Feel Brand New," Stylistics
"Lookin' For A Love," Bobby Womack
"Star Baby," Guess Who, RCA 0217
"I'm A Train," Albert Hammond
"Standing At The End Of The Line," Lobo,
Big Tree 15001
"TSOP," MFSB
"I Am What I Am," Lois Fletcher, Playboy 50049
"The Entertainer," Marvin Hamlisch
"The Show Must Go On," 3 Dog Night

SHREVEPORT: MIXED PURCHASES

Nick Patch
Southern Music & Vending
1301 Louisiana Ave. 71101
(318) 424-8161

Pop
"Tubular Bells," Mike Oldfield
"Sundown," Gordon Lightfoot, Reprise 1194
Soul
"Just Don't Want To Be Lonely," Main Ingredient
"Summer Breeze," Isley Brothers
Country
"I Don't See Me In Your Eyes Anymore,"
Charlie Rich, RCA 0260
"I'm Not Through Loving You Yet,"
Conway Twitty, MCA 40224
"Blue Ridge Mountain Sky," Marshall
Tucker Band, Capricorn 0049

TRENTON, MO.: POP, COUNTRY PURCHASES

Art Hunolt
Automatic Music Co.
320 W. 10th St. 64683
(816) 359-3022

Pop
"I Won't Last A Day Without You,"
Carpenters, A&M 1521
"Happiness Is You & Me," Gilbert
O'Sullivan, MAM 3636
"Oh Very Young," Cat Stevens
"Billy Don't Be A Hero," Bo Donaldson,
ABC 11435
"Daybreak," Nilsson, RCA 0246
"You Won't See Me," Anne Murray,
Capitol 3867
"Werewolf," 5 Man Electrical Band,
Polydor 14221
"Save The Last Dance For Me," De Franco
Family, 20th Century 2088
Country
"I Will Always Love You," Dolly Parton,
RCA 0234
"I Don't See Me In Your Eyes Anymore,"
Charlie Rich, RCA 0260
"Last Time I Saw Him," Dottie West, RCA 0231
"This Time," Waylon Jennings, RCA 0251
"I Gave Up Good Morning," Red Steagall,
Capitol 3825
"Room Full Of Roses," Mickey Gilley,
Playboy 50056

NEW/COM Exhibitors to Hit All Angles In Confab

CHICAGO—Electronic distribution has become an umbrella term encompassing industrial electronics, professional sound and video, telecommunications, the general line service dealer, engineered systems, and consumer electronics, and all aspects will be represented at NEW/COM '74, May 8-10, at the Las Vegas Convention Center.

Of 257 companies registered, 39 will represent consumer electronic products or accessories, including: Acoustone, Argos, Arista Inc., Audiovox, Automatic Radio, BASF, BSR, Bogen, Boman Industries, Channel Master, CTS of Paducah, EV/Game, Fidelitone, G.C. Electronics, Irish Magnetic Tape, Kraco, Le-Bo, Longines Preferred Sound, Mallory, Midland, Mura Corp., Oaktrom, Pageant Needle, Philmore, Quam-Nicholas, Recoton, Revox, RMS Electronics, Robins/Fairchile, Rotel, Superex, Shure Brothers, Switchcraft, Trutone, University Sound, Utah, Vanco-Chicago and Weltron.

Changes in speakers for the consumer products seminars, announced by Larry Kaufman, public relations executive, are Jay Abramson of Sterling Electronics, "The One-Step View" and Ed Miller of Mill-tronics, "\$10,000 Can Get You Started."

AES Takes Step in Education

By RADCLIFFE JOE

NEW YORK—The Audio Engineering Society (AES) has urged U.S. based colleges and universities to establish courses in audio engineering as adjuncts to their electrical engineering departments, according to John J. Bubbers, president of the AES.

The call to the colleges and universities for the establishment of the courses is part of an over-all drive by the AES to broaden the scope of audio technicians and engineers to cope with what Bubbers calls the growing sophistication of equipment in the professional audio field.

Bubbers disclosed that the project had already been launched and was being furthered through talks with university department heads.

The AES has also added a session

on "Education in Audio" to its program of seminars and workshops scheduled for its 48th convention which gets under way Tuesday (7) at the Los Angeles Hilton. This session will be moderated by Albert Grundy of the Institute of Audio Research, New York.

Other sessions planned for this spring convention which runs through Friday (10), include panel discussions by industry experts in cassette tape duplication, quadrasonics and broadcasting.

On Tuesday (7) Yasumori Kokubun and Sadahiko Muromoto of the Victor Co. of Japan will join John Eargle of JME Associates, California, to discuss development of the CD-4 Mark II Modulation System. The design aspects and operational advantages of the Mark II system will be discussed.

Also on Tuesday (7) Lee Herschberg, Warner Bros. Records, California, will chair a session addressing itself to the newest techniques and latest developments in quadrasonic technology. The session is being described as a state of the art discussion and will be punctuated with demonstrations.

Later that evening Ioan Allen of the Dolby Laboratories, London, will deliver a progress report on Dolby encoded sound tracks in the motion picture industry.

On Wednesday (8) J.G. McKnight, a consultant to Scully Metrotech, will moderate a session on testing cassette tapes. Panelists for this session include Marvin Wagner of the MPM division, Pfizer, Inc. He will give an oxide manufacturer's view. The tape manufacturer's view will come from Michael Martin of the Memorex Corp.; a European manufacturer's view will be presented by Wilhelm Andriessen, BASF AG, Germany; a consumer testing view will be submitted by Edward Foster of By-Word Co., New York; and a tape duplicator's view will come from Stewart Smith of the GRT Corp.

Other sessions will include discussions on a "Wide Dynamic Range Noise Reduction System for Consumer Application with Emphasis on Improved Quality in Disk Recording" by David Blackmer, DBX Inc., Waltham, Mass.; "What's Watt In Amplifier Testing" with Gerald Stanley and Robert McLaughlin, Crown International, Indiana; and "Hearing Damage From Music" with Alex Burd, Sandy Brown Associates Inc., Winchester, Va.

Besides the seminars and workshop sessions there will be a comprehensive exhibition of such products as tape duplicating equipment, [\(Continued on page 45\)](#)

Quadsquads Push Radio 'Q'

By CLAUDE HALL

LOS ANGELES—Quite fondly, you might refer to them as the *Quadsquad*. Who are they? They're the highly trained and extremely well-informed, though somewhat prejudiced, men who're paving the way for a future of quadrasonic radio and quadrasonic records. When we say prejudiced, we're referring only, of course, to the extraordinary faith that each of the quadsquads have in their own particular quadrasonic systems.

There are, essentially, only two systems—discrete and matrix. But two variations on matrix exist—CBS' SQ matrix and Sansui's QS matrix.

Already, some 200-plus FM radio stations are heralding themselves as quadrasonic stations, but about the only viable decent attempt so far at really promoting and doing a good

job at being a quadrasonic station is WSHE-FM in Fort Lauderdale. Most of the other FM stations are playing some matrix records, either CBS or the matrix material out on ABC, Project 3, Ovation, and A&M, and pointing at themselves as being quadrasonic stations.

Discrete broadcasting is still in limbo. Those field tests in San Francisco continue to drag on.

And a lot of record labels are waiting for the FCC to make up its mind about a broadcasting system. The feeling is that if the FCC is going to eventually approve a discrete broadcasting system—and everyone believes they will—then why commit now to anything?

Without a broadcasting system to promote the product, sales of quadrasonic records, both matrix and dis-

crete, are still marginal to a great extent and even the sales that have been reported are under question by the executives of labels not yet committed to quadrasonic.

Still, the advocates of either and all systems are out there in the field [\(Continued on page 44\)](#)

'Q' ADAPTABILITY EYED

QC Trend at Pancake Stage: Challenge to Small Duplicators

By EARL PAIGE

LOS ANGELES—Larger tape duplicators are going to more quality control (QC) at the initial stage by examining the pancake because this prevents losses in labor and high cost plastics that penalize the duplicator if QC comes in later, says Ted Wuerthner, vice president marketing, Electro Sound, Inc. QC is, however, a quandary for the smaller duplicator, he believes.

QC at the pancake stage is a development that has evolved rather recently, says Wuerthner, whose firm will exhibit its new QC III reproducer at the Audio Engineering Society convention here this week (May 5-7). Electro Sound, which will for the first time be able to show a full line at a California trade event, developed a pancake QC unit a few

years ago that lacked much in terms of sophistication, he says.

Referring to QC III as "second generation" equipment, Wuerthner says early machines of similar design were developed in Europe and Japan. He adds that it was not a question of U.S. firms lagging behind. "It was just that QC machines initially were not that good." Specifically, QC III has servocontrol tension and better frequency response, two points lacking in the earlier version.

"Probably as important, however, is that QC III has more human engineering features. It is just easier for operators to put tape on and take it off," he says.

Of course, evolution of QC machinery has been spurred by increased volume in tape duplicating

and the combination of steadily rising costs. "But up until a year ago there were no QC machines usable at the pancake stage that were both easy to use and reliable."

The quandary for smaller duplicators exists primarily in the investment machines such as the QC III represent. It ranges from \$6,900 to \$8,700, depending upon features. As one example, with 8-track and stereo cassette combination, it's \$8,000.

Wuerthner says that if the smaller duplicator can't afford a QC machine of the III type, then he must spend more on labor spot checking pancakes. "He will also have to qualify the new masters and watch the first dozen or so and watch the pancakes closely as well." [\(Continued on page 60\)](#)

Tape Coating Focus: Look at Refinements

By BOB KIRSCH

LOS ANGELES—If one must focus on a major breakthrough in audio and videotape coatings during the past year, the focus would have to be on the refinement and improvements of existing coatings rather than on a barrage of "discoveries."

Marketing approaches have also

been greatly improved over the past year, and as far as making the general public aware of the various types of coatings, this would also have to be considered a breakthrough of sorts.

There may, however, be three major events that can be pointed out as [\(Continued on page 45\)](#)

Cotter Sees True-Value Stores In Evolving Line

By ANNE DUSTON

CHICAGO—More and more "saws and hammers" hardware dealers are becoming involved in the sale of home entertainment products, and True-Value member stores are expected to do \$5 million worth of business this year, compared to \$3.2 million in 1973 in this field, says Dan Cotter, vice president and general manager of Cotter & Co., parent company to 4,604 True-Value stores.

The budget calls for 114 new stores this year.

Cotter, 40, son of founder and president John Cotter, sees the hardware store evolving into a general store concept handling everything but soft goods. The increasing importance home entertainment has within this concept is emphasized by the addition, in 1972, of the Panasonic line to the General Electric sound products already offered to



Cotter & Co. photo

COTTER

member stores. In 1973, Panasonic sales added \$1.6 million to the company's gross profits.

Cotter is pushing home entertain-

ment products through direct mail advertising to 11 million people. "People want more entertainment at home, with the gas shortage and high inflation," he claims.

"We haven't seen the worst on inflation, and there is no such thing as an up-to-date price list. Price increases are erratic and sometimes irresponsible, with raises as high as 40 percent, which we know are not just 'pass through' raises. We send weekly price changes, and it's up to the individual store whether they implement them or not. Our buyers are spending most of their time expediting now, and I think this will continue for the next couple of years," Cotter predicts.

The firm acts as management consultant and wholesaler for its members, who are independent hardware stores with \$1,000 investment and 10



voting Class A shares in Cotter & Co. End-of-year profits are returned to member stores based on a formula involving type and amount of purchases over the past year. Last year,

this amounted to an average \$3,000 bonus per member.

While Cotter & Co. sells wholesale to member stores only, the stores act autonomously and can purchase any merchandise direct from any manufacturer. However, through computer control of stock and other efficiencies, Cotter is able to keep costs to less than six percent compared to 18 percent for the industry, and passes these savings along to members in the form of lower wholesale prices.

Merchandise is offered either through regular stock or through pre-season deals with manufacturers, with Cotter handling the paper work. More than 24,000 items, totaling \$55 million, are carried in nine distribution centers in Chicago, Cleveland, Dallas, Philadelphia, [\(Continued on page 62\)](#)

MAY 11, 1974, BILLBOARD

Zenith Video Disk: SMPTE Glimpse

LOS ANGELES—The world's first glimpse of the Zenith video disk system here at the Society of Motion Picture & Television Engineers (SMPTE) described by the firm's engineer Dr. George Hrbek shows a determined effort by the TV manufacturing giant to experiment.

Virtually nothing had been revealed about the Zenith system until SMPTE. Zenith's annual reports always alluded to the exotic concept but also contained perhaps the most conservative estimate of its impact. A recent report, quoted here, says video disks will have no financial impact until near 1980.

Nevertheless, Zenith will probably demonstrate its player and total concept this summer, Hrbek indicated. At SMPTE, he used detailed slides and a talk to describe these elements:

- Disk: flexible polyvinyl chlo-

ride about 6-mil thick with diameters from 8- to 12-inch and capacity up to 90-minute. Use of both pitted tracks and "hill and dale" modulated grooves. Use of a blue video cadmium laser with master recorded at 33 1/3 rpm (1/54th real time) and lately at 1,800 rpm (or real time). Disadvantages: flexible disk is fragile, fingerprints a problem.

- Hardware: expect selling price under \$500 with first demonstration mid-'74. Tentatively, sound is on its own FM carrier at a lower than normal FM frequency.

Because the disk is transmissive, both sides can be played without crosstalk by adjustment of the focal plane of the focus laser light; the physical position of the record need not be changed to play either side. Track spacing as small as 900 tracks per millimeter corresponds to a playing time of 12 minutes per inch.

Race Begins In Video Disk: No Standard

By EARL PAIGE

LOS ANGELES—The video disk race is on. For the first time at an industry event, seven different systems were discussed and also for the first time Zenith took the wraps off its system. Still, most experts agree it will be late fall before any system gets into the consumer market.

What stood out most of all at the Society of Motion Picture & Television Engineers (SMPTE) video disk seminar was the dizzying non-standardization, perhaps understandable at this stage of the concept's development.

Nearest to market is the Ted (Telefunken-Decca) system but making the most dramatic impact was the MCA product, experts seemed to feel. MCA, with 40-minute capacity, demonstrated on a series of TV set monitors around the room. I/O Metrics demonstrated its system on one monitor, with engineers apologizing for the poor picture while MCA's was sharp.

Not demonstrated but discussed in detail were the Zenith and Philips systems, while Ted and RCA's were touched on by a Bell & Howell engineer and a system by Thompson CSF, a French firm, was alluded to.

Some of the video highlights:

- Software: most experts talk of shooting for "the magic hour" in length, which ranges from 10 minutes per side for Ted to 90 minutes, promised by Zenith. MCA just bowed a 40-minute length. Most see reproduction similar to audio disks with some talking of "thousands" per master capability. Price: generally \$2 to \$10, depending upon subject matter.

- Hardware: Ted, MCA and Zenith are all talking between \$400-\$500 with I/O Metrics stating a price of \$75 to \$100 and Philips over \$500 for at least five years. Speaking of laser prices, Kent Broadbent of MCA said other industry use is bringing this down to less than \$20 each in quantities of 50,000.

- Nonstandardization: All systems here were 1,800 r.p.m. except RCA, which is 450. Ted and RCA use stylus pickup, while I/O Metrics uses a photo diode. Philips' is read from inside-out. Ted can get around the short program length via a changer while I/O Metrics 12-inch film disk can be stacked 10 high with the read-out merely focusing through each successive layer, thus requiring no changer.

Also related to nonstandardization is the problem of international TV requirements. Philips did not demonstrate because of the 50 cycle PAL (European TV standard) not available here.

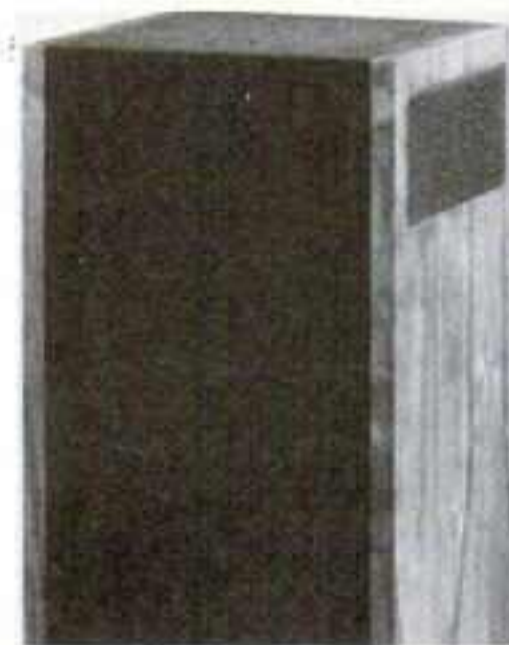
MCA was the only firm passing out detailed literature, yet Broadbent sidestepped the first question directed at the panel when a KRLA technician asked how MCA went from 20 to 40 minutes without apparent lengthening of the disk and if this meant MCA's system involved "skip field." Broadbent said, "We are making no acknowledgment of technology."

Putting the video disk field into some perspective is Robert T. Kremman, Deluxe General, Inc., session vice-chairman, who says, "I agree with Zenith's annual report that the concept will not have financial impact until the end of the decade."

New Products



HITACHI's new solid state, 14 watt 8-track tape player, CS-2440, includes tone and balance controls, built-in 4-channel speaker matrix circuit and front-rear speaker switch. Suggested retail price: \$79.95.



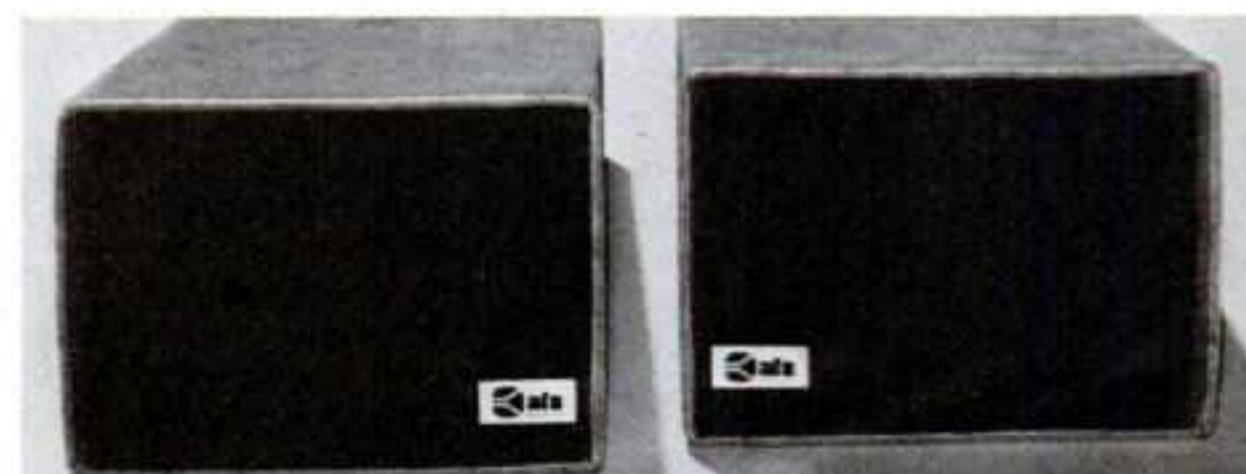
ESS adds the AMT 3 to its line of speakers. The model is a 3-way four driver system, with bass frequencies produced by two 10" woofers, upper bass-lower mid-range handled by a six inch long throw driver and upper ranges by the Heil air motion transformer. A walnut finished speaker sells for \$435.



COMM Industries Big Brute speakers, models MB-10, 420, 920 and 708 in the new Big Brute display. The display is constructed of molded orange plastic, with or without legs and is pre-wired to play four sets of car speakers.



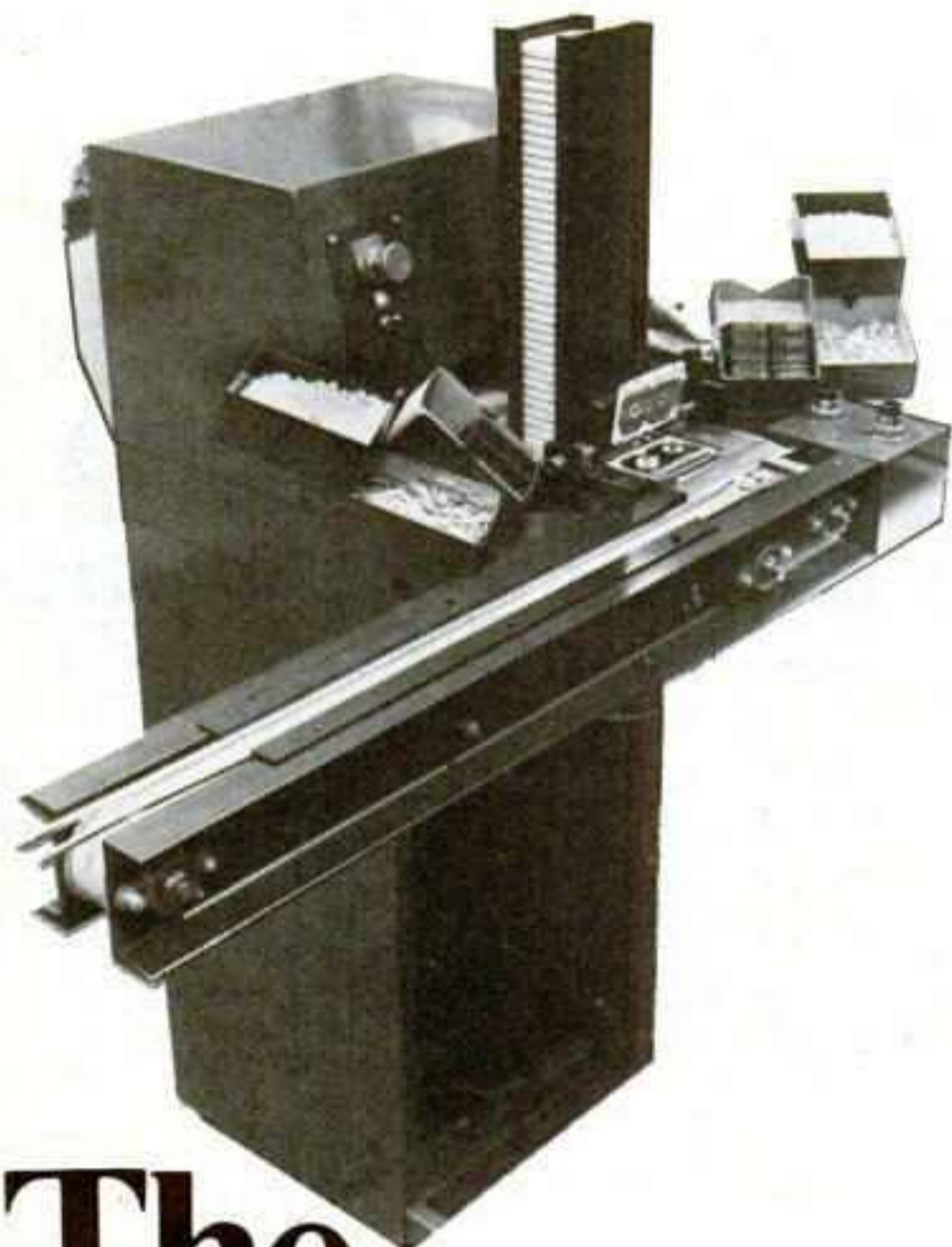
INTEGRAL SYSTEMS introduces the model 200 amplifier. The design is direct coupled, fully complimentary and utilizes dual darlington output devices. Model 200 sells for \$300.



ACOUSTIC FIBER SOUND's Kar Cricket speakers, KK40, measuring 6"x8" in front and sloping to 3"x6" at the rear are ideal for compact cars. Speakers house a 4" full range speaker, 3/4" voice coil and have 60Hz to 18,000 Hz frequency range. Retail: \$42.95.



KENWOOD's new KR-4400 stereo receiver has 25 watts per channel measured with both channels operating into 80 ohms, at any frequency from 20-20,000 Hz. Among the many features are a special terminal for a 4-channel adapter or decoder. Suggested retail: \$299.95.



The Automatic Threader.

It's just part of our great Automated System.

Upon a signal from the operator, The Threader moves the cassette from the magazine to the nest.

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Tape Duplicators Study Problems In Quality Control

CHICAGO—"There are too many viable processes involved in in-cassette duplication to warrant a fully automatic system that would wind, splice, assemble, package and pack," says Tony Carter, sales manager, Infonics, Michigan City, Ind.

Infonics manufactures the System 200 in-cassette duplicator. The company was acquired by Visual Educum, Inc. a year ago.

Quality control of duplicators manufactured by Telex Communications, Inc., Minneapolis, Minn., follows a military-rigid system of tests for a 100 percent quality insurance program, says Jim Dow, marketing director. Warranty stations are located nationwide for prompt service on warranted or out-of-warranty equipment.

The equipment is set for ferric oxide tape for the preponderant voice market, but the electronics can be adjusted for chromium dioxide tape. Cobalt-backed tape uses the same settings as the ferric, according to Dow.

The life of the heads is longest with ferric oxide tape, with chromium dioxide tape more destructive, but improving.

Also in the area of quality control, test tapes are used at the final assembly to test head alignment, peaking bias settings, frequency responses and wow and flutter, and the machines are then adjusted for maximum performance.

Telex recently increased prices by a 3 to 4 percent average to reflect increased costs in parts, lead times and other expenses.

Dow sees no need for automatic equipment in the cassette and open-reel duplication equipment. "The considerably disproportionate cost offsets the advantage," and the equipment is usually operated by semitechnical people anyway. There is no need for automation in the price market that we aim at," he says.

Telex moved into the automatic office copier field two years ago with a push button machine that copies a cassette on a 1:1, 1:3 or 1:5 basis, and shuts down automatically. It is actuated by pressing a button, and records on either a blank or dirty cassette.

One problem in quality control, Dow notes, is the duplicator who uses unbranded cassettes, resulting in oxide build-up, and jamming of cassettes. "There's not much we can do about that, other than going in and repairing the equipment. If good tape is used, the duplicator can get a copy back within 3 db of the master."

Many of the problems involved in creating a quality duplicated tape are related to the raw tape, although proper maintenance of equipment and creation of a good master are equally important says Norman Deletske, president, Audimation, Inc., in Chicago.

Motown Tape Sales to Indies

LOS ANGELES—Motown Records returned its prerecorded tape sales to its independent distributors May 1. Motown had been splitting tape distribution between Ampex and its distributors during the past three years.

Ewart Abner, Motown's president, says the action is, additional proof of the label's faith in its distributors. Duplicating will be done at Tapetronics, a Detroit facility maintained by the label.

A tape sales manager will soon be appointed by national sales manager Mike Lushka.

Most common problems with tape are sloppy edges from slitting, dimensional inaccuracies, curling, dirt and destruction of plastic base.

Sloppy slitting results in skewing, misalignment, distortion and de-

struction of tape layers. Dirt causes dropouts of audio. Another major cause of skewing is bad winds.

The closeness of the heads can cause problems such as vibration, if the heads are too close together;

also lack of tension in relatively unsupported tape with a 1/8-inch gap between heads.

Loose glue on oxide coating builds up between heads and needs to be dug out. Thickness of the oxide

can affect low notes.

Packaging can affect the final quality of tape, whether packaged in sponge rubber, cardboard or styrofoam. Storage and transfer of tape in

(Continued on page 61)

Introducing the new **SAK-ALLOY** MAGNETIC HEAD. Absolutely the longest-wearing metal head for audio duplicating.

Sak-Alloy, a newly developed core material for magnetic heads, represents a revolutionary break-through in metal head technology for the audio duplicating field. For two reasons. First, because heads made from Sak-Alloy wear longer—much longer—than any equivalent Permalloy laminated metal head on the market today. Second, because Sak-Alloy as a material is electrically equivalent to Permalloy heads and thus is easily interchangeable for all applications.

We had planned to write more copy. But there's nothing left to add, really. Longer head-life, you see, is the whole ballgame. For more information, contact: Trevor Boyer, Sales Manager. Saki Magnetics Incorporated. 1649 12th Street, Santa Monica, Ca. 90404 (213) 451-8611. (A California Corporation)



Saki Magnetics... the Number One Name in Audio Duplicating Heads

Rep Rap

SOUND SYSTEMS was celebrated as Glenburn/McDonald's 500th dealer recently. From left: Richard Streete, Carolina Marketing Associates; John Manos, Sound Systems owner and president of the American Component Dealers Association; Karl Jacobs, Glenburn/McDonald general manager; Cecil Suite, Carolina Marketing; Glenburn/McDonald reps.



SCHWARTZ III

Rep Sees Potential In Using Housewives

EDITOR'S NOTE: In two previous installments Arnold (Arnie) Schwartz, a Michigan rep and former drug chain buyer, has detailed how a telephone answering device can record up to 150 calls per day (Billboard, April 27) and how he reps five speaker lines with no conflicts (Billboard, May 4).

TROY, Mich.—The recent gasoline shortage and subsequent rising fuel prices are causing reps to look for more efficient sales techniques and are focusing on an as yet untapped potential, says Schwartz—the liberated housewife.

Arnold Schwartz & Associates, in fact, has added its first saleswoman in Jan Hosack, as part of an overall expansion of the firm. Another new rep is Brian Kraim, who along with Tom Melrose and Schwartz, divide up Detroit. Bill Tetrow works outstate from Grand Rapids.

Schwartz says Ms. Hosack is particularly comfortable with lines going into home furnishing departments, furniture stores and department stores. She covers Detroit too.

In tapping housewives, Schwartz is expressing just part of his philosophy. "The rep's answer to the rising costs of gasoline should be more brain power, foot power, hand power and human resources. After all, the whole shortage and price rise concerned only gasoline."

He says more brain power can be expended for product presentations, prospecting and understanding dealers, manufacturers and products. As for foot power, "With a diverse product mix as we have, a rep can park his car and walk a downtown area or shopping center mall."

"The other day I called on five different buyers without moving my car once. I saw one Hudson's buyer on a backgammon table, another for a rolling bar, still another on lighters and then two more on two different stereo items in stores near Hudson's."

Schwartz admits he has a natural conservative streak. This reporter met Schwartz at the recent winter shows in Chicago as he was about to board a bus and was loaded down with bulky sample boxes. He was on his way to Chicago Station, a restaurant owned by Steve Bellew, Schwartz' friend since second grade and Schwartz' Chicago headquarters during shows.

The gas shortage only heightened Schwartz' awareness of efficiencies. "Now when we drive our cars we try to keep ourselves within a relatively small geographic area and never drive from point A to B the same way. You would be amazed how often a new dealer is discovered when you drive a slightly different route and come across a new shopping center, a store being remodeled or one maybe under new management."

As for hiring women reps, he says, "There are many women who are highly educated, highly motivated (who doesn't need more money with current prices what they are?) and finally liberated from children and housework (thanks to modern convenience appliances). These women can work their own hours close to home if need be and work from their homes as independent associates."

"What reps can do, once they are open to hiring housewives, is to be ready to train them, have catalogs and product literature and samples for them."

Next: Schwartz' days as a drug store buyer of consumer electronics, tips on inventory control, his idea of an ideal store product mix.

T.G. & Y. II

Merchandise In Depth Is Key to Success

By GRIER LOWRY

EDITOR'S NOTE: The basic philosophy of merchandising prerecorded music and consumer electronics in the 851-unit T.G. & Y. chain was covered by Kansas City area district manager Calvin Skaggs, whose territory includes 60 units, 18 with audio centers (Billboard, April 27). T.G. & Y. is a component of Household Finance Corp.'s merchandising operation, which includes over 4,500 units and such chains as Ben Franklin (1,922 units), Coast-to-Coast (1,054), White (677) and several others.

KANSAS CITY, Mo.—T.G. & Y. handles such lines as Midland, Sony, RCA, Electro-Phonic and General Electric with a basic philosophy that consumer electronics must make the store a respectable profit.

"Our prices are designed to make us money," said the Kansas City district manager. "Our discounted everyday prices probably aren't the lowest in our markets. But we aren't the highest either, by a long shot. Products in lines such as Midland offer the kind of pricing structure we feel makes good traffic-drawing merchandise. And on promotional

items, both in soft goods and hard lines, we're as low, many times lower, than anyone in the market. We're heavy users of leaders.

"But let me make one point clear," Skaggs declared. "We don't feel low price is such a critical factor in aiding sales with promotions as in the need to have the merchandise all the way through the category. For example, new releases in tapes and records. Not simply having them first—but that's vital—but having them in a depth that permits you to supply customers on hot new releases long after your competition

has run out. That is the essence of operating a good electronics department, we believe, and is where we believe we are good."

Accessories have a strong role in this department also. High-demand goods including carrying cases, black light, music books and tape storage racks, all spot-displayed in departmental hot spots. Prices on carrying cases are from \$1.98 to \$15.95. Music books rate as the fastest-growing accessory and books by Charley Rich, the "ABC Concert Hour" and others devoted to guitar folk and piano and country music, enjoy a high turnover.

The T.G. & Y. executive is convinced that without the livewire promotional package the department would "dry up." The schedule is fixed with the category allotted a pre-determined amount of space in newspaper ads, the highly-rated tabloid mailers and time on television and radio.

'Razor/Blade' Ads

In the tabloid mailers the space allocation to promotion tapes and records often runs half a page. But a center-fold arrangement which has hard lines on one side and tape and records on the opposite page is the kind of twin dynamite punch that he said really pulls traffic.

It is in the realm of promotions that Skaggs feels the link-up with ABC the rackjobber on tapes and records, is most meaningful. T.G. & Y. depends on ABC to provide an incessant supply of items that can be attractively priced in all media.

"Cut-priced goods isn't always the key to a productive promotion," Skaggs said. "We don't rely exclusively on the \$1.99 tapes or the bare-bone-priced low-end components. Our favorite tabloid spread mixes new releases at regular prices and higher-end hard lines on the same page with the reduced-price items."

"And we find we get excellent results when we back a tabloid mailing with radio, television and newspaper," he added. "Our tabloid mailings are made weekly and blanket the trade area surrounding the individual stores."

Skaggs pointed out a key aspect. "Like the present TV promotion featuring the 'Past 10 Years of the Beatles,' which is the joint effort of ABC and Capitol Records, gives us precisely the kind of promotion that activates sales at our family centers."

The "Past 10 Years of the Beatles" catalog promotion is a good example of media-crunch executed on all major deals. First, the half page spread

(Continued on page 60)

ANNOUNCING THE MODEL 1300 TAPE WINDER FROM SUPERSCOPE



Superscope's NEW professional quality cassette winding system features:

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Quadrasonic Is Helping to Spur Sales on Speakers

LOS ANGELES—Quadrasonic continues to spur speaker sales, say experts involved in two industry events this week and the giant Consumer Electronics Show (CES) next month. Technological advances, market expansion, philosophical debates—all are part of the growing emphasis on speakers.

Speaker system theory will be discussed at the Audio Engineering Society (AES) here Tuesday (7) at the Los Angeles Hilton and marketing will be focused on the next day in Las Vegas at the NEW/COM '74 distributor and rep convention. CES is June 9-12 in Chicago.

A few trends in speakers:

- **Continued parade of new firms, expansion of lines by established manufacturers in both home and car stereo** (i.e., among new and relatively new brands popping up—Precision Marketing & Development, Frazier, Janszen, Mirari, Hegeman Labs and on and on; as for expansion, Superscope just opened a factory in Peroness-lez-Binche, Belgium, and is exporting speakers to the Far East and Africa; as for car stereo, Craig Corp. has formed a separate division for speaker sales.

- **Dichotomous expansion with greater sales into the audiophile segment, as well as into the mass merchandiser outlet** (Superscope, for instance, is making Marantz line for high end and the Superscope brand for pop price points). The firm's philosophy will be enlarged upon later in this roundup.

- **Market expansion resulting in sharper definition of models** (rep Arnie Schwartz, profiled elsewhere this issue, finds he can sell five different lines without a conflict—Mirari, Cartier Acoustics, Hegeman, Royal Sound and Precision, which has a brand called Precision and one called Aztec).

- **Continued flurry of terms.** Hot-test idea in tweeters, say experts, is the "piezo ceramic" component. Dynaco likes to talk about its "aperiodic damping." The term "transducer" is popping up in ADC, RTR and Marantz ads, though it is actually an old term to describe speaker.

- **More emphasis on cosmetics.** Klipsche even offers to save the consumer \$350 by marketing a "streaker" or "undressed" model for do-it-yourself finishing; Altec Lansing product manager Paul Miller points out how foam grilles on fronts can be painted any color; Rogersound's Max Tower is available in white, blue, avocado green, orange but also walnut.

- **Greater emphasis on out-board controls or what could be called customized adjustment features.** Sound Technology Research's add-on Theta 1 tweeter is an example; AR's AR-2ax with separate back controls for adjusting mid-range and high frequency levels is another.

- **Quadrasonic forcing more attention on dispersion of sound** (Bose's ads feature a hard-line story on why beaming speakers are wrong; Jon Dahlquist, however, takes even a harder line insisting that all sound must be frontal; but Empire's all-around dispersion and Frazier's horizontal and vertical tweeters and ADC's rearward focusing are contrary ideas on dispersion).

- **Flat, wall panel speakers gain status.** Fisher has sound panels and recently Magitran's Poly-Planar drew a good High Fidelity review though the magazine did not recommend them as extension speakers for a quadrasonic setup.

- **Wireless speakers are back.** Once thought a dead issue, Hitachi has resuscitated the concept with

wireless back speakers in a just-introduced line of quadrasonic units.

- **Heavier emphasis on floor standing models and towers** (Audionics, RTR, Epicure's Microtower and any number of firms not known

By EARL PAIGE

for towers are adding them—Marantz too).

- **More drivers, more tweeter refinements, more efforts to get a boomless bass** (the latter Dynaco at-

tempts with aperiodic damping, its way of describing a two-chamber cabinet; Dynaco also brags about its five-step tweeter control and its soft dome tweeter; meanwhile, Scientific Audio Electronics' Mark XI is de-

scribed as having seven drivers).

- **New materials, advance technology, new manufacturing philosophies.** Magnadyne for example, is importing some speaker parts from

(Continued on page 44)

Here's how you can go to the C.E.S. Show in Chicago without going to Chicago.

Fact is, Billboard provides a complete timetable of the Consumer Electronics Industry every week of every year, and is unparalleled in reaching the important consumer electronics market.

And at this year's Consumer Electronics Show at McCormick Place, Billboard's C.E.S. Spotlight coming in the June 15 issue, will be a vital medium to expose your products to an expanding universe of retailers, sales representatives, distributors, importers and manufacturers—all friends of ours who will be attending the C.E.S. show. If you take advantage of Billboard's C.E.S. issue, we can introduce you to them.

Billboard has consistently provided in-depth coverage of the largest consumer electronics exhibit of its kind. And our editorial staff will be traveling to the windy city to bring you up to date on the latest innovations in home entertainment.

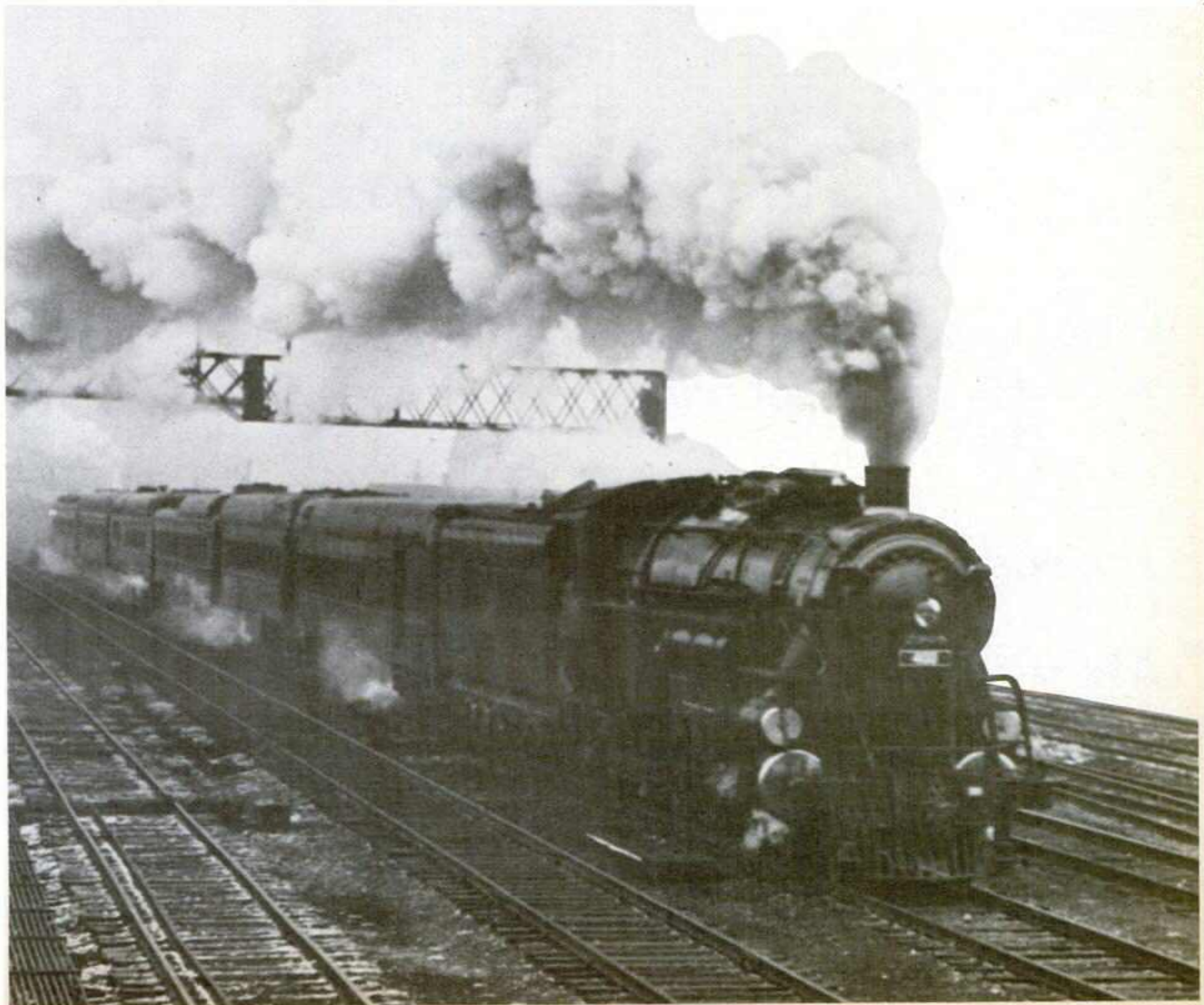
Why not take advantage of Billboard's C.E.S. issue and make some new friends? It could be a worthwhile relationship. And if you want a head start, Billboard's pre-show issue in the June 8 issue is just what you're looking for to kick off what promises to be the biggest Consumer Electronics Show yet. The ad deadline for the pre-show issue is May 24.

You haven't much time left. Get on the phone to a Billboard sales representative now. At Billboard you've got a friend.

All Aboard Billboard's June 15 Issue!

Pre-show issue date: June 8
Pre-show ad deadline: May 24

C.E.S. issue date: June 15
C.E.S. Deadline: June 1



Midwest Stereo Sells 'Q' In a Homelike Atmosphere

By JACK ROLAND COGGINS

DES MOINES—A relaxed "at home" atmosphere paired with pinpointed invitations to customers on a 10,000 plus mailing list is helping Midwest Stereo here sell more high end audio equipment. With quadrasonic building, sales managers Gar Huebner and Gary Chase believe fact tags and literature must be the initial vehicle a customer responds to, rather than having a salesperson jump on them immediately.

At Midwest Stereo, selling more expensive systems begins the moment a customer enters. "It is important not to sell before customers feel at home in the store," suggest Huebner and Chase. "So initially we acknowledge the customer's presence by a pleasant greeting. We don't say immediately, 'May I help you.' We wait until they get used to the store, until they orient themselves. That may take as long as five minutes."

Watching customers is the quickest way to zero in on their wants. "Customers will usually go back to the systems they are really interested in, even if they pass them over quickly at first," they say. "That is when our sales people strike up a conversation. The process then becomes one of determining what are the differ-



Eric Coggins photo

AT HOME ATMOSPHERE—selling quadrasonic and high end audio should be done in a relaxed fashion, according to Gar Huebner (left) and Gary Chase (right), managers of Midwest Stereo, Des Moines.

ences between what customers want and what customers actually need.

"Until the prospects reveal something of their lifestyle to us, we are not really in a position to sell anything but product; and we prefer to always work from the customer back to the product. Only that way can we be certain of making each customer happy. This is vital to selling bigger ticket systems.

"Our experience shows that customers wanting something in the \$600 price area will buy above that—if needs are properly pinpointed and customers shown what they have gained by the additional investment."

In addition to carefully determining customers' actual needs, Midwest Stereo pinpoints what they are willing to spend. The customer needs a system to do a particular job and he needs it in a particular price range to fit his budget.

"When upgrading sales, it is important to stay in the 'right ballpark' pricewise," Huebner and Chase say. "A customer who says he wants to spend in the area of \$600 may wind up spending \$700 or \$800. But, it would be unfair to that customer to show him an \$1,800 or

(Continued on page 62)

Quadrasonic Is Helping to Spur Sales on Speakers

• Continued from page 43

Japan but assembling and doing plastic molding in Los Angeles for car speakers.

Quadrasonic to some extent, but mostly the evolution of so much technology in speaker construction and design is combining to change the emphasis of some philosophical debates on systems.

The electrostatic system has been under stiff criticism and Janszen's and Rectilinear's ads seem defensive, but many speaker engineers respect electrostatic. John Ouvrier, engineering manager at Superscope, and John Janes, Superscope speaker division manager, would like to combine the best of electrostatic with elements of other systems.

Emphasis has also switched from the debate over bass reflex vs. air suspension. According to many engineers, bass reflex has been superseded by the vented port idea; air

suspension is now more commonly called acoustic suspension.

Commenting on some of these trends, Ouvrier and Janes point out that the four bookshelf models and the more recently introduced floor standing units in the Marantz line go from \$59 to \$500, while the four Superscope models just barely overlap and go down in price point to \$22.

Speaker manufacturers are now using new techniques, new cementing, new materials to achieve the goal that has existed for years—a lot of speaker power in a smaller area. Even cement is very important.

"Just the normal, regular cement of a few years ago will no longer hold these junctions with the higher powered amplifiers we're using. What you need now is new cements, new kinds of materials, new cone material in order to take the tremendous pressure you're putting on these cones.

On the subject of quadrasonic,

"Any musical instrument has a totally omni-360 degree sound. No musical instrument ever sounds like it's coming out of a tunnel or a port.

"Now the closest thing to a 360-degree transducer is a pulsating sphere, and the thing is you can't have a pulsating sphere so the closest to that is a pulsating hemisphere and the closest thing to that right now, we feel, is the dome.

"Now with a horn you are limited because a horn tends to beam in certain frequencies and not in others, depending on the angle in which you have the horn. And if you go up to something multicellular, which some manufacturers have, it makes it gargantuan inside and horribly expensive for a consumer.

"We're making speaker systems that have the optimum dispersion

possible. Some people may say that they feel for quad you have to have a lot of dispersion. I think in a way that they're trying to get out of a problem, because you tell me one instrument that doesn't have a 360-degree dispersion when it's playing—even a trumpet.

As for transducers, Janes says he feels many people are using the term more for one of two reasons. "One reason is to distinguish from the loudspeaker, or speaker box itself, including a transducer. The other is that it's a nice, space-age sounding term—but it does go back to the first dictionary every printed."

As for controls outside, "We're not really interested in gimmicks. There are some systems that warrant more specific controls. The more complex the system the more necessary it

might be to give the consumer some variation, but not a whole lot.

"You don't want to change the character of the speaker you've designed. If you give someone infinite control over every transducer in the unit, then you can have a unit that can totally change the character and the intent of the speaker from what the engineer originally designed into the unit.

A lot of the terms relate to marketing gimmickry. "You have to separate the salesman's enthusiasm and description of the product from good engineering design."

There has been a philosophical debate going on for some time between advocates of air or acoustic suspension speakers and advocates of bass reflex but now more popularly called vented enclosures.

Janes and Ouvrier state Superscope's basic philosophy is that it will make whatever sounds the best. "I don't care whether it's small, big, large or whether it's air suspension, ported vented, labyrinth, Klipsch, whatever it might be, we'll make whatever sounds the best."

(Continued)

Quadsquads Push Radio 'Q'

• Continued from page 39

pushing and persuading at all levels for their particular system.

At CBS, you'll find Stan Kavan, chief of diversification and planning. At Sansui, Jerry Lebow is constantly working to pave the way for the QS system. RCA Records, the WEA group of labels, National/Panasonic, and JVC/Nivico, have teamed up and their representative is John Eargle of JME Associates, a consulting firm. Basically, they all have the same jobs: Make their particular system No. 1.

Eargle has somewhat of a handicap at the moment. Some people feel that discrete quadrasonic is best, but you presently can't broadcast discrete except by teaming up two FM radio stations.

Until the one-station discrete system (and there are five being tested) is approved, Eargle is devoting a bulk of his time in persuading other labels to join the team of WEA and RCA.

Kavan and Lebow, meanwhile, have done an extraordinary job in getting radio stations accustomed to quadrasonic. In many FM radio stations, even though they aren't ballooning themselves as quadrasonic stations, you'll find a special shelf of CBS quadrasonic records. And, yes, they're being played along with the ordinary stereo albums.

Meanwhile, more 4-channel receivers are getting into the field and 4-channel disks continue to be

turned out, meaning that the public is growing more acquainted with quadrasonic. One day, perhaps within a year's time, quadrasonic radio in discrete form will be a reality.



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All Current \$6.98 LP's..... \$3⁸⁵

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Tape Coating Focus: Look at Refinements

AES School

• *Continued from page 39*

breakthroughs. One is the move by the 3M Co. to market a line of chromium dioxide tape, as well as the high energy low noise cobalt doped tape they have been marketing for the best several years. This change in marketing and manufacturing leaves Audio Magnetics and Audio Devices as the only major manufacturers not offering a chromium line.

Second, Fuji Film in Tokyo has developed a ferrite-chromium formulation which is said to give an output four times as high as iron oxide and twice as high as chromium dioxide. Such a formulation is meant for use in video as well as audio tape. At present, Fuji is not manufacturing or marketing the tape. It is in the research and development stage.

Third, Sony Corp. is said to be thinking about using a cobalt-doped, high-energy, low-noise tape in video as well as chromium dioxide. There are only two audio manufacturers offering such a video line—Audio Magnetics and 3M.

Looking again at the improvements and refinements of both coatings and marketing approaches, we find several firms in the forefront.

Audio Magnetics has greatly improved upon their cobalt-doped coatings, conducting research on gamma particles and has worked on the development of new oxides. Company president George Johnson says that the firm has developed a new type of oxide, aimed at the audiophile field.

3M has also continued its research into high-energy low-noise tape, as has Ampex with its 20 20+ tape aimed at the audiophile consumer, TDK with a new tape aimed at the mass buyer and Audio Devices.

The fact is that virtually every major tape manufacturer has continued aggressive research and development programs, both in audio and video. Many in the industry feel that at this time, refinement of existing oxides will serve as useful a purpose as searching for new ones. The various low-noise high-energy products that have surfaced over the past few years combined with the advent of chrome have given all firms strong bases to build upon.

The increasing industrial, educational and business use of videotape has also made it important that constant improvements be made in video. Most firms are concentrating

on manufacturing several video formats so they can meet the several standards now being used in hardware.

In marketing technique, the trend in blank audio tape over the past several years has been one of constant innovations, and this has continued through the past year.

The 3M Co. went into a chromium line, according to vice president Dan Denham, because their distributors, retailers and consumers were asking for such a line. The fact that 3M had been one of the last "chrome hold-outs" makes this a major advancement in marketing.

Audio Magnetics bowed the "Rip-off" display for Tracs tape in a disposable and permanent display format. The unit allows a retailer to make his own price points and keep his own inventories, and allows the consumer to rip off tapes as he would candy from a roll. The obvious idea behind this is the impulse value of tape.

Firms such as Ampex, BASF, Audio Devices (with the Stack Pack), Memorex (continuing its commercials), Certron and TDK have also added displays and made strong efforts to widen their appeal. In some cases, firms known primar-

ily for mass market tape have aimed at the audiophile market (as has Audio Magnetics with its XHE tape) and Audio Devices with its Capitol 2 line. In other cases, audiophile firms such as TDK, Memorex and Maxell have mounted ambitious merchandising plans and bowed tapes aimed at the mass merchant and department store.

So, while there may not have been a flood of "new developments" during the past year, the tape industry has been at anything but a standstill, and many feel that a lot more new developments will surface during the coming year.

• *Continued from page 39*

speaker systems and the demonstration of complete recording studio systems.

Participating exhibitors will include JVC America Inc., Liberty/UV Tape Duplicating Inc., Crown International, Infonics, Electro-Voice Inc., Electro Sound, Dolby Laboratories, Bose Corp., Audio Devices, James B. Lansing Sound Inc. (the tape duplication division of Superscope), the 3M Co., Shure Bros. Inc., Sennheiser Electronic Corp., Sansui, Nippon/Columbia, Revox and Stanton Magnetics.

Our business makes your business more profitable.

The more records you sell, the greater the demand for Watts record care products. And the more profits you build up selling them. Unlike the johnny-come-lately companies selling one or two untried and unproven record care products, Watts is a pioneer in the business with a complete line of quality items popularly priced from three to twenty dollars. And they're backed up with the heaviest record care advertising program in the industry.

To help get you started in this profitable repeat business, we've taken the most popular

sellers in the Watts line and designed a sales-stimulating mini display rack for them. It's ready to start selling for you at an unbelievably low investment. Dealers from coast-to-coast are finding that the 17 inches they've allotted to the Watts display rack is the most profitable turnover area in their store. You will, too. Available through leading jobbers and distributors, or write to: Elpa Marketing Industries, Inc., New Hyde Park, New York 11040 (516) 746-3002 / 7301 E. Evans Road, Scottsdale, Arizona 85260 (602) 948-1070.



for the life of your records



Pioneer Bows Car Stereo Line

LOS ANGELES—Pioneer Electronics of America has bowed a three-model car stereo line featuring a new speaker design known as "chameleons."

The line's models all feature a "tilt-up" look, while the speakers feature an exchangeable front panel that can be modified or mixed to match the interior of the car.

The sound emanates from both around and through the fabric or graphics display panel (almost any material with a picture or whatever the consumer might want can be used rather than plain grille cloth). It takes approximately five minutes to change the panel.

The new players are 8-track under-dash units, one with AM-FM radio and one with just FM.

Beware of 4-channel systems that don't play everything in 4-channel.

There's only one way to hear everything in 4-channel sound. And that's with a discrete 4-channel system. Like the Panasonic RE-8585. A six-piece home entertainment system that can play everything in 4-channel.

Discrete and matrix.

And everything includes hundreds of discrete 4-channel, 8-track tapes. All the 4-channel records. Even the 4-channel broadcasts on FM radio.

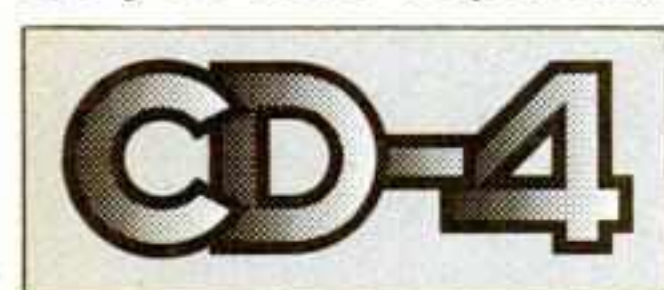
What is 4-channel sound?

Since the 50's, most music has been recorded in stereo, or two parts. That's 2-channel sound. Now there's a revolutionary new way to hear music. In four parts. And that's called 4-channel sound.

But unlike stereo, there are two types of 4-channel sound. Discrete. And matrix. All 4-channel tapes are recorded by the discrete method. But not records.

Discrete or Matrix?

Both start with 4 separate channels of sound. With matrix, there's a compromise. The 4 channels are crowded into 2 channels on the record. Then they're converted back to 4 channels on the way to the speakers. But the channels aren't separate anymore. They overlap. So you lose separation.



With discrete CD-4 records, the 4 channels of sound are recorded as 4 separate channels. So you hear 4 separate and distinct channels of sound.

The Discrete Record Companies.

Such companies as Warner, Elektra, Atlantic,

RCA, Nonesuch, and Project 3 selected the discrete method to produce 4-channel records. Which they call CD-4 Quadradiscs. So now you can hear your favorite artists on discrete 4-channel CD-4 records.

The CD-4 Artists.

Carly Simon. Frank Sinatra. Aretha Franklin. Hugo Montenegro.



Charley Pride. Enoch Light. Seals & Crofts. Bette Midler. Nat Stuckey. And Bread. Just to name a few.



The RE-8585 Complete Discrete 4-Channel System.

The Everything System.

The Panasonic RE-8585 Plays discrete 4-channel CD-4 records. Discrete 4-channel, 8-track tapes. And can be adapted for discrete 4-channel FM broadcasts should they become a reality. It even has our exclusive Quadruplex IV™ circuitry. To play matrix 4-channel records and broadcasts. And enhance the sound of stereo records, tapes, and radio.

The RE-8585 has a full-size automatic record changer. With built-in discrete CD-4 demodulator and a CD-4 semi-conductor cartridge. A must for CD-4 records.

There's also a built-in 8-track tape player. As well as an FM/AM and FM stereo radio with FET's and a tuned RF stage. And four 6½" air-suspension speakers.

The RE-8585 is just one of nine Panasonic 4-channel systems called Series 44™. See your Panasonic sales representative for everything in 4-channel.



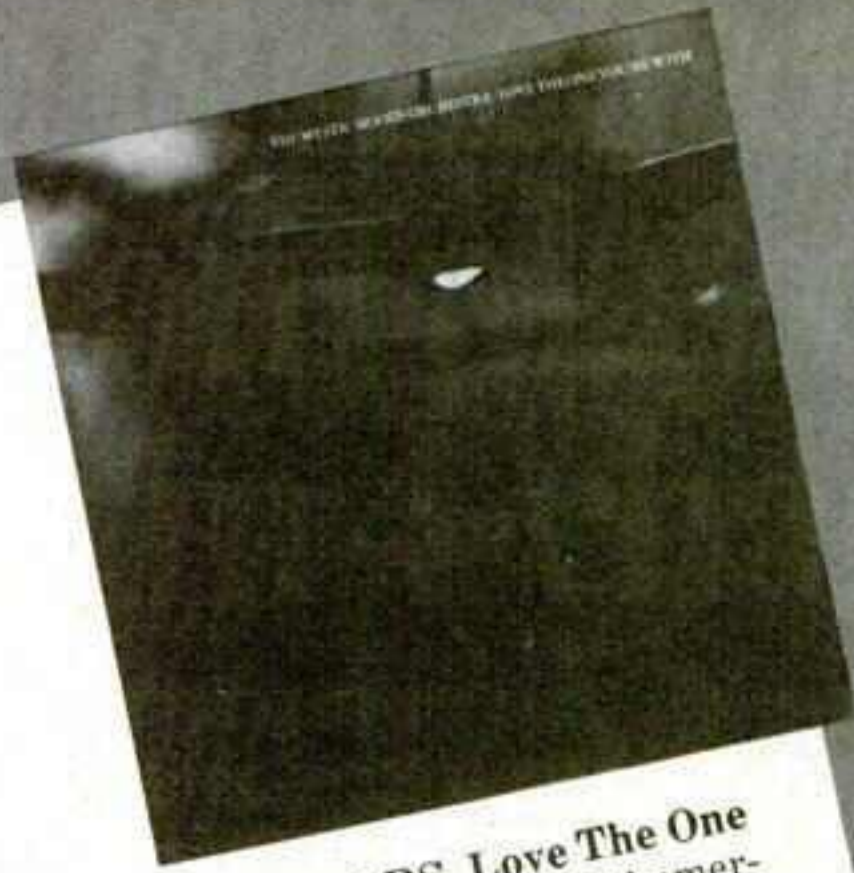
Panasonic®
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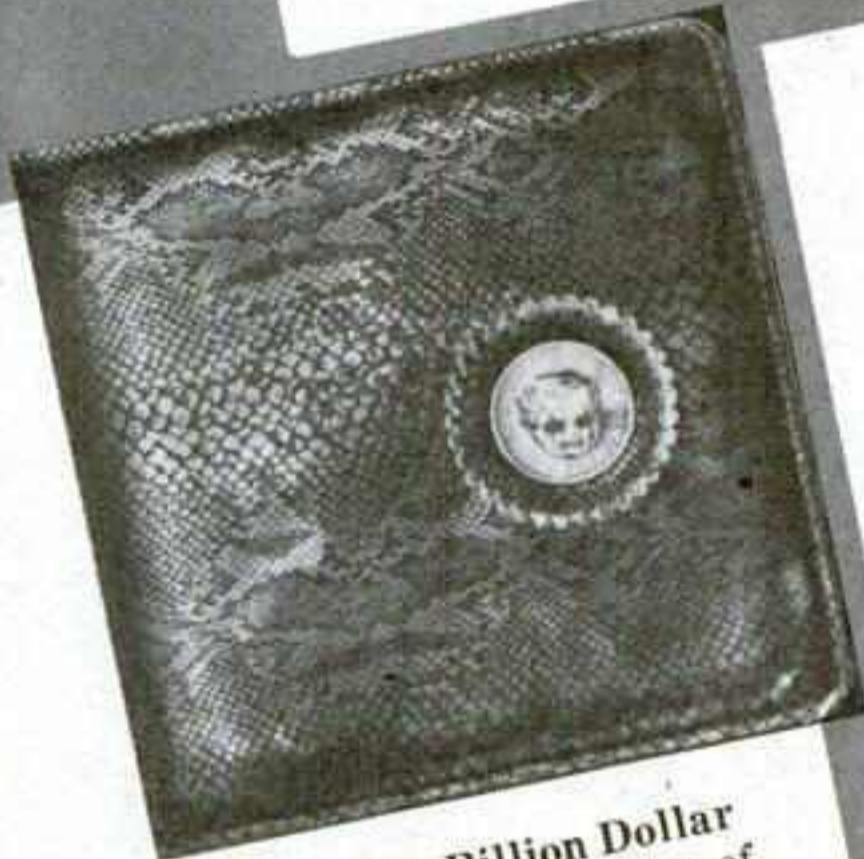
NEW QUADRADISCS



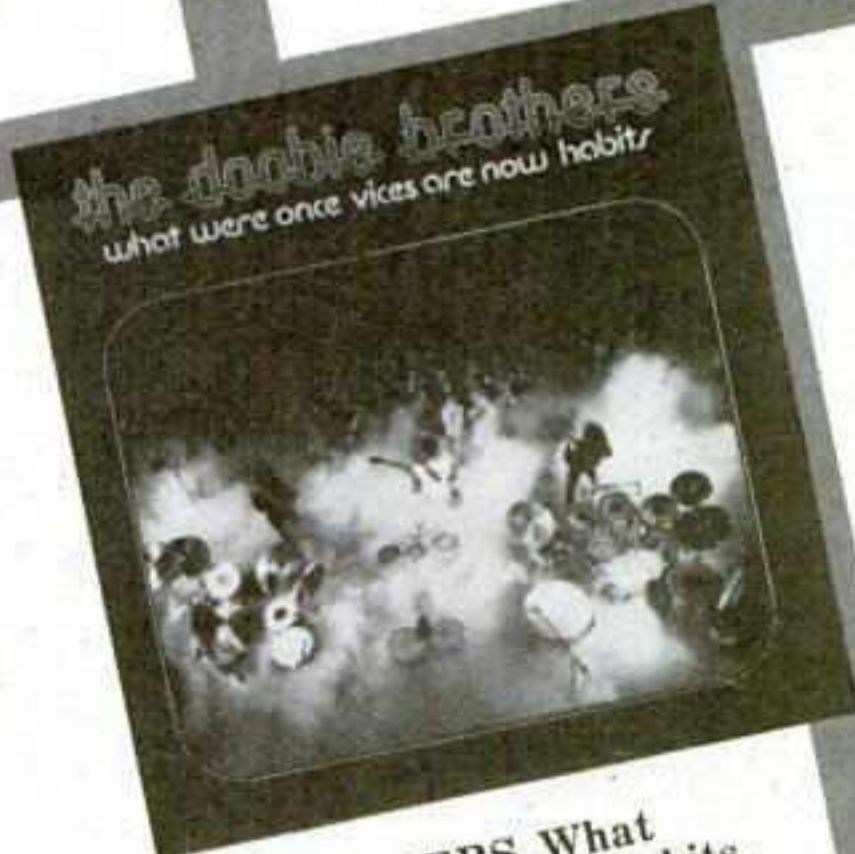
BLACK SABBATH. Paranoid. (WS4 1887) Hot and heavy rock by England's masters of the overwhelming.



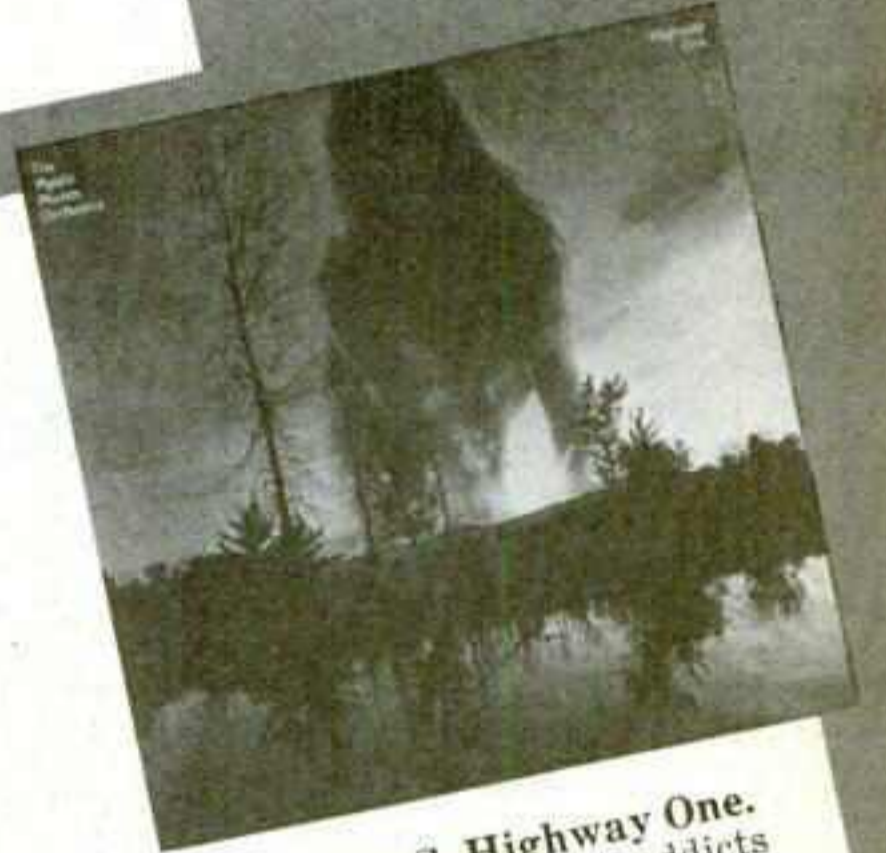
MYSTIC MOODS. Love The One You're With. (BS4 2577) Shimmering four-channel sounds of musical Eros.



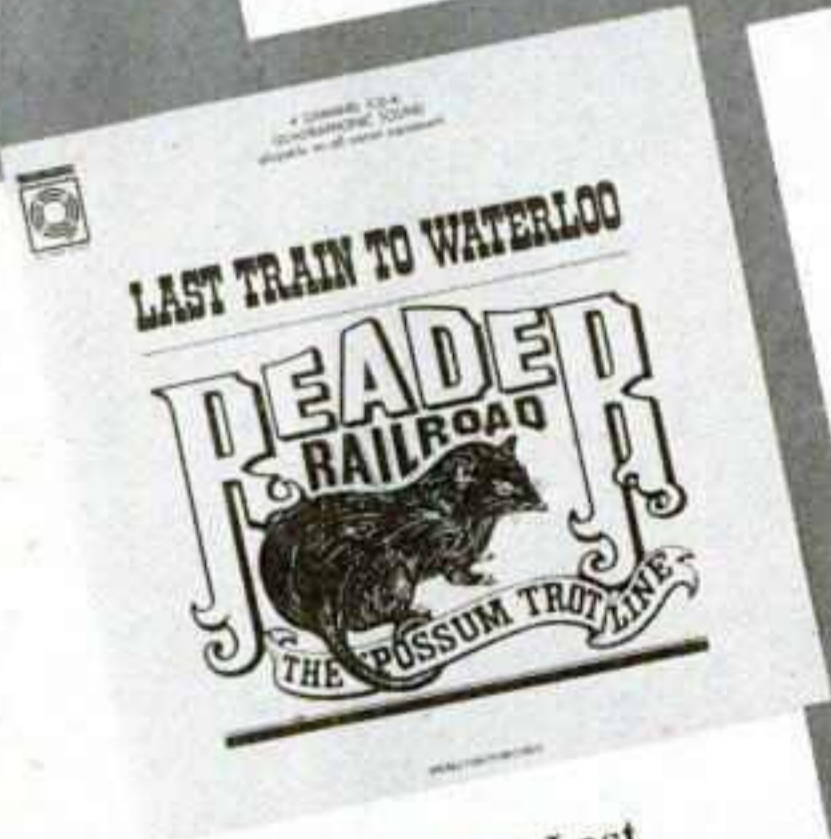
ALICE COOPER. Billion Dollar Babies. (BS4 2685) The sensations of rock bring their best-selling sound to Quadradisc.



DOOBIE BROTHERS. What Were Once Vices Are Now Habits. (WS4 2750) Top chart sellers, with a vast audience.



MYSTIC MOODS. Highway One. (BS4 2648) The best for sound addicts and lovers.



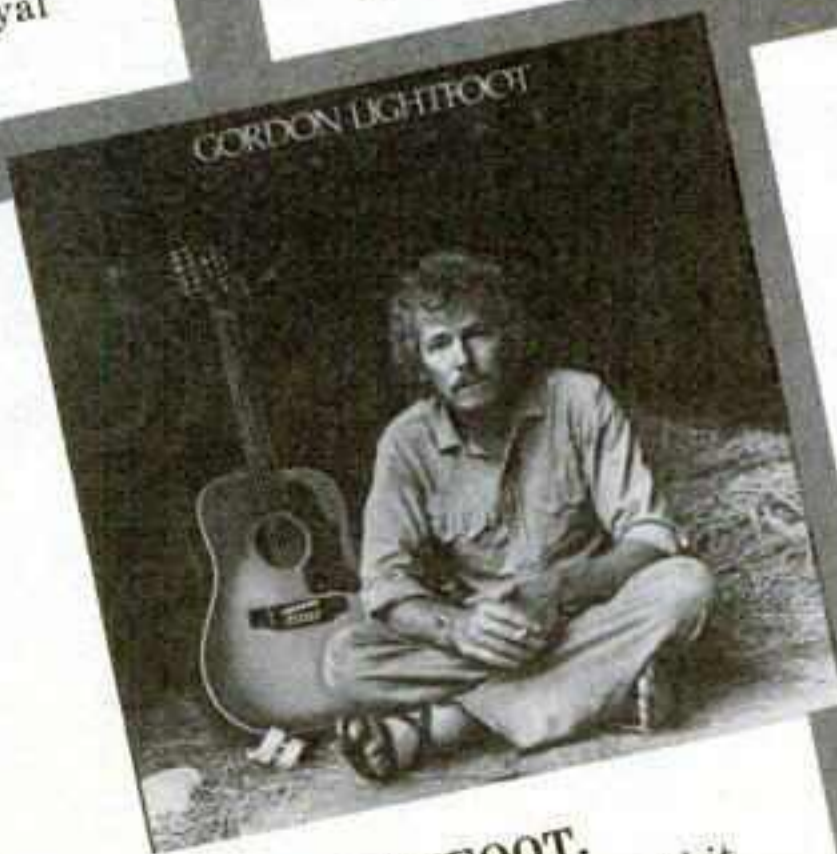
RAILROAD SOUNDS. Last Train To Waterloo. (BS4 2757) A stunning quadriphonic portrayal of the age of steam.



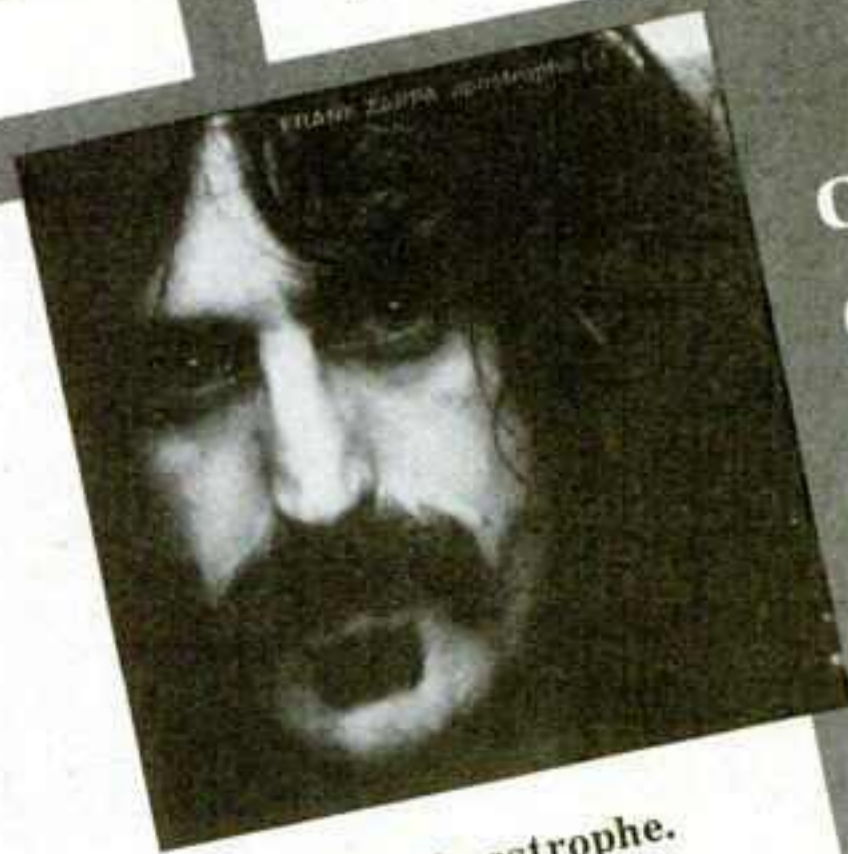
SEALS AND CROFTS. Unborn Child. (WS4 2761) Universal appeal with hit after hit opened up to Quadradisc.



FRANK SINATRA'S GREAT-EST HITS (Vol. 2). (FS4 1034) The world's greatest pop singer, and your favorite songs.



GORDON LIGHTFOOT. Sundown. (MS4 2177) A smash hit album with top chart listings and a great future.



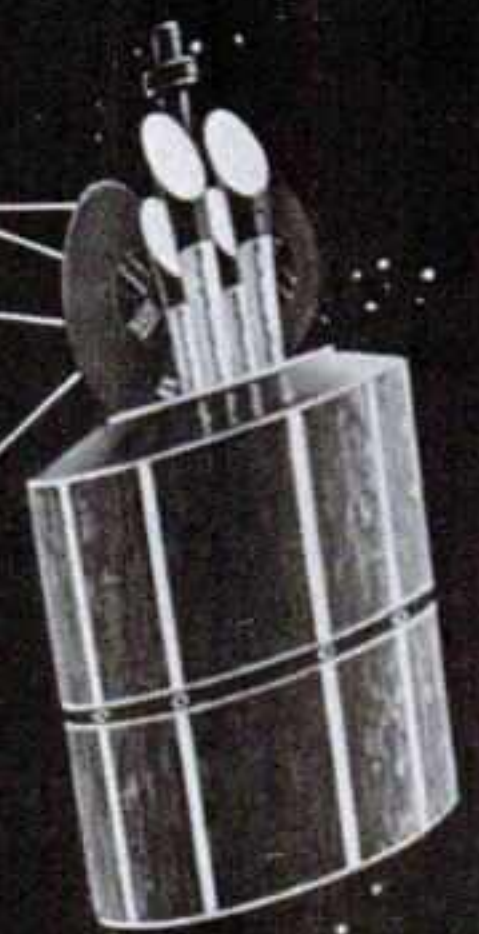
FRANK ZAPPA. Apostrophe. (DS4 2175) Recorded specially for quadriphonic, and Zappa's best-selling album ever. On DiscReet Records.

Outstanding
CD4 Sales
Are Here From
Warner Bros. and
DiscReet Records.



ELVIS

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quadraDisc **RCA**
2 RECORD SET

COMPATIBILITY?

On the opposite page is the best-selling Quadradisc album ever recorded. In the U.S. it was released only on Quadradisc (where no stereo version is available). And in the U.S. we have sold more than a million of these 2-record sets. More than a million already sold to stereo owners and yet not *one* consumer complaint!

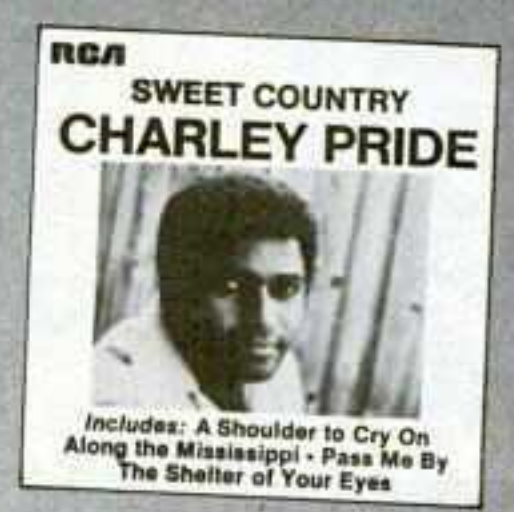
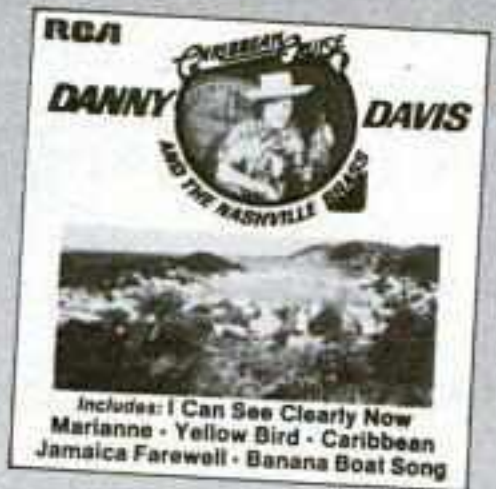
Our Quadradiscs pass the compatibility test where it counts — in the market place.



RCA
Records and Tapes



YOU'RE LOOKING AT THE WORLD'S



GREATEST RECORD COLLECTION. AND IT'S ALL ON QUADRADISC.



Merchandise In Depth Is Key to Success

• *Continued from page 42*

in the tabloid mailers. Then a series of 30 second spots on Channel 9 on the "In Concert" show and "Wide World of Entertainment" which was featuring Three Dog Night titles the week the promotion ran. Then a bundle of radio spots on KUDL, which is heavy on rock-pop. And with it all, ABC-furnished window banners and other display material. Finally, a special display of Beatle records and tapes in hot spots and on the cross-island. The end result: Sales dynamite.

Another radio-tabloid push engineered on "oldie-goodies" with sale prices listed along with titles and artists, pulled neat business.

Live Talent Tie-in

A live appearance locally by a topdrawer artist, say John Denver, th Doobie Bros., or Charlie Rich, is the signal to pull out the promotional "works." If John Denver is on a local billing, radio spots and tabloid-mailers may include 12 or 14 of his top-playing LP's and tapes. Doobie Bros. oldies are top sellers and if they appear on the scene four or five of their best titles are given media attention.

Cliff Springs, the T.G.& Y. account representative for ABC, puts a lot of stock in good timing and in-depth selection, along with discount pricing, in making these tie-ins with famous artists click. A recent radio-tabloid promotion centered on an up-and-coming group, "Kansas," and their \$5.98 LP was featured for \$3.47; the \$6.98 tapes for \$4.57.

When Mike Oldfield's "Tubular Bells" was hot, it was promoted at \$3.47 against the regular \$4.27 price, and it showed nice sales action.

For the tabloid mailers, the account rep makes certain that 10 titles by artists such as Loggins & Messina, Charlie Rich, Reo Speed Wagon, and Frank Sinatra, are available and ready to price attractively, in both tape and records. For example, a \$5.98 Sinatra LP for \$3.87 or \$6.98 tape for \$4.97.

The Cliff Springs routine has him in most stores an average of once weekly. On these visits, he not only checks out and re-arranges displays, but provides any necessary refresher training to the mostly young women who serve as department managers. He spends an average of four hours training new girls and then keeps them informed on any special upcoming strategy or policy.

Sales Training

Among other things, the girls are taught how to keep up the stock of 45's by ordering fill-in stock on the WATS line ABC has to the individual stores. Re-orders come off the "Top Forty Survey" sponsored by and on ABC's own list and the girls are told to keep the top 10 titles in this survey on tap always. And they are briefed in the know-how of watching the movement of various LP's titles on Billboard's charts and order these titles in the proper depth. For example, the week a Bob Dylan title moved up to the No. 19 spot was the signal for a girl to get it

in. They are told to keep up stocks of all hot-selling artists.

"Information letters" arrive from ABC, first in the hands of the account rep, who adds any pertinent notations applicable to the individual stores, then to the T.G.& Y. store managers, who finally put them in the hands of the department managers. Focus in these letters is frequently on an upcoming promotion with suggestions made to the managers on the technique of tying in with banners, window signs, special displays, etc.

All T.G.& Y. stores use ABC's Kimball tear-tab system, which involves tearing a portion of the price tag, which is coded, sending it to Des Moines where a count is made and re-orders shipped in pre-determined, programmed quantities. Each of these stores is on a pre-write system with the distributor pre-ticked.

Tape and record stocks are slanted to the tastes of the people of the trade area. A typical store in metro-Kansas City might have a stock with 60 percent rock music and only 20 percent country and the remainder in comedy, movie themes, etc., while another T.G.& Y. family center in Moberly, or Sedalia, Mo., runs 45 percent country and 40 percent rock and pop with the remaining in movie themes, etc.

Whatever, the geographical trajectory of the operation, one stressed policy is applicable to all: Get new releases on display with speed and

promote them with zip and consistency.

Though recognizing the necessity of enlightened salespeople in merchandising hard lines, Calvin Skaggs says T.G.& Y. management is surprised at the knowledge customers have of this merchandise. He said: "We train our people in product features, they must be able to answer questions. If a department manager can't answer a question on components, there is a specialist nearby who can aid her. But our customers tell us a lot about these products."

Little trouble has been experienced with defective products, either in soft lines or hard lines, according to Calvin Skaggs, but he points out that factory warranties are a factor in selling. Returned merchandise is usually handled with over-the-counter replacements.

But Skaggs emphasized that T.G.& Y. goes beyond the factory warranty by putting a company guarantee on every item sold. It is, he said, part of the long-followed "take-care-of-the-customer" concept which has been a prime factor in the solid progress the variety store system has made in gearing for the homeowner trade. "It is well and good to have products backed with factory warranty," T.G.& Y.'s Skaggs said, "but it isn't half as meaningful to the buyer as the knowledge that the store that is selling the product stands back of it all the way."



T.G.& Y.'s 14-foot tape display case with slot-like openings for customers to examine but not remove (without assistance of clerk). Each case holds from 800 to 1,000 8-tracks.

do you

need 8-track lubricated tape, cassette tape, C-O's or loaded cassettes?

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Challenge to Small Duplicators

• *Continued from page 39*

Wuerthner says QC at stages following pancake preparation are very costly. "Also, it's never just a few pieces that are found faulty. Usually you're sitting there with a hundred or so cartridges or cassettes."

While the QC III seems to have everything going for it, it does have limitations, Wuerthner admits. For one thing, being highly sophisticated and costly, it is not an assembly line unit. "You can't have a waffle iron and stamp these out." He says that delivery is generally in 30 days.

As for combinations of features, these are easier to handle prior to production. Electro Sound, based in Synnyvale, does considerable customizing for its QC III customers. An example of this is one machine that was prepared with the combination of 8-track quadrasonic and 8-track stereo.

Another limitation is field additions of features. While many of the variations are available in-field, quadrasonic must be added at the factory, he says.

QC III has six key feature areas, according to Wuerthner. First, it is three speed: 1 1/2, 3 3/4 and 7 1/2. Second, it has reverse tape motion. Third, it handles up to 14 inch reels or hubs. Other features are: 4) instant conversion from .150 (cassette width tape) to .250 (cartridge width); 5) interchangeable head assembly; 6) pushbutton stereo channel selection.

Explaining the reversible tape motion, he says, "Suppose you have a hub of cassette, which means it must go in both directions and be flipped over. If you found a problem toward the middle, you could merely flip a switch and change direction just as accurately as though the hub was flipped over."

Another feature, interchangeable heads, requires normally 30 seconds to go from, say, 2-track to 8-track. "There are a couple of thumb-

screws." This means the duplicator can go from spoken word to music and then in music from 8-track to cassette, or variations of this pattern.

"With some QC machines, it's a bear to change tape width but easier to change heads. It's a bear on others to change heads but easier to change width. With the QC III both are easy to adjust for.

"There are two key factors in this feature: the tape width and how many tracks are involved. Our unit accommodates both requirements."

Asked if the QC III or machines similar to it require QC monitoring, he says, "The calibration is such that only on rare occasions would you require further adjustment."

In short, no QC for QC machines, at least in Wuerthner's view.

Highlights of its technical specs:

- Frequency response: 2 dB, 50 at all three speeds, to 15,000 Hz at 7 1/2, 12,000 Hz at 3 3/4 and 10,000 Hz at 1 1/2.

- Cross talk: greater than 60 dB.

- Dimensions, weight: 27 in. deep, 55 in. high, 30 in. wide and 288 pounds.

- Configurations, prices: 4-track, 8-track and stereo cassette (\$8,700); 4-track, 8-track (\$8,100); 4-track, stereo cassette (\$7,700); 8-track only (\$7,400); 4-track only (\$7,000); stereo cassette only (\$6,900).

BASF Will Tell Sales Ideas to Distributors

By RADCLIFFE JOE

NEW YORK—BASF Systems Inc., will outline its marketing and merchandising strategies for the second half of fiscal 1974 to distributors attending the NEWCOM '74 show, which opens in Las Vegas Wednesday (8).

According to Gerry Berberian, BASF's sales manager, merchandising and marketing ideas for sales of BASF products during the second half of 1974, will be tossed around and honed to a fine point at NEWCOM before being launched in time for the Summer CES, which follows a month later in Chicago.

BASF has been one of the few (if not the only one) blank tape companies to seriously involve itself with NEWCOM for more than seven years, and Berberian explains that this could have developed out of BASF's distribution system, which places emphasis on the use of wholesalers and sales personnel.

Berberian admits that although his company negotiates business at the show, the real importance is the opportunity NEWCOM provides for BASF to keep track of industry trends, to cull marketing and merchandising ideas, to make modifications, if necessary, to its summer selling plans, and above all to involve the wholesaler with the overall BASF strategy and encourage him to feel that he is part of the decision-making body.

BASF's 20-foot booth at the Las Vegas Convention Center, and its hospitality suite at the Hilton, will feature among the other products a new line of SK low-noise, high-output cassette tapes. Berberian says the showing of the line at NEWCOM is designed to get a feel of the market's reaction to the new product so that if modifications in packaging and/or technology are to be made they could be done before the Summer CES.

Tape/Audio/Video

Tape Duplicator

• *Continued from page 41*

hot warehouses or trucks can ruin tape.

Abrasiveness of tape or lubricant will grind holes in anything it rolls over, including capstan and the more expensive heads, and guides. It is extremely critical in video tape, where heads last only about 50 hours. Iron oxide formula is probably worst, because it is like using an emory board. Deletzke suggested testing 100 feet of tape by holding a razor to it, and noting the loss of edge on the razor. The backing on one well-known tape which is advertised as carbon black, is actually graphite, a crystalline structure that is highly abrasive, Deletzke claims.

Duplicating at fast speeds creates an air foil that actually holds the tape off the heads. The tape has to be adjusted to a tighter tension, but that produces grinding, especially on new tape. Using old tape allows the duplicator to go faster with less grinding action on the heads.

The head needs to be next to the most perfect driving member of the system, usually the capstan, to eliminate flutter induced by stretching.

Solid state equipment is sensitive to electrical noises like fluorescent lights. One needs to clean up and isolate power lines to operate the equipment. Newcomers can't understand why they get poor quality when they just plug in the machinery and use it.

The problems associated with solid state electronics need defining in today's language. Most definitions and test equipment relate to tube amplifiers. Test equipment that measures the distortion that transistors make is needed.

Quality equipment amplifies distortions such as negative peaks in voices, and if the distortion is played over low quality machines, it becomes unintelligible.

Pentagon Industries, Chicago, is broadening its line with a new 8-track duplicator, using existing components to expand duplicating capabilities.

The new duplicator eliminates a loading operation with the unique optional feature of a direct hub-loading slave. "This unit represents a breakthrough in low cost, high quality equipment for persons with smaller investment capacities," president Tom Horton says.

Pentagon is also introducing six other Pro Series duplicators, including in-cassette and open reel systems in metal cabinets, in four track (\$7,000) or 8-track (\$10,000).

Some new features added are photoelectric stop, automatic rewind of reel transport, fail safe audio bias monitoring system, and visual bias monitor indicator lights.

Horton notes that the market for an 8-track duplicator is very good, especially in western Europe where Pentagon products are distributed by Royal Sound.

TEAC Planning Line

NEW YORK—The TEAC Corp. of America will assemble a line of consumer electronics equipment in this country within the next 18 months, according to George De Rado, its president.

The firm has already formed a TEAC subsidiary in Taiwan for the production of electronic modules for use in the products designed for assembly in the U.S.

The line of equipment planned for the new venture is expected to include cassette decks.

"Twenty percent of our business has been overseas, mostly in the 4-track cassette for language labs." Four-track open reel 1/4-inch is also a continuing good overseas market.

Domestically, he notes that smaller music producers are putting their own programs on 8-track, rather than going to the big music publishers.

Pentagon recently added 8-track shells to their tape products, including 1/4-inch tape, loaded blank cassettes in standard or nonstandard lengths, and 8-track lubricated tape.

Substantial increases in price of up to 20 percent were recently initiated, with costs still climbing, "especially the cost of money," Horton said.



That's why we at Electro Sound design our professional tape duplicating system to be both durable and versatile. Long lasting hardware. Mono through eight channels; reel, cassette and cartridge formats. And Quad, too!

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Whether you duplicate retail music, broadcast syndications or "spoken word" cassettes, Electro Sound has a system for you. After all, the giants who pioneered the industry, as well as those just joining it, are using Electro Sound systems in 30 countries.

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Audio Store Scores With High End

• Continued from page 44

\$2,000 system and say, 'This is what you need but you can't afford it.' If he buys in the lower price range then, he is likely to feel cheated."

Once the price area is established we move to the speaker room where customers are allowed to hear different sounds, different speakers. We explain why particular amps are needed to provide power to drive different speakers. When you listen to speakers, you have to point out why one sounds different from the others, always aiming at coming up with a balanced system that will play the kinds of music the customer likes

with maximum efficiency. Rock music has an accentuated mid range, for example. It will sound great on a particular system. But, if you try classical on the same system, you are going to wonder what happened to both ends.

"You need to explain these things and let the customer experience them. It is a matter of educating: 'In this price range, here is the level of quality.' In most cases, customers move up to higher price points. The strategy is to show people what they are getting for those extra bucks and allowing them to make the decision.

"From our view, it is wrong to say to a customer who wants a \$600 system, 'Okay, here it is; we'll wrap it up.' First show him what differences even another \$50 can make... that small amount could be critical in real long-lasting customer satisfaction."

Midwest Stereo's special speaker room is a vital ingredient to selling up. "Every customer that has bought comes back to compare again and reaffirm their decision. On the other hand, our amplifier room was a complete bust. The audiophiles were interested in it but nobody else."

What is Midwest Stereo's approach to point of purchase merchandising? "We strive to make everything homelike. Systems appear pretty much as they would in customers' homes. We spotlight clearly defined packages—this receiver, this changer, these speakers for this price. Our entire motif is homelike.

"Because our business is repeat, we must keep a fresh image. The basic systems remain pretty much the same, but we vary the presentation, always moving the inventory around, striving to be constantly different. Avoiding the humdrum appearance helps not only repeat customers, but our sales force as well."

Pacconi/Topp Link

MIAMI, Fla.—Thomas J. Pacconi joins Juliette-Topp Electronics, Inc., as marketing consultant. He was formerly vice-president, sales, for Lloyd's Electronics.

Pacconi will work out of New York with Paul Lymber, northeast regional sales manager, Charles Kates, executive vice-president of the firm says.

"It is our impression that many warranties and guarantees are designed to protect the manufacturer rather than the consumer," suggests Huebner and Chase. "Our philosophy is that if people buy a system that we recommend, and it does not perform to expectations, it is our obligation to correct what is wrong. Sometimes it is a matter of swallowing a warranty. Sometimes it is a matter of going to the supplier. Other items, the solution is moving the customer into different equipment.

"The biggest problem connected with warranties right now is not whether labor is covered nine months from now, but whether parts are available.

"Midwest Stereo is currently taking a long hard look at all warranties. In addition, we are compiling data regarding to what should be expected from various equipment. All this to determine whether or not to offer our own private warranty."

The customer who comes in just for service is treated the same as the customer who comes in to look or buy. "It is a total concept in dealing with a heavy repeat clientele. The minute a customer buys a system from us, we have an obligation.

"There are a couple of lines we don't sell because of the difficulties in obtaining parts and service. Selling of sound hardware is more than buying good sound. It is buying good sound that can easily be serviced for our customers."

Besides its regular service department, Midwest Stereo features a small service room just off the sales floor. Here, salesmen do minor repair jobs for customers while they watch. "We do trouble shooting for fuses. And we can do almost anything on speakers here. This has really gone over big. Customers feel better knowing salesmen are still interested in them after they've taken the money. There is no reason these minor repair chores should be channeled through the main service department as busy as they are."

Most of Midwest Stereo advertising is direct mail. A list of prospects—about 10,000—is derived from charge accounts and sales tickets. "We send the list to McIntosh. They make up the mailers to our specs and take care of mailing it out. At Christmas we send out an eight-page letter talking new equipment.

Normally we send out a mailer every three months. Price is not stressed in our direct mail advertising; we stress what the equipment will do in the prospects' homes. We tend to sell the store first, the merchandise second, because our best and most protected form of advertising is our satisfied customers."



Eric Coggins photo

HEY, TAKE IT EASY! Actually, this customer at Midwest Stereo is in good hands because manager Gary Chase (right) is handling the service chore.

Cotter Foresees True-Value

• Continued from page 39

Los Angeles, Portland, Kansas City, Atlanta and Manchester, N.H. Cotter also claims a service level of 85.1 percent, with a mark-out of 14.9 percent, compared to an 80/20 split for industry in general.

Buying for the giant wholesaler is done through three national buyers based in the Chicago headquarters.

In automotive car stereo, buyer Barry Ruche presells Panasonic units, and stocks Automatic Radio, Tenna and Medallion 8-track in all radio/tape combinations, with promotion on lower priced units. Very little installation is done by True-Value stores. Le-Bo tape items, such as tape carrying cases, are stocked as an accessory.

Compacts, components and consoles range up to \$400, with buyer Jim Olles handling a full line of Panasonic, and also Morse Electro-Phonic, and Philco-Ford.

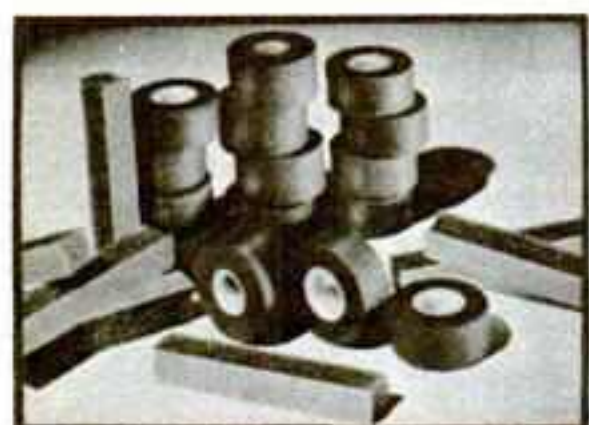
General Electric products run from low to high price points, with special promotions on the SC2205 AM/FM/FM-8-track, at \$99.95, and the SC3205 AM/FM/FM-8-

track with changer, at \$199.95, according to assistant buyer Tom Paturalski. "While we only carry one headphone, a General Electric, at this time, we realize the sales potential and are planning to get into this area much more heavily," he says.

Blank tape is a big item, representing a quarter million in sales, and special packages are arranged through Audio Magnetics. The last promotion on blank tape was a coupon item for C-60's at 39 cents.

While retaining their autonomy, member stores can receive services that include complete store plans, including inventory, cash outlay, turnover, gross and net profit predictions, site locations and lease negotiations. Locations of stores vary from very rural to very urban, with no emphasis on any particular one.

Other services available are national all-media advertising, including six direct mail promotions a year; merchandising advice; in-store trim kits; planning guides for ordering, advertising and promotions, accounting services with monthly statements; and complete insurance and retirement plans.



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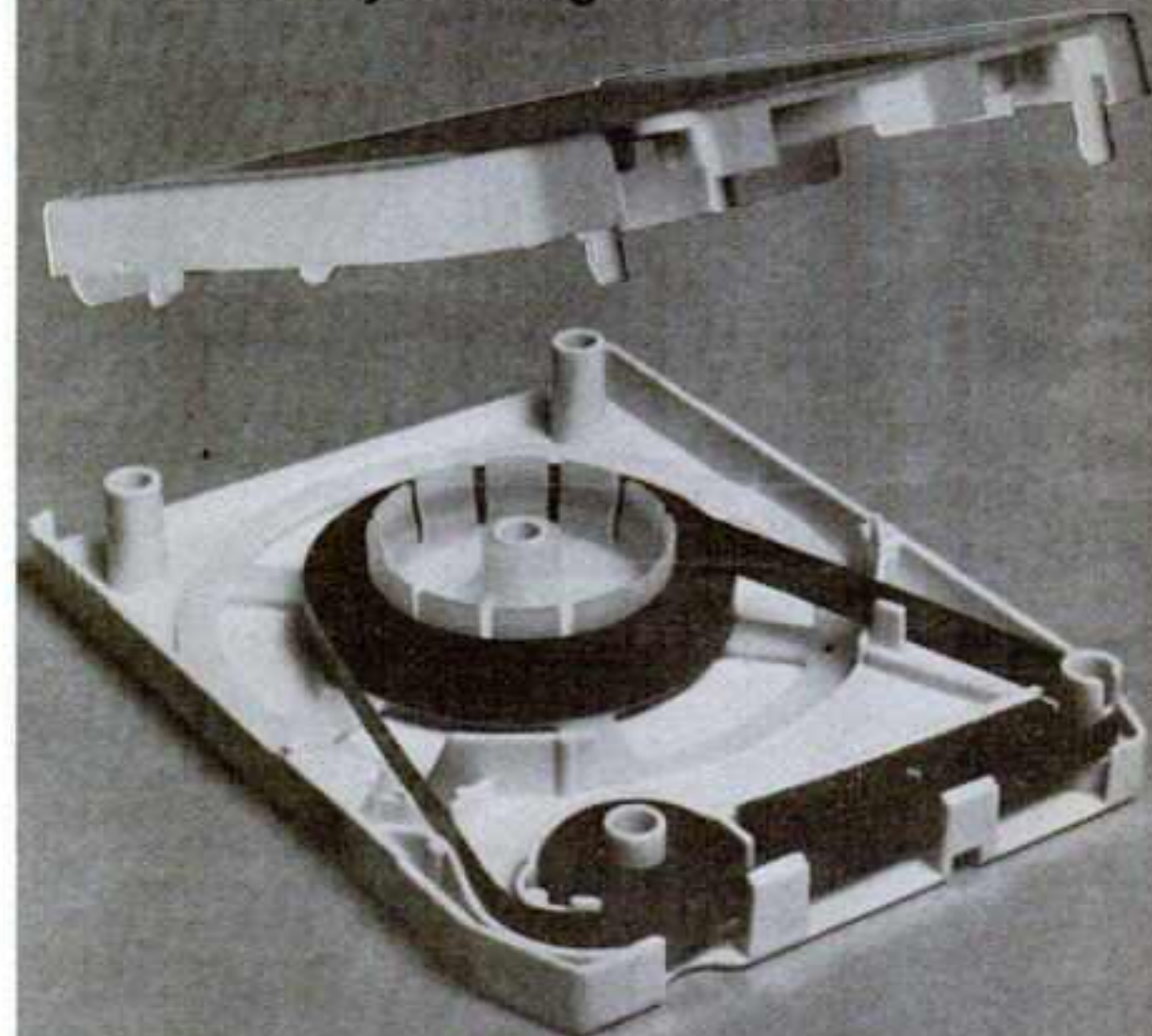


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Disk Artists Shift, Still on Charts

By BOB KIRSCH

LOS ANGELES—The longevity of the popular recording artist, at one time considered to be relatively short, can be graphically seen on this week's Top LP's Chart, with 25 of the top 100 artists having been on the charts at one time or another with different groups than they are now a part of.

Of the 25 artists currently in the top half of the top 200 LP chart, many were part of well-established groups before moving out on their own or joining other congregations. An equal amount, however, were members of groups that had slight chart success and faded, with certain artists emerging again now.

John Denver, who holds down the No. 3 and No. 35 slots, was part of the Chad Mitchell Trio during the mid '60s. Maria Muldaur, in the No. 4 LP slot, was at one time a member

of the Jim Kweskin Jug Band and also recorded several albums with her then husband Geoff which hit the charts. Former Beatle Paul McCartney is at seven. One notch ahead is Grand Funk, who began with the Pack.

Lodged in the No. 13 position is War, who began their career with several top 10 singles and a top LP as a backup band for Eric Burdon. At 17 is Bachman-Turner-Overdrive, which includes Randy Bachman, original lead guitarist and a writer with the still popular Guess Who. At 36 is Carly Simon, who was on the singles charts a decade ago with her sister as, appropriately enough, the Simon Sisters.

The Eagles, who moved to No. 26 in their fourth week on the chart, feature a number of top session musicians as well as Bernie Leadon,

once a member of the Flying Burrito Brothers. At 32 is Frank Zappa, who used to call his band the Mother of Invention, while former Procol Harum member Robin Trower is at 40 with a star.

Emerson, Lake & Palmer are in the 44 spot. Keith Emerson was a founding member of the Nice. Greg Lake came from King Crimson and Carl Palmer was drummer with Atomic Rooster and before that the Crazy World of Arthur Brown. All of the four bands these musicians came from were among the top British groups at one point. At 48 is Eddie Kendricks, formerly of the Temptations.

In other spots, former Beatle Ringo Starr is at 50, Lou Reed at 52 was founder of the Velvet Underground, Paul Simon at 54 was of course a half of Simon & Garfunkle, while Foghat at 56 contains three ex-Savoy Brown members.

At 58 is Yes, with former Straub Rick Wakeman on keyboards, while Nazz founder Todd Rundgren is at 67. Loggins & Messina are at 70, and both enjoyed successful careers before their present pairing.

Van Morrison, once leader of Them, holds the 82 slot. Led Zeppelin, with the number 71 and 76 LP's, feature Jimmy Page of Yardbird fame as lead guitarist and star session man John Paul Jones on bass. Jesse Colin Young, once leader of the Youngbloods, is at 61, while Linda Ronstadt, a founding member of the Stone Poneys is at 94. Finally, Billy Cobham, once of the Mahavishnu Orchestra, has jumped onto the charts at 68.

LP Test-Marketed by GM With Pizza Chain Tie-In

LOS ANGELES—Billy Gaff, chief of Gaff Management, London, and his GM Records, is test-marketing an LP by Lesley Duncan through a tie-in with the Licorice Pizza store chain here.

GM, which does not have a U.S. affiliate, has exported the Duncan LP's to the Jim Greenwood 10-store chain in Southern California. The promotion, which began 10 days ago, is bulwarked by a 60-second spot campaign on five area progressive FM stations.

In addition, Peter Franklin and David Bickers of Apples and Pears,

an independent promotion firm are working the LP on radio.

The chain is selling the LP for \$3.98. Greenwood, whose store chain is five years old, says it is the first time he can remember a British label piloting such a test.

Gaff says the Duncan test, if successful, will spur similar test-marketing on two other new GM packages, "Reading Festival '73," which contains cuts by Rod Stewart, Faces, Rory Gallagher, Tim Hardin, Status Quo and Miss Duncan, and "Nine" by Hardin.

Wisconsin Antipiracy Bill Dies In Committee Shuffle

MILWAUKEE—A Wisconsin Senate version of an antipiracy tape bill never really caught fire, reports Sen. Everett Bidwell, chairman of the Senate Industry, Labor and Banking Committee which held a hearing recently on a proposal to ban piracy in the state.

"It got caught in the shuffle and died," Bidwell says. The Wisconsin Legislature adjourned March 29 before the bill (S-870) could come to the floor.

"The bill came in late in the session, although it did receive a favorable recommendation out of our committee, with a 3-1 vote for passage," Sen. Bidwell says.

"We had other commitments

toward the end so no one picked it up and pushed it."

A similar bill (A-1470) had been introduced into the Wisconsin Assembly but failed twice to be brought to the floor before dying in committee.

Both bills, if passed, would have negated a Milwaukee Circuit Court decision that record pirating did not violate Wisconsin laws.

The bills died despite intensive lobbying from both sides of the case. About 14 lobbyists had registered with the Wisconsin secretary of state's office in March on the two sides of the question.

Ten were employed by the E-C Tape Service of the Economic Consultants, Inc. of Brookfield, which did an estimated \$2.4 million in business last year, taping music recorded before 1972, after which a federal law prohibits the practice.

2 Jazz Writers Form Own Label

NEW YORK—WATT Records has been formed by Carla Bley and Michael Mantler. The label will be devoted exclusively to the presentation of the two music writers. WATT will be distributed in the U.S. and Canada by the New Music Distribution Service. Trio Records will manufacture and distribute WATT in Japan, with the rest of the world handled by British-based company, Virgin Records.

WATT will establish a policy whereby all musicians participating in recordings will be given a substantial share of the sales revenue for as long as the record is sold, according to Mantler. Four records per year are planned. First release is set for May.

Music Fair Will Open 7th Store

LOS ANGELES—The Music Fair stores, a two-and-a-half year old chain based in Philadelphia, will open its seventh and largest (1600-square feet) store in July in Camp Hill, Pa., making it the third store in the Harrisburg area. Remaining stores are in upstate Pennsylvania and one in Delaware.

The stores, supervised by Phil Slavin, sales manager of the rack and retail division of Bandstand Record Service, a wing of ABKCO, are split equally between leased departments and free-standing stores.

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FIVE YEARS AGO

May 10, 1969

SINGLES

- 1 AQUARIUS/LET THE SUNSHINE IN Fifth Dimension (Soul City)
- 2 HAIR Cowells (MGM)
- 3 IT'S YOUR THING Isley Bros. (T-Neck)
- 4 HAWAII FIVE-O The Ventures (Liberty)
- 5 YOU'VE MADE ME SO VERY HAPPY Blood, Sweat & Tears (Columbia)
- 6 TIME IS TIGHT Booker T. & The MG'S (Stax)
- 7 SWEET CHERRY WINE Tommy James & The Shondells (Roulette)
- 8 THE BOXER Simon & Garfunkel (Columbia)
- 9 ATLANTIS Donovan (Epic)
- 10 GET BACK Beatles (Apple)

FIVE YEARS AGO

May 10, 1969

ALBUMS

- 1 HAIR/ORIGINAL CAST (RCA Victor)
- 2 BLOOD, SWEAT & TEARS (Columbia)
- 3 GLEN CAMPBELL Galveston (Capitol)
- 4 DONOVAN Greatest Hits (Epic)
- 5 TEMPTATIONS Cloud Nine (Gordy)
- 6 BOB DYLAN Nashville Skyline (Columbia)
- 7 IRON BUTTERFLY In-A-Gadda-Da-Vida (Atco)
- 8 TOM JONES Help Yourself (Parrot)
- 9 CREEDENCE CLEARWATER REVIVAL Bayou Country (Fantasy)
- 10 GLEN CAMPBELL Wichita Lineman (Capitol)

TEN YEARS AGO

May 9, 1964

SINGLES

- 1 HELLO, DOLLY! Louis Armstrong (Kapp)
- 2 DO YOU WANT TO KNOW A SECRET Beatles (Vee Jay)
- 3 MY GUY Mary Wells (Motown)
- 4 BITS & PIECES Dave Clark Five (Epic)
- 5 CAN'T BUY ME LOVE Beatles (Capitol)
- 6 DON'T LET THE RAIN COME DOWN (Crooked Little Man) Serendipity Singers (Philips)
- 7 RONNIE 4 Seasons (Philips)
- 8 DEAD MAN'S CURVE Jan & Dean (Liberty)
- 9 SUSPICION Terry Stafford (Crusader)
- 10 WHITE ON WHITE Danny Williams (United Artists)

TEN YEARS AGO

May 9, 1964

ALBUMS

- 1 THE BEATLES' SECOND ALBUM (Capitol)
- 2 MEET THE BEATLES (Capitol)
- 3 HELLO, DOLLY!/ORIGINAL CAST (RCA Victor)
- 4 DAVE CLARK FIVE Glad All Over (Epic)
- 5 AL HIRT Honey In The Horn (RCA Victor)
- 6 ELVIS PRESLEY Kissin' Cousins (RCA Victor)
- 7 INTRODUCING THE BEATLES (Vee Jay)
- 8 BARBRA STREISAND/THE THIRD ALBUM (Columbia)
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Takoma to Handle Briar Label In Five-Year Pact

LOS ANGELES—Takoma, a 15-year-old label specializing in bluegrass and folk music, will distribute the Briar label under a five-year pact.

Briar, originally started over seven years ago, specializes in bluegrass and its first three LP releases feature Doc Watson, the late Charlie White and Byron Burline.

Takoma uses independent distributors domestically, Sonet in Europe and exports to other foreign markets.

Briar's owner, John Delgatto, a former sound engineer, is working with Takoma's president Charles Mitchell in planning out the releases.

Briar has several unreleased masters and new works by the aforementioned artists.

Watson's LP is "Family Album," White's "The Kentucky Colonels" and fiddler Burline's "Stone Mountain Boys."

White, incidentally, is a 28-year-old guitarist who was killed in an auto accident. The LP is his first recorded effort under his own name.

Takoma itself has 43 LP's in its catalog, with guitarist John Fahey, its leading seller. Fahey is also the major stockholder in the company.

CUSTOM LABEL

Cherish Puts Service Up Front for Artists

NASHVILLE—Hoping to give "legitimacy" to the custom label connotation, Cherish Records president Don Smith has outlined his practices in regard to recording.

"Unfortunately, people tend to regard many custom labels as a rip-off," Smith says, and agrees that in some cases, it's a proper description.

"We're really more of a service label, and perhaps that's what it should be called," he notes. Starting with a borrowed \$500, Smith has built his label into a business now doing in excess of \$100,000, and is in the process of taking over a new building, to be co-owned by Monument's Charlie McCoy.

Smith, a successful session musician, was brought here by McCoy.

Smith's philosophy is to "keep it clean." He says he will not take part in anything resembling a kickback, or anything the least bit shady. He will advise artists in advance if they are wasting their time by cutting a record and will refuse to produce it. He never makes a promise, or even a suggestion, that a custom artist will be placed on a major label (even though he has managed to do this, on occasion.)

Smith, whose clients continually return, says that about 50 percent of those who come to him have been ripped off before by someone.

"I ask them if they are interested in the future, or just in becoming a local hero by cutting a record. If the artist or group has no potential, I don't fool with them. I tell them in advance exactly what every cost will be, and I charge them a small production fee. That's the only profit we make," Smith said. For less than \$4,000 he gives the artist the best musicians, the best studios, good design and art work for the LP and 1,000 albums.

Smith, whose own label, Cherish, is doing well, has several writers in his publishing companies: Cherish, House of Orphan, Nashtown and St. Jude. All of his writers own part of the publishing rights. He feels they should share.

He now has brought into his firm Fred Vail, who had spent a number of years with the Beach Boys, and still represents their publishing companies here. Instrumental in bringing Vail and Smith together were such artists as Bill Anderson, Johnny Russell and Mac Wiseman.

Smith doesn't suggest his is the only honest custom company here. "I had a long talk with Tex Clark at Brite-Star, and as far as I am concerned he is doing things the right way," he said.

Kay Austin Named To Goodwill Position For Operation Amigo

LOS ANGELES—Kay Austin has been named the goodwill ambassador for Operation Amigo, a program sponsored by the California Jaycees to aid underprivileged children with serious polio and orthopedic handicaps.

The program is conducted at the Calexico, Calif., orthopedic facility, and Miss Austin and other performers (including Pat Boone) are making people aware of the program while on personal appearances.

For example, Miss Austin is mentioning the program during appearances on radio and TV, as well as in concert, has her picture taken with local jaycees and spends time at the hospital. She carries slides of the hospital on the road with her.

Miss Austin has just left for her second Alaskan tour and will return toward the end of this month.

Golf Winners Announced

NASHVILLE—A team including Mary Reeves Davis, John Rees, Bob Jennings and Col. Jim Wilson won the first Billboard Golf Scramble Tournament here with a net score of 58.

Mrs. Davis is president of Jim Reeves Enterprises. Rees is with First American National Bank, Jennings is with Star Publishing and Wilson is with Phonodisc.

Second place went to the team of Johnny Slate, Dick Kent, Sam Wooten and Billy Edd Wheeler. Third were Milton Blackford, Johnny Wilson, Jim Mulloy and Berry Jackson; fourth: Don Smith, Bud Logan, Wilma Burgess and Bill Williams; and fifth, Schlater Brown, John L. Sullivan, Bill Moore and Charles Walker.

Closest to the hole victories were won by Jim Johnson, Del Reeves, Jack Andrews and Don Compton. Dave Peary, Ronnie Gant and Steve Edwards won the award for the longest drives. Don Smith actually hit the longest drive, but contestants were restricted to one prize.

In all, 128 people competed for the prizes. Billboard sales director here, John McCartney, was the tournament director, assisted by Colleen Clark.

The tournament, which was followed by an awards banquet, was held at the Old Hickory Country Club.

Fire Destroys John Sullivan's Music Building

NASHVILLE—Three years of building a record label, a production company and two publishing firms went up in flames in two-and-a-half hours here last week as fire destroyed the building of John L. Sullivan Enterprises.

Everything of consequence was wiped out in the blaze, according to John L. Sullivan, president and owner of Shue Records, Pana Music (ASCAP), Yearbook Music (BMI) and a production company which bears his name.

Sullivan says he lost all of his demonstration studio equipment, all of his tapes, both masters and demos, and most of the building itself which he had just remodeled at a cost of \$15,000.

The loss included the master of an LP he had just cut on himself.

The Music Row fire apparently started in the rafters, apparently from faulty wiring.

Sullivan says that despite the loss he would regroup and keep the companies going. Some of his masters and tracks are at Bradley's Barn and were unaffected. And his copyrights, in a metal cabinet, were scorched but not destroyed.

A Correction

A caption in last week's story on the Northeast country music convention incorrectly identified Barbara (Peepers) Williams Kempf as Barbara Wheeler. Apologies to Ms. Williams Kempf.

2 STRAIGHT WEEKS

Record Crowds at Opry

NASHVILLE—Record attendance figures have been set for the past two consecutive weeks at the "Grand Ole Opry," and the show has had to add a Saturday matinee at its earliest point in the season.

E.W. "Bud" Wendell, general manager of the show, says the majority of the people attending the show also are staying over and attending Opryland U.S.A., the music-theme park, on Sundays.

A record also has been set for bus tours of homes of the artists, also operated by WSM, Inc. Last week 91 tours were conducted, with 50 running on Saturday.

"We could have run more, but we ran out of buses and guides," Wendell says. The tours originate both from the new Opry House and the old Ryman Auditorium.

Total attendance at the Opry for the past two weeks has been in excess of 30,000, and never so early in

the season have the matinees been sold.

Wendell also says that throughout the "season," a "Grand Ole Opry" act now will perform in the new Opry House as part of the regular entertainment offered at the park. There will be no extra charge for this.

Country Artists Buy Bus Tags

NASHVILLE—More than 50 country music artists have paid \$180 each for special license tags which will give them access to interstate commerce without paying additional taxes on the road.

The Tennessee legislature, in action taken last session, approved the one-price fee, which gives the buses special recognition.

Each carries the prefix MUS (for music) and serves notice that the carrier is not involved in public transportation for commercial purposes, but rather is carrying only a musical group and instruments.

Prior to the action by the legislature, the artists and musicians had been threatened with thousands of dollars in road use taxes and, in some cases, would have made bus transportation financially unrealistic.

Sons of the Pioneers Founder Dead at 65

LOS ANGELES—Tim Spencer, 65, founder and longtime member of the Sons of the Pioneers, died here Friday (26). Spencer, writer of songs such as "Roomful of Roses," got into sacred music in the mid-Fifties.

He formed the Sons of the Pioneers with Roy Rogers and Bob Nolan in 1933. The group appeared in over 75 movies from 1933 to 1950. He left the group in 1950, managing them for five years.

He formed Manna Music, a publishing wing, in 1953. The firm amassed a strong catalog, including "How Great Thou Art," "His Name Is Wonderful" and "Sweet, Sweet Spirit." He also wrote many sacred songs. He retired as Manna president in 1969 due to illness.

He is survived by his wife, Velma, a son and two daughters. The family requests that donations be made in lieu of flowers to the Church of the Valley, Apple Valley, Calif. 92307.

'Hayride USA' Show to Form Own Disk Label

SHREVEPORT, La. — "Hayride USA," the projected country music show to originate from nearby Bossier City, will form its own record label and will have both radio and television coverage of its Saturday night show.

David Kent, board chairman of the organization formed to operate the show, said the first-night performance will take place with 120 days from start of construction on a just-purchased 10-acre site.

He also notes that "Hayride USA" is an entirely new country music "extravaganza" and is in no way a revival of the now dormant "Louisiana Hayride." However, Frank Page, former director of the old show, will play a leading role in the new production.

The new air-conditioned auditorium will include all modern conveniences, including parking, with a special dancing area as well.

The show, like that of the past, will feature name talent and will help develop unknowns. The old "Louisiana Hayride" brought forth such artists as Elvis Presley, Johnny Cash, Hank Williams, Slim Whitman, Johnny Horton, Webb Pierce and Jim Reeves.

Formation of the label was announced by Johnny Roberts, president of "Hayride USA."



Harrison Jones

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8 Track # MC 8-61378

Cassette # MCR 4-61378

ALL I EVER MEANT TO DO WAS SING

Album # SRM1-686

8 Track # MC 8-1-686

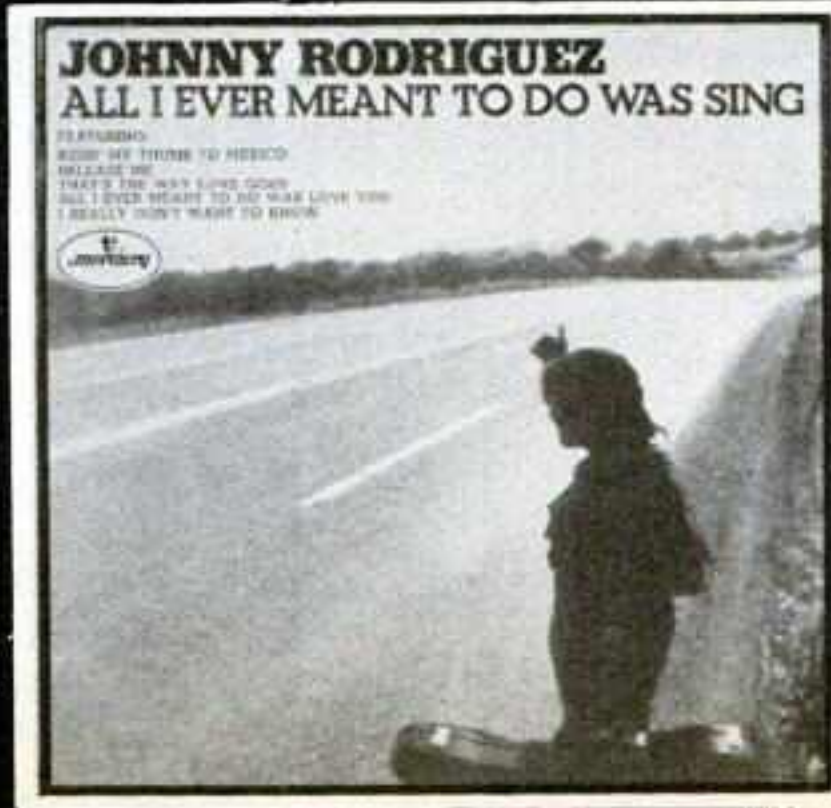
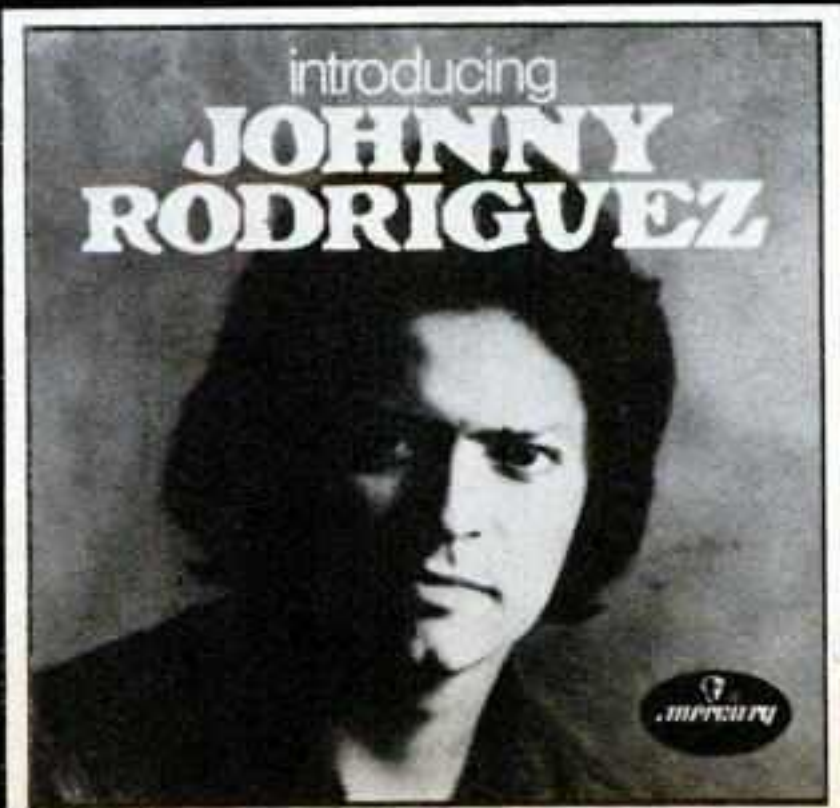
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Album # SRM1-699

8 Track # MC 8-1-699

Cassette # MCR 4-1-699



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- WINA—Charlottesville
- WGAT—Gate City
- WCMS—Norfolk
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Billboard Hot Country Singles

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| This Week | | | Last Week | | | Weeks on Chart | | | ★ STAR Performer—Singles registering greatest proportionate upward progress this week. | | | |
|-----------|-----------|----------------|--|-----------|-----------|----------------|---|-----------|--|----------------|--|--|
| This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | |
| 1 | 2 | 11 | IS IT WRONG (For Loving You)—Sonny James (W. McPherson, Columbia 4-46003 (Hill & Range, BMI)) | 35 | 48 | 4 | WE COULD—Charley Pride (F. Bryant, RCA 0257 (House Of Bryant, BMI)) | 88 | 84 | 2 | IT'S THAT TIME OF NIGHT—Jim Ed Brown (B. Graham, RCA 0267 (Show Biz, BMI)) | |
| ★ | 4 | 10 | COUNTRY BUMPKIN—Cal Smith (D. Wayne, MCA 40191 (Tree, BMI)) | 36 | 12 | 15 | THE OLDER THE VIOLIN, THE SWEETER THE MUSIC—Hank Thompson (Curley Putnam, Dot 17490 (Famous) (Tree, BMI)) | ★ | 79 | 5 | COME HOME—Jim Munday (J. Munday, ABC 11428 (Chappell & Co., ASCAP)) | |
| ★ | 6 | 9 | NO CHARGE—Melba Montgomery (H. Howard, Elektra 45883 (Wilderness, BMI)) | 37 | 42 | 5 | COUNTRY LULLABY—Johnny Carver (B. Mann, C. Weil, ABC 11425 (Screen Gems- Columbia/Summerhill, BMI)) | 70 | 78 | 5 | YOU ONLY LIVE ONCE (In A While)—Glen Barber (M. Newbury, Hickory 316 (MGM) (Acuff-Rose, BMI)) | |
| 4 | 1 | 11 | THINGS AREN'T FUNNY ANYMORE—Merle Haggard (M. Haggard, Capitol 3830 (Shade Tree, BMI)) | 38 | 40 | 8 | DALLAS—Connie Smith (L. Williams, Columbia 4-46008 (Acuff-Rose, BMI)) | ★ | 80 | 4 | I'D FIGHT THE WORLD—Jim Reeves (H. Cochran, J. Allison, RCA 0255 (Pamper, BMI)) | |
| 5 | 3 | 13 | (Jeannie Marie) YOU WERE A LADY—Tommy Overstreet (Moreno, Charlie Black, Dot 17493 (Famous) (Ricci Moreno, SESAC)) | ★ | 47 | 6 | THE TELEPHONE CALL—Tina and Daddy (B. Sherrill, C. Taylor, Epic 5-11099 (Algee, BMI)) | ★ | — | 1 | I'M NOT THROUGH LOVING YOU YET—Conway Twitty (C. Twitty, L.E. White, MCA 40224 (Twitty Bird, BMI)) | |
| ★ | 10 | 9 | HONEYMOON FEELIN'—Roy Clark (R. Hellard, G.S. Paxton, Dot 17498 (Famous) (Coustic, BMI)) | ★ | 40 | 4 | ROOM FULL OF ROSES—Mickey Gilley (Spencer, Playboy 50056 (Hill & Range, BMI)) | 73 | 65 | 9 | SOMETHING BETTER—O.B. McClinton (M. Kassar, R. Vanhoy, Enterprise 9091 (Columbia) (Tree, BMI)) | |
| ★ | 17 | 7 | PURE LOVE—Bonnie Milsap (E. Rabbit, RCA 0237 (Briarpatch/Pi-Gem, BMI)) | ★ | 41 | 24 | HANG IN THERE GIRL—Freddie Hart (Freddie Hart, Capitol 3627 (Blue Book, BMI)) | ★ | 89 | 2 | ONE DAY AT A TIME—Don Gibson (G.S. Paxton, Hickory 318 (MGM) (Acoustic, BMI)) | |
| 8 | 9 | 10 | SOME KIND OF WOMAN—Faron Young (J. Peppers, T. Cash, Mercury 73464 (Phonogram) (Coal Miners, BMI)) | ★ | 52 | 3 | THIS TIME—Waylon Jennings (W. Jennings, RCA 0251 (Baron, BMI)) | 75 | 83 | 4 | ONE DAY AT A TIME—Marilyn Sellers (Wilkin Kristofferson, Mega 205 (Buchhorn, BMI)) | |
| 9 | 5 | 11 | WE SHOULD BE TOGETHER—Don Williams (A. Reynolds, JMI 36 (Jack, BMI)) | 43 | 27 | 12 | SEASONS IN THE SUN—Bobby Wright (Rod McKuen, Jacques Brel, ABC 11418 (E.B. Marks, BMI)) | ★ | 90 | 2 | MARIE LAVEAU—Bobby Bare (S. Silverstein, B. Taylor, RCA 0261 (Evil Eye, BMI)) | |
| 10 | 7 | 12 | A VERY SPECIAL LOVE SONG—Charlie Rich (B. Sherrill, Morro Wilson, Epic 5-11091 (Columbia) (Algee, BMI)) | 44 | 30 | 13 | I'VE GOT A THING ABOUT YOU BABY/ TAKE GOOD CARE OF HER—Elvis Presley (Tony Joe White, RCA 0196 (Swamp Fox/White Haven, ASCAP)) | 77 | 85 | 5 | I'LL HAVE TO SAY I LOVE YOU IN A SONG—Jim Croce (J. Croce, ABC 11324 (Blendingwell/American Broadcasting, ASCAP)) | |
| ★ | 19 | 7 | SOMETHING—Johnny Rodriguez (G. Harrison, Mercury 73471 (Phonogram) (Harrisons, BMI)) | 45 | 32 | 18 | MIDNIGHT, ME & THE BLUES—Mel Tillis (Jerry House, MGM 14689 (Sawgrass, BMI)) | 78 | 86 | 3 | SWEET AND TENDER FEELING—Mac White (M. White, Commercial 1315 (N.S.D.) (Milene, ASCAP)) | |
| 12 | 14 | 8 | ON THE COVER OF THE MUSIC CITY NEWS—Buck Owens (S. Silverstein, B. Owens, J. Shaw, Capitol 3841 (Evil Eye, BMI)) | 46 | 49 | 7 | THE SAME OL' LOOK OF LOVE—David Houston (C. Taylor, G. Richey, N. Wilson, Epic 5-11096 (Columbia) (Algee/AI Gallico, BMI)) | 79 | 77 | 6 | YOU GOT EVERYTHING THAT YOU WANT—Pat Roberts (R. Moreno, B. Fischer, Dot 17495 (Famous) (Ricci Moreno, SESAC)) | |
| 13 | 15 | 10 | RAINY NIGHT IN GEORGIA—Hank Williams Jr. (T. White, MGM 14700 (Combine, BMI)) | 47 | 54 | 5 | SHE'S IN LOVE WITH A RODEO MAN—Johnny Russell (B. McDill, RCA 0248 (Jack, BMI)) | ★ | 80 | 88 | 3 | QUE PASA—Kenny Price (E. Stevens, E. Rabbit, RCA 0256 (Debbave/Briarpatch, BMI)) |
| ★ | 14 | 7 | LAST TIME I SAW HIM—Dottie West (M. Masser, P. Sawyer, RCA 0231 (Jobete, ASCAP)) | 48 | 53 | 9 | BITTER THEY ARE, HARDER THEY FALL—Larry Gatlin (L. Gatlin, Monument 7-8602 (Columbia) (First Generation, BMI)) | 81 | 93 | 3 | UNTIL THE END OF TIME—Harvel Felts & Sharon Vaughn (J. Foster, B. Rice, Cinnamon 793 (Jack & Bill, ASCAP)) | |
| 15 | 16 | 10 | SMILE FOR ME—Lynn Anderson (R. Bourke, Columbia 4-46009 (Chappell, ASCAP)) | 49 | 55 | 7 | TORE DOWN/NOTHING BETWEEN—Porter Wagoner (P. Wagoner, RCA 0233 (Owepar, BMI)) | ★ | 82 | 87 | 4 | IT'S ALL IN THE GAME—Slim Whitman (C. Sigman, Gen. C. Dawes, United Artists 402 (Warner Bros., ASCAP)) |
| ★ | 23 | 6 | I WILL ALWAYS LOVE YOU—Dolly Parton (D. Parton, RCA 0234 (Owepar, BMI)) | ★ | 50 | 15 | SUPERSKIRT—Connie Cato (R. Hellard, Gary S. Paxton, Capitol 3788 (Acoustic, BMI)) | ★ | — | 1 | I WANT TO STAY—Harvel Felts (J. Foster, B. Rice, Cinnamon 798 (Jack & Bill, ASCAP)) | |
| ★ | 39 | 5 | THE STREAK—Ray Stevens (R. Stevens, Barnaby 600 (Chess/Janus) (Ahab, BMI)) | 50 | 46 | 15 | HOW LUCKY CAN ONE MAN BE—Joe Stampley (J. Stampley, Dot 17502 (MGM) (Su-Ma, BMI)) | ★ | 96 | 3 | STILL A LOT OF LOVE—Darrell McCall (D. Owens, A. Roshelle, Atlantic 4019 (Hill & Range, BMI)) | |
| ★ | 22 | 8 | YOU DON'T NEED TO MOVE A MOUNTAIN—Jeanne Pruett (J. Rushing, W. Holyfield, MCA 40207 (Jack, BMI)) | 51 | 59 | 8 | TOY TELEPHONE/TENNESSEE TO TEXAS—Johnny Bush (L. Kingston, F. Bycus, RCA 0240 (Owepar, BMI)) | ★ | 85 | 92 | 3 | LADYLOVER—Bobby Lewis (B. Lewis, G. Kennedy, Ace Of Hearts 0480 (Golden Horn, ASCAP)) |
| 19 | 21 | 9 | MY PART OF FOREVER—Johnny Paycheck (J. Foster, B. Rice, Epic 5-11090 (Columbia) (Jack & Bill, ASCAP)) | ★ | 67 | 2 | HE THINKS I STILL CARE—Anne Murray (D.L. Lipscomb, Capitol 3867 (Jack/Glad, BMI)) | ★ | 86 | 81 | 4 | CLOSE TO HOME—Roy Drusky (A. Harvey, Capitol 3859 (United Artists/Big Ax, ASCAP)) |
| ★ | 20 | 7 | LEAN IT ALL ON ME—Diana Trask (J. Whitmore, Dot 17496 (Famous) (Algee/AI Gallico, BMI)) | ★ | 70 | 3 | GEORGIA KEEPS PULLING ON MY RING—Little David Wilkins (D. Wilkins, T. Marshall, MCA 40200 (Battleground/Emerald Isle, BMI)) | ★ | 87 | 91 | 3 | DOWN—Don Adams & The Greenfield Express (R. Bourke, E. Rabbit, Atlantic 4017 (Noma/S.P.R., BMI)) |
| 21 | 8 | 14 | HELLO LOVE—Hank Snow (Betty Jean Robinson, Aileen Mnich, RCA 0215 (Four Star, BMI)) | 54 | 60 | 7 | THE PILLOW—Johnny Duncan (J. Duncan, Columbia 4-46018 (Algee, BMI)) | ★ | 88 | — | 1 | YOU MAKE ME FEEL MORE LIKE A MAN—Mel Street (J. Riggs, GRT 002 (Prater, ASCAP)) |
| ★ | 31 | 7 | WHEN THE MORNING COMES—Hoyt Axton (H. Axton, A&M 1497 (Lady Jane, BMI)) | ★ | 73 | 2 | I DON'T SEE ME IN YOUR EYES ANYMORE—Charlie Rich (Benjamin-Weiss, RCA 0260 (Laurel, ASCAP)) | ★ | 89 | — | 1 | I BELIEVE THE SOUTH IS GONNA RISE AGAIN—Bobby Goldsboro (B. Braddock, United Artists 422 (Tree, BMI)) |
| 23 | 25 | 10 | JUST ENOUGH TO MAKE ME STAY—Bob Luman (J. Weatherly, Epic 5-11087 (Columbia) (Keca, ASCAP)) | 55 | 63 | 6 | FRIEND NAMED RED—Brian Shaw (S. Weedman, G. Taylor, RCA 0230 (Dunbar, BMI)) | 90 | 98 | 2 | FRECKLES & POLLWOG DAYS—Ferlin Husky (D. Owens, D. Frazier, ABC 11432 (Blue Crest/Hill & Range, BMI)) | |
| 24 | 13 | 12 | AT THE TIME—Jean Shepard (Bill Anderson, United Artists 384 (Stallion, BMI)) | ★ | 61 | 6 | THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn (J. Chesnut, MCA 40223 (Passkey, BMI)) | 91 | 94 | 4 | LOVELY STREET—Tony Booth (Belew, Stevenson, Sowder, Capitol 3853 (Four Star, BMI)) | |
| 25 | 28 | 7 | I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy (S. Schaler, D. Owen, GRC 2006 (Blue Crest/Hill & Range, BMI)) | 57 | 61 | 4 | GOODBYE—Rex Allen Jr. (L. Butler, B. Killen, Warner Bros. 7788 (Tree, BMI)) | 92 | — | 1 | GOOD WOMAN'S LOVE—Jerry Reed (C. Cohen, RCA 0273 (Delmore, ASCAP)) | |
| 26 | 29 | 9 | STORMS OF TROUBLED TIMES—Ray Price (J. Weatherly, Columbia 4-46015 (Keca, ASCAP)) | ★ | 60 | 9 | REFLECTIONS—Jody Miller (R. Lane, R. Porter, N.B. Johnston, Epic 5-11094 (Columbia) (Tree, BMI, Cross Keys, ASCAP)) | 94 | — | 1 | PLEASE HELP ME SAY NO—Mary Kay James (J. Rushing, JMI 38 (Jack, BMI)) | |
| ★ | 36 | 5 | IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (J. Rostill, MCA 40209 (AI Gallico, BMI)) | 59 | 64 | 4 | JUST FOR OLD TIMES SAKE—Eddy Arnold (H. Hunter, J. Keller, MGM 14711 (Screen Gems-Columbia, BMI)) | 95 | 99 | 2 | THAT DOESN'T MEAN (I Don't Love My God)—Ray Griff (R. Griff, Dot 17501 (Famous) (Blue Echo, ASCAP)) | |
| ★ | 35 | 5 | DON'T LET GO—Mel Tillis & Sherry Bryce (J. Stone, MGM 14714 (Screen Gems-Columbia, BMI)) | ★ | 72 | 3 | RAGGED OLD FLAG—Johnny Cash (J.R. Cash, Columbia 4-46028 (House Of Cash, BMI)) | 96 | — | 1 | I NEVER HAD IT SO GOOD—Buddy Man (P. Williams, R. Nichols, Capitol 3861 (Almo, ASCAP)) | |
| 29 | 33 | 8 | CAPTURED—Terry Stafford (R. Bourke, E. Rabbit, Atlantic 4015 (Noma/S.P.R., BMI)) | ★ | 63 | 9 | LAST OF THE SUNSHINE COWBOYS—Eddy Raven (E. Raven, ABC 11421 (Milene, ASCAP)) | 97 | 100 | 2 | ONE NIGHT STAND—Rick Nelson (D. Larden, MCA 40214 (Matragun, BMI)) | |
| ★ | 37 | 6 | STOP THE WORLD (And Let Me Off)—Susan Raye (C. Bellaw, W.S. Stevenson, Capitol 3850 (Four Star Music, BMI)) | 64 | 62 | 10 | YOU BET YOUR SWEET LOVE—Kenny O'Dell (K. O'Dell, Capricorn 0360 (Warner Bros.) (House Of Gold, BMI)) | 98 | — | 1 | PLAY WITH ME—Penny De Haven (J. Foster, B. Rice, Mercury 73468 (Phonogram) (Jack & Bill, ASCAP)) | |
| 31 | 11 | 12 | I'LL TRY A LITTLE HARDER—Donna Fargo (Donna Fargo, Dot 17491 (Famous) (Prima Donna, BMI)) | ★ | 76 | 4 | I WANTA GET TO YOU—La Costa (C. Taylor, N. Wilson, G. Richey, Capitol 3856 (Algee/AI Gallico, BMI)) | 99 | — | 1 | SOMETHING ON YOUR MIND—Jack Blanchard & Misty Morgan (J. Blanchard, Epic 11097 (Columbia) (Birdwalk, BMI)) | |
| 32 | 34 | 10 | BORN TO LOVE & SATISFY—Karen Wheeler (B. Rice, J. Poster, RCA 0223 (Jack & Bill, ASCAP)) | 66 | 74 | 6 | GOOD MORNING LOVING—Larry Kingston (L. Kingston, JMI 37 (Owepar, BMI)) | 100 | — | 1 | PRAYER FROM A MOBILE HOME—Del Reeves (H. Mills, United Artists 427 (Gee Whiz, BMI)) | |
| 33 | 20 | 11 | SILVER THREADS AND GOLDEN NEEDLES—Linda Ronstadt (J. Rhodes, D. Reynolds, Asylum 11032 (Central Songs, BMI)) | 67 | 69 | 6 | HAVE IT YOUR WAY—Dave Dudley (D. Dudley, Rice 5067 (New Keys, BMI)) | — | — | 1 | HONKY TONKIN'—Troy Seals (T. Seals, D. Goodman, J. Bettis, D. Gillon, Atlantic 4020 (Danor, BMI/Almo, ASCAP)) | |

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From the Album
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Nashville Scene

By BILL WILLIAMS

Something new will be added for the spectators at Fan Fair in Nashville this June: baseball. A group of teams are signing up now, all headed by leading artists, to compete for the fans. They'll get the opportunity to see their favorites in a new role. . . . Charlie Louvin keeps setting endurance records. Charlie worked a show in South Carolina until 2 a.m. Saturday, drove to Nashville where he worked the "Opry" matinee, then performed twice on the regular "Opry" and finally finished with an appearance at the Ernest Tubb Record Shop.

The "Good Ole Nashville Music" syndicated show moves from its WSM studio quarters to the new Opryland studio, the first TV show to be produced there. . . . Ole buses are never retired, just simply traded. Mel Tillis sold his to the Thrasher Brothers and now is flying with his group to all dates. Joe and Rosele Maphis bought Archie Campbell's bus and now are selling their old one. They also bought Jan Howard's old home.

The mother of Stoney Cooper was honored at an open house in Harmon, W.Va. last week on her 90th birthday. More than 100 showed up. Wilma Lee brought home ramps for canning. Anyone who hasn't tasted ramps hasn't really lived. . . . Bill Carlisle reports that his brother, Cliff, long retired from the business, is doing well in Lexington, Ky. They recently went to the races together. . . . Now that George Hamilton IV has broken the ice with his concerts in Moscow, there is a strong chance Buck Owens will become the first country artist to do a tour of the People's Republic of China. If the State Department gives final approval, it's set for January. . . . Skeeter Willis, his malignancy completely removed, is back singing with his brothers and that's good news for everyone.

The Texas Opry House, Austin's newest progressive country music club, had a big month in April with such acts as Ferlin Husky, Tanya Tucker, Willie Nelson, Asleep at the Wheel, Doug Sahm, Alvin Crow, Augie Meyers, Jeffrey Comanor and the Eagles. In May it's Waylon Jennings, Kinky Friedman, Jerry Jeff Walker, Willie Nelson, Bobby Bare, Flash Cadillac & the Kids, and Michael Murphey. . . . Jim Petrie, new sales and promotion coordinator for Dot, is a newlywed. The bride is the former Kathy Lewis of Cleveland. . . . Gary Paxton co-wrote and produced the new Jack Scott single on Dot. . . . Country Fever, a new country recording group from Gilbert, S.C., has recorded three Marcree Music tunes under the direction of Pete Drake at Pete's Place in Nashville. Top musicians used. . . . Ray Griff set a new attendance record at Toledo's Country Palace.

Billy Thundercloud and the Chieftones, who are signing with 20th Century, will join Danny Davis and the Nashville Brass and Regeneration for a pair of shows highlighting one of the nation's first bicentennial celebrations. It will be staged at Johnson City, Tenn. . . . Donna Fargo will do a special show in Winston-Salem May 20 at the request of the governor of North Carolina.

The company that makes Clark candy bars has given Roy Clark an unlimited supply of them, and he hands them out to audiences at his shows. . . . Ray Griff threatened a streak across the stage while Cal Smith was performing in Tonasket,

Country Music

Billboard

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 5/11/74

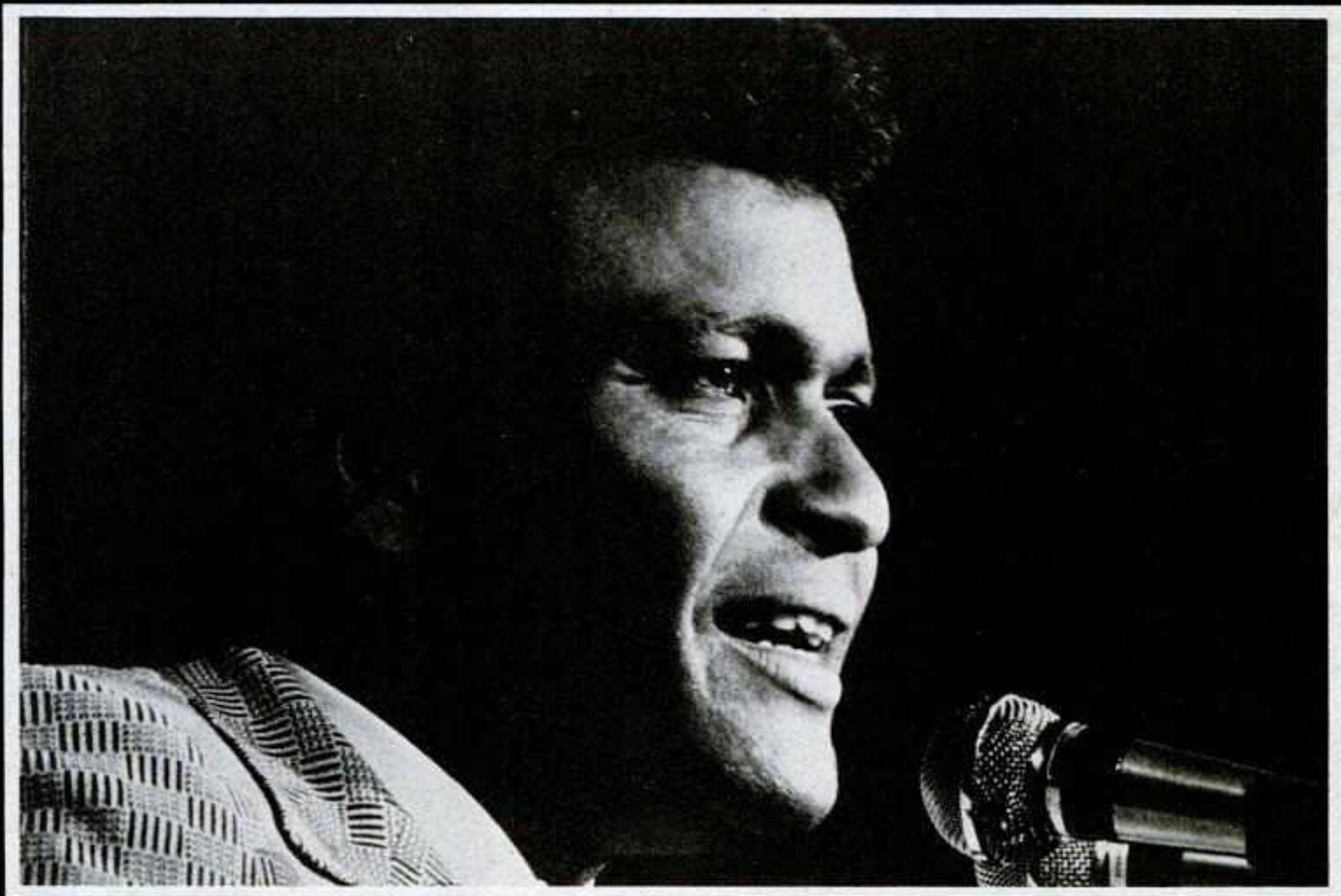
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* Star Performer—LP's registering proportionate upward progress this week.

| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|-----------|----------------|--|
| 1 | 2 | 55 | BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia) |
| 2 | 1 | 8 | VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia) |
| 3 | 3 | 9 | THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433 |
| 4 | 5 | 9 | IF WE MAKE IT THROUGH DECEMBER—Merle Haggard, Capitol ST-11276 |
| 5 | 6 | 5 | HELLO LOVE—Hank Snow, RCA APL1-0441 |
| 6 | 4 | 9 | WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker, Columbia KC 32744 |
| 7 | 9 | 8 | THE ENTERTAINER—Roy Clark, Dot DOS 1-2001 (Famous) |
| 8 | 10 | 13 | A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341 |
| 9 | 7 | 10 | MY THIRD ALBUM—Johnny Rodriguez, Mercury SRM 1-699 (Phonogram) |
| ★ | 19 | 4 | HONKY TONK ANGEL—Conway Twitty, MCA 406 |
| 11 | 12 | 10 | FULLY REALIZED—Charlie Rich, Mercury SRM 2-7505 (Phonogram) |
| 12 | 14 | 5 | ANOTHER LONELY SONG—Tammy Wynette, Epic 32745 (Columbia) |
| 13 | 13 | 7 | SPIDERS & SNAKES—Jim Stafford, MGM SE-4947 |
| 14 | 15 | 26 | WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338 |
| ★ | 20 | 36 | YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359 |
| ★ | 30 | 3 | GOOD TIMES—Elvis Presley, RCA CPL1-0475 |
| 17 | 8 | 10 | JOLENE—Dolly Parton, RCA APL1-0473 |
| ★ | 26 | 20 | AMAZING LOVE—Charley Pride, RCA APL1-0397 |
| 19 | 21 | 8 | DON WILLIAMS, VOL. II—JMI 4006 |
| ★ | 24 | 5 | THE LAST LOVE SONG—Hank Williams Jr., MGM SE 4936 |
| 21 | 23 | 18 | WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia) |
| ★ | 36 | 2 | THIS TIME—Waylon Jennings, RCA APL1-0539 |
| 23 | 11 | 18 | LET ME BE THERE—Olivia Newton-John, MCA 389 |
| 24 | 27 | 6 | LET'S GO ALL THE WAY TONIGHT—Mel Tillis & Sherry Bryce, MGM SE 4937 |
| 25 | 16 | 12 | SONG AND DANCE MAN—Johnny Paycheck, Epic KE 32570 (Columbia) |
| 26 | 17 | 18 | FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram) |
| 27 | 28 | 11 | KID STUFF—Barbara Fairchild, Columbia KC-32711 |
| 28 | 31 | 5 | SWEET COUNTRY—Charley Pride, RCA APL1-0217 |
| ★ | 37 | 17 | AN AMERICAN LEGEND—Tex Ritter, Capitol 11241 |
| 30 | 18 | 24 | NEW SUNRISE—Brenda Lee, MCA 373 |
| 31 | 33 | 5 | SOME KIND OF WOMAN—Faron Young, Mercury SRM 1-698 (Phonogram) |
| 32 | 35 | 4 | THE ATKINS-TRAVIS TRAVELING SHOW—Chet Atkins, Merle Travis, RCA 0479 |
| 33 | 25 | 9 | SHE'S GOT EVERYTHING I NEED—Eddy Arnold, MGM 4912 |
| ★ | 45 | 4 | STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582 |
| 35 | 42 | 2 | THE BEST OF SUSAN RAYE—Capitol ST 11282 |
| 36 | 39 | 3 | YOU'RE THE BEST THING THAT EVER HAPPENED TO ME—Ray Price, Columbia 32777 |
| 37 | 40 | 6 | PHASES AND STAGES—Willie Nelson, Atlantic SD 7291 |
| ★ | — | 1 | TORE DOWN—Porter Wagoner, RCA APL1-0496 |
| ★ | — | 1 | GEORGE HAMILTON IV GREATEST HITS—RCA APL1-0455 |
| ★ | — | 1 | GREATEST HITS—Bob Luman, Epic 32759 (Columbia) |
| 41 | 41 | 7 | THAT'S THE WAY LOVE GOES—Connie Smith, Columbia 32581 |
| 42 | 22 | 12 | I'M STILL LOVING YOU—Joe Stampley, Dot DOS 26020 (Famous) |
| 43 | 47 | 3 | FASTEST GRASS ALIVE—Osborne Brothers, MCA 374 |
| 44 | 29 | 19 | BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-2-0290 |
| 45 | 32 | 13 | THE ENTERTAINER OF THE YEAR—Roy Clark, Capitol ST 11264 |
| 46 | 49 | 2 | SNAP YOUR FINGERS—Don Gibson, Hickory 4509 (MGM) |
| 47 | 48 | 3 | WHEN YOUR GOOD LOVE WAS MINE—Harvel Felts, Cinnamon 5002 |
| 48 | 34 | 8 | THE BEST OF DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1-0425 |
| 49 | — | 1 | FOR WIVES AND LOVERS—Jerry Wallace, MCA 408 |
| 50 | 44 | 6 | BACK IN THE COUNTRY—Roy Acuff, Hickory 4507 (MGM) |

Wa., then carried through—although he wore a fur coat over his naked self. . . . Mac Wiseman has done his first sessions under producer Ray Pennington at RCA. In

Charleston, W. Va., he has taped a pilot for a proposed television series. he also has done nine segments of the Arthur Smith syndicated series in Charlotte, N.C.



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GOLD DISKS for 15,000 record and cassette sales of their album, "Herra Mirandos," are presented in Helsinki to Finnish singer Hector, left, and Pirjo and Matti Bergstrom right—the arrangers of the album. The album was released in June last year on the Top Voice label and achieved gold disk status by January.

Rak, EMI Score Impressive Gains: British Mart Survey

LONDON — The combined strengths of Rak's singles and EMI's sales team have resulted in both companies recording impressive gains during the first quarter of 1974.

The British Market Research Bureau's survey of the January-March period, shows Rak with three of the 10 best-selling singles—Mud's "Tiger Feet" (1), "Devil Gate Drive" by Suzi Quatro (2) and Cozy Powell's "Dance With The Devil" (10)—coming in as second place label with an 11.4 percent share behind CBS with a 12.1 percent share. With EMI also benefiting from another big seller, Ringo Starr's "You're Sixteen" in ninth position, it follows predictably that the British major retained its position as leading singles company in devastating style.

Over the period, EMI sliced for itself a 25.8 percent share, 12 percent ahead of runners-up Polydor, over 5 percent better than in the October-December quarter and over 7 percent up on its equivalent performance 12 months ago.

While Bell's thrust was somewhat muted—its 6.6 percent share good enough for fourth place label—newcomer Magnet's performance reflected the exceptional sales of Alvin Stardust's two hits, "My Coo Ca Choo" and "Jealous Mind," the latter the fourth best-selling single, by moving into sixth place with a 4.2 percent share in the labels listing and grabbing eighth place in the corporate survey, ahead of WEA and Decca.

Equally impressive was EMI's performance on full-price albums. The first-quarter share of 25.1 percent, despite suspending 50 percent of the titles in its catalog, was six percent better than 12 months previously and over 5 percent up on the Christmas quarter. It completed the period 13 percent ahead of runners-up Polydor and of the top five companies was the only one to improve its market share.

Ironically in the closing months of its 10-year association with Pye, A&M returned its best figures in the album market, upping its usual share of about 3 percent to a healthy 7 percent, due to some extent to the chart-topping success of Carpenters "The Singles 1969-73" album. With its own sales team on the road, via CBS distribution, further impact on the British market from A&M can be expected.

CBS ended the quarter as number one singles label—12.1 percent—against Rak's 11.4 percent—and

leading albums label with 9.5 percent compared to RCA Victor's 7.9 percent.

In the survey of chart performance, Nicky Chinn and Mike Chapman scored a notable triple success, as number one producers, writers and, via their Chinnichap/Rak company, publishers in the singles section. Top acts were—Singles: Alvin Stardust, Magnet (Male), New Seekers, Polydor (Group) and Suzi Quatro, Rak (Female); Albums: David Bowie, RCA (Male), Carpenters, A&M (Group) and Joni Mitchell, Asylum (Female).

Dart Back in Action After A Snarl on Distribution

LONDON—Dart is back in the game after being rubbed off the board earlier this year by the company's failure to find distribution.

Kassner Associated Publishing has come to the rescue, and Edward Kassner, Brian Seed and David Stanhope join Tim Satchell and Clive Stanhope on the board of directors.

Stanhope becomes managing director and, apart from distribution through Kassner's Enterprise/President set-up, the company is still discussing distribution through a major record company.

The Dart Publishing division, Beautiful Music, will remain with Sunbury, at least for the time being, and Enterprise and President will remain completely separate and independent operations.

Satchell explained that Dart is now a joint venture with Dart retaining total control of the artistic side with Kassner having financial control.

Dart will announce shortly the purchase of an American catalog and the immediate release of 15 albums.

Satchell said: "This sort of venture would have been impossible before as such a release would have put too great a strain on the budget."

Dart is also to start up its own mid-price line with product, selling at around \$3.25, to be announced shortly. Other Dart product will retain its former pricing.

The first records to be released under the new set-up will be singles by Richmond, Swinging Blue Jeans and a five-piece vocal group, Kydd.

Three albums by hypno-illusionist Romark will also be available. Albums will be released on tape by

London Rock Fest Seen Test For Olympia for Future Events

LONDON—Five acres of matting will be laid out in the National Hall, Olympia, at the beginning of July so that Greasy Truckers, a promotion company run by Louis Fitzgerald and Peter Adams, can accommodate comfortable floor seating for 15,000 people for what may transpire to be the only major London rock festival this year.

The venue was last used for "Christmas on Earth," seven years ago—as a result of which the Olympia authorities banned rock from the hall. The Greasy Truckers venture—to be called the London Rock Proms—will be treated as a test case by the authorities who will decide whether the hall can become a major London rock venue for the future.

Most of the acts have already been booked for the Proms. Greasy Truckers is not prepared however to release the full list of artists until the last details have been finalized. Nevertheless, it is already known that Captain Beefheart and Fairport Convention will appear on the last day of the Proms.

The concert dates are July 5, 6 and 7. Adams said that the event was being backed but was not prepared to reveal by whom. He said that although final tenders had not been settled, it was expected the event would cost less than \$125,000 to stage.

Apart from the matting, the promoters will also acoustically alter the ceiling and install a false roof. An estimated 360,000 watts of lighting is

to be installed, designed by Jonathan Smeaton, who among other things, is responsible for Hawkwind's lighting presentation. The concerts will be projected onto a screen so that people in all parts of the hall will be able to appreciate the performances.

In addition there will be a market, inflatable sculptures, a roller-skating rink and other entertainments to be announced later. This will make the occasion a similar if shorter event to last year's Festival of London staged at Alexandra Palace by Trentdale. A spokesman for Trentdale said that the company was still

waiting "on a decision by a major company who may or may not be sponsoring a similar festival at the same venue this year."

He said that the event had always been designed to be sponsored and that with the lessons learned about organizing the festival last year it could be run quite smoothly again this year. He also added that Trentdale had been faced with a number of inquiries from groups who were keen to perform there again.

If the festival at Olympia is a success, Adams promises a similar event around Christmas and from then on a festival there three times a year.

U.K. Bill Would Toughen In-Store Notice Issue

By GRAHAM PUNTER

LONDON—Britain's record retailers could face heavy fines or imprisonment if they hang notices in their shops stating that no goods will be exchanged unless defective.

The tough line on in-store notices is included in proposals for variations in the unfair trade practices law.

The recommendations are being made by John Methven, director-general of the Government's Fair Trading office set up in November.

The proposals now go for approval before the independent Consumer Protection Advisory Committee and then to Shirley Williams, secretary of state for Prices and Consumer Protection, who would introduce the measures into Parliament.

The recommendations could become law in six months. Methven said if the proposals are accepted it would become a criminal offense to display notices in shops saying "no goods exchanged" or "no cash refunded." But notices which indicate they are aimed solely at protecting the retailer from customer who have changed their minds about the item of purchase would not be affected.

A spokesman for the office of Fair Trading said notices are currently a familiar sight in record shops saying "no goods exchanged unless faulty" would be caught by the proposals.

"Such a sign would be too limiting—it's saying goods can only be exchanged if defective and for no other reason."

"The aim of the proposals is to

give much wider protection to consumers so they can return goods for any reason other than just changing their mind about which record they want.

The spokesman said a notice stating, "no goods exchanged if the customer changes his mind" could be permissible if qualified by statements making the consumer aware of his rights—effectively listing the relevant clauses of the fair practices laws.

Laurie Kreiger, chairman of the Gramophone Record Retailers' Committee, said this week: "I have never agreed with this kind of notice in record shops. Faulty goods are sold that do not appear to be faulty at point-of-sale, and the customer should have every right to return them. I can't see anything against these proposals at all."

Dealers who ignore the proposals, if they become law, could face a maximum fine of \$1,000 on summary conviction at a magistrates' court or an unlimited fine and imprisonment on indictment at Crown Court, said the spokesman at the Office of Fair Trading.

Stewart Halted on Giving Tape to Merc

LONDON—Warner Bros. has secured an injunction restraining Rod Stewart from delivering tapes of his latest solo album to Mercury.

The injunction, obtained at an ex parte hearing in the High Court on April 22, was extended April 26 before a judge in chambers for three weeks to enable Stewart and his Rollgreen company to present their case.

The injunction prevents Stewart, lead singer with the Faces, a WB act, from delivering the tapes to any company other than Warner Bros., and the company is also seeking a declaration that an agreement dated March 18, 1971 is valid.

For some years Stewart and the Faces have had separate recording contracts, but the last album by singer and group, "Overtures and Beginners" released in the U.K. in January, was the subject of a joint distribution pact between WB and Mercury. In certain territories, including the U.S. and the U.K., Mercury had disk rights, with WB handling tape. The positions were reversed elsewhere with the two companies cross-crediting each other on packaging.

EMI LP Completion Rate Up After Feb. Catalog Cut

LONDON—EMI's album completion rate has increased between 15 and 20 percent since the company chopped its catalog in half in February.

Managing director Gerry Oord said this week: "Our completion rate on albums is now about 75 percent."

"That is about 15 or 20 percent higher than our rate before we suspended items from the catalog."

EMI suspended about 1,500 titles because of pressure on production coupled with the three-day week.

Oord said: "It has worked well for us because we've been able to make sure we get the product that is going to sell into the shops."

"Not only have we been able to concentrate on producing more of the top-selling titles but there has been less product for the salesmen to

work on and therefore a more thorough selling job has been done."

He said March—the month when the reduced catalog first began to have an effect—was the best March in the company's history.

Sales were double the previous March even though the results were achieved on a lower output of releases.

Oord is in no hurry to reinstate the full catalog and the position is unlikely to be reviewed until the new look sales set-up—separate operations for U.K. and U.S. product—has been working for about three months.

"It will be around August before we begin to see the initial effect of the new working arrangement and then we will consider to what extent we should reintroduce suspended items," he said.

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Johnny Rodriguez
Mac Wiseman
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Jimmy Payne
The Oakridge Boys
Terry Stafford
Jeanne Pruett
Larry Cunningham
The Hillsiders
Pete Brady
Ray Lynam
Caroline Hall
Miki and Griff
Patsy Sledd
Nada Urbankova and the
Czech Country Beat
Frisco
David Rogers
Tompall Glaser

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Lucky Moeller
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George Hamilton IV Fan Club
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Society
Loretta Lynn Fan Club
Johnny Cash Appreciation Society
British Country Music Festival

The Country Tea Garden
Philips Electrical
CBS Records
Warner Bros/Atlantic

EXHIBITORS

Country/Shannon Music Festival
B.B.C. Radio ("Country Club"
Shows)

BBC RADIO

Colin Chandler
Wally Whyton
Bob Powel
Larry Adams
Stan Laundon

BBC TELEVISION

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Beckett Album Promotion To Be Last Plunge by Raft

LONDON—WEA is planning a glorious end to its Raft label with a major final-fling campaign to promote Beckett.

Over 1,000 of local radio advertising and 30,000 give-away flexi-disks will spearhead the push.

The campaign is behind Beckett's first album, called Beckett and released last week, which is the last record to be issued on the Raft label, which is being dropped as part of a move towards greater concentration on sales and distribution.

Ms. Hightower Wins Award

MADRID—Donna Hightower, who performed at MIDEM earlier this year, has been given the "Long Play" discotheque award by 21 top Spanish disk jockeys and music journalists.

The American Spanish-based singer, who will be making guest appearances at the Bratislava and Sopot song festivals this summer, has recently renewed her recording contract with Discos Columbia.

During the next few weeks, she will make television appearances in Holland, where her single, "Summer Shades," is currently in the charts, and Germany, Belgium and Italy. Her current hit here, "This World Today Is a Mess," is to be released and heavily promoted in the U.S.

The album coincides with a 25-date U.K. tour by the band supporting Slade which began in Bradford on April 19 and ends at the Hammersmith Odeon on May 18.

Advertising spots are being taken on Radios Clyde, Piccadilly, Capital and Birmingham-based BRMB at a total cost of \$2,500-plus.

Broadcasting will be timed for when the band appears in the respective stations' listening areas.

The flexi-disk is a track from the album called "My Lady," a re-recording of the song which backed Beckett's single, "Little Girl," released in November.

About 20,000 of the flimsies will be issued free with concert programmes and the remainder used for various other promotional purposes.

Augmenting the campaign will be 12,500 lapel badges, 100 window displays, 5,000 posters, 75,000 stickers and heavy duty T-shirts.

A Raft spokesman said: "We have really ceased to exist as a company but we intend seeing through all the projects in which we are still involved."

While this album is the last to be released on Raft, the Raft outfit will handle some promotion on two forthcoming albums—by Roger Chapman—who produced the Beckett package and another ex-Family member Charlie Whitney, and Kilburn and the Highroads.

From the Music Capitals of the World

LONDON

Polydor's promotion department has had a major shake-up aimed at giving each of the company's artists individual attention. The move follows extensive structural and staff changes made in January.

The latest reorganization brings in **John Howson** as general promotion manager, reporting to product and promotion chief **Wayne Bickerton**. Managing director, **John Fruin** said: "It is our intention to assign artists to individual members of the promotion area, whether they be direct Polydor employees or independents, and the individuals will be responsible for the promotion of both singles and albums."

Under the reshuffle, **Bob White** becomes pop product promotion manager. **Johnny Evans** remains middle-of-the-road promotion manager. Howson will also have responsibility for Polydor's rapidly expanding field promotion team which is expected to grow from three people to between 15 and 20 within a year. . . . The management and production arms of the Gem Toby Organization are still being stopped by the High Court from receiving money from Polydor earned by the New Seekers. The group, who have issued a writ against GTO claiming damages for breaches of contract and are also seeking a declaration that their management and production agreements are at an end, were granted continued injunctions last Friday against GTO Management and GTO production companies. . . . Filming of the **Who's** rock opera, *Tommy*, has started under the direction of Ken Russell on location in England. The film will star Oliver Reed as Frank and Ann Margret as Nora and include in the cast **Elton John**, **Eric Clapton**, **Tina Turner**, **Keith Moon** and **Roger Daltrey**. All of the **Who** will appear in the film for which **Pete Townshend** has written some additional songs.

Island has put up its prices. Some two-LP packages go up from \$6.25 to \$7.50 and other from \$8.25 to \$10. Full-price albums are up from \$5.70 to \$6.25. Tape increases are: cassettes and cartridges—full-price \$6.55 from \$6.08; double \$8.75 from \$8.20. . . . **Jerry Wexler** has signed the **Average White Band**, formerly with MCA, to Atlantic for both the U.S. and U.K. . . . **Steeleye Span** sold out seats for the May 20 concert at the Royal Albert Hall in one day. As a result, Span will play the following night at the Albert Hall as well. . . . A black market in disco-rarities has prompted **Pye** to reissue five singles.

The records are: "What Can I Do" by **Frankie and the Classics**; "If You Ask Me," **Jerry Williams**; "I Got to Find Me Somebody," **Vel-Vets**; "Do You Love Me Baby," **Masqueraders**; "I'm So Glad," **Fuzz**. The issue is aimed mainly at northern discos where many of the original versions still available are old, bad pressings but selling at rarity inflated prices.

Purple Records is planning to release an album and single based on the **Whitbread Literary Children's Award** winner for 1973, *The Butterfly Ball*. The music is being written by ex-Deep Purple man **Roger Glover**. . . . For the second time this year **John Mayall** has cancelled his European tour which should have included appearances in London and Manchester. The reason given is a relapse of his swimming pool sustained injury. . . . Atlantic Records has moved into new offices at 17, Berners Street (01 637 3771). . . . **Angel**, a new band managed and produced by the **Sweet's Mick Tucker**

and **Andy Scott**, signed to **Cube Records**. The band's first single, "Good Time Fanny," written by **Tucker** and **Scott** will be released late this month. . . . **Virgin** directors **Richard Branson** and **Simon Draper** are in the U.S. for three weeks and contemplating opening a New York office. . . . According to **Elton John's** manager, **John Read**, forthcoming concert at Watford soccer club has already sold 23,000 tickets.

Lynsey de Paul, formerly with **MAM** has signed worldwide with **Warner Brothers** and her first single under the deal, "Ooh I Do," is released May 17. A new album is being recorded and plans for her first tour being worked out. . . . If legal problems can be overcome, the next **Manfred Mann** album "The Good Earth" will contain documents entitling buyers to one square foot of land somewhere in Wales. . . . **Capitol** a&r-promotion director **Al Courey** is in London casting an eye on certain **EMI** acts. . . . **Shepstone and Dibbens**—touring the U.K. with **Jose Feliciano**—have signed with the **Sherry Copeland** Artistes agency for the world. . . . **Mick Ronson** is to produce a debut album by singer/songwriter **Bob Sargeant**, who has just signed to a long-term contract with **RCA**. . . . **Island Music** has signed a three-year deal with writers **Ronnie and Russell Mael** to administer their material worldwide. The **Maels** are members of, and write material for, the band **Sparks**, currently in the **Music Week** singles chart. . . . **Impresario Robert Paterson** has opened a concert promotion company with **David Frost**, in Australia. It is called **Paradine Paterson**.

MARTIN THORPE

BELGRADE

Wholesale prices for all domestically pressed records increased on April 1 by 35 percent for singles and 45 percent for albums. Retail prices are now 87c for domestic and \$1.1 for licensed singles, \$3.20 for domestic and \$4.20 for licensed albums. Tape costs also rise, with cassettes now at \$4 and cartridges at \$5.20. Reasons for these rises are PVC costs and energy expenses. . . . Winner of the **Your Song** for the Season pop song contest, held on April 13 in Sarajevo, was "Zelena si Reka Bila,"

written by **Kemal Monteno** and sung by **Zdravko Colic**. The single will be issued by the new Sarajevo record company **Diskoton**, who acquired **Colic** from **Jugoton** when his contract there expired. **Jugoton** recently presented **Colic** with a gold record for his single "Gori Vatra," and a silver disk for the single "Bling bling bling." . . . **Art Blakey and his Jazz Messengers** gave a successful concert in Belgrade's **Dom Sindikata** hall. . . . This year's **Split International Festival** will be held July 4-6. There will be no foreign composers, though foreign singers will be presented singing second versions of **Jugoslav** songs.

BRUSSELS

Van Morrison recently gave his first ever concert in Belgium. **EMI**, which distributes the artist for **WEA**, has arranged transmission on Belgian television of a 40-minute special filmed live in London and Los Angeles. Release of the single "Gloria" has been timed to take advantage of this TV exposure. . . . Recent **EMI** releases include **Ike and Tina Turner's** "Sweet Rhode Island Red," **Shirley Bassey's** "When You Smile" (both **United Artists**), and **Tony Christie's** "Underneath the Covers" (**MCA**). Album releases include **War's** "Live" (**United Artists**) and the soundtrack of the film "La Course en Tete," which tells the story of the Belgian cyclist **Eddy Merckx**. . . . **Phonogram** has released new singles from **Barry White**, **Daniel Boone** and **Demis Roussos**. **Roussos** is to visit Belgium to record a TV show "Chanson a la Carte" with **Michel Sardou** and **Herve Vilard**. **Phonogram** also has high hopes for **Fresh Air Productions**, and the single "Sweet Was My Rose" by **Velvet Glove** is selling well.

Inelco's artistic manager **Ivon De Bie** has completed the recording of a new single from the up-and-coming singer **Frank Michael**. The single, which will be released in the second half of May, is called "On S'aime Vraiment" (**RCA**). . . . **RCA's** top French artist **Sylvie Vartan**, is visiting Belgium in May to record two TV programs. Other stars to appear on Belgian TV this month are **Alvin Stardust** and **Andre Brasseur**, whose

(Continued on page 76)

IMIC Speakers



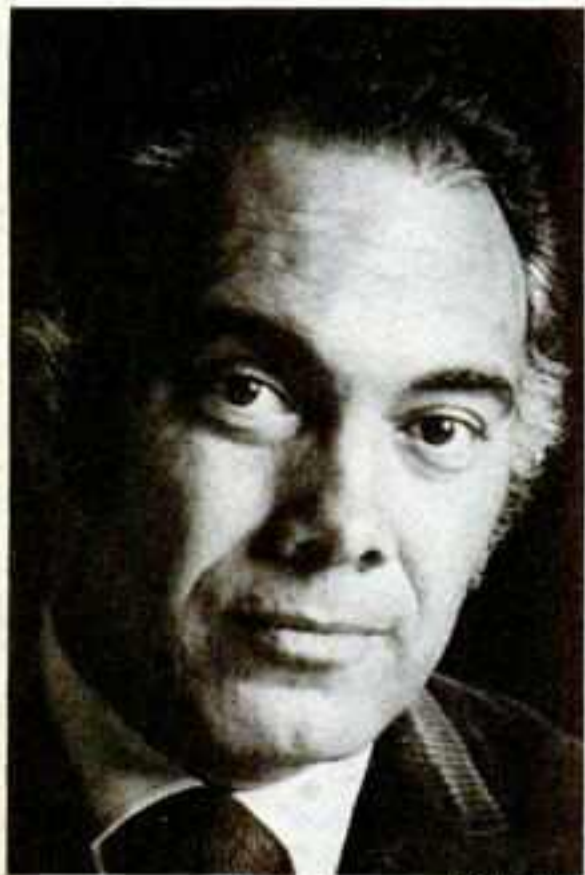
A&M photo

DAVE HUBERT, A&M's international director, speaks on international marketing trends on a panel at **IMIC-5** in London this week.



Norm Schindler photo

HOYT AXTON, a country/folk singer, joins an international panel on broadcasting at **IMIC-5** in London this week.



UA photo

BOB CATO, **United Artist's** creative services vice president, probes the area of creative trends on an international panel at **IMIC-5** in London this week.



ABC photo

JAY LASKER, **ABC/Dunhill Records** president, joins the international president's roundtable discussion at **IMIC-5** in London this week.

International Turntable

EMI has created a new executive position—director of policy and planning development for records and music. Into the new job is **Philip Brodie**, for the past two years managing director of Cologne-based **EMI (Europa)**.

Brodie will be responsible for coordinating and developing **EMI's** record and music interests internationally. He will concentrate on longterm planning and manufacturing development.

Brodie will initially be dealing with Europe but from Oct. 1 will expand his activities to cover the world outside the States.

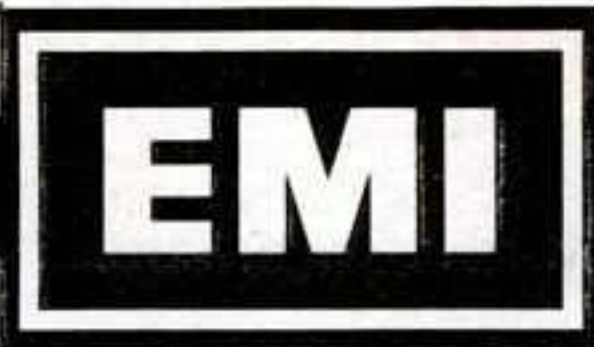
Jerry Gilbert, assistant editor of **Sounds** newspaper, is leaving to head publicity at **Worldwide Artists**. He has been with the paper since its inception in 1970. Also leaving **Spotlight** publications, which publishes **Sounds**, is **Doreen Wright**, who is becoming **Gilbert's** assistant at **Worldwide Artists**.

World Records' new chief accountant is **John Garner**, formerly a management accountant at **EMI**. He replaces **R.I. Wilson**, who is taking a position outside the record industry.

Rod Lynton is winding up his publicity company, **Lynton Associates**, to go into management. He will be joining **Bron Artists Management** to work alongside **Gerry and Lilian Bron**. He will mainly concentrate on **Tempest** and **McGuinness Flint**.

Keith Skues, who recently edited the **Radio 1 Story of Pop** series has been appointed program controller of **Radio Hallam**, the commercial station opening in October serving the **Sheffield** area. **Skues**, who began broadcasting with **BFN**, Cologne, during service in the **RAF**, worked for **Radio Caroline**, **Radio Luxembourg** and **Radio London** before joining the **BBC** in 1967. He's worked both as a dj and newsreader and also compiled the **Radio Wonderful** book.

John Velasco has been named general manager of **United Artists Music**, England. New staff line-up for **UA Music** in England is: **John Spalding**, director of administration; professional managers **Roger Welch** and **Martin Wilcox**; **Billy Mack**, pop promotion; **Glen Nicholls**, press officer. **Martin Davis** is England managing director of both **UA Records** and **UA Music**.



SINGLES

ALBUMS (FULL PRICE)

26%

25%

JAN-MAR
1974

JAN-MAR
1974

19%

20%

JAN-MAR
1973

JAN-MAR
1973

BMBR survey of record sales January-March 1974

EMI Records Limited,
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From the Music Capitals of the World

• *Continued from page 74*

single "Saturnus" (RCA) has been well received. An LP "Andre Brassieur Goes Discotheque" was released at the end of April. ... **Lou Reed** is to give two concerts, in Antwerp and Brussels, during his May European tour.

As there is no Concours Musical International Reine Elisabeth this year, Polydor has produced an album featuring top performances from the young winners of the four previous contests. In 1967 the laureate was the Russian violinist **Philippe Hirschhorn**, in 1968 the Russian pianist **Ekaterina Novitzkaya**, at that time only 16, in 1971 the Israeli violinist **Miriam Fried** and in 1972 the Russian pianist **Valery Afanassiev**. These four musicians play works from Debussy, Chopin, Prokofiev, Tchaikovsky, Saint Saens, Paganini, Sibelius and Chausson.

CINDY KALE

SYDNEY

Melbourne EMI producer, **Ian Miller**, recently signed much sought-after group **Fox**. The group had been approached by three other companies. ... WEA promotion man **Ray Mortimer** is heavily promoting **Seals and Croft's** new album. ... **Ross Ryan's** new album on EMI, produced by **Peter Dawkins**, "My Name Means Horse," has made gold, 25,000 in Australia, within two weeks. ... Local club artist **Julie Anthony**, now managed by **J.C. Williamson** and placed in the starring

role of Irene, has signed a recording contract with EMI. ... **Hush**, the Sydney-based pop group, signed up with Wizard records last week on a five-year contract. ... **Sebastian Chase**, manager of **Buffalo**, announced that their new single "What's Goin' On" is to be released by Phonogram this week. ... **Peter Quinton**, Phonogram recording artist, has a new single out—"Dark Side of the Door," already receiving good air plays. ... A surprise decision to bar the 3,600-seat Apollo Stadium to "rock" concerts could prevent Adelaide having some of the biggest names in contemporary music. Lack of access to the Apollo, Adelaide's largest concert venue, will make Adelaide an unprofitable venture for many major tours.

JOHN BROMELL

JOHANNESBURG

Frankie Laine, on his second visit to the country, opened for a short concert season here April 17. With Laine on the bill are **The Fourmost**, a group who were handled by **Brian Epstein**, of **Beatles** fame. ... A huge **Leo Sayer** promotion was held by Gallo at Cloud 9 discotheque for press-radio-dealers. At the promotion, film shorts were shown on Sayer as well as other artists **Dobie Gray**, **Gladys Knight & the Pips** and **Cher**.

Jim Bailey, director of International Marketing for RCA Records, was feted at a party and sales presentation in Johannesburg on April 4 by Teal, RCA's licensee in South Africa. The multiracial party

was attended by several hundred dealers plus top press and radio names. A sight and sound presentation tracing RCA's history through Teal, now entering its 21st year, was shown, as well as some of its new product. Bailey accepted on behalf of RCA and the artists concerned several gold disks. These were for **David Bowie's** "Sorrow," **Porter Wagoner** and **Dolly Parton's** "Tomorrow Is Forever" and **B.W. Stevenson's** "Shambala." Bailey received the awards from **Gerald McGrath**, chairman of Teal.

Richard Jon Smith, is being widely acclaimed during his nationwide tour prior to his departure in August for America. ... Jazz star **Sarah Vaughan** recently did a successful week concert engagement at Maseru, Lesotho. **John Edmond**, whose single "Hello Susanne" is getting much screen time on SA Mirror, is entertaining the troops at the border.

PETER FELDMAN

PARIS

A new studio has been opened on the Cote d'Azur, in Antibes, which will enable singers who would like a little sunshine as well as music, to combine recording with a holiday. Called Studio 16 it is equipped with 16-track recording facilities and fully up-to-date installations. Of particular interest is a kind of mobile cabin for the drums so that they can be completely insulated. The director is **Jean Dumoulin** and the studio is situated practically in the sea. ... Andorra radio has started a competition for young groups. It will go on

until June 29 and those interested should send tapes to the station. The three best recordings will be broadcast each Saturday.

The first French Disk Jockey Championship will be held at the Golf Druot, Paris from May 27 to 29. It is being organized by **Henry Leproux** and **Robert Donat**. The competition will be held in public. All the record houses have agreed to participate, and the jury will be composed of representatives of the press, radio and television and the recording houses. ... A new disk house has been opened in France called GBL.

It will concentrate on popular music in a variety of styles. ... **After Life**, a French group, has been named the Best French rock group of 1973. ... CBS and Le Club Francais du Disque have signed a mail order agreement for the sale of records and tapes. The club will undertake to handle mail order for all producers. ... **John Duffin** has left CBS and joined WEA to look after a number of different catalogs. ... **Fabrice Cutrad** is to promote the Virgin and MCA catalogs in France for Barclay. ... Atlantique, distributed by Filip-

(Continued on page 87)



A PARTY FOR THE YES. Atlantic Records group is hosted during stay in Zurich, where they received gold record for "Yessongs" and "Tales from Topographic Oceans." From left are Allan White, Eddy Offerd (sound engineer), John Anderson, Hans-Ueli Hasler, WEA promotion manager, Claude Nobs (European coordinator), Chris Squire, kneeling.

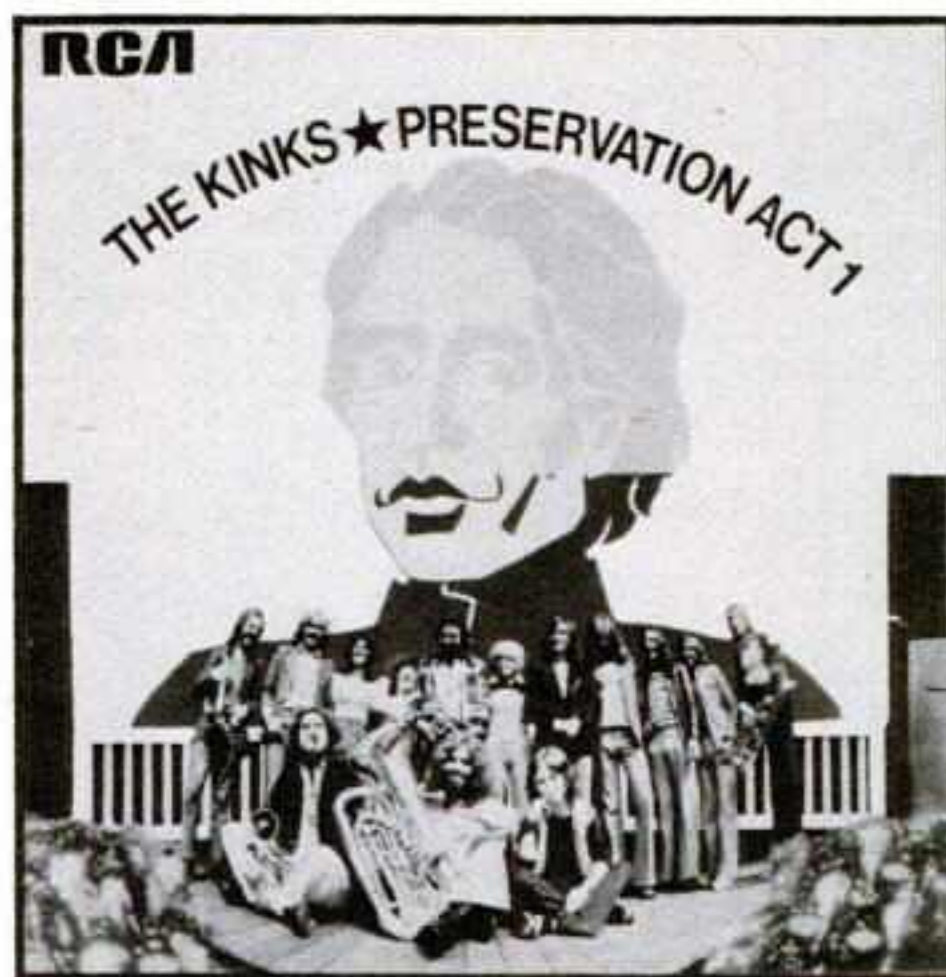
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Including the hit single, "Money Talks"

and another

The Kinks on tour: 5/9 Phoenix—Celebrity Theatre • 5/10 Los Angeles—Shrine Auditorium • 5/11 Fresno—Warnor Theatre • 5/12 Santa Barbara—University of California • 5/16 San Diego—Golden Hall Community Concourse • 5/17 San Francisco—Winterland Theatre • 5/19 Sacramento—Memorial Auditorium

and another

The Kinks on screen: Coming soon to "The Midnight Special" and "In Concert"

The Kinks. They're everywhere. They're everywhere.

RCA Records and Tapes

Copyrighted material

Pop

KRIS KRISTOFFERSON—Spooky Lady's Sideshow, Monument PZ 32914 (Columbia). With perhaps his best effort in several years, Kristofferson serves up a mix of rock, country and his own unique combination of the two. His voice is as distinctive as always, and the songs seem better than recent LP's. The subjects run the gamut from tales of youth to country to pure storytelling. In addition, Kris combines writing talents on two songs with Roger McGuinn and Bob Neuwirth (one of the legendary figures of folk-rock and an associate of Bob Dylan's for several years). LP should get pop and country play and should put a lid on those who say the artist blew himself out with his first several albums. This one is a gem.

Best cuts: "Broken Freedom Song," "Lights of Magdala," "One for the Money," "Rescue Mission."

Dealers: Display with pop, country product and with Rita Coolidge. This one is a must for the stepdowns, as the artist is a certain seller.

ZOMBIES—Time Of The Zombies, Epic KEG 32861 (Columbia). Maybe the Zombies were not the greatest band in the world, but they helped spearhead the British invasion which is already a decade old with some solid hits and they later spawned Argent, with original lead singer Colin Blunstone also going out on his own. While they may not have been great, the early Zombies were far different from most other British bands in that they were highly original. This set of early hits on one disk and their "Odyssey and Oracle" LP on the other offers some of their best work, especially in the writing of Rod Argent and Chris White. For those now enjoying Argent and Blunstone, or simply collectors, the LP is a must. Standing out, of course, are Blunstone's throaty vocals and Argent's keyboards. And a bit of nostalgia, too.

Best cuts: "She's Not There," "Tell Her No," "She's Coming Home," "Time of the Season."

Dealers: Stock in oldies and with current stock. Be sure to mention on header card that Argent comes from here.

CHUCK BERRY—Golden Decade Vol. III, Chess 2CH-60028. Few performers can produce three double LP's representing the best of their careers, but Chuck Berry, perhaps the greatest rock poet of all time, is one such artist. This set covers again the 1955-1965 period, and while it may not contain the monster hits of its predecessors, it features a number of tunes later covered by British bands such as the Rolling Stones, and Kinks as well as some of Berry's fine early instrumentals. For those who remember Berry from their childhood, those who have gotten involved with his music recently and collectors (some obscure "B" sides here), this set is a must. Perhaps most important, the material holds up as well today as it did two decades ago, making Berry one of rock's few truly timeless artists.

Best cuts: "Beautiful Delilah," "Confessin' the Blues," "Little Marie," "Ingo."

Dealers: Berry has three generations of fans and excellent outside and inside cover drawings make for good foldout display.

NEW YORK DOLLS—In Too Much Too Soon, Mercury SRM-1-1001. (Phonogram). Another taste of good hard rock from the band which has received so much publicity over the past year. Producer Shadow Morton has brought a bit more sophistication to the band, without removing the feeling of spontaneity they seem to project. While the production is sophisticated, the band itself is still raw and herein lies much of the charm they hold their fans with. Heavy metal is a trite and overused term, but this is one of the better new bands of that genre.

Best cuts: "Babylon," "Stranded in the Jungle," "Human Being."

Dealers: Four color cover of band in action makes for good display and they have legion of fans who pack houses around the country.

IF—Not Just Another Bunch of Pretty Faces, Capitol ST-11299. This could be a real long shot of a record, but one of the pioneer jazz-rock bands is back together with an excellent package of instrumentals, blues and straight rock. Whether the group or the times have changed, it somehow seems more in a commercial vein than they did a few years back, yet manages to retain a distinctive sound. The long solos all fit into place, especially Dick Morrissey's saxophone work and Geoff Whitehorn's guitars. Vocal harmonies also work well, and the band has taken a major step toward appealing to the masses without quality sacrifice.

Best cuts: "Stormy Every Weekday Blues," "Borrowed Time."

Dealers: You'll be surprised at how many remember this fine band.

ANDY WILLIAMS—The Way We Were, Columbia KC 32949. Once more, Williams brings home a winner. Well paced throughout, this disk delivers Williams at his best—gliding smoothly through each tune with his unique ability to finesse a lyric to the fullest. Full arrangements and studio mix a definite plus. Should prove to be a MOR programmer's delight.

Best cuts: "Sunshine On My Shoulders," "Killing Me Softly With Her Song," "You're The Best Thing That Ever Happened To Me," "Love's Theme."

Dealers: Williams' sales speak for themselves, and this record won't disappoint you.

Soul

CURTIS MAYFIELD—Sweet Exorcist, Curtom CRS 8601. (Buddah). One of music's longest lasting and most consistently creative soul stars has come up with another top flight set, perhaps his most commercial in several years. Many potential singles on this set. Mayfield helped popularize the falsetto style of singing so popular in soul today, and perhaps this is the reason it never wears thin with him. As always, the music is as much of a treat as the vocals, with everything arranged in near perfect order. Be it strings or straight soul, Curtis again shows himself one of the major stars in today's music.

Best cuts: "Kung Fu," "To Be Invisible," "Sweet Exorcist."

Dealers: Colorful cover makes for good display. Stock in rock and soul.

THE STYLISTICS—Let's Put It All Together, Avco AV-69001-698. One of today's finer soul congregations, able to offer a variety of styles both vocally and instrumentally. The falsetto vocals so popular in soul is prominent, but the group is also able to offer other lead singers with more traditional sounding vocalizing as well as serving up a healthy dish of harmonizing. Production of Hugo & Luigi is as outstanding as it was 15 years ago. Sure to get pop and MOR as well as soul play.

Best cuts: "Let's Put It All Together," "You Make Me Feel Brand New," "I Got Time on My Hands."

Dealers: Group has been around and is well known. Use step down display if possible.

FRED WESLEY & THE J.B.'s—Damn Right I Am Somebody, People PE 6602. Having already proved themselves strong single sellers, Wesley and the J.B.'s should continue their track record with this album offering. Groomed by James Brown, the group reflects the same quality r&b sound long associated with the master himself. Arrangements are soul through and through, making it difficult to stay still while listening.

Best cuts: "I'm Payin' Taxes, What Am I Buyin'," "Blow Your Head" and "Same Beat."

Dealers: Play in-store if possible—may create good traffic.

THE BLACKBYRDS, Fantasy, F-9444. Donald Byrd's backup band step out on their own with a fine mixture of vocals and their already established top musicianship to provide a top blend of jazz and soul. Too often, excellent groups like this are lost behind a brilliant leader such as Byrd, and the listener is fortunate to have the chance to benefit from the band as a solo and with Byrd, with whom they will continue to play. Best material features group vocals slightly behind the instruments.

Best cuts: "Do It, Fluid," "Reggins," "Summer Love."

Dealers: Display in soul and jazz and stress that this is Byrd's backup unit.

Jazz

PAUL DESMOND—Skylark, CTI CTI6039. The altoist works in a coolly relaxed environment, almost icy but nonetheless in a constant state of fluid motion. Desmond's ability to build on a ballad comes into play here as he develops lovely hypnotic lines, aided in a subtle way by guest guitarist Gabor Szabo. All the sidemen are top names in their own rights but they subordinate their performances to let Desmond retain his post as leader on the date. Still, it's nice to hear guitarist Gene Bertoni, bassist Ron Carter and drummer Jack DeJohnette.

Best cuts: "Take Ten," "Skylark."

Dealers: Stock in small group jazz and under saxophone.

HANK CRAWFORD—Wildflower, Kudu Ku 15. (CTI). As always, Crawford's alto sax works wonders, whether blending with the marvelous big band put together for this set or in his highly original solos. Backing voices in some of the cuts offer a cushion for the music, but do not interfere with it in the least, and Crawford has paced the LP perfectly, from pop material to more traditional jazz. Arrangements of Bob Jones, most noticeable on the material combining Crawford with a big band backup, are superb.

Best cuts: "Corazon," "Mr. Blues."

Dealers: Crawford is a familiar name to jazz buffs, so display prominently.

Religious

JIM NABORS—Peace in The Valley, Columbia KC 32909. By now, most people should be aware that Nabors is a fine singing talent, and this set only helps further that impression. Choosing a selection of songs designed to appeal to everyone, from hymns to up tempo material to more traditional religious material, the artist combines variety and quality. The backup vocals of the Jordanaires and Snuff Garrett's production work cannot be overemphasized.

Best cuts: "Mansion Over the Hilltop," "The Bible Tells Me So," "(There'll Be) Peace in the Valley," "Crying in the Chapel."

Dealers: Nabors is a favorite among many and has regular buyers. And his last religious set did go gold.

Classical

THE CLASSIC RAGS OF JOE LAMB—Milton Kaye, piano, Golden Crest CRS-4127. Joe Lamb wore the ragtime mantle graciously. One of a handful of genuinely gifted composers in the genre, his pieces are right out of the Joplin mainstream, and the 13 played here will delight many collectors. Pianist Kaye succeeds best in the more relaxed rags, but is never less than a persuasive performer. Annotations by Rudi Blesh, producer of the set, are unusually informative, as is the bonus LP side of a discussion about Lamb by Kaye and Blesh.

Dealers: Reasonable display should stimulate strong sales as interest in ragtime continues its current rise.

Country

CHARLEY PRIDE—Country Feelin', RCA 1-0534. His 21st LP for the label is also one of his best, as he runs the gamut of songs, all as hard country as can be. Some of the material is exceptional, and this one includes a sound track from a movie. Pride, without gimmicks, just keeps on singing exceptionally well. The best cuts are: "Which Way Do We Go," "All His Children," "Streets of Gold," "I Don't See How I Can Love You Anymore" and "Let My Love In." Both sides of his latest single also are found in the album.

Dealers: Another in a series of successes, and Pride sells.

THE STATLER BROTHERS—Thank You World, Mercury 1-707. Don Reid (one of the brothers) wrote most of these, and some fall into the nostalgia category for which the Statlers have become famous. But there's plenty of variety, including a batch of tunes previously recorded by others. But this group is consistently good, and this will not disappoint anyone.

Best cuts: "Thank You World," "She's Too Good" and "The Boy Inside of Me." All the material is clever.

Dealers: Some good photographic art on the cover makes the package attractive.

Billboard's Recommended LP's

pop

GENESIS—Genesis Live, Charisma CAS 1666. (Buddah). Though LP is a year old, there is still a wealth of excellent material here, including some material from their early days. **Best cuts:** "Musical Box," "Watcher of the Skies."

JIM SULLINS—Inside Thunder Outside Laughing, 20th Century T-438. Way above average set for this newcomer singer/songwriter who manages to handle folksy ballads and country tunes without sounding the least bit derivative. Watch carefully for him in the future. **Best cut:** "Abel McCabe."

SHA NA NA—Hot Sox, Kama Sutra KSBS 2600. (Buddah). Another set of oldies from the 11 man congregation that probably does them better than anyone. Their secret: they imitate perfectly but don't take themselves too seriously. **Best cuts:** "Romeo and Juliet," "Don't You Just Know It."

JERRY VALE'S—World, Columbia KC 32454. Should be a big pleaser for Vale fans. Material ranges from moody love songs to perky upbeat selections. Fine arrangements and mix support Vale's recognized crooning abilities. **Best cuts:** "Mister Good Times," "All I Ever Wanted" and "I Climbed The Mountain."

LINDA LEWIS—Heart Strings, Reprise MS 2192. Subtle charm, fine singing and catchy but understated rhythms make this the kind of LP that will sneak up on you. A treat for both pop and soul markets. **Best cuts:** "Rock A Doodle Do," "Old Smokey," "I'm In Love Again."

RODNEY ALLEN RIPPY—Take Life A Little Easier, Bell 1311. A bright and bouncy offering from the country's newest little "Mr. America." Material fits well with Rodney's sunshine delivery of a lyric. **Best cuts:** "Candy Man," "Take Life A Little Easier."

CATFISH HODGE—Dinosaurs And Alleycats, Estboud EB 9008 (Chess/Janus). One of the better white blues efforts to come along in some time, forging obvious imitations and concentrating on better than average singing and instrumentals. **Best cut:** "Color TV Blues."

QB VII—Original Television Soundtrack Recording, ABC ABCD-822. Dynamic orchestral arrangements highlight the soundtrack of this six hour ABC-TV special. Tie-in with show for merchandising. **Best cuts:** "Journey to the Desert," "Theme from QB VII."

TOMMY OVERSTREET—Woman, Your Name Is My Song, Dot 26021. Many years ago (oldsters will recall), Frankie Carle did an LP devoted to his "girl friends." Overstreet now does this lyrically in a group of songs containing names of girls, some of whom he personally made well known. Others were immortalized by the likes of Merle Haggard, Neal Diamond, Tony Joe White and Mel Tillis. There is some new material as well, and he gets into these with the vigor that has marked his still rising success. The best cuts of the new material are "Goodbye Rosey" and "Smile at Me Sweet Nancy." But don't forget Jeannie Marie, Carolyn, Laura, Mary, Ruth, Gwen, Ann and Annie.

Dealers: The concept of this album alone should help push it.

JIM REEVES—I'd Fight The World, RCA 1-0537. It seems incredible he's been gone all these years, and there is still no voice that can match it, though many have tried. Four different producers are involved here, and all of the tunes have been updated with the sounds of today. But there is no mistaking the voice. No matter how they were put together, the technique is fabulous, and the results are still another big album for the label. Truthfully, everything on it is good, but we could single out "Could I Be Falling In Love," "Pride Goes Before a Fall," "The Talking Walls" and "Before I Died."

Dealers: The legend lives on, and no wonder.

JOHNNY RUSSELL—She's in Love With a Rodeo Man, RCA 1-0542. Plenty of versatility here. Russell didn't take long to establish himself as an artist after he went that direction (having already established himself as one of the best songwriters in the business). Now he turns it on in many directions. He even tackles the traditional "Crystal Chandeliers" and gives it a feeling seldom experienced. The man is simply talented, and works at it.

Best cuts: "Gingham Queen," "The Only Song I'll Sing," and a chain gang song called "Draggin' Shackles."

Dealers: What is remarkable in this album is that which is within.

JERRY REED—A Good Woman's Love, RCA 1-0544. Chet Atkins believed in Jerry Reed a long time before the rest of the world caught on. Now Reed gives further demonstration of his skills, as he does an awful lot of things, and does them right. In this one you hear his familiar up-beat sound, and some gutsy blues, and some rather rich tones dealing with ballads, and some old traditional country. He does it all.

Best cuts: a new treatment of "St. Louis Blues," "Oh Shenandoah," "Hurry Home" and "Mystery Train."

Dealers: When you're hot, you're Jerry Reed.

soul

MACEO—Us, People PE 6601. The first LP from Maceo Parker carries a sweet and funky musical message. Displaying his talents with the alto sax, Parker blends a rich city-soul feeling with well placed jazz overtones. A protege of James Brown, Parker will only benefit from this package, as will r&b fans. **Best cuts:** "I Can Play For (Just You & Me)," "Soul Power" and "Show And Tell."

MUDDY WATERS—"Unk In Funk", Chess CH 60031. More of Muddy's electric blues, with a mix of best known standards and some newer things. **Best cut:** "Rollin' and Tumblin'."

jazz

HORACE ARNOLD—Tales of the Exonerated Flea, Columbia KC 32869. Refreshing jazz/Latin/rock featuring drummer Arnold and a variety of guitars, synthesizers and percussion. **Best cuts:** "Sing Night Jay," "Tales of the Exonerated Flea."

FLORA PURIM—Butterfly Dreams, Milestone 9052 (Fantasy). Interesting vocal style combined with some of the finest jazz men around (Joe Henderson, Airta, Stanley Clarke) makes for solid set. **Best cut:** "Butterfly."

classical

BEETHOVEN: SONATA IN F, OP. 24; RONDO IN G; VARIATIONS ON "SE VUOL BALLARE"—Yehudi Menuhin, violin; Wilhelm Kempff, piano, DG 2530 205. Name power of the artists will attract early action, but perceptive collectors will find the sonata performance disappointingly casual and uncommitted. Much better are the rondo and variations, with the latter a real charmer.

TO MY FRIENDS: ARTHUR GRUMIAUX PLAYS HIS BEST-LOVED ENCORES—Arthur Grumiaux, violin; Istvan Hajdu, piano, Philips 6599 372. A type of disk rarely offered these days, featuring such chestnuts as Beethoven's "Minuet in G," Schubert's "Ave Maria," and Dvorak's "Humoresque," in addition to 12 other short pieces of almost equal familiarity. Elegantly played and beautifully recorded.

CHOPIN: ALL THE WORKS FOR PIANO & ORCHESTRA—Abbey Simon, piano/Hamburg Symphony (Beissel), Vox QSVBX-5126. Abbey Simon has both the free-flowing technique and idiomatic identification with romantic literature to make his traversal of these works an absorbing listening experience. If the orchestra's contribution is little more than competent it matters less here than in most concerto literature. Economy "Vox Box," the label's first in compatible QS quadasonic, includes, in addition to the two concertos, the Krakowiak rondo, Polish Fantasy, Andante Spianato & Grande Polonaise, and variations on a Mozart theme.

A New Single

following his smash television soundtrack album "Sunshine"

"She Bent Me Straight Again"

MCA-40239

Cliff De Young



Produced and Arranged by Al Capps for Blue Monday Productions

MCA RECORDS

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Billboard's Top Single Picks

MAY 11, 1974

Number of singles reviewed
this week **101** Last week **92**

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STEVE MILLER BAND—Living in the U.S.A. (3:22); producer: S. Miller; writer: Steve Miller; publisher: Sailor, ASCAP. Capitol 3884. One of Miller's best known records, released for the first time as a single is a strong commercial entry featuring powerful vocals and excellent instrumental arrangements. Most interesting disk from Miller since "The Joker."

SPINNERS—I'm Coming Home (3:22); producer: Thom Bell; writer: T. Bell, L. Creed; publisher: Mighty Three, BMI. Atlantic 3027. Bouncy, pop soul song from one of the most consistent groups on the Philadelphia scene. Top lead singing and funky background help separate disk from the stringy sounds used by many soul acts today.

recommended

CLIFF DE YOUNG—She Bent Me Straight Again (2:54); producer: Al Capps; writer: R. Wilkins, E. Simmons; publisher: Savona, Sugarfree, BMI. MCA 40239.

MOCEDADES—Dime Senior (3:11); producer: J. Carlos Calderon; writer: J. Carlos Calderon; publisher: Radmus, ASCAP. Tara 105. (Famous).

ANDY & DAVID WILLIAMS—What's Your Name (2:29); producers: M. Curb, M. Lloyd; writer: C. Johnson; publisher: Hill & Range, BMI. Nancoz, BMI. Barnaby 601. (Janus).

SEALS & CROFTS—King of Nothing (2:56); producer: L. Shelton; writer: J. Seals; publisher: Dawnbreaker, ABC Dunhill, BMI. Warner Bros. 7810.

ROY WOOD—Forever (3:00); producer: R. Wood; writer: R. Wood; publisher: Anne-Rachel, Yellow Dog, ASCAP. United Artists 394.

SLADE—When The Lights Are Out (3:12); producer: C. Chandler; writers: Lea, Holder; publisher: Yellow Dog, ASCAP. Warner Bros. 7808.

BRIAN AUGER'S OBLIVION EXPRESS—Straight Ahead (3:11); producer: Brian Auger; writer: B. Dean; publisher: Omnibus, Blackwood, BMI. RCA DJBO-0282.

MARGIE JOSEPH—My Love (3:45); producer: Arif Mardin; writers: Paul and Linda McCartney; publisher: McCartney, ATV, BMI. Atlantic 3032. Excellent cover of McCartney's hit, with enough distinctiveness to make it original as well as a fine version of a song that should become a standard. Highlight is undoubtedly Ms. Joseph's powerful and skillful vocalizing.

DENISE LaSALLE—Get Up Off My Mind (2:32); producer: Crajon Enterprises; writers: D. LaSalle, B. Jones; publisher: Ordena, Bridgeport, BMI. Westbound 223. (Janus). Pop like guitar opening leads into rhythm based cut with artist using instruments as a board to bounce her voice off of. Possible crossover on this fine tune.

B.B. KING—Who Are You (3:37); producer: D. Crawford; writers: D. Crawford, H. Johnson; publisher: American Broadcasting, DaAnn, ASCAP. ABC 11433. Veteran bluesman comes up with his most commercial entry in a long while, featuring his usual distinctive voice but with a little less emphasis on the blues sound he has always been associated with. Backup vocals a plus to disk.

recommended

MARY McCREARY—Singin' The Blues (3:09); producers: D. Cordell, L. Russell; writer: M. McCreary; publisher: Skyhill, Covergirl, BMI. Shelter 40217. (MCA).

LYN COLLINS—Give It Up Or Turnit A Loose (4:32); producer: J. Brown; writer: C. Bobbit; publisher: Dynatone, Belinda, Unichappell, BMI. People 636. (Polydor).

BOBBY HUTTON—Loving You, Needing You, Loving You, Wanting You (3:47); producer: McKinley Jackson; writers: R. Dozier, M. Jackson; publisher: Bullet-Proof, BMI. ABC 11441.

KENNY SEYMOUR—Whistle, I'll Come Running (2:25); producer: G. Kerr, Reel Sound Prod.; writer: W. Kerr; publisher: Web IV, Wesaline BMI. Shout 304.

FLATTOP AND COOKIE—The Eleven O'Clock Report (2:29); producer: G. Shannon; writers: McCrary, Shannon, Taylor; publisher: Yadda Yadda, ASCAP. Hollywood 45-1.

BETTY DAVIS—Shoo-B-Doop and Cop Him (3:50); producer: Betty Davis; writer: Davis; publisher: Higher, Betty Mabrv, ASCAP. Just Sunshine 516. (Famous).

THE LTG EXCHANGE—Waterbed—Part One (3:45); producer: A Jerry Ross Prod.; writers: W. Chiles, M. Barton; publisher: Colgems, BMI. Wand 11275.



CLIQUE—Con-Funk-Shun (2:55); producers: S. Ives, Con-Funk-Shun; writer: P. Harrell; publisher: Stafree, BMI. Fretone 009. Good, funky instrumental in the soul vein. Flip: Now and Forever (3:08); producer: Con-Funk-Shun; writer: F. Pilate; publisher: Stafree, BMI.

NORTH, SOUTH, EAST & WEST—I Can't Make It Without You (2:53); producer: Star-Vue Prods.; writer: D. Ellis; publisher: Jason Sean, ASCAP. 20th Century 2096. Soul cut with intensity and style of the Jackson 5 at their best. Sounds somewhat like the 5 without being an imitation.

PRINCE JOHNNY ROBINSON—I Got Love (2:25); producers: J.C. and Virtue Prod.; writers: N. Harris, L. Green, Johnny C.; publisher: Twin Tail, Mary Hill, BMI. Mercury 73472. (Phonogram). Soul Disk with powerful vocals which remind one of early Wilson Pickett. Flip: I Fell In Love With An Angel (3:11); writer: G. Faith; info the same in all other categories.

RICHMOND EXTENSION—Everything's Coming Up Love (3:18); producer: V. McCoy; writer: Van McCoy; publisher: Oceans Blue, Warner-Tamerlane, Van McCoy, BMI. Silver Blue 811. (Polydor). Smooth sounding cut should garner play on soul and easy listening stations.

NEWSOUNDS—Bet You Never Thought About It (2:40); producer: A Scorpio Prod.; writer: H. Cope, E. Phillips; publisher: Black Rose, BMI. Mod-Art 1001. Disk in the contemporary soul mood of soaring, tricky melodies. Flip: Just One Time (3:00); info the same in all categories.



DAVID HOUSTON & BARBARA MANDRELL—Lovin' You Is Worth It (2:33); producer: Billy Sherrill; writers: C. Taylor, Q. Claunch, Algee (BMI); Epic 5-11120. They blend so well together, and this is the top cut from their most recent album. It deals with the problems of life, with the compensating factor. Flip: no info available.

DAVID ROGERS—Hey There Girl (2:24); producer: Pete Drake; writers: Jerry Foster, Bill Rice; Jack and Bill (ASCAP); Atlantic 4022. Once again Rogers reaches out for a Foster &

Rice song, and comes up with the right combination. It's some of his strongest singing to date. Flip: no info available.

MEL TILLIS—Stomp Them Grapes (2:27); producer: Jim Viennau; writer: Ronal McCown; Sawgrass (BMI); MGM 14720. A bit unusual in that this is from a forthcoming album, but it will simply do more for the LP when it comes out, since it will also feature his last hit. Again, excellent material and Tillis knows what to do with it. Flip: no info available.

ATLANTA JAMES—That Kind of Fool (3:02); producer: Walter Haynes; writer: Mack Vickery; Tree (BMI); MCA 40233. Mack Vickery, the writer, becomes Atlanta James, the singer, and does an excellent job with feeling. Once more, fine production work by Walter Haynes. Flip: "Starting All Over Again"; producer: same; writer: P. Mitchell; Muscle Shoals Sound (BMI).

HENSON CARGILL—Stop And Smell The Roses (3:19); producer: Fred Carter Jr.; writers: Mac Davis & Doc Severinsen; Screen Gems-Columbia (BMI); Colgems (ASCAP); Song-painter (BMI); Atlantic 4021. Cargill gives a country treatment to the Mac Davis hit, and it's his best piece of material in a good while. Singing and production both outstanding. Flip: no info available.

MAC WISEMAN—It Comes And Goes (2:52); producer: Ray Pennington; writer: Bill Dees; Hill & Range (BMI); RCA 0276. An up-tempo tune for Mac, and it will aid appreciably his resurgence of popularity. Fine choice of material, and well done. Flip: "I've Got To Catch That Train"; producer: same; writer: David Kirby; Contention (SESAC).

recommended

SKEETER DAVIS—One More Time (2:30); producer: Ronny Light & Roy Dea; writer: Ronny Light; Crestmoor (BMI); RCA 0277.

RAY SMITH—Because of Losing You (2:38); producer: Charles Terrell; writers: Jerry Foster & Bill Rice; Jack & Bill (ASCAP); Cinnamon 795.

SAMMI SMITH—Never Been To Spain (2:50); producer: Jim Malloy; writer: Hoyt Axton; Lady Jane (BMI); Mega 210.

OSBORNE BROTHERS—Bluegrass Melodies (3:22); producer: Owen Bradley; writer: Darrell Statler; Chappell (ASCAP); MCA 40226.

ROY ACUFF—Old Time Sunshine Song (2:29); producer: Wesley Rose; writer: Eddy Raven; Milene (ASCAP); Hickory 319.

BOB UNDERWOOD—Mary on the Wall (2:27); producer: Johnny Dollar; writer: Johnny Ballard; Tommy Hill (BMI); Brite Star 2470.

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.

Disk Exporters Differ on Sales Figures

Continued from page 3

is limited, that sales and profits, therefore, though stable are not necessarily increasing. So around and around it goes.

Yet with all their differing viewpoints, there are similarities in their approaches and dealings with overseas customers. All assert they offer service, prompt delivery (although

Publisher Charge

Continued from page 15

record label released Oct. 18, 1973, with the circled P copyright # H 11419.

Because the defendants are alleged to have sold pirate copies during October, November and December of last year, the suit seeks \$500,000 for profit loss plus \$250 damages for each LP sold. Because the pirate copies were alleged inferior in sound quality and lacked proper timing, the label and publisher charge their trade standing and reputation were injured and seek an additional \$1.5 million in damages.

they differ as to significance and time involved), a similarity in prices, large-scale inventory and customer appeal in general.

Sam Weiss, president of WIN Records, which distributes to overseas and domestic outlets, says that his operation did some \$1 million in exports last year, and based on what "we have now in the first quarter of this year, we should be up 30 percent this year over 1973. Our business is continually going up."

Weiss doesn't consider his firm as being similar to Karol's one-stop operation. "We have a different set-up. We maintain a tremendous inventory. Also, we have people exclusively in export. They do nothing else but pull orders, sell it out, process it, get it through. They don't enter into any other phase of our business. I don't think anybody else has that kind of a staff.

"Karol has a large inventory, yes, but that's because of his retail operation," Weiss declined to say how much inventory was involved in the export end. But, he said, "we have it exclusively for export." Weiss also declined to say which countries the

firm deals with because "we are in every country." Regarding price structure, Weiss said that "one thing we stay away from completely is price. But we do stress that what we give them for their money is service. There are customers I've taken away from exporters that were selling at cheaper prices. They bought our service instead."

Weiss asserts that the "pure" exporter is out of business. And I'll tell you why. He pays the same price we do and our delivery is faster. Orders come in today and the records are in Europe tomorrow. Also, we get new customers almost daily."

Werner Glaeser, head of Eltron Export Co., New York exporter, challenges Weiss on many of his statements. "Exporters are certainly in business. Eltron sales have gone up considerably in the last two years and if I may speak for the export industry as a whole, we have all enjoyed much better business. The reason sales have risen is because value of the dollar has dropped overseas.

"As to service, I can ship on 24 hours notice too. But there's no rush as long as the customer gets the order within two or three days of his

request. The demand usually comes from the customer that buys a hundred of one record or a hundred of another. We devote all our time to overseas customers; we're not concerned with domestic product like the one-stops."

Glaeser feels that the album released here and abroad has not affected his business adversely. "On the contrary, it has increased our business. Shipping a small number of a particular album only whets the appetite of the overseas buyer. The stores sell out the album immediately, thus creating a new demand. It's sort of having a free promotion on the record."

Karol, who says that some 50 percent of his one-stop business is in exports, claims that there are only "certain people you can sell to. Our customers also buy from our competitors here. They buy from more than one source because the other one-stops don't have the inventory. We, on the other hand, have the records on hand. We also offer them fast delivery. We get an order on the Telex and it goes out the same day. As to prices, other operations may undersell us, but all the prices are competitive and are very close."

Little David, Atl End Association

LOS ANGELES—The two-year association between Little David and Atlantic Records, which served as its U.S. distribution wing, is terminated.

Jack Lewis, vice president and general manager, says the label intends to stay with some type of branch distribution and will not go to independent distributors. He says that he and label president Monte Kay will begin meetings to establish new distribution this week.

ABC Records

Continued from page 8

To service the product, additional distribution outlets were opened in Cleveland, Atlanta, Miami and Boston.

According to the parent company, other favorable signs at ABC Records were the following:

Music publishing developed rapidly; a retail record store division was established with plans to expand by opening new outlets, and product was released in the classical and jazz fields to further diversify product.

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From the Music Capitals of the World

TORONTO

Good Noise Records has released the first single from its successful "Hotel Orchestra" album. "Sing, Sing, Sing" is being sent to top 40, MOR, jazz and college radio stations. . . MCA's Alan Schick continuing to find new markets for his single "Lucy, Lucy, Lucy." It is moving up the chart at CKLG, Vancouver. . . The Cave in Vancouver will present Merrilee Rush April 29-May 11 and Creative Source, Sunday (13) to Friday (18). . . George Harrison reportedly has a Toronto concert date booked for Dec. 13. . . Mott The Hoople and Queen will appear at Massey Hall on May 27. . . Ann Stark, associate producer of a new talk show being produced at the CHCH studios in Hamilton with Tommy Banks as host, was in Toronto recently and reported that acts already booked to appear on the show are Pagliaro, Terry Jacks, Canned Heat, Bob Rusicka and Monique Leyrac. . . Strident Records of Dartmouth, Nova Scotia has released a single by Bella Coast Bounty entitled "Mr. Spaceman." According to Michael Marshall,

spokesman for Strident, the single will only be mailed to secondary stations in Canada.

The benefit concert for the National Ballet of Canada presented at Toronto's Maple Leaf Gardens and headlining the Guess Who and the Stampeders drew close to 13,000 and grossed nearly \$63,000. . . Marathon Records has signed singer Adam Timoon and the label's a&r head, Doug Taylor, has scheduled an album entitled "The Incredible Adam Timoon." . . Edmonton's new UHF channel CITV will go on the air shortly and will feature as part of its programming six concerts featuring the Edmonton Symphony Orchestra. . . Van-Los recording artist Doug Rutledge is in the midst of a tour of British Columbia and Alberta to coincide with the release of his latest single "Necessary Man." . . Dillinger's first single for Dafodil Records entitled "Nature's Way" has just been released. The album "Dillinger" from which the single is taken is set for a late May release.

Elwood Saracuse and Ralph Jolivet of Music Shoppe, the Toronto-based booking agency, were in Rochester, N.Y. recently to complete a deal with Jay Artists Representatives to represent their acts in Canada. One of Jay's acts, Whale, will be in Toronto to record at the Nimbus Nine Studios shortly. . . Ernie Hager, formerly of Ottawa, has been picked up as steel guitar player for Commander Cody and His Lost Planet Airmen. . . Manfred Mann will appear at the Winnipeg Playhouse Theatre Wednesday (16) and in Moncton, New Brunswick, Thursday (17). . . Burton Cummings of the Guess Who is considering a tempting movie role offer. . . The James Cotton Band will appear at the El Mocambo in Toronto from June 17-22. MARTIN MELHUISH

Contempo In New Launch

LONDON—Contempo, the specialist soul and blues company which recently signed a new distribution deal with Pye, is planning to launch two new labels, one of which will take the firm into the pop field for the first time.

The new labels will be known as Contempo-Raries and Surrey-International and both are to be launched with extensive promotion campaigns.

The pop outlet, Surrey-International, will be introduced with the release shortly of a single, "Strangers In The Night," a new treatment of the old standard by a group known as Teddy, Harold and Jeremy.

The Contempo-Raries label has been formed to re-issue old material, from Contempo's own back-catalog and other sources.

Initial issues will include "Cigarette Ashes" by Jimmy Conwell, "Black Water Gold" by African Music Machine and "Love Letters" by Kitty Lester.

Meanwhile, Contempo has just opened a new American office at Suite IIV, 300 West 55th Street, New York, headed by Kwamo Braithwaite and Lee Wade who will be jointly responsible for all Contempo's activities in the U.S.

BMI Canada to Showcase Compositions for Theatre

TORONTO—BMI Canada Ltd. will present a showcase of the compositions for the musical theater written by 13 Canadians on Thursday (9) at the Eglinton Ave. E. Holiday Inn in Toronto. Entitled "The Showcase of Songs for New Musical Shows," it is the result of two years work by the composers.

All songs featured in the showcase were written by BMI Canada writers and composers and are the results of these affiliates taking part in the performing right organization's Musical Theatre Workshops in Toronto

Forming of Groups May Signal A New Period of Cooperation

TORONTO—A trend in the Canadian music industry has developed for members of specific segments to form associations to increase lobbying power and to present a united front to deal with the problems and differences. Above all, the formation of these associations indicates a new period of cooperation among all segments of the industry in Canada and an end to a lot of the politics which has in the past stunted the industry's growth.

On the occasion of the "Communications 8" weekend held at the Inn on the Park in Toronto at the end of March which culminated in the presenting of the Juno Awards, many of the managers of Canada's top artists were involved in the formation of the Canadian Personal Managers Assn.

The association summed up its raison d'être by saying, "It is the aim of the association to be representative of the whole personal management industry coast to coast in Canada. Through unified efforts and an exchange of ideas, we hope to improve the quality of management which will aid in the advancement and development of Canadian performing and recording artists."

Present at the first meeting were Bruce Bell of H.P. & Bell (Lighthouse, Bob McBride); David Bleakney (Downchild Blues Band, Shingoose); Bernie Finklestein (Murray McLauchlan, Bruce Cockburn); Terry Flood (April Wine); Harvey Glatt (James Leroy, David Wiffen); Don Whining, in fact, everyone got along extremely well."

Al Mair felt that the association would be of invaluable assistance in the running of next year's awards program. He also felt that it was going to be good to have a united body that could lobby for changes in legislation that adversely effects per-

formers in this country such as immigration and customs legislation.

Following the example of the personal managers in Canada, a short time after, Music Shoppe International, a Toronto-based booking agency headed up by Ron Scribner and Steve Maley, was instrumental in the formation of the Canadian National Booking Association. The association will link together five booking agencies across Canada which will act as a cooperative booking agreement between the member agencies for the representation of their individual rosters of talent.

Involved in the CNBA are Radius 3000, Halifax, formerly known as Roscoe Productions of Moncton, New Brunswick, until owner Doug

Kirby moved the operation to Nova Scotia; Pierre Gravel Agency, Granby, Quebec; Studio City Musical, Edmonton and Calgary; and Axis Entertainment, Vancouver.

The idea for the association was proposed during last year's Canadian Entertainment Conference in Kitchener but the final agreement was signed in Edmonton during the first week of March.

Ron Scribner, who will head up the CNBA member network from his Toronto offices, expressed optimism for the future of the association and stated that the main reason for its formation was simply, "to enable young, breaking talent to tour nationally and give them the exposure they deserve."

Reynolds Will Head CRIA; Hits Piracy

TORONTO—At a recent meeting of the Canadian Recording Industries Assn., Ross Reynolds, the president of GRT of Canada Ltd. was installed as the new president of the association. Reynolds follows Arnold Gosewich, the president of Capitol Records-EMI of Canada Ltd.

Reynolds, speaking about some of the actions that can be expected from the CRIA, indicated there would be a natural continuation of activities that the organization has been involved in in the past and stated that in his opinion, Arnold Gosewich had, in registrar of office, done "a hell of a job" in making the CRIA an active and viable association.

One area of constant concern for the CRIA is the problem of bootleg tapes and Reynolds indicated that there would be no let-up in the association's efforts against this profit-draining situation.

"It is obvious that the problem is not going to go away," said Reynolds, "but at least we have kept it to a manageable level by setting up a network of industry people across Canada who report on any bootleg product that should enter their particular markets."

"The bootleg situation has not been put across to the consumer enough in the past, and the public remains, for the most part, unaware of the problem," added Reynolds. "The bootleg tape problem can only be solved by a constant level of activity in this area and not with a major effort and then backing off."

One problem which has just recently arisen and one which Reynolds is particularly close to is the importation of deleted product into Canada. Recently a number of Lighthouse albums were deleted by Evolution Records in the U.S., bought up by a number of importers and sold to retailers and rack jobbers in Canada at a cut price. GRT has the rights to all Lighthouse product in Canada and Reynolds reckoned that any importation of this sort is an infringement of the Canadian copyright law. (Billboard, April 27).

What started as a GRT headache is now spreading to other companies and Reynolds reckoned that, there would be a concerted effort by individuals and jointly through the CRIA to curb this problem.

Said Reynolds, "We are going to ask for cooperation from all areas of the industry in this situation. We are hoping that we don't have to spend money on lawyers to emphasize that we are serious about this."

Besides these two main considerations, in the next year the CRIA will be seeking a clarification from the government on their position with regards to the provincial sales tax that is now levied on many of the recording necessities including studio musicians' fees, tape, mixing cost etc. and will be involved in the setting up of an entertainment package to surround next year's award presentations.

Commented Reynolds, "We are anxious to work with Walt Grealis, the publisher of RPM, the Canadian music trade weekly, in coming up with an entertainment package for the Juno Awards. We would like to have a greater consumer awareness of the awards that are presented each year in this country. We have some definite feelings on how we would like to see the way the awards run and generally I think that the feeling is that we would like to have an award that is based more on sales than votes, even though voting would play a part."

"I think that there is very little difference of opinion on how the awards should be presented," continued Reynolds. "It is a matter now of sitting down with various segments of the industry and RPM and making it happen. We're committed to this idea of a consumer-slanted award presentation. We hope to come to some agreement with RPM on this but if we can't, we will proceed as we see fit."

The CRIA would like to obtain better statistics on the performance of the industry in this country. Said Reynolds, "We would like to get a better idea of how much money is being injected into the development of Canadian acts and an indication of what sort of success we are meeting with in this area. This is important to all of us."

Peer-Southern, ABC In Deal

NEW YORK—Len Korobkin of ABC Records, and Ralph Peer II, Peer-Southern Organization, have reached an agreement for Peer-Southern to represent ABC Records, Inc. for Mexico and Central America.

The firms to be represented are ABC/Dunhill Music, American Broadcasting Music, Inc. and Editorial Mexicana De Musica International, S.A. The agreement was negotiated by Len Korobkin and Mario Conti of Peer International Corp.



ITALY IN NEW YORK. Members of the Dischi Ricordi, Italy, sales force, some 30 strong, take in some of New York's sights during recent tour here. The group included salesmen, sales inspectors and sales manager Renzo Benini and general manager Lucio Salvini, and wives and fiancées. The sales force then went to Washington and Niagara Falls, all part of a holiday for reaching their 1973 sales budget.

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February 1, 1974

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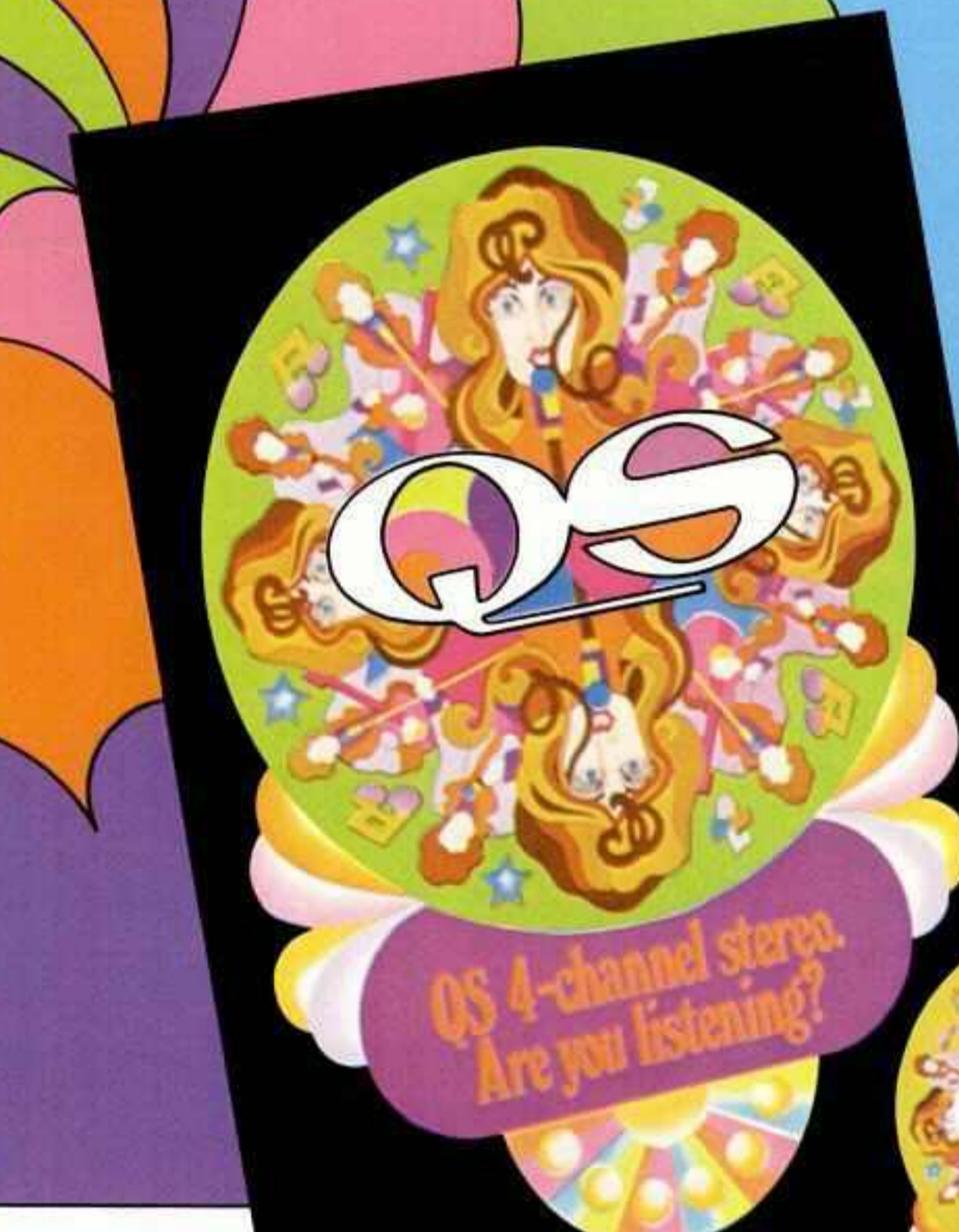
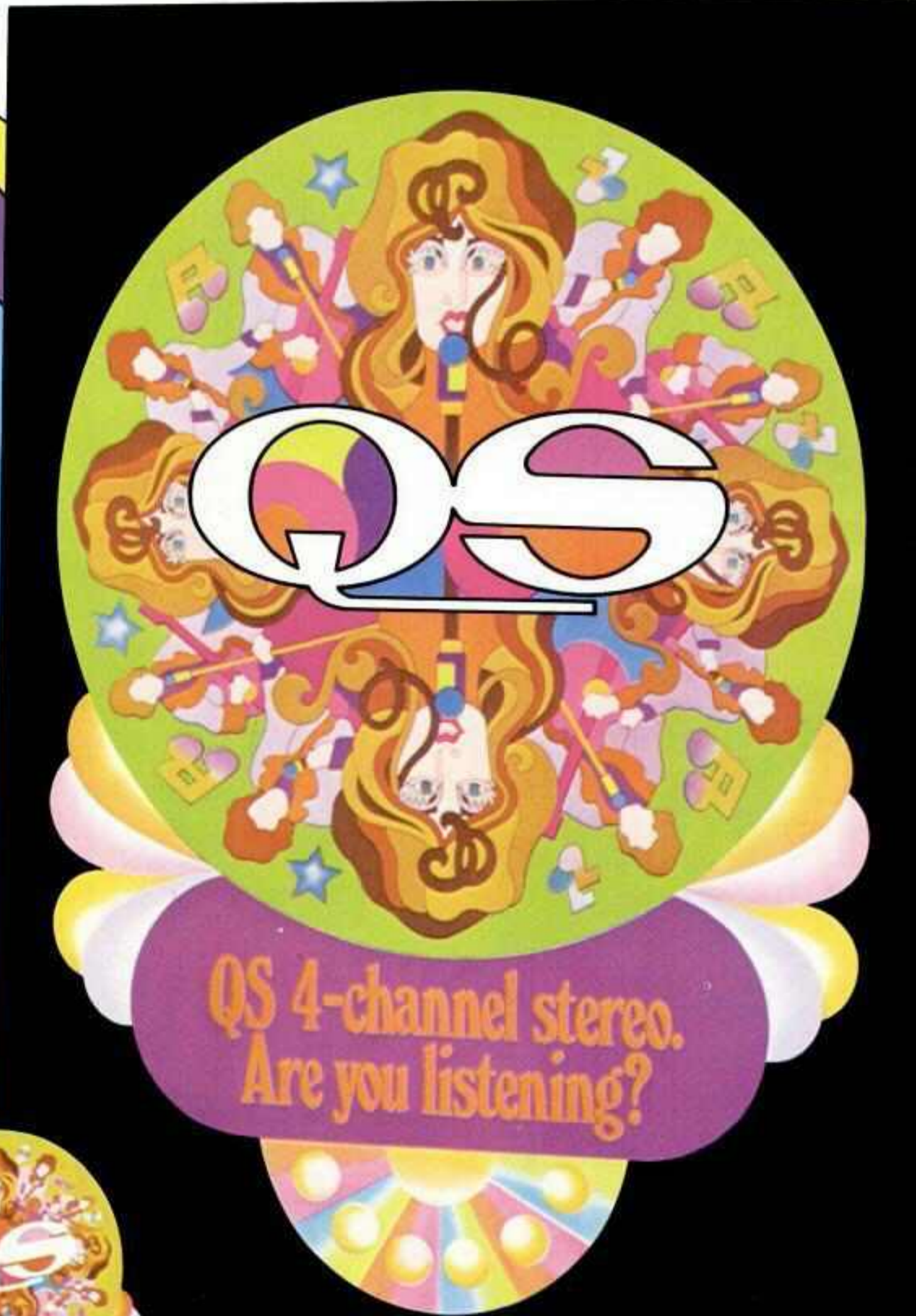
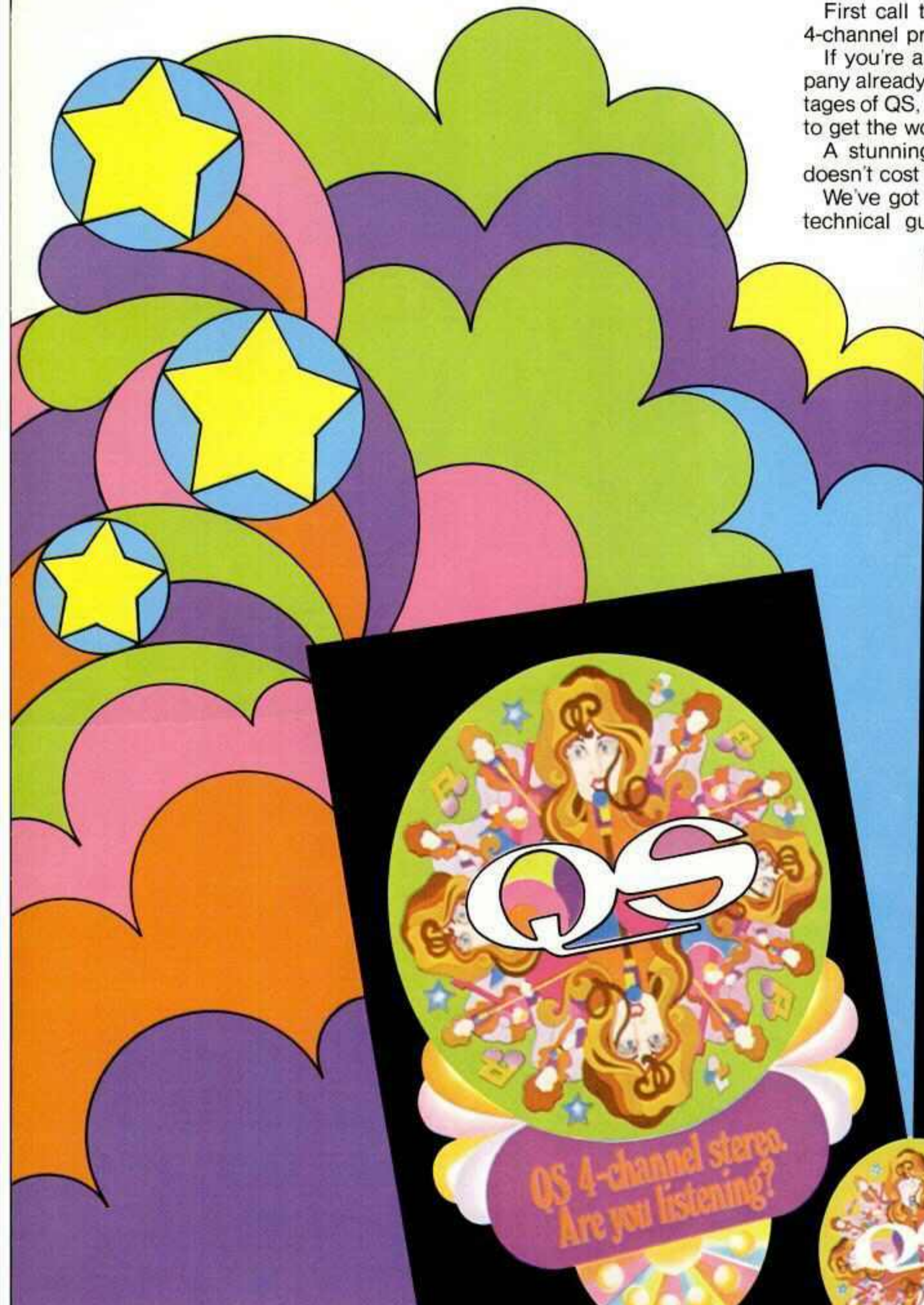
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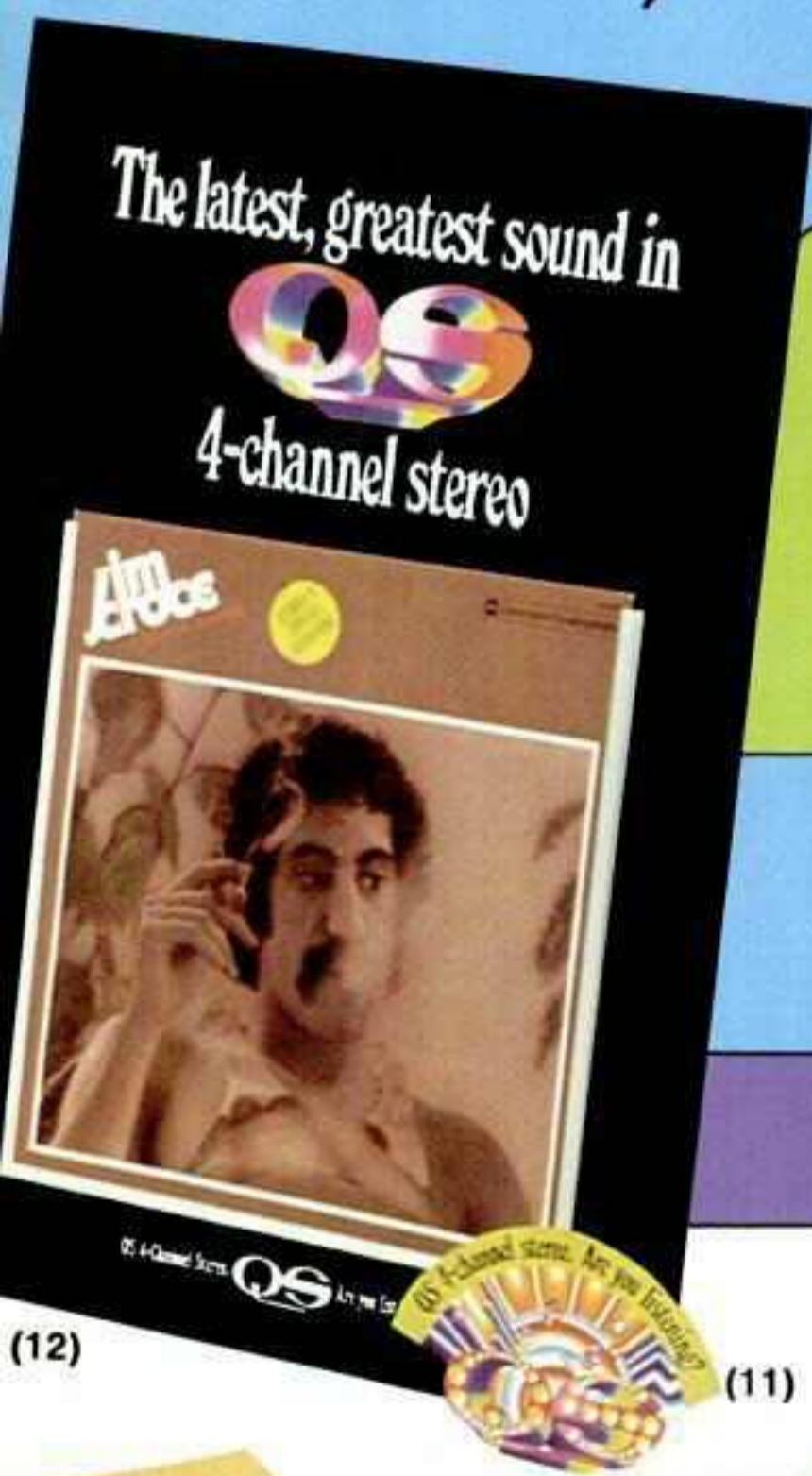
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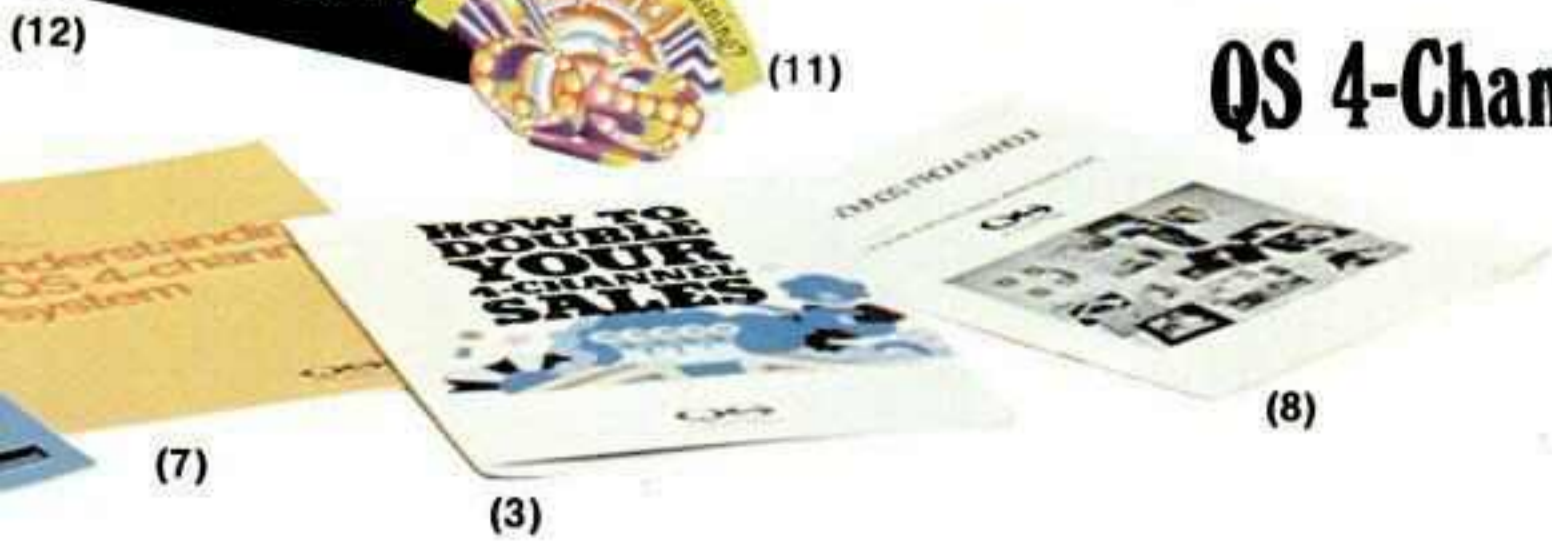
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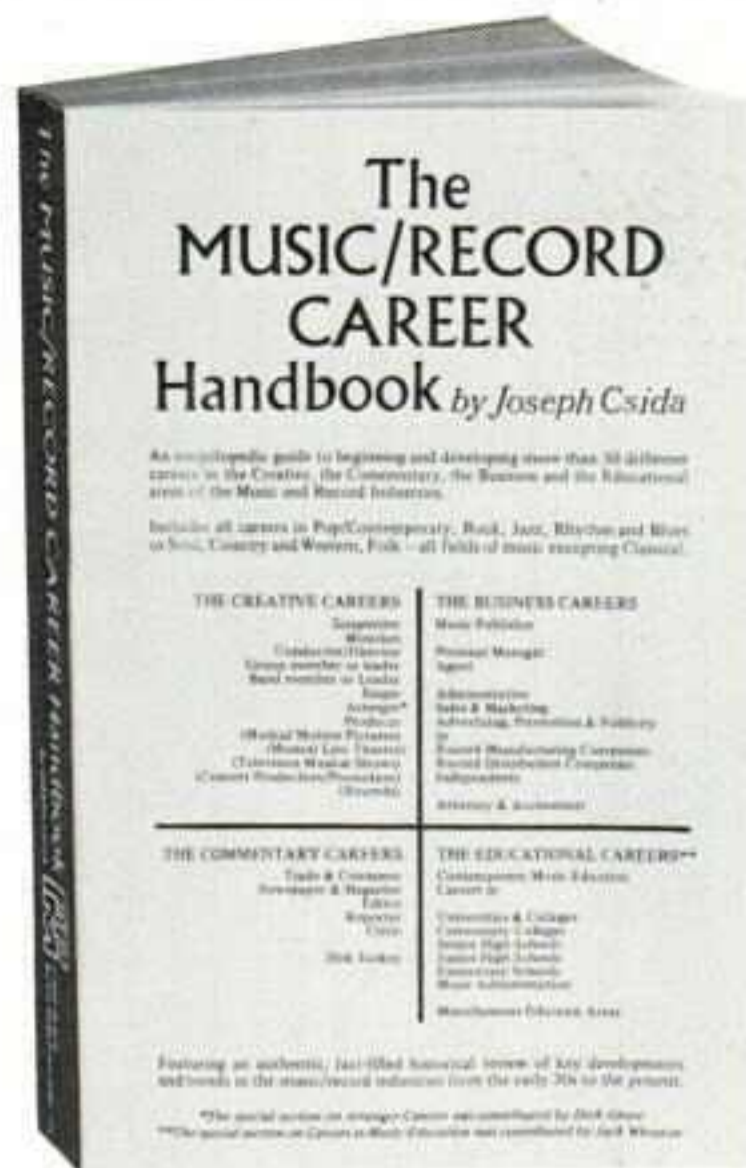
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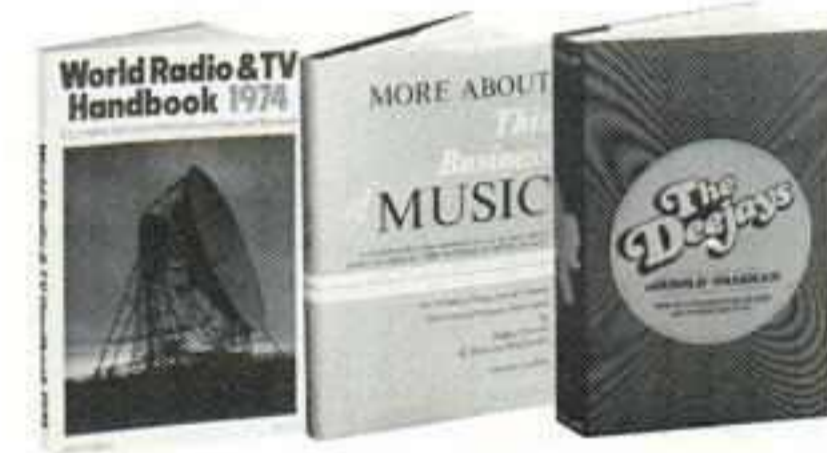


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Billboard Hits of the World

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BELGIUM

(Courtesy of HUMO)
SINGLES

- This Week
- 1 WATERLOO—Abba (Vogue)
 - 2 TIGER FEET—Mud (EMI)
 - 3 IN THE STILL OF THE NIGHT—Jack Jersey (Supreme)
 - 4 SEASONS IN THE SUN—Terry Jacks (Bell)
 - 5 IK ZIE EEN STER—Mouth & McNeal (Decca)
 - 6 BE MY DAY—The Cats (Imperial)
 - 7 LONG LIVE LOVE—Olivia Newton-John
 - 8 WHEN WILL I SEE YOU AGAIN—Three Degrees (PIR)
 - 9 MY ONLY FASCINATION—Demis Roussos (Philips)
 - 10 I'M A TRAIN—Albert Hammond (CBS)
- ALBUMS
- 1 LENTEHITS—Various Artists (EMI)
 - 2 MI AMIGO HITS—Various Artists (Vogue)
 - 3 MY ONLY FASCINATION—Demis Roussos (Philips)
 - 4 20 POWER HITS—Various Artists (K-Tell)
 - 5 40 GOLDEN HITS—Various Artists (Arcade)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Song | Artist | Label |
|-----------|-----------|------------------------------------|--|-------|
| 1 | 2 | WATERLOO | Abba (Epic)—United Artists | |
| 2 | 3 | THE CAT CREPT IN | *Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn) | |
| 3 | 1 | SEASONS IN THE SUN | Terry Jacks (Bell)—Francis Day & Hunter (Terry Jacks) | |
| 4 | 4 | REMEMBER YOU'RE A WOMBLE | *Wombles (CBS)—Batt Ent. (Mike Batt) | |
| 5 | 9 | HOMELY GIRL | Chi-Lites (Brunswick)—Intersong (Eugene Record) | |
| 6 | 10 | A WALKIN' MIRACLE | Limmi & The Family Cooking (Avo)—Planetary Music (Steve Metz) | |
| 7 | 8 | DOCTOR'S ORDERS | *Sunny (CBS)—Cookaway/Tic Toc (Roger Greenaway) | |
| 8 | 6 | YOU ARE EVERYTHING | Diana Ross & Marvin Gaye (Tamla Motown)—Gamble-Huff/Carlin (H. Davis/B. Gordy) | |
| 9 | 26 | ROCK & ROLL WINTER | *Wizzard (Warner Bros.)—Roy Wood/Carlin (Roy Wood) | |
| 10 | 5 | ANGEL FACE | *Glitter Band (Bell)—Rock Artists (Mike Leander) | |
| 11 | 19 | DON'T STAY AWAY TOO LONG | *Peterson & Lee (Philips)—Pedro/C. Shane (John Franz) | |
| 12 | 35 | SHANG-A-LANG | *Bay City Rollers (Bell)—Martin/Coulter (Bill Martin/Phil Coulter) | |
| 13 | 7 | EVERYDAY | *Slade (Polydor)—Barn (Chas Chandler) | |
| 14 | 18 | LONG LEGGED WOMAN DRESSED IN BLACK | *Mungo Jerry (Dawn)—Caesar/Chrysalis (Barry Murray/Ray Dorset) | |
| 15 | 11 | I'M GONNA KNOCK ON YOUR DOOR | Jimmy Osmond (MGM)—Carlin (Mike Curb/Don Costa) | |
| 16 | 28 | YEAR OF DECISION | Three Degrees (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff) | |
| 17 | 20 | HE'S MISSTRA KNOW-IT-ALL | Stevie Wonder (Tamla Motown)—Jobete London (Stevie Wonder) | |
| 18 | 14 | EMMA | *Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most) | |
| 19 | 13 | ROCK AROUND THE CLOCK | Bill Haley & the Comets (MCA)—Kassner | |
| 20 | 12 | REMEMBER ME THIS WAY | *Gary Glitter (Bell)—Leeds (Mike Leander) | |
| 21 | 27 | BEHIND CLOSED DOORS | Charlie Rich (Epic)—Screen Gems-Columbia (Billy Sherrill) | |
| 22 | 16 | GOLDEN AGE OF ROCK & ROLL | *Mott the Hoople (CBS)—April/H&M (Mott the Hoople) | |
| 23 | 23 | ROCK & ROLL SUICIDE | *David Bowie (RCA)—Mainman/Chrysalis (D. Bowie/K. Scott) | |
| 24 | 31 | I CAN'T STOP | Osmonds (MCA)—Carlin (Wes Farrell) | |
| 25 | 25 | THE ENTERTAINER | Marvin Hamlisch (MCA)—Multimood (Marvin Hamlisch) | |
| 26 | 21 | I KNOW WHAT I LIKE | *Genesis (Charisma)—Notebeat/Carlin (John Burns/Genesis) | |
| 27 | — | SUGAR BABY LOVE | *Rubettes (Polydor)—Pam Scene (Wayne Bickerton) | |
| 28 | 50 | SPIDERS & SNAKES | Jim Stafford (MGM)—Famous Chappell (P. Gernhard/Lobo) | |
| 29 | 47 | TSOP—MFSB | (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff) | |
| 30 | 29 | WOMBLING SONG | *Wombles (CBS)—Batt Songs (Mike Batt/Belfry Prod.) | |
| 31 | 15 | BILLY, DON'T BE A HERO | *Paper Lace (Bus Stop)—Intune (Murray/Callander) | |

- | | | | |
|----|----|---|--|
| 32 | 38 | SATISFACTION GUARANTEED | Harold Melvin & the Blue Notes (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff) |
| 33 | 39 | I'LL ALWAYS LOVE MY MAMA | Intruders (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff) |
| 34 | 24 | THE MOST BEAUTIFUL GIRL | Charlie Rich (CBS)—Gallico/KPM (Billy Sherrill) |
| 35 | 30 | JAMBALAYA/MR. GUDER | Carpenters (A&M)—Acuff-Rose/Rondor (Richard & Karen Carpenter) |
| 36 | 17 | SEVEN SEAS OF LOVE | *Queen (EMI)—Feldman/Trident (Ray Thomas Baxter/Queen) |
| 37 | 37 | THE STING | *Ragtimers (Pye)—Leeds |
| 38 | — | BREAK THE RULES | *Status Quo (Vertigo)—Valley/Shawbury (Status Quo) |
| 39 | — | THE NIGHT CHICAGO DIED | *Paper Lace (Bus Stop)—Intune (M. Murray/P. Callander) |
| 40 | 36 | THE WAY WE WERE | Barbra Streisand (CBS)—Screen Gems-Columbia (Fred Salem) |
| 41 | — | I CAN'T STAND THE RAIN | Ann Peebles (London)—Burlington (Willie Mitchell) |
| 42 | — | RED DRESS | *Alvin Stardust (Magnet)—Magnet (Peter Shelley) |
| 43 | — | I SEE A STAR | Mouth & McNeal (Decca)—Brotocs/ATV |
| 44 | 48 | SO IN LOVE WITH YOU | Freddie Breck (Decca)—Barry Mason (BASF Int.) |
| 45 | — | LAST TIME I SAW HIM | Diana Ross (Tamla Motown)—Jobete London (Masset/Gordy) |
| 46 | — | GO—Gigliola Cinquetti | (CBS)—Britico/April (Gianni Daldello) |
| 47 | 33 | I GET A LITTLE SENTIMENTAL OVER YOU | *New Seekers (Polydor)—Mustard/Carlin (Tony Macaulay/Tommy Oliver) |
| 48 | — | THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US | *Sparks (Island)—Island (Muff Winwood) |
| 49 | 22 | LONG LIVE LOVE | *Olivia Newton-John (Pye)—Feldman |
| 50 | 32 | THE AIR THAT I BREATHE | *Hollies (Polydor)—Rondor (Ron Richards) |

DENMARK

(Courtesy of I.F.P.I.)

- This Week
- 1 GASOLIN' 1 (LP)—Gasolin' (CBS)
 - 2 DODENS TRIUMF (LP)—The Savage Rose (Polydor)
 - 3 FORST EN HALV TIME PA DEN ENE SIDE (Single)—Niels Huusgaard (EMI)
 - 4 WATERLOO (Single)—Abba (Polar/EMI)
 - 5 ET PORTRAET (LP)—Niels Huusgaard (EMI)
 - 6 MY ONLY FASCINATION (LP)—Demis Roussos (Philips)
 - 7 DA FARFAR VAR UNG (Single)—2 Jyder (Metronome)
 - 8 WATERLOO (LP)—Abba (Polar/EMI)
 - 9 PETER BELLI & SON (LP)—(Polydor)
 - 10 MA, HE'S MMAKING EYES AT ME (LP)—Lena Zavaroni (Philips)

JAPAN

(Courtesy: Music Labo, Inc.)
Denotes local origin
SINGLES

- This Week
- 1 NAMIDA NO MISAO—*Tonasama Kings (Victor)—(Bon Music)
 - 2 GAKUEN TENGOKU—*Finger 5 (Philips)—(Nichion, Tokyo Music)
 - 3 KOI WA JAMAMONO—*Kenji Sawada (Polydor)—(Watanabe)
 - 4 HANA TO MITSUBACHI—*Hiromi Goh (CBS/Sony)—(Standard)
 - 5 HANA NI SASAGERU BALLAD—*Kaientai (Elec)—(Elec)
 - 6 USO—*Kiyoshi Nakajo (Canyon)—(Watanabe)
 - 7 KUCHINASHI NO HANA—*Tetsuya Watari (Polydor)—(Diamond)
 - 8 HOSHI NI NEGAI—*Agnès Chan (Warner)—(Watanabe)
 - 9 BARA NO KUSARI—*Hideki Saijo (RCA)—(Nichion)
 - 10 ANATA—*Akiko Kosaka (Elektra)—(Yamaha)
 - 11 YAMIYO NO KUNIKARA—*Yosui Inoue (Polydor)—(Tokyo)
 - 12 ERIMONISAKI—*Shinichi Mori (Victor)—(Watanabe)
 - 13 SANSHOKU SUMIRE—*Junko Sakurada (Victor)—(Sun Music)
 - 14 SHIAWASE NO ICHIBANBOSHI—*Kiyoko Asada (Epic)—(Nichion)
 - 15 TSUMIKI NO HEYA—*Akira Fuse (King)—(Watanabe)
 - 16 WAKARE NO KANENONE—*Hiroshi Itsuki (Minoruphone)—(Noguchi)
 - 17 HANA NO YOUNI HISOYAKANI—*Rumiko Koyanagi (Reprise)—(Watanabe)
 - 18 HEY BABY—*Four Leaves (CBS/Sony)—(Nihon TV)
 - 19 ENTER THE DRAGON—(Sound Track (Warner Brothers)—(Nichion)
 - 20 BARA NO KAGERI—*Saori Minami (CBS/Sony)—(Nichion)

MEXICO

(Courtesy of Ortiz)
SINGLES

- This Week
- 1 LET ME GET TO KNOW YOU—Paul Anka (Gamma) Jose Jose (RCA)
 - 2 YO LO COMPRENDO—Victor Yturbe "Piruli" (Philips)
 - 3 ODIAME—Estela Nunez (RCA)
 - 4 DEJENME SI ESTOY LLORANDO—Los Angeles Negros (Capitol)
 - 5 NO HAY AMOR—Tiny Morrie (Raff) Generacion 2000 (Philips)
 - 6 EL DIA QUE ME QUIERAS—Roberto Carlos (CBS)
 - 7 SEASONS IN THE SUN—Terry Jacks (Bell)
 - 8 COMO SUFRO—Los Baby's (Peerless)
 - 9 EM GUSTA ESTAR CONTIGO—Angelica Maria (Sonida Internacional)
 - 10 ME MUERO POR ESTAR CONTIGO—Silvana de Lorenzo (RCA)

NEW ZEALAND

(Courtesy of N.Z.B.C.)
SINGLES

- This Week
- 1 THE AIR THAT I BREATHE—Hollies
 - 2 JET—Paul McCartney & Wings
 - 3 SEASONS IN THE SUN—Terry Jacks
 - 4 THE LORD'S PRAYER—Sister Janet Mead
 - 5 BICYCLE MORNING—Billy Sans
 - 6 BABY BLUE—The George Baker Selection
 - 7 YOU'RE SIXTEEN—Ringo Starr
 - 8 GOODBYE YELLOW BRICK ROAD—Elton John
 - 9 BILLY DON'T BE A HERO—Paper Lace
 - 10 TAKE ME HIGH—Cliff Richard
 - 11 MOCKINGBIRD—Carly Simon & James Taylor
 - 12 DARK LADY—Cher
 - 13 I'M A TRAIN—Albert Hammond
 - 14 THE MAN WHO SOLD THE WORLD—Lulu
 - 15 DEVIL GATE DRIVE—Suzi Quatro

SOUTH AFRICA

(Courtesy of Springbok Radio)
SINGLES

- This Week
- 1 HELLO GIRL—Dr. Marigold's (RTC) (Francis Day)
 - 2 SEASONS IN THE SUN—Terry Jacks (Bell) (E.B. Marks/MCPS)
 - 3 LOVING ARMS—Dobie Gray (MCA) (MPA)
 - 4 LOVE'S THEME—Love Unlimited Orchestra (20th Century) (Sa-Vette/January/MCPS)
 - 5 MISS EVA GOODNIGHT—Crocodyl Harris (Parlophone) (Ardmore & Beechwood)
 - 6 IF YOU NEED ME—After All (Reprise) (Laetrec)
 - 7 SEASONS IN THE SUN—Bobby Wright (Probe) (E.B. Marks/MCPS)
 - 8 JOLENE—Dolly Parton (RCA) (Owepar)
 - 9 HURRY ON HOME—Maria (Epidemic Rash) (Francis Day)
 - 10 GIVE ME BACK MY WOMAN—Alan Garrity Gallo (MPA)

SPAIN

(Courtesy of "El Musical")
SINGLES

- This Week
- 1 LA DISTANCIA—Roberto Carlos (CBS)
 - 2 SOMEDAY, SOMEWHERE—Demis Roussos (Philips-F)
 - 3 CANTA Y SE FELIZ—Peret (Ariola)
 - 4 SEX MACHINE—James Brown (Polydor)
 - 5 DEVIL GATE DRIVE—Suzi Quatro (EMI)
 - 6 TE ESTOY AMANDO LOCAMENTE—Las Grecas (CBS)
 - 7 BALLROOM BLITZ—The Sweet (RCA)
 - 8 HELEN WHEELS—Paul McCartney & Wings (EMI)
 - 9 LA ESTRELLA DE DAVID—Juan Bau (Zafiro)
 - 10 YOU'RE SIXTEEN—Ringo Starr (EMI)
- ALBUMS

- This Week
- 1 PER EL MEU AMIC—Joan Manuel Serrat (Edigsa)
 - 2 BAND ON THE RUN—Paul McCartney & Wings (EMI)
 - 3 JOAN MANUEL SERRAT—(Zafiro)
 - 4 MY ONLY FASCINATION—Demis Roussos (Philips-F)
 - 5 ?QUIEN?—Mari Trini (Hispanovox)

SWITZERLAND

(Courtesy of Radio Suisse Romande)
SINGLES

- This Week
- 1 VIENS CE SOIR—Mike Brant (CBS)
 - 2 GENTLEMAN CAMBRIOLEUR—Jacques Dutronc (Vogue)
 - 3 TITI A LA NEIGE—Titi & Sylvestre (WEA)
 - 4 PREMIER BAISER—Jacky Reegan (Disc AZ)
 - 5 LADY LAY—Pierre Groscolas (Barclay)
 - 6 DEVIL GATE DRIVE—Suzi Quatro (RAK)
 - 7 KANSAS CITY—Les Humphries Singers (Decca)
 - 8 TENTIATION—Lingo (Carrere)
 - 9 QUI C'EST CELUI-LA—P. Vassiliu (Barclay)
 - 10 BLANCHE & GASPARD (Barclay)

YUGOSLAVIA

(Courtesy of Studio-TV Revue)
SINGLES

- This Week
- 1 MOJA GENERACIJA GENERACIJA (My Generation)—Korni Grupa (RTB)
 - 2 LJUBAV JE SAMO REC/DOME MOJ (Love Is Only A Word/My Home)—Zdravko Isic (Jugoton)
 - 3 IMA VREMENA (There Is Still Time)—Leo Martin (RTB)
 - 4 NITKO TE NECE VOLJETI KAO JA (Nobody Will Ever Love You As I Do)—Dusko Lokin (Jugoton)
 - 5 PRICAJ MI O LJUBAVI (Talk About Me Love)—Olivera Kararina (RTB)
 - 6 ZBOG POLJUBACA TVOJIH (Because Of Your Kisses)—Betty & Bob (Jugoton)
 - 7 MILI MOJ (Mr Darling)—Tereza Kesovija (Jugoton)

- 8 THE FIRST TIME I EVER SAW YOUR FACE/JESSE—Roberta Flack (Suzy)
 - 9 MOJ PRIJATELJ ARI (My Friend Ari)—Kemal Monteno (Jugoton)
 - 10 TI SI OBALA TA 9 (You Are That Shore)—Bisera Veltanlic (RTB)
- ALBUMS

- This Week
- 1 ODISEJA—Leo Martin (RTB)
 - 2 NECU TEBE (I'm Not Wanting You)—Olivera Katarina (RTB)
 - 3 WELCOME—Santana (Suzy)
 - 4 NITKO TE NECE VOLJETI KAO JA—Dusko Lokin (Jugoton)
 - 5 DEMIS—Demis Roussos (RTB)
 - 6 INDEKSI (Jugoton)
 - 7 MUZIKA, LJUBAVI MOJA (Music, My Love)—Kemal Monteno (Jugoton)
 - 8 HOMO VOLANS—Arsen Dedic (Jugoton)
 - 9 ONLY YOU—The Platters (RTB)
 - 10 SWEET FREEDOM—Uriah Heep (Jugoton)

From the Music Capitals of the World

• Continued from page 76

pacchi Music, has released a double album of blues recorded during a Newport Festival. ... **Eddie Constantine**, the American born "French" singer, has made a single for AZ called "mon enfant." Written by **Pierre Sauvill** and **Jeff Davis**, the recording, it is hoped, will enable Constantine to make a come-back.

Paul de Senneville, former press officer for Polnareff and now director of AZ records, has written the music for a new **Richard Balducci** film "Par Ici Monnaie." AZ sells five million records a year. ... Phonogram has issued a record comprising nine sketches by the well known French comic **Fernand Raynaud**. He was killed last year in an automobile accident. ... **Michel Sardou** has been awarded an oscar for being the best French pop singer by the readers of Hit magazine. ... **Filipacchi Music** has released the first single by 22-year-old **Leslie** who came to France from Detroit, liked it and stayed. She started singing, accompanied by guitar, in Paris cafes. She sings in French and the title of her first single is "Tu Ne Sais Pas Comme Je T'Aime." ... Classical pianist **Claude Kahn** is to record a duo musical with popular singer, **Niciletta**. No details have yet been given.

HENRY KAHN

DUBLIN

Polydor managing director **John Woods** visited the company's offices in Hamburg, Hanover and Baarn this month with sales manager **Jimmy Morrissey** and management accountant **Pat Trundle**. ... Polydor has leased 50 hoardings in Dublin, 25 in Cork and 12 in Limerick for six months. In the first month, posters will advertise Polydor's Top 10, including **Nana Mouskouri**, **Vicky Leandros**, **Neil Sedaka** and local artists **Planxty** and **Johnny MacEvoy**.

James Last and **Neil Sedaka** both gave sold-out concerts at the Carlton Cinema recently. ... On May 26, RTE Television is to screen a program made by BBC Northern Ireland, featuring the Persian singer, **Shusha**, who has an album out on United Artists. ... A non-profit making organization, **Songwriters of Ireland National Guild (SING)** has been set up for advice and assistance to Irish songwriters. ... Dublin group **The Others** have a new single on release, their first for EMI. It is their version of "Ring, Ring," which came in second in the Swedish National Song Contest. The disk was produced by **Tommy Swarbrigg** of the Times. Five years ago, Pye issued

The Others' version of a song called "Seasons in the Sun."

The song "Joey Moroney," written by **Gerry Madigan**, banjoist with the **Cotton Mill Boys**, has been recorded by Danish, Finnish and Swedish artists. **2 Jyder** recorded it in Denmark as "Da Farfar Var Ung" (Metronome). The Finnish disk is "Nain Kayda Voi Vain Vaarille" (Blue Master), sung by **Eija-Sinikka**, and the Swedish record is "Sa Gick Det Till Nar Farfar Var Ung" (Decca), by the **Yngve Forssells Orkester**. Irish publisher of "Joey Moroney" is **Squirrel Music**, which is owned by **Hawk Records**.

HAMBURG

Following the RCA split in Germany, Teldec has been active in the field of rock and jazz repertoire. Marketing manager **Manfred Peter** explained: "Apart from the main catalog of Decca, London and MCA material, we have signed a contract with the Youngblood label and with Mainstream, which has artists like **Dizzy Gillespie**, **Blue Mitchell** and **Maynard Ferguson**. **Marquee Records** and **Contempo** are also joining Teldec, and we have an agreement with **Gull**, which we hope will do well with the groups **Isotope** and **Seventh Wave**."

Teldec has created a new label, **Nova**, especially for single deals on specific albums. Among groups signed to Nova are **Manu Dibango**, the Canadian group **Moonquake** and the German band **Gift**. ... **Mike Tuttles** has been appointed promotion head of **Jupiter Records** in Munich. ... The singer **Manuela** has signed a contract with **Hansa Records** in Berlin. ... **WEA** is changing its licensee in Austria. Repertoire will be distributed by **Ariola** and promotion and advertising will be directly in the hands of **WEA Musik** in Hamburg. The contract was signed by **Monti Lueftner** of **Ariola** and **Siggi Loch**, **WEA's** general manager in Germany.

Golden Europe awards for the most successful singers of 1973 will be presented Tuesday (7) to **Peter Alexander**, **Mireille Mathieu**, **Heino**, **Bernd Cluver** and **Cindy & Bert**. ... **EMI Electrola** have introduced the double album series **Masters of Rock**, **Profiles** and **Oldies Festival**, and recently released 125 new pop and classical cassette titles. ... **United Artists** has acquired the **Robbins**, **Feist** and **Miller** catalog (Big 3) for Germany. ... **British group Yes** was presented by **WEA** with a Golden record for 50,000 sales of **Yessongs**. Presentation was in Frankfurt. **WOLFGANG SPAHR**

LIVING IN THE U.S.A.— Steve Miller Band (Capitol 3884)
I'M COMING HOME— Spinners (Atlantic 3027)
SEE TOP SINGLE PICKS, REVIEWS, page 80

STAR PERFORMER
Star designates records showing greatest upward movement compared to previous week's position.

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Behwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; CRIT = Criterion Music Corp.; FMC = Frank Music Corp.; HAN = Hansen Pub.; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher—Licensee)

Index table listing song titles and their corresponding chart positions across the top 100.

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Diana Ross' Sleepin'

A single classic.

"No 'sleeper' here. This is a sure shot."—Cashbox

"... powerful sound."—Billboard

"... most powerful lyrics she has ever worked with.
No sleeper this one."—Record World.



Johnny's been runnin' hard all his life
'cause life never treated him right.
Well, he ain't runnin' now.
You see his eyes are closed.
They can't hurt him tonight.

Sleepin', he's sleepin'.
Just let him be for a while.
Don't wake him. Don't take him
to where the people don't smile.

Sleepin', my man's sleepin' nice now.
Please let him stay here with me.
I promise, I'll keep him at home
where he's sposed to be.

He's been out there in the street, you know.
And strugglin', scufflin',
tryin' to survive out there in a rich man's world.

And now you say my Johnny's not alive.
Well you're wrong. Can't ya see he's sleepin'.
He's just sleepin', mister, without a care to his name.

He's peaceful. And he's quiet. He's tired of running his game.
He's been out there in the street, ya know,
with all the pain and all the suffering.
Out there where ya fight like hell.

He never learned a fix don't fix a thing.
Don't touch him.

Johnny put too much joy in his veins.
And now you're tryin' to tell me he's gone.
I don't believe you.

I'm just gonna sit here
and rock him in my arms.

Lyrics by Ron Miller
Music by Terry Etlinger
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Billboard TOP LP's & TAPE

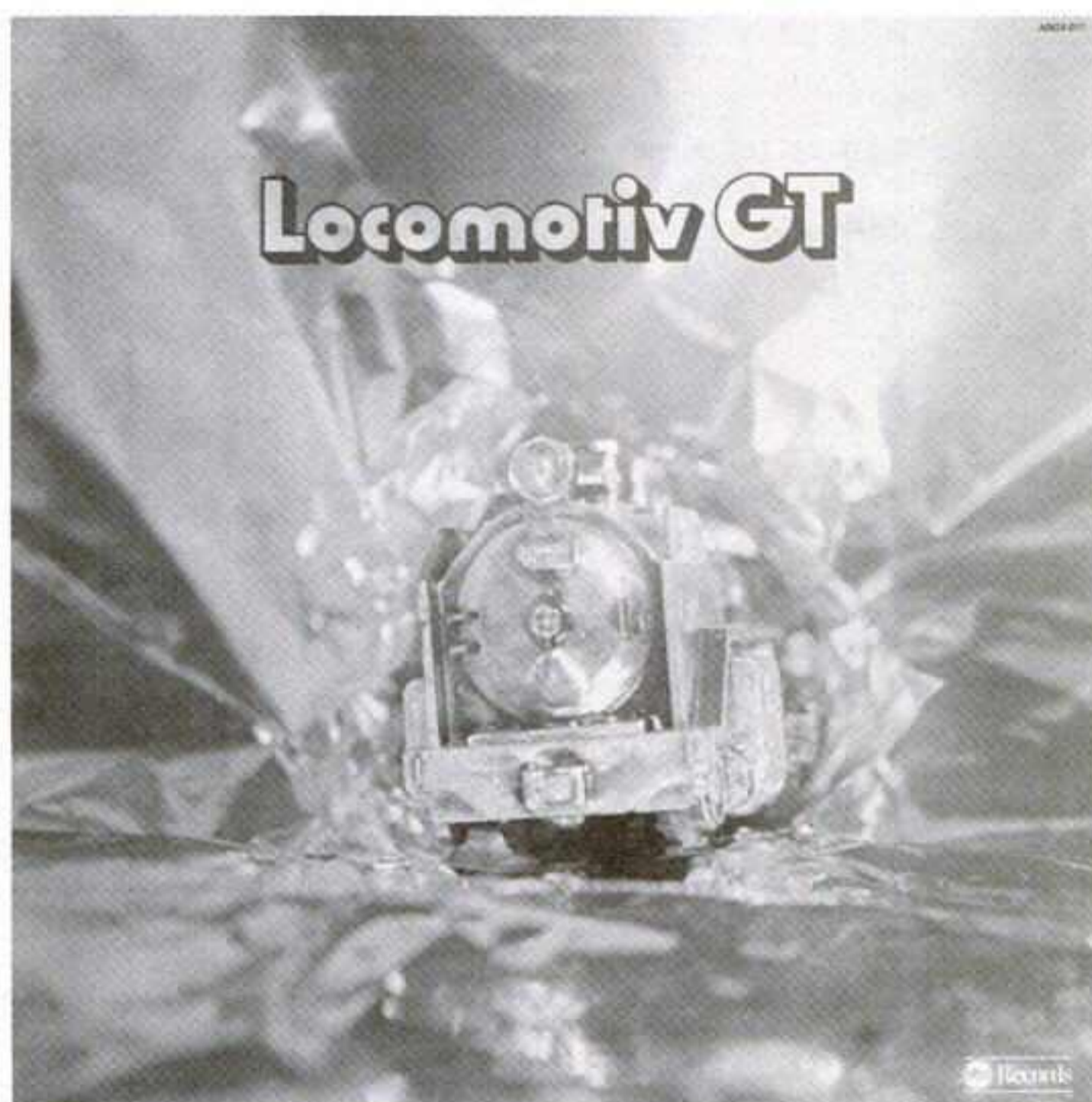
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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | THIS WEEK | LAST WEEK | Weeks on Chart | STAR PERFORMER—LP's registering greatest proportionate upward progress this week. | SUGGESTED 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 | 16 | THE STING/SOUNDTRACK MCA 390 | 5.98 | | 6.98 | | 6.98 | | | | 36 | 30 | 15 | CARLY SIMON Hotcakes Elektra E 1002 | 6.97 | | 6.97 | | 6.97 | | | | 71 | 77 | 128 | LED ZEPPELIN IV Atlantic SD 7208 | 5.98 | | 6.98 | | 6.98 | | | | |
| ★ | 4 | 5 | CAT STEVENS Buddah & The Chocolate Box A&M 3623 | 6.98 | | 6.98 | | 6.98 | | | | ★ | 47 | 15 | GORDON LIGHTFOOT Sundown Reprise MS 2177 | 5.98 | | 6.97 | | | | | | ★ | 137 | 2 | LYNYRD SKYNYRD Second Helping MCA 413 | 5.98 | | 6.98 | | 6.98 | | | | |
| | 3 | 23 | JOHN DENVER Greatest Hits RCA CPL1 0374 | 6.98 | | 7.95 | | 7.95 | | | | 38 | 39 | 27 | O'JAYS Ship Ahoy Philadelphia International KZ 32408 (Columbia) | 5.98 | | 6.98 | | 6.98 | | | | 73 | 71 | 31 | KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (P.F.P.) | 5.95 | | 6.95 | | 6.95 | | | | |
| ★ | 6 | 34 | MARIA MULDAUR Reprise MS 2148 | 5.98 | | 6.97 | | 6.97 | 7.95 | | | 39 | 40 | 19 | JAMES BROWN The Payback Polydor PD 2 3007 | 7.98 | | 9.98 | | 9.98 | | | | ★ | 94 | 4 | MARVIN GAYE Anthology Motown M9 791A3 | 9.98 | | 11.98 | | 11.98 | | | | |
| 5 | 2 | 7 | CHICAGO Chicago VII Columbia C2 32810 | 9.98 | | 9.98 | | 9.98 | | | | ★ | 50 | 4 | ROBIN TROWER Bridge Of Sighs Chrysalis CHT 1057 (Warner Bros.) | 5.98 | | 7.97 | | 7.97 | | | | 76 | 75 | 57 | LED ZEPPELIN Houses of the Holy Atlantic SD 7255 | 5.98 | | 6.97 | | 6.97 | | | | |
| 6 | 5 | 7 | GRAND FUNK Shinin' On Capitol SWAE 11278 | 6.98 | | 6.98 | | 6.98 | | | | 41 | 31 | 19 | BILLY JOEL Piano Man Columbia KC 32544 | 5.98 | | 6.98 | | 6.98 | | | | 77 | 73 | 30 | STEVE MILLER BAND The Joker Capitol 11235 | 5.98 | | 6.98 | | 6.98 | | | | |
| 7 | 7 | 21 | PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol) | 6.98 | | 7.98 | | 7.98 | | | | 42 | 43 | 61 | PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol) | 5.98 | | 6.98 | | 6.98 | | | | 78 | 76 | 12 | JOHNNY WINTER Saints & Sinners Columbia KC 32715 | 5.98 | | 6.98 | | 6.98 | | | | |
| 8 | 9 | 30 | ELTON JOHN Goodbye Yellow Brick Road MCA 210003 | 11.98 | | 12.98 | | 12.98 | | | | ★ | 60 | 3 | MOTT THE HOOPLE The Hoople Columbia PC 32871 | 6.98 | | 7.98 | 7.98 | | | | | 79 | 70 | 24 | CARPENTERS The Singles, 1969-1973 A&M SP 3601 | 6.98 | | 7.98 | | 7.98 | | | | |
| 9 | 8 | 27 | MIKE OLDFIELD Tubular Bells Virgin VR 13 105 (Atlantic) | 5.98 | | 6.97 | | 6.97 | | | | 44 | 38 | 22 | EMERSON, LAKE & PALMER Brain Salad Surgery Manticore MC 66683 (Atlantic) | 5.98 | | 6.98 | | 6.98 | | | | ★ | 125 | 3 | BLUE OYSTER CULT Secret Treaties Columbia KC 32858 | 5.98 | | 6.98 | | 6.98 | | | | |
| 10 | 10 | 9 | DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. W 2750 | 6.98 | | 7.97 | | 7.97 | | | | 45 | 36 | 10 | TOWER OF POWER Back To Oakland Warner Bros. BS 2749 | 5.98 | | 6.97 | | 6.97 | 7.95 | | | 81 | 78 | 10 | MAIN INGREDIENT Euphrates River RCA APL1 0335 | 5.98 | | 6.98 | | 6.98 | | | | |
| 11 | 12 | 14 | JONI MITCHELL Court And Spark Asylum 7E-1001 | 6.97 | | 6.97 | | 6.97 | | | | 46 | 35 | 14 | LOVE UNLIMITED ORCHESTRA Rhapsody In White 20th Century T 433 | 5.98 | | 6.98 | | 6.98 | | | | 82 | 67 | 24 | RICK DERRINGER All-American Boy Blue Sky KZ 32481 (Columbia) | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 | | | | |
| 12 | 13 | 39 | STEVIE WONDER Innervisions Tamla T 326 L (Motown) | 5.98 | | 6.98 | | 6.98 | | | | 47 | 41 | 14 | BOB DYLAN Planet Waves Asylum 7E-1003 | 6.97 | | 6.97 | | 6.97 | | | | 83 | 82 | 26 | BILLY COBHAM Spectrum Atlantic SD 7268 | 5.98 | | 6.97 | | 6.97 | | | | |
| 13 | 14 | 8 | WAR War Live United Artists UA 1A193-12 | 9.98 | | 9.98 | | 9.98 | | | | 48 | 46 | 9 | EDDIE KENDRICKS Boogie Down Tamla T 330V1 (Motown) | 5.98 | | 6.98 | | 6.98 | | | | 84 | 72 | 9 | VAN MORRISON It's Too Late To Stop Now Warner Bros. 2BS 2760 | 11.98 | | 11.97 | | 11.97 | | | | |
| 14 | 15 | 9 | ARETHA FRANKLIN Let Me In Your Life Atlantic SD 7292 | 6.98 | | 7.97 | | 7.97 | | | | 49 | 53 | 78 | STEVIE WONDER Talking Book Tamla T 319 L (Motown) | 5.98 | | 6.98 | | 6.98 | | | | ★ | 121 | 3 | NEW RIDERS OF THE PURPLE SAGE Home, Home On The Road Columbia PC 32870 | 6.98 | | 7.98 | | 7.98 | | | | |
| 15 | 11 | 17 | MFSB Love Is The Message Philadelphia Int'l. KZ 32707 (Columbia) | 5.98 | | 6.98 | | 6.98 | | | | 50 | 49 | 26 | RINGO STARR Ringo Apple SWAL 3413 (Capitol) | 6.98 | | 6.98 | | 6.98 | | | | 86 | 81 | 22 | GENESIS Selling England By The Pound Charisma FC 6060 (Atlantic) | 5.98 | | 6.97 | | 6.97 | | | | |
| 16 | 17 | 7 | EARTH, WIND, & FIRE Open Our Eyes Columbia KC 32712 | 5.98 | | 6.98 | | 6.98 | | | | 51 | 45 | 6 | BRIAN AUGER'S OBLIVION EXPRESS Straight Ahead RCA APL1 0454 | 5.98 | | 6.95 | | 6.95 | | | | 87 | 92 | 39 | BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram) | 5.98 | | 6.95 | | 6.95 | | | | |
| 17 | 20 | 17 | BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram) | 5.98 | | 6.95 | | 6.95 | | | | 52 | 51 | 11 | LOU REED Rock 'N' Roll Animal RCA APL1 0472 | 5.98 | | 6.95 | | 6.95 | | | | ★ | 99 | 4 | PROCOL HARUM Exotic Birds And Fruit Chrysalis CHT 1058 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | | | | |
| ★ | 22 | 9 | THE SPINNERS Mighty Love Atlantic SD 7296 | 5.98 | | 6.97 | | 6.97 | | | | 53 | 55 | 65 | JIM CROCE Life & Times ABC ABCX 769 | 5.98 | | 6.98 | | 6.98 | | | | 90 | 93 | 59 | DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694 | 5.98 | 6.97 | 6.97 | 7.97 | 6.97 | 8.95 | | | |
| 19 | 18 | 37 | AMERICAN GRAFFITI Soundtrack MCA 2-8001 | 9.98 | | 10.98 | | 10.98 | 11.95 | | | 54 | 54 | 8 | PAUL SIMON In Concert—Live Rhymin' Columbia PC 32855 | 6.98 | | 7.98 | | 7.98 | | | | ★ | 110 | 5 | THE CRUSADERS Scratch Blue Thumb BTS 6010 | 6.95 | | 7.95 | | 7.95 | | | | |
| 20 | 16 | 11 | SEALS & CROFTS Unborn Child Warner Bros. W 2761 | 6.98 | | 7.97 | | 7.97 | | | | 55 | 48 | 14 | GRAHAM CENTRAL STATION Warner Bros. BS 2763 | 5.98 | | 6.97 | | 6.97 | | | | 92 | 83 | 27 | THE WHO Quadrophenia MCA 2-10004 | 11.98 | | 12.98 | | 12.98 | | | | |
| 21 | 19 | 52 | CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia) | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 | | | | 56 | 52 | 15 | FOGHAT Energized Bearsville BR 6950 (Warner Bros.) | 5.98 | | 6.97 | | 6.97 | | | | ★ | 143 | 2 | KING CRIMSON Starless And Bible Black Atlantic SD 7298 | 5.98 | | 6.97 | | 6.97 | | | | |
| 22 | 21 | 18 | HERBIE HANCOCK Head Hunters Columbia KC 32731 | 5.98 | | 6.98 | | 6.98 | | | | 57 | 56 | 16 | BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS 2695 | 5.98 | | 6.97 | | 6.97 | 7.95 | | | 94 | 89 | 30 | LINDA RONSTADT Don't Cry Now Asylum SD 5064 | 5.98 | | 6.98 | | 6.98 | | | | |
| ★ | 29 | 6 | THREE DOG NIGHT Hard Labor Dunhill DSD 50168 | 6.98 | | 7.95 | | 7.95 | | | | 58 | 57 | 15 | YES Tales From Topographic Oceans Atlantic SD 2 908 | 9.98 | | 9.97 | | 9.97 | | | | 95 | 101 | 25 | STYLISTICS Rockin' Roll Baby Avco AV 11010 | 5.98 | | 6.98 | | 6.98 | | | | |
| 24 | 24 | 8 | CHARLIE RICH Very Special Love Songs Epic KE 32531 (Columbia) | 5.98 | | 6.98 | | 6.98 | | | | ★ | 69 | 41 | ZZ TOP Tres Hombres London XPS 631 | 5.98 | | 6.95 | | 6.95 | | | | ★ | 118 | 11 | MANFRED MANN'S EARTH BAND Solar Fire Polydor PD 6019 | 6.98 | | 7.98 | | | | | | |
| 25 | 23 | 11 | DEEP PURPLE Burn Warner Bros. W 2766 | 6.98 | | 7.97 | | 7.97 | | | | 60 | 61 | 12 | CHARLIE RICH There Won't Be Anymore RCA APL1 0433 | 5.98 | | 6.98 | | 6.98 | | | | 97 | 96 | 56 | SEALS & CROFTS Diamond Girl Warner Bros. BS 2699 | 5.98 | 6.97 | 6.97 | 7.97 | 6.97 | 8.95 | | | |
| ★ | 32 | 4 | EAGLES On The Border Asylum 7E-1004 | 6.98 | | 6.98 | | 6.98 | | | | ★ | 86 | 4 | JESSE COLIN YOUNG Light Shine Warner Bros. BS 2790 | 5.98 | | 6.97 | | 6.97 | | | | ★ | 114 | 4 | THE ORIGINAL SOUNDTRACK RECORDING—THE GREAT GATSBY Paramount PMS 2-3001 (Famous) | 7.98 | | | | | | | | |
| 27 | 25 | 13 | BARBRA STREISAND The Way We Were Columbia PC 32801 | 6.98 | | 7.98 | | 7.98 | | | | 62 | 58 | 26 | BARRY WHITE Stone Gon' 20th Century TC 423 | 5.98 | | 6.98 | | 6.98 | | | | 99 | 85 | 31 | MARLO THOMAS & FRIENDS Free To Be... You And Me Bell 1110 | | | | | | | | | |
| 28 | 26 | 64 | JIM CROCE You Don't Mess Around With Jim ABC ABCX 756 | 5.98 | | 6.95 | | 6.95 | 6.95 | | | 63 | 62 | 10 | THE MARSHALL TUCKER BAND A New Life Capricorn CP 0124 (Warner Bros.) | 5.98 | | 6.97 | | 6.97 | 7.95 | | | 100 | 103 | 6 | AEROSMITH Get Your Wings Columbia KC 32847 | 5.98 | | 6.98 | | 6.98 | | | | |
| 29 | 28 | 22 | JIM CROCE I Got A Name ABC ABCX 797 | 5.98 | | 6.98 | | 6.98 | | | | 64 | 59 | 36 | LOVE UNLIMITED Under the Influence Of 20th Century T 414 | 5.98 | | 6.98 | | 6.98 | | | | 101 | 88 | 56 | BARRY WHITE I've Got So Much To Give 20th Century T 407 | 5.98 | | 6.98 | | 6.98 | | | | |
| 30 | 34 | 4 | HELEN REDDY Love Song For Jeffrey Capitol SO 11284 | 6.98 | | 6.98 | | 6.98 | | | | 65 | 64 | 25 | GREGG ALLMAN Laid Back Capricorn CP 0116 (Warner Bros.) | 5.98 | | 6.98 | | 6.98 | | | | 102 | 87 | 10 | HUMBLE PIE Thunderbox A&M SP 3611 | 6.98 | | 6.98 | | 6.98 | | | | |
| ★ | 37 | 7 | STEELY DAN Pretzel Logic ABC D 808 | 6.98 | | 7.95 | | 7.95 | | | | 66 | 68 | 9 | REDBONE Wovoka Epic KE 32462 (Columbia) | 5.98 | | 6.98 | | 6.98 | | | | 103 | 108 | 89 | SEALS & CROFTS Summer Breeze Warner Bros. BS 2629 | 5.98 | | 6.97 | | 6.97 | 7.95 | | | |
| ★ | 44 | 4 | FRANK ZAPPA Apostrophe Discreet DS 2175 (Warner Bros.) | 5.98 | | 6.97 | | 6.97 | | | | 67 | 66 | 9 | TODD RUNDGREN Todd Bearsville 2 BR 6952 (Warner Bros.) | 9.98 | | 11.97 | | 11.97 | | | | ★ | 127 | 7 | BOBBI HUMPHREY Blacks & Blues Blue Note BN LA 142-G (United Artists) | 6.98 | | 6.98 | | 6.98 | | | | |
| 33 | 27 | 29 | GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141 | 5.98 | | 6.98 | | 6.98 | | | | ★ | 129 | 2 | BILLY COBHAM Crosswinds Atlantic SD 7300 | 5.98 | | 6.97 | | 6.97 | | | | 105 | 84 | 8 | BOZ SCAGGS Slow Dancer Columbia KC 32760 | 5.98 | | 6.98 | | 6.98 | | | | |
| ★ | 42 | 7 | DONALD BYRD Street Lady Blue Note BN LA 140 F (United Artists) | 5.98 | | 6.98 | | 6.98 | | | | ★ | 79 | 6 | BILL WITHERS + Justments Sussex SRA 8032 | 6.98 | | 7.95 | | 7.95 | | | | 106 | 112 | 4 | SAVOY BROWN Boogie Brothers London APS 638 | 6.98 | | 7.98 | | 7.98 | | | | |
| 35 | 33 | 57 | JOHN DENVER Poems, Prayers & Promises RCA LSP 4499 | 5.98 | | 6.98 | | 6.98 | 7.95 | | | 70 | 65 | 27 | LOGGINS & MESSINA Full Sail Columbia KC 32540 | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 | | | | 107 | 102 | 27 | JACKSON BROWNE For Everyman Asylum SD 5067 | 5.98 | | 6.98 | | | | | | |

***Can 80,000 Poles, 71,000 Rumanians
and 200,000 Hungarians all be wrong?**

**Jimmy Miller (he that produces The Rolling Stones)
thought not and thus produced this Hungarian
band's first album for the English speaking world**

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | |
|-----------|-----------|--|---|----------------------|-----------|---------|----------|----------|--------------|
| | | | | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | REEL TO REEL |
| 108 | 91 | 10 | ANNE MURRAY Love Song Capitol ST 11266 | 5.98 | | 6.98 | 6.98 | | |
| 132 | 26 | DIANA ROSS & MARVIN GAYE Diana & Marvin Motown MB0391 | 5.98 | | 6.98 | 6.98 | | | |
| 110 | 63 | 13 | THE WAY WE WERE/ ORIGINAL SOUNDTRACK Columbia KS 32830 | 6.98 | | 7.98 | 7.98 | | |
| 111 | 117 | 35 | MARVIN GAYE Let's Get It On Tamla T329W (Motown) | 5.98 | | 6.98 | 6.98 | | |
| 112 | 111 | 14 | BOBBY WOMACK Lookin' For A Love Again United Artists UA-LA199-G | 5.98 | | 6.98 | 6.98 | | |
| 113 | 90 | 6 | ELVIS PRESLEY Good Times RCA CPL1-0475 | 6.98 | | 7.95 | 7.95 | | |
| 153 | 3 | OHIO PLAYERS Skin Tight Mercury SRM 1-705 (Phonogram) | 5.98 | | 6.95 | 6.95 | | | |
| 115 | 119 | 5 | SMOKEY ROBINSON Pure Smokey Tamla T6-331S1 (Motown) | 6.98 | | 6.98 | 6.98 | | |
| 116 | 98 | 13 | GLADYS KNIGHT & THE PIPS Anthology Motown M 792 S2 | 6.98 | | 7.98 | 7.98 | | |
| 117 | 122 | 32 | THE MOTHERS Over-Nite Sensation Doc Reel MS 2149 (Warner Bros.) | 5.98 | | 6.97 | 6.97 | 7.95 | |
| 118 | 116 | 66 | ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100 | 5.98 | | 6.98 | 6.98 | 7.95 | |
| 119 | 104 | 57 | BEATLES 1967-1970 Apple SKBO 3404 (Capitol) | 9.98 | | 11.98 | 11.98 | | |
| 120 | 106 | 59 | BREAD The Best Of Elektra EKS 75056 | 5.98 | 6.97 | 6.97 | 7.97 | 6.97 | 7.95 |
| 121 | 128 | 49 | EARTH, WIND & FIRE Head to the Sky Columbia KC 32194 | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 | |
| 122 | 109 | 7 | HERBIE MANN London Underground Atlantic SD 1658 | 5.98 | | 6.97 | 6.97 | | |
| 133 | 3 | OZARK MOUNTAIN DAREDEVILS A&M SP 4411 | 5.98 | | 6.98 | 6.98 | | | |
| 134 | 34 | LYNYRD SKYNYRD Pronounced Leh-nerd Skin-nerd MCA Sounds of the South 363 | 5.98 | | 6.98 | 6.98 | | | |
| 156 | 2 | DEODATO Whirlwinds MCA 410 | 5.98 | | 6.98 | 6.98 | | | |
| 126 | 113 | 44 | CHICAGO VI Columbia KC 32400 | 5.98 | | 6.98 | 6.98 | | |
| 127 | 107 | 37 | ROBERTA FLACK Killing Me Softly Atlantic SD 7271 | 5.98 | | 6.98 | 6.98 | | |
| 128 | 120 | 57 | BEATLES 1962-1966 Apple SKBO 3403 (Capitol) | 9.98 | | 11.98 | 11.98 | | |
| 129 | 95 | 20 | AL GREEN Livin' For You Hi ASSL 32082 (London) | 6.98 | | 6.98 | 6.98 | | |
| 130 | 97 | 36 | CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M) | 5.98 | | 6.98 | 6.98 | | |
| 131 | 135 | 71 | SIMON & GARFUNKEL Greatest Hits Columbia KC 31350 | 5.98 | | 6.98 | 6.98 | | |
| 132 | 105 | 19 | DAVID ESSEX Rock On Columbia KC 32560 | 5.98 | | 6.98 | 6.98 | | |
| 133 | 100 | 11 | STRAWBS Hero And Heroine A&M SP 3607 | 6.98 | | 6.98 | 6.98 | | |
| 1 | 1 | QUEEN II Elektra EKS 75082 | 5.98 | | 6.98 | 6.98 | | | |
| 1 | 1 | LOGGINS & MESSINA On Stage Columbia PG 32848 | 7.98 | | 8.98 | 8.98 | | | |
| 136 | 136 | 9 | JIM STAFFORD MGM SE 4947 | 5.98 | | 6.98 | 6.98 | | |
| 137 | 141 | 90 | DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634 | 5.98 | | 6.97 | 6.97 | 7.95 | |

| 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 |
| 171 | 2 | DR. JOHN Desitively Bonnaroo A&M SD 7043 | 5.98 | | 6.97 | 6.97 | | |
| 139 | 140 | 9 | GLADYS KNIGHT & THE PIPS Knight Time Soul S 741V1 (Motown) | 5.98 | | 6.98 | 6.98 | |
| 161 | 4 | KISS Casablanca NB 9001 (Warner Bros.) | 5.98 | | 6.97 | 6.97 | | |
| 141 | 145 | 32 | JESSE COLIN YOUNG Song For Juli Warner Bros. BS 2734 | 5.98 | | 6.97 | 6.97 | |
| 142 | 130 | 20 | HARRY CHAPIN Short Stories Elektra EKS-75065 | 5.98 | | 6.98 | 6.98 | |
| 143 | 126 | 23 | BETTE MIDLER Atlantic SD 7270 | 5.98 | | 6.97 | 6.97 | |
| 1 | 1 | POCO Seven Epic KE 32895 (Columbia) | 5.98 | | 6.98 | 6.98 | | |
| 189 | 2 | JEFFERSON AIRPLANE Early Flight Gruny CYL1-0437 (RCA) | 6.98 | | 7.95 | 7.95 | | |
| 146 | 115 | 20 | ELECTRIC LIGHT ORCHESTRA On The Third Day United Artists UA-LA188-F | 5.98 | | 6.98 | 6.98 | 11.95 |
| 190 | 2 | HARRY NILSSON Music From The Apple Film Son Of Dracula Rapple ABL1-0220 (RCA) | 6.98 | | 7.95 | 7.95 | | |
| 148 | 138 | 7 | PETER FRAMPTON Somethin's Happening A&M SP-3619 | 6.98 | | 6.98 | 6.98 | |
| 166 | 3 | THE BEST OF CHARLIE RICH Epic KE 31933 (Columbia) | 5.98 | | 6.98 | 6.98 | | |
| 150 | 131 | 8 | DEODATO/AIRTO In Concert CTI 6041 | 6.98 | | 7.98 | 6.98 | 7.98 |
| 151 | 147 | 20 | TEMPTATIONS 1990 Gordy G 966V1 (Motown) | 5.98 | | 6.98 | 6.98 | |
| 152 | 149 | 19 | BLOODSTONE Unreal London XPS 634 | 5.98 | | 6.98 | 6.98 | |
| 153 | 124 | 33 | ROLLING STONES Goats Head Soup Rolling Stones COC 59101 (Atlantic) | 5.98 | | 6.98 | 6.98 | |
| 154 | 154 | 15 | LEO KOTTKE Ice Water Capitol ST 11262 | 5.98 | | 6.98 | 6.98 | |
| 167 | 2 | GOLDEN EARRING Moontan MCA 396 | 5.98 | | 6.98 | 6.98 | | |
| 180 | 3 | FOUR TOPS Meeting Of The Minds ABC DSD 50166 | 6.98 | | 7.95 | 7.95 | | |
| 157 | 165 | 6 | CLEO LAINE Cleo Laine Live At Carnegie Hall RCA LPL1-5015 | 5.98 | | 6.95 | 6.95 | |
| 158 | 157 | 49 | PINK FLOYD Meddle Harvest SMAS 832 (Capitol) | 5.98 | | 6.98 | 6.98 | |
| 191 | 2 | ARGENT Nexus Epic KE 32573 (Columbia) | 5.98 | | 6.98 | 6.98 | | |
| 160 | 162 | 13 | COMMANDER CODY & HIS LOST PLANET AIRMEN Live From Deep In The Heart Of Texas Paramount PAS 1017 (Famous) | 5.98 | | 6.95 | 6.95 | |
| 161 | 160 | 102 | DEEP PURPLE Machine Head Warner Bros. BS 2607 | 5.98 | | 6.97 | 6.97 | 6.95 |
| 175 | 3 | TOM SCOTT & THE L.A. EXPRESS Ode SP 77021 (A&M) | 6.98 | | 6.98 | 6.98 | | |
| 163 | 163 | 123 | ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7 | 9.98 | | 11.98 | 11.98 | |
| 174 | 3 | CHASE Pure Music Epic KE 32572 (Columbia) | 5.98 | | 6.98 | 6.98 | | |
| 165 | 172 | 162 | CAROLE KING Tapestry Ode SP 77009 (A&M) | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 |
| 176 | 4 | MAGGIE BELL Queen Of The Night Atlantic SD 7293 | 5.98 | | 6.97 | 6.97 | | |
| 177 | 2 | THE DELLS/THE DRAMATICS The Dells Vs. The Dramatics Cadet CA 60027 (Chess/Janus) | 6.94 | | 7.95 | 7.95 | | |
| 168 | 173 | 93 | KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia KC 31044 | 5.98 | | 6.98 | 6.98 | |
| 169 | 170 | 5 | THE ELEVENTH HOUSE WITH LARRY CORYELL Introducing Vanguard VSD 79342 | 5.98 | | 6.98 | 6.98 | |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | |
|-----------|-----------|---|--|----------------------|-----------|---------|----------|----------|
| | | | | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE |
| 170 | 123 | 40 | HELEN REDDY Long Hard Climb Capitol SMAS 11213 | 5.98 | | 6.98 | 6.98 | |
| 1 | 1 | MONTROSE Warner Bros. BS 2740 | 5.98 | | 6.98 | 6.98 | | |
| 172 | 155 | 98 | CHEECH & CHONG Big Bambu Ode SP 77014 (A&M) | 5.98 | | 6.98 | 6.98 | |
| 173 | 168 | 27 | DAVE MASON It's Like You Never Left Columbia KC 31721 | 5.98 | | 6.98 | 6.98 | |
| 174 | 139 | 28 | NEIL DIAMOND/SOUNDTRACK Jonathan Livingston Seagull Columbia KC 32550 | 6.98 | | 6.98 | 6.98 | |
| 1 | 1 | THE GUESS WHO Road Food RCA APL1-0405 | 5.98 | | 6.98 | 6.98 | | |
| 176 | 144 | 38 | ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Bros.) | 5.98 | | 6.97 | 6.97 | 7.95 |
| 177 | 169 | 10 | GRATEFUL DEAD The Best of, Skeletons From The Closet Warner Bros. W2764 | 6.98 | | 7.97 | 7.97 | |
| 178 | 187 | 75 | EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia) | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 |
| 179 | 183 | 2 | MELISSA MANCHESTER Bright Eyes Bell 1303 | 6.98 | | 7.98 | 7.98 | |
| 180 | 186 | 7 | SUZI QUATRO Bell 1302 | 6.98 | | 7.98 | 7.98 | |
| 181 | 184 | 6 | KATHI McDONALD Insane Asylum Capitol ST 11224 | 5.98 | | 6.98 | 6.98 | |
| 182 | 185 | 8 | GLADYS KNIGHT & THE PIPS Claudine Soundtrack Buddah BDS 5602 ST | 6.98 | | 7.98 | 7.98 | |
| 183 | 179 | 36 | ISLEY BROTHERS 3 + 3 T-Neck KZ 32453 (Columbia) | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 |
| 184 | 181 | 42 | CAT STEVENS Foreigner A&M SP 4391 | 5.98 | | 6.98 | 6.98 | |
| 185 | 148 | 24 | CLIMAX BLUES BAND FM/Live Sire SAS 2-7411 (Famous) | 5.98 | | 6.98 | 6.98 | |
| 186 | 146 | 10 | POINTER SISTERS That's A Plenty Blue Thumb BTS 6009 | 6.98 | | 6.95 | 6.95 | 7.95 |
| 187 | 142 | 48 | TODD RUNDGREN Something/Anything? Bearsville 26X 2066 (Warner Bros.) | 6.98 | | 7.97 | 7.97 | |
| 188 | 159 | 75 | BETTE MIDLER The Divine Miss M Atlantic SD 7238 | 5.98 | 6.97 | 6.97 | 7.97 | 6.97 |
| 189 | 150 | 9 | TERRY JACKS Seasons In The Sun Bell 1307 | 6.98 | | 7.98 | 7.98 | |
| 190 | 158 | 15 | LINDA RONSTADT Different Drum Capitol ST 11269 | 5.98 | | 6.98 | 6.98 | 6.98 |
| 191 | 199 | 2 | MAC DAVIS Stop And Smell The Roses Columbia KC 32582 | 5.98 | | 6.98 | 6.98 | |
| 192 | 196 | 3 | CAPTAIN BEEFHEART & THE MAGIC BAND Unconditionally Guaranteed Mercury SRM 1-709 (Phonogram) | 5.98 | | 6.95 | 6.95 | |
| 193 | 1 | BREWER & SHIPLEY ST 11261 Capitol ST 11261 | 5.98 | | 6.98 | 6.98 | | |
| 194 | 1 | THE HOLLIES The Hollies Epic KE 32574 (Columbia) | 5.98 | | 6.98 | 6.98 | | |
| 195 | 1 | SUTHERLAND BROTHERS & QUIVER Dream Kid Island SW 9341 (Capitol) | 5.98 | | 6.98 | 6.98 | | |
| 196 | 1 | WEST, BRUCE & LAING Live 'N' Kicking Columbia/Windfall KC 32899 | 5.98 | | 6.98 | 6.98 | | |
| 197 | 151 | 26 | BILLY PAUL War Of The Gods Philadelphia International K2 32409 (Columbia) | 5.98 | | 6.98 | 6.98 | |
| 198 | 152 | 13 | SMOKEY ROBINSON & THE MIRACLES Anthology Motown M 793 R3 | 7.98 | | 9.98 | 9.98 | |
| 199 | 164 | 20 | OLIVIA NEWTON-JOHN Let Me Be There MCA 389 | 5.98 | | 6.98 | 6.98 | |
| 200 | 1 | MELANIE Madrugada Neighborhood 0698 (Famous) | 6.98 | | 7.95 | 7.95 | | |

TOP LPs & TAPE

A-2 (LISTED BY ARTISTS)

| | |
|--------------------------|----------|
| Aerosmith | 100 |
| Gregg Allman | 65 |
| Allman Brothers Band | 176 |
| Argent | 159 |
| Brian Auger | 51 |
| Bachman-Turner Overdrive | 17, 87 |
| Beattles | 119, 128 |
| Maggie Bell | 166 |
| Black Sabbath | 152 |
| Bloodstone | 152 |
| Blue Oyster Cult | 80 |
| Blue Swede | 88 |
| Bread | 120 |
| Brewer & Shipley | 193 |
| James Brown | 39 |
| Jackson Browne | 107 |
| Donald Byrd | 34 |
| Captain Beefheart | 192 |
| Carpenters | 79 |
| Harry Chapin | 142 |
| Chase | 126 |
| Chicago | 5, 124 |
| Cheech & Chong | 130, 172 |
| Climax Blues Band | 185 |
| Billy Cobham | 68, 83 |

| | |
|--------------------------|-------------|
| Commander Cody | 160 |
| Larry Coryell | 169 |
| Jim Croce | 28, 29, 53 |
| Crusaders | 91 |
| Mac Davis | 191 |
| The Dells, Dramatics | 167 |
| Deep Purple | 25, 161 |
| John Denver | 3, 35 |
| Deodato | 125 |
| Deodato/Airto | 150 |
| Rick Derringer | 92 |
| Neil Diamond | 174 |
| Doobie Brothers | 10, 90, 137 |
| Dr. John | 138 |
| Bob Dylan | 47 |
| Eagles | 26 |
| Earth, Wind & Fire | 16, 121 |
| Electric Light Orchestra | 146 |
| Emerson, Lake & Palmer | 44 |
| David Essex | 132 |
| Roberta Flack | 127 |
| Foghat | 56 |
| Four Tops | 156 |
| Peter Frampton | 148 |
| Aretha Franklin | 14 |
| Marvin Gaye | 75, 111 |
| Genesis | 86 |
| Golden Earring | 155 |

| | |
|--------------------------|-------------------|
| Graham Central Station | 55 |
| Grand Funk | 6 |
| Grateful Dead | 177 |
| AI Green | 129 |
| Guess Who | 175 |
| Herbie Hancock | 22 |
| Hollies | 194 |
| Humble Pie | 102 |
| Bobbi Humphrey | 104 |
| Isley Bros. | 183 |
| Terry Jacks | 189 |
| Jefferson Airplane | 145 |
| Billy Joel | 41 |
| Elton John | 8, 118 |
| Eddie Kendricks | 48 |
| King Crimson | 93 |
| Carole King | 165 |
| Kiss | 140 |
| Gladys Knight & Pips | 33, 116, 139, 182 |
| Kool & The Gang | 73 |
| Leo Kottke | 154 |
| Cleo Laine | 157 |
| Led Zeppelin | 74, 76 |
| Gordon Lightfoot | 37 |
| Loggins & Messina | 70, 135, 168 |
| Love Unlimited | 64 |
| Love Unlimited Orchestra | 46 |
| Lynyrd Skynyrd | 72, 124 |

| | |
|------------------------|-----|
| Paul McCartney & Wings | 7 |
| Kathi McDonald | 181 |
| Main Ingredient | 81 |
| Melissa Manchester | 179 |
| Herbie Mann | 122 |
| Manfred Mann | 96 |
| Dave Mason | |

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MGM Records,
Hollywood, California

Jim Stafford



IMIC-5 Opens This Week For World Music Dialog

• Continued from page 1

company and country in conjunction with the celebration. Another objective is to obtain intercompany cooperation in compiling an all-industry history of the phonograph record album.

According to Nasatir, another goal will be to use the centenary year to further the IFPI-backed campaign to secure governmental recognition of the disk as a cultural medium and to advance negotiations to obtain payment of performers' rights in all countries.

On a technical level, IMIC continues providing the worldwide community with exposure to new technological achievements in sight and sound.

Just two years after RCA debuted its discrete 4-channel LP (at IMIC-4 in Acapulco), the company, along with other discrete supporters, will put on a major demonstration of quadrasonic sound May 9 at a special showing at the Dorchester Hotel.

Invitations to top officials have gone out from the sponsors—RCA, Panasonic, JVC and the WEA group of labels—for the series of seminars all focusing on the Quadradisc concept.

Hugo Montenegro, RCA's first pop artist to specialize in the 4-channel medium, will present a sonic

demonstration of how quadrasonic can be used in pop music, using excerpts from his new Stevie Wonder LP plus his earlier 4-channel works.

And the Sansui Corp. will show its new 20db Vario Matrix IC 4-channel decoder to IMIC attendees as part of an ambitious inter-continental promotion campaign for the QS quadrasonic system. The demonstrations will be held at the Sansui Maple St. showrooms in London.

Visual mediums will be presented during a Friday session (10) titled "Funny Thing Happened on the Way to the Market." Scheduled to speak are chairman Bruce Somes-Charlton, United Video Systems; Hal Haytin, Telecor Corp.; Bertram Pratt, MCPS; Ben Okano of Music Labo and financial writer John Chittock.

One of the special events which promises to emphasize just how broad in scope are decision-makers is a presidents' roundtable which includes an impressive array of speakers.

These include Harvey Schein of Sony of America; Ewart Abner of Motown, U.S.; Richard Asher of CBS, England; Clarence Avant of Sussex Records, U.S.; John Fruin of Polydor, England; Ken Glancy of RCA, U.S.; Stephen Gottlieb of Polygram Leisure, England; Jay Lasker of ABC/Dunhill, U.S.; Mike Maitland of MCA, U.S.; Fred Marks of Walt Disney, Europe; Russ Regan of 20th Century, U.S.; Piet Schellevis of Phonogram International, Holland; Larry Uttal of Bell, U.S.; and Misa Watanabe of Watanabe Music, Japan.

A session on Wednesday (8) discussing the worldwide crisis in raw materials promises to rate high in interest among officials plagued by their own short supply situations.

The internationality of music is emphasized by the worldwide panels of experts which will discuss international marketing trends, the art of music publishing, broadcasting, talent management and classical music (all on Wednesday), and international law on Thursday.

Problems relating to music publishing, retailing, marketing, record production and creative trends, are also scheduled during the conference.



MARTELL



SHEPHERD

Will Jimmy Bowen be the next MGM president?

A Paul McCartney's representative has categorically denied that there is any truth to the rumor that the Beatles will reunite for any in-person appearances. Seems that as far as McCartney is concerned the Beatles—all four of them that is—will not be performing together at any time in the future. . . . Reaction to nudity on album covers has popped its head again. This time around it's Track Records' "Moontan" LP. Seems that a number of rack jobbers are refusing to handle it on the grounds of too much body exposure. . . . The stars came out to play at a Paramount Records press reception for Cybill Shepherd, hosted by Tony Martell, president of Famous Music Corp. and Frank Yablans president of Paramount Films. Seen in the crowd were Truman Capote, Allison Steele, Garson Kanin, David Janssen, Ruth Gordon, Dino De Laurentis, Scott Muni, Jennifer O'Neill and Peter Bogdanovich. . . . Michael Lee Smith, lead vocals and guitar, and Brendan Harkin, lead guitar and vocals, are the two newest members of the group Looking Glass. The five-man group will tour shortly. . . . Liza Minnelli has been signed to star in the forthcoming motion picture "Lucky Lady." It will be her first film role since "Cabaret." . . . CBS Records is hosting a number of "Thank You" parties to express its gratitude to small independent one-stop record dealers and distributors in black music product. . . . "Love Is The Message" has been selected as the theme song for CBS Television's forthcoming monthly hour-long program "Magazine." It's a MFSB (Philadelphia International) song. . . . Blood, Sweat & Tears have embarked on a world-wide tour, slated to run from Thursday (8) through July 18. Stops include Australia, New Zealand, Japan, and Europe.

Burt Bacharach opened a motor inn May 1 in East Norwich, L.I. He'll entertain for pals at a "glamour opening" on June 4 with a piano recital on the lawn. . . . Funeral services held in Cincinnati last week for trombonist Daniel Logan, retired leader of Danny Boy Logan's Band. He died April 21 in Riviera Beach, Fla. . . . John H. Drews, son of Stanley Drews, owner of the Song Shop, a key retail record outlet in Cincinnati, died April 23.

Norman Weiser, head of Chappell Music, appointed to board of directors of ASCAP. He'll complete unex-

pired term of Jacques Chabrier, who resigned after six years on board. . . . Entrepreneur Ivan Mogull off to Europe. Trip includes stops in Hungary, Warsaw, Prague, Bratislava, Milan, Barcelona and Madrid.

Bobby Womack canceled two weeks of dates and is resting in Hawaii on doctors orders. Diagnosis: heavy exhaustion and a slight concussion from tripping over an amp while recording, which caused periods of dizziness and impaired vision. Womack had been taking the recent murder of his younger brother very hard and was working as hard as possible to keep from brooding about it.

Suzi Quatro at the Boston Climax Club brought out heavies including Cat Stevens and most of Mott the Hoople, Queen, Aerosmith and the James Montgomery Band, reports Skip Ferguson of Discount Records in Cambridge.

Michal Urbaniak, Polish jazz violinist recording for Columbia in NYC feted by his country's consulate there. . . . Gorging time for L.A. rock press as Suzi Quatro and Denny Doherty lunches were held the same day at French restaurants on the same street, Melrose Avenue.

Ritchie Yorke, rock writer formerly Billboard's Canadian correspondent, finished biography of Led Zeppelin and moving to Switzerland to do book on Van Morrison.

War sold out 15 of 17 concerts on just-completed European tour. . . . Johnny Nash starring in "Love Is Not A Game" film shot in Sweden by Cinerama and featuring Nash's hits.

5th Dimension honored May 24 at L.A. League of Allied Arts dinner. . . . Sergio Mendes & Brasil '77 headline Israel Bond dinner at Century Plaza Hotel. . . . Alva Records will be distributed in Ohio by Action Music of Cleveland.

Bobby Scott is another jazzman with serious concert work when his "Quintet for French Horn and String Quartet" debuted at Town Hall Sunday (5). . . . Ben Sidran dropping his Midwest TV program to tour with his group.

Concert Associates got Tucson Community Center to use divider curtain for smaller concerts at 9,000-seater. . . . John Rowles making TV special and album of current world tour.

Iggy Pop has new band and will be produced for new label by Ray Manzarek of Doors keyboard fame. . . . Manager-promoter David Forest speaking at University of Pacific accredited rock communications course.

Steeleye Span to present a 15-minute mummies play as part of their act. . . . Gary Glitter stars in movie-for-TV mystery as rock star escaping killers. Show will be first TV drama in stereo simulcast.

Telecast dates for the four ABC-TV "In Concert Specials" of California Jam footage are May 10-24 and June 7-21.

Laura Tiz joins Wooden Nickel Records as Chicago office manager, Bill Traut, president, says.

Lower Class Ratings OK'd for Tape Traffic

NEW YORK—Lower class ratings on shipments of blank and pre-recorded tapes have been approved by the National Classification Board of Trucking Industry, effective June 21.

The lower rates, enacted as a result of efforts of the Recording Industry Association of America's Traffic Committee, will mean a saving to the recording industry of from 10-20 percent on less than truckload shipments of pre-recorded tapes and from 18-30 percent on truck shipments of blank tapes. The new rates will be published in Supplement No. 4 to the Motor Carrier Classification Schedule.

LP Reviews Mix With TV News

• Continued from page 1

liott has been doing two-to-three-minute precise on the Friday afternoon show.

As far as Eames knows, KNXT is the only TV station in the country presenting reviews of albums within a news format. The station certainly stands alone among the CBS television owned outlets as far as reviewing recordings within a news program is concerned.

Eames says the 5:30 newscast has been the vehicle for auditioning both the idea for record reviews and also for Elliott, who formerly worked for KHJ-AM here and at several Midwestern stations.

Elliott selects the albums to be discussed and somewhere between 5:45 and 6 p.m. his segment goes on the air.

Notes Eames "there's no portion of the entertainment industry which earns as many bucks as the record industry does and there are a lot of people out there who have an interest in music."

Eames would like to build a regular feature out of the LP reviews, but frankly admits that he doesn't know whether he can build an audience for something which only airs once a week.

Still, he has to make a determination shortly as to whether LP reviewing becomes a regular part of the CBS News operation here.

How will he do this? He's watching the mails and phone responses.

Eames has mentioned this feature to other CBS-TV news directors around the country but none has as yet picked up the idea for his own market.

Eames says one of his staff brought Elliott to his attention. "He's professional and he does a good job on television. But it really is as much the question of trying the feature as it is trying him."

During the time allotted for reviewing, upwards of four albums are spotlighted. Visually the covers are shown and there is always a "recognizable series of phrases from one of the selections from one of the albums" which gets played.

Eames believes the audience for LP news is a mixture of young children and women. "It's our hope the people who are watching are also buying that music."

Executive Turntable

• Continued from page 10

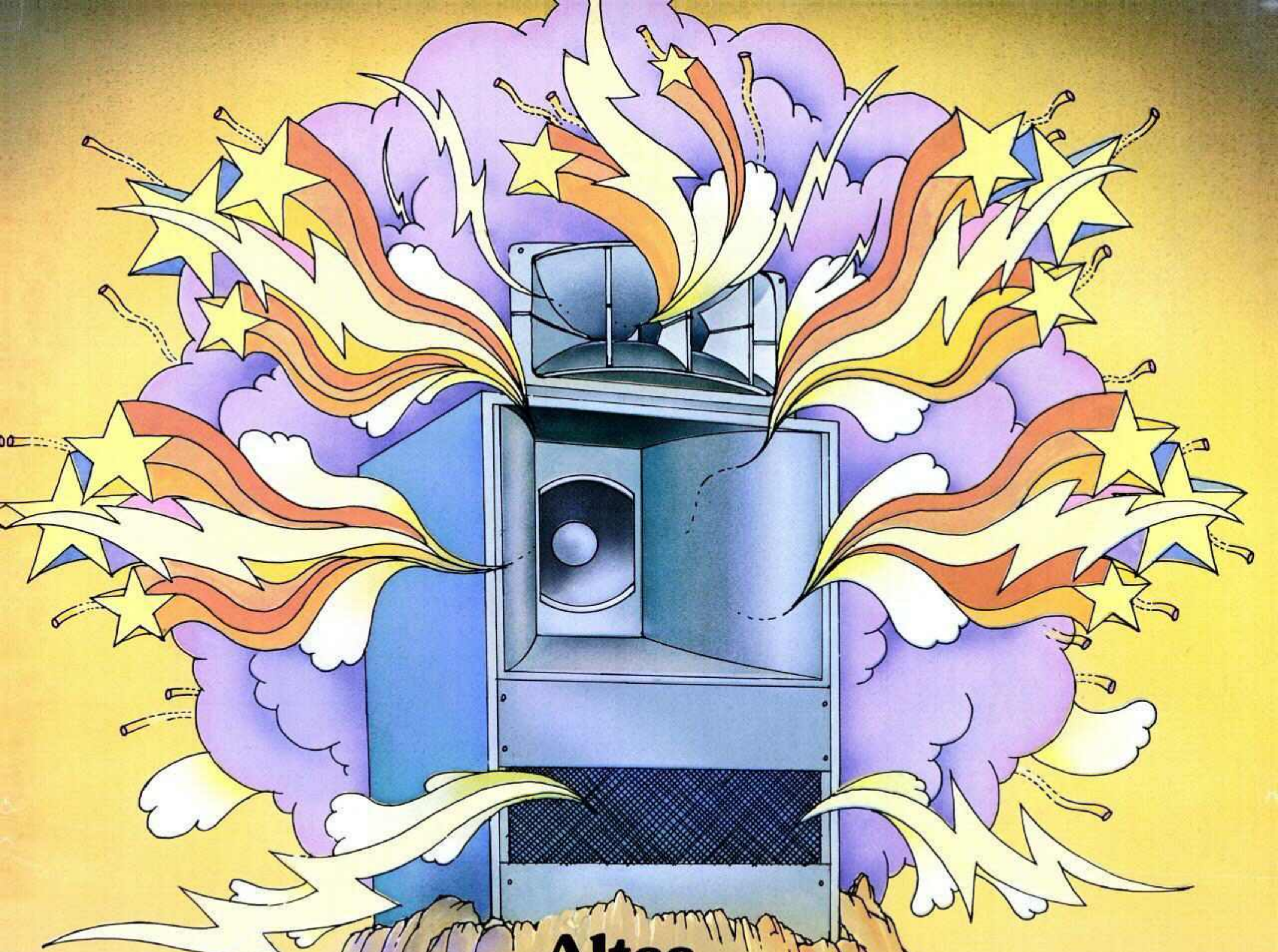
At ABC James Krondes has been named East Coast professional manager of the ABC Music Publishing companies. . . . Laura Tiz joins Wooden Nickel Records as Chicago office manager. . . . Don Ellis has been promoted to Epic Records a&r vice president after three years as a&r director of the CBS label. Ellis came to CBS in 1970 from Discount Records as Epic merchandising director and then served as Columbia director of artist development.

Ray Pradines, former associate editor of Overdrive Magazine, is the new public relations director of the Country Music Assn. He has spent 12 years in the field of public relations, promotion and news. . . . Al Silver, a veteran of more than 20 years in the record and music publishing industry, has departed his post of sales and promotion director for GSF Records. . . . Dick Michaels has been appointed manager of recording operations for the Sound Alike Music Corp. Michaels' background includes stints with Mercury and Columbia Records, as well as a host of independent production assignments.



CTI/KUDU Records recently held a symposium for its field personnel in Toronto, Canada, the first meeting of its kind since the company's reorganization and recent affiliation with indie distribution.

Attending the meeting, which was held at the Hyatt Regency Hotel, were, standing from left to right, Wilson Lindsey (Detroit, Cleveland promotion), Doree Berg (New England promo), Bob Hankins (Los Angeles promo), Sherman Lieberman (Central Regional Operations), Sandy Lawson (Dallas, Houston promo), John Rosica, VP-Marketing, and Chris Morgan (Southeast promo); seated (l. to r.); Samm Kinnard, National Director of Promotion, Marvin Murphy (Western Regional Operations), Gregg Feldman (San Francisco area promo), and Herb Byrd (Philadelphia area promo).



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