

CPI Tabs Clive Davis To Expand Disk Line

By IS HOROWITZ

NEW YORK—Exactly one year to the day after his dismissal from the presidency of CBS Records Group, Clive Davis has surfaced to an overt position in the industry as the prime architect of plans by Columbia Pictures Industries (CPI) for a major expansion in recording activities.

Davis was named a consultant for the record and music operations of CPI in an announcement Monday

(20) by Alan J. Hirschfield, president and chief executive officer of the firm, parent company of Bell Records and Screen Gems Music.

The appointment, it was made clear, is a temporary arrangement slated to lead to a "more permanent association" aimed at placing Davis in the top executive slot for music operations. Negotiations for a contract spelling out a long-term relationship between Davis and CPI are currently under way.

The move has clarified the intent of CPI as to ultimate executive responsibility for Bell Records, but it also raised questions as to the eventual shape and profile of the record subsidiary.

Larry Uttal last week resigned as president of Bell, effective June 30, to form a new independent record company with EMI (Billboard, May 25), with Irwin Biegel, Bell executive vice president, named interim guardian of operating responsibilities.

A factor cited by Davis on delaying his assumption of full-time generalship of CPI music activities at this time is a book on the record industry he is now completing in collaboration with *Time* reporter James

(Continued on page 4)

MOA Stance On Copyright Bill Still Firm

By ROBERT SOBEL

SWAN LAKE, N.Y.—The Music Operators of America, supported by the Music Operators of New York (MONY), has reaffirmed its position against several provisions of the Copyright Revision bill and vowed to continue its fight until its goals have been achieved.

The pledge, made at the panel meeting held during the MONY annual convention attended by some 250 persons at the Stevensville Hotel, May 17-19, was delivered by Russell Mawdsley, Music Operators of America president. He said that

(Continued on page 10)

SAC Urges More Women In Hi Fi

By RADCLIFFE JOE

NEW YORK—The Society of Audio Consultants (SAC) will launch a nationwide drive to encourage more women into the high fidelity industry which, according to SAC's president, Jerry Joseph, has until now been a male-dominated business.

Stressing that a mere one-tenth

(Continued on page 29)

Kastenmeier Bill Marked For House Hearing on June 7

By MILDRED HALL

WASHINGTON—The record industry will welcome the good news that a hearing will be held Friday (7) on the Kastenmeier antipiracy bill H.R. 13364.

The amendment to the copyright law will assure continued protection

2 CBS Retailers Testing Liaison

By ANNE DUSTON

CHICAGO—Pacific Stereo and Discount Records are opening a jointly managed store here as a test in the Chicago market, says Art Keith, regional director, Discount Records. Both chains are owned by CBS and make up the Retail Stores Division, newly formed in January with Tom Anderson as president.

If the concept is successful, all subsequent stores will follow the same arrangement, Keith says. The location, on Chicago's far north side, contains in excess of 6,000 square

(Continued on page 10)

for recordings under the federal statute and provides heavy felony penalties for piracy or counterfeiting of copyrighted records or tapes (Billboard, March 23).

Rep. Robert W. Kastenmeier, chairman of the subcommittee handling copyright legislation in the House, announces he will hear public statements from the Librarian of Congress and spokesmen for departments of State, Commerce and Justice—all on record as favoring the bill.

(Continued on page 58)

Forum to Study Audience Polls

By CLAUDE HALL

LOS ANGELES—Audience research—in all of its various ramifications—will come under repeated attention during the seventh annual International Radio Programming Forum which will be held Aug. 14-17 at the Plaza Hotel in New York.

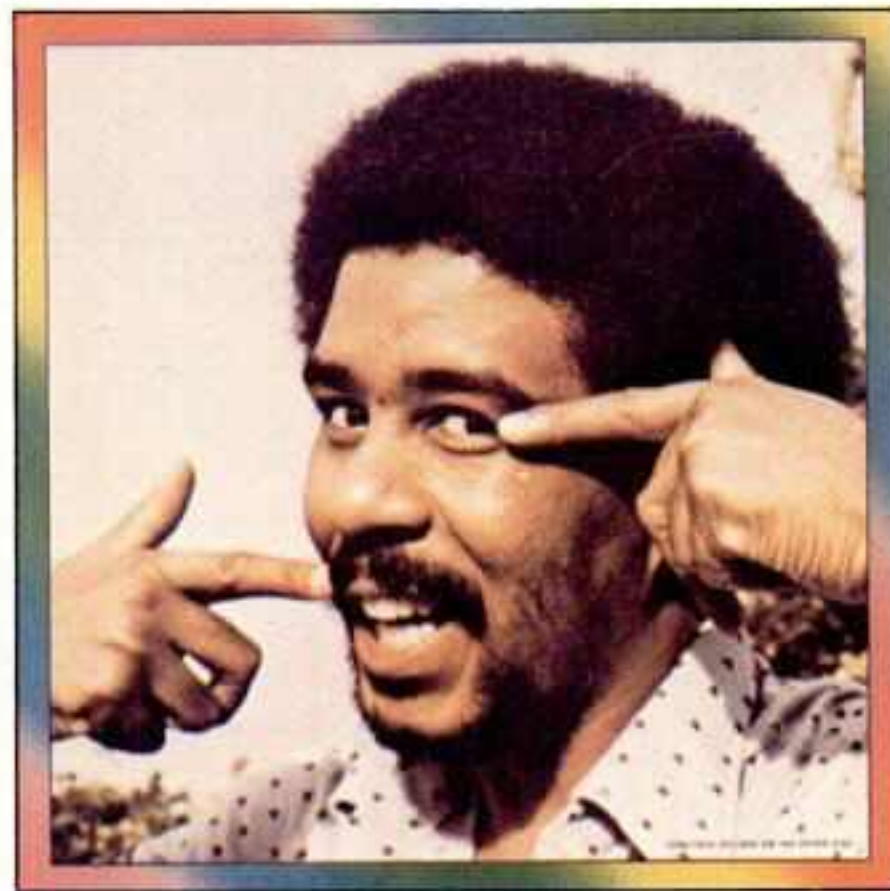
(Continued on page 21)

Griffith, Hefti Set For Cook Fete

LOS ANGELES—The testimonial dinner and show honoring Hal Cook, vice president of Billboard Publications and ex-publisher of Billboard Magazine, will feature performances by Andy Griffith and Neal Hefti & his Orchestra, according to Stanley M. Gortikov and Arthur Grobart, chairmen for the event.

The dinner show with all proceeds going to the City of Hope Hospital, will be June 6 at the Beverly Hilton Hotel here. Last year's dinner honored Mo Ostin. Warner Bros. board chairman and raised \$140.

(Continued on page 58)



Under this plain brown wrapper lives the funniest man alive, Richard Pryor. A comedian. A personality. An entertainer. A hilarious experience in recorded comedy. "That Nigger's Crazy," PBS-2404, on Pardee Records and tapes. From the Stax Family of Custom Labels. (Advertisement)

Jazzmen Fusing Rock Into Music for Wider Appeal

By ELIOT TIEGEL

NEW YORK—Jazz musicians fusing the rhythmic sounds of rock into their electronic music are reaching new heights of mass audience appeal.

They are also complementing the trend for rock musicians to add jazz techniques to their own playing.

Thus the movement seems to be coming full circle as the jazz community exerts an assertive position in the creation of a music which breaks down conceptual barriers.

In the past, such acts as Blood, Sweat & Tears, Chicago and Lighthouse, for example, were credited with building a bridge to popville by taking from jazz and

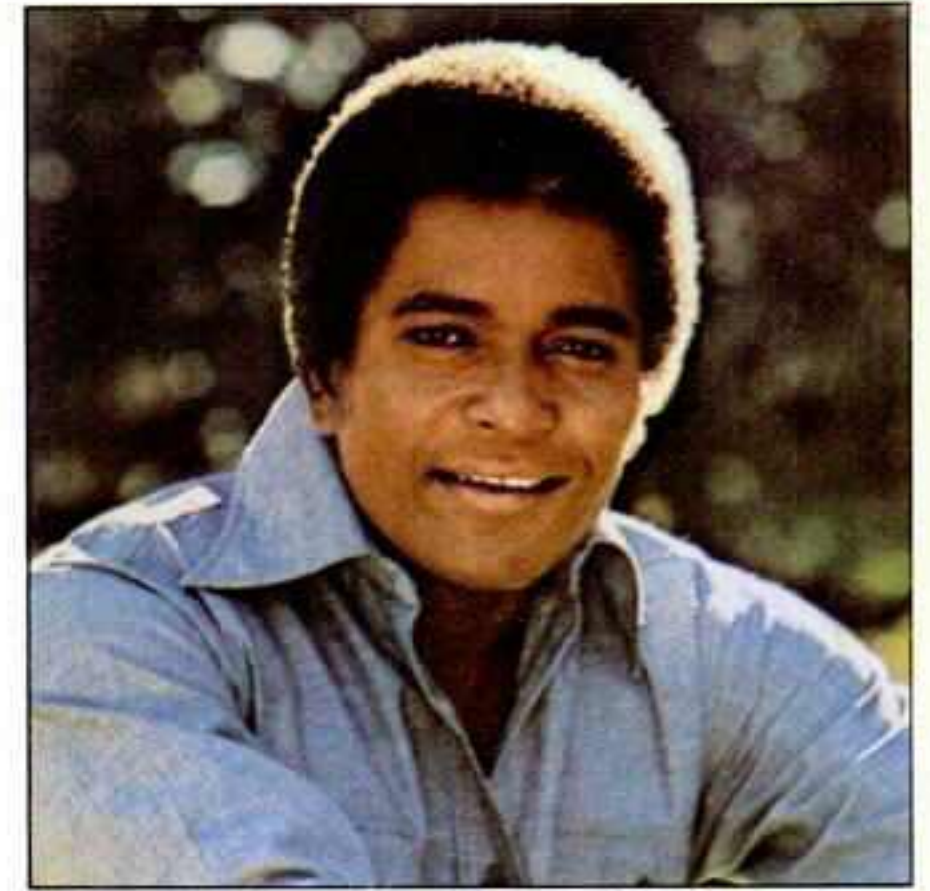
flowering it with coats of rock excitement.

Today, one finds the pure jazz musician dipping into the rock idiom for elements for his art. And with the results apparently pleasing enough people, record companies are stimulated to continue studio activity for these contemporary players.

At the core of their music are electronic instruments and an often free, open style as exemplified by Miles Davis, Chick Corea, Larry Coryell, Gato Barbieri, Archie Shepp, Weather Report and John McLaughlin, among others.

Herbie Hancock, the pianist who

(Continued on page 10)



Charley's new campaign PRIDE OF AMERICA kicked off with his Las Vegas opening at the Hilton and continues through his countrywide summer and fall tours. His new RCA album "Country Feelin'" APL 1-0534 includes his hit single "We Could" APBO-0257. (Advertisement)

(Advertisement)

The KIKI DEE BAND

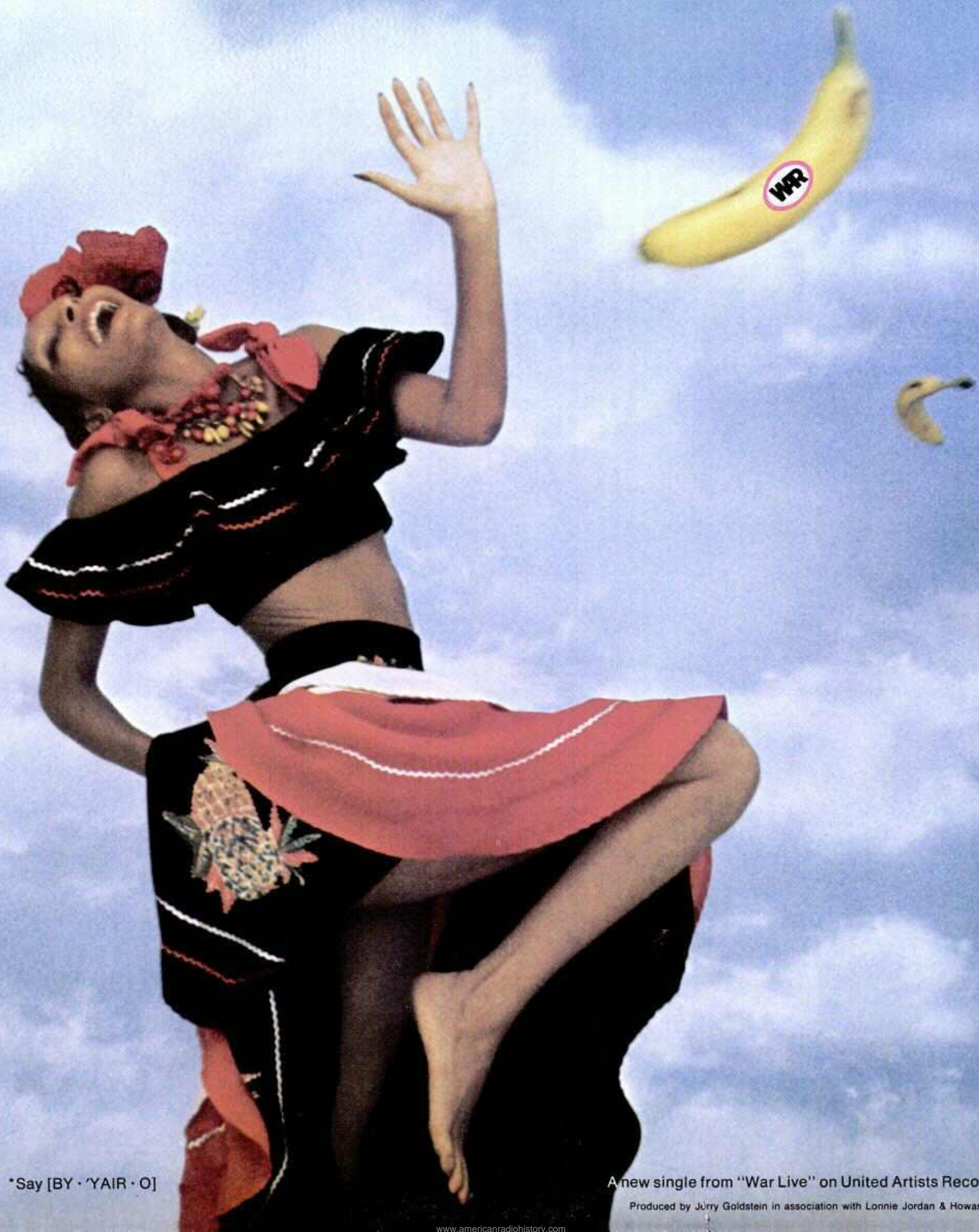
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BALLERERO



*Say [BY · 'YAIR · O]

A new single from "War Live" on United Artists Records & Tapes.

Produced by Jerry Goldstein in association with Lonnie Jordan & Howard Scott for Far Out Productions, Inc.

UA-XW432-WV



General News

A&M Wins Harrison's New Label

PARIS—Beatle George Harrison's new Dark Horse label, with his exclusive services as a producer, will be distributed world-wide by A&M Records.

Harrison and A&M president Jerry Moss announced here that the custom label will debut in August with a yet-untitled rock album re-

(Continued on page 10)

Michaels' Suit Hits Packaging Cost Deduction

LOS ANGELES—Lee Michaels is challenging the legality of the oft-used packaging cost deduction in a recording contract in Superior Court here.

Michaels, now a Columbia act, is suing Ode and A&M Records on 14 counts, seeking over \$500,000 in cumulative damages. Michaels charges he has royalties due in that the defendants "failed and refused to pay a royalty rate upon full retail list price of replacement records." The provision called for a 12.5 percent deduction for packaging costs of Michaels' albums.

Actual plaintiff in the suit is Sat-twa Corp., to whom Michaels turned over his artist and writer royalties after he signed contracts with the record firms and La Brea Music, an A&M publishing affiliate.

The plaintiff is represented by Hertzberg, Childs, Rosenberg & Shiotani.

Heilicher Will Handle Audiofidelity Labels

NEW YORK—Audiofidelity Enterprises Inc. has appointed Heilicher Brothers in Chicago to distribute all their labels, which include Audio Fidelity, Chiaroscuro, World's Greatest Jazz, Harlequin, Thimble, First Component Series, Audio International, Enja, Black Lion, and Tiger Tail Records.

ness is in 8-track cartridges; in the country music division—Jim Fogel-song is president of Dot in Nashville—cartridge sales may run about even with album sales. Many of the company's country acts sell like pop artists; Roy Clark sells more than 150,000 albums each time out.

Famous, of course, is devoting special attention to new soundtracks coming up. Martell says that he suspected several soundtrack albums out-performing the monies earned by the films they came from.

And the record industry will do even better in the future. "Where can TV go ... all the channels are

(Continued on page 10)

WEA Gets 55 Spots On LP/Tape Chart

LOS ANGELES—WEA has 55 positions on last week's Billboard Top LP/Tape chart, representing 26.5 percent of the albums charted.

Warner Bros./Reprise account for 28; Elektra/Asylum, 9; and Atlantic/Atco, 18.

Senate Panel Okays All Channel Radio Bill

WASHINGTON—A bill to require that all radios be capable of receiving both FM and AM programming was approved by the Senate Commerce Committee last week. Specifically, the all-channel radio bill, S. 585, authorizes the Federal Communications Commission (FCC) to require that radios shipped in interstate commerce or imported for sale or resale be capable of AM-FM reception.

During recent hearings on the bill, the prohibitive price on AM-FM auto radios, as compared to AM-only car radios, was the target of criticism from the bill's author, Sen. Frank L. Moss, and a roster of network and individual broadcaster witnesses. Research statistics found only 28.3 percent of car radios capable of FM reception (Billboard, May 11).

FCC Chairman Richard A. Wiley suggested that if the bill passes, the commission would probably require all auto radios to be AM-FM, but might wait a while before requiring

that home radios be all-channel, in the interests of consumer economy. Only the Electronic Industries Assn. (EIA) opposed the bill as denying the American consumers their option for lower cost AM-only radios in their cars. *(Continued on page 10)*

AFTRA to Study Offer In Stalemate

NEW YORK—AFTRA (American Federation of Television and Radio Artists) has received a counter-offer regarding its demand that record companies establish a performer royalty trust, the main thrust of AFTRA's bargaining position for a new contract.

Although details of the counter-offer have not been revealed, it is known that it provides for additional payments to background singers based on sales of albums only. The proposal, submitted May 15 Los Angeles at a meeting between the federation and the record companies, is being reviewed, according to an AFTRA spokesman. "But I do not consider the offer as a royalty arrangement. It is more in the nature of a residual payment. We will have to review the offer against statistics which are not yet available to us."

No new meeting date has been set by both sides at presstime, but it's understood that it will be held here. AFTRA's proposal is similar to an

(Continued on page 6)

Galgano Building Rocked by Bomb

CHICAGO—Galgano Distributing Corp. here was rocked by a dynamite bomb explosion that ripped a hole in the back wall and blew out front and rear windows. There were no injuries and no apparent motive, president Tony Galgano says.

The blast occurred at 9:30 p.m., May 20, and shattered windows in a building directly behind the company. The bomb was placed outside, between the old and new buildings. Damage was estimated by Galgano at \$5,000.

"We are conducting business as usual," Galgano said.

An investigation is being conducted by the Bomb and Arson Squad of the Chicago Police Department.

RIAA Shows Disk, Tape Sales Up

NEW YORK—Record and prerecorded tape sales in 1973 rose 4.8 percent over 1972 figures, according to the Recording Industry Assn. of America. At list price, both record and tape sales in 1973 amounted to \$2.017 billion compared with \$1.924 billion in 1972.

Record sales in 1973 rose to \$1.436 billion, up 3.8 percent over 1972's figure of \$1.383 billion. This total included sales of albums, which rose from \$1.203 billion to \$1.246 billion, an increase of 3.6 percent. Singles rose from \$180 million to \$190 million, an increase of 5.6 percent.

Total sales of prerecorded tapes rose 7.4 percent in 1973, up from \$541 million in 1972 to \$581 million. Eight-track cartridge tape sales increased from \$425 million to \$489 million, a rise of 15.1 percent.

Cassette tape sales, however, declined by 25 percent, from \$102 million to \$76 million. Reel-to-reel tape sales experienced a 50 percent drop, \$4 million in 1973 against \$8 million in 1972.

Sales of quadrasonic tapes doubled, going from \$6 million in 1972 to \$12 million in 1973.

Audio Magnetics Expands In Major Reorganization

By BOB KIRSCH

LOS ANGELES—Audio Magnetics Corp. here has completed a major structural reorganization, with the firm now divided into three major operating groups which also act as profit centers and the creation of two major support staffs to aid any or all of the operating groups.

According to officials, the reorganization is a result of "the growth of the firm in recent years and our approach to a number of different markets over the past few years." Particular emphasis is expected to be placed on Audio's industrial product group, probably the firm's largest growth center, as well as strong emphasis on blank videotape.

"Each division will be responsible for its own management and the sales of its product categories," says Jim Lantz, vice president of corporate marketing. "The three groups are the consumer products group, the industrial products group and the international group. The two support staffs will interface with these groups. These are the corporate manufacturing staff under vice president of corporate manufacturing Mort Jacobson and the corporate marketing staff, with myself heading that division."

Each support staff will report directly to president and chief oper-

(Continued on page 28)



NEW WARNER BROS. RECORD HEADQUARTERS—Currently under construction on the east end of the Burbank Studios is the two-story U.S. base for WB Records, including recording studios. The cedar and glass building is about 85,000 square feet. Personnel will move in during early fall.

Jack Grossman Firm Files Chap. XI Bankrupt Petition

By ROBERT SOBEL

NEW YORK—Jack Grossman Enterprises Inc. has filed a Chapter XI bankruptcy petition in Bankruptcy Court here, listing its liabilities at \$2.5 million, with assets of \$1.6 million. The petition was filed May 20, hours before a creditors' meeting was held by Grossman.

The record distribution company, which claims it does an average of \$5 million in business annually and employs 135, named Columbia Records, London Records, ABC/Dunhill Records, WEA, Phonodisc, MCA Distributing Corp., Music II and Alpha Distributing among its 10 largest creditors.

Among the reasons given for seeking Chapter XI status were excessive investment in fixed assets due to accelerated openings of leased departments, undercapitalization; and that 1973-74 was a poor year for the record industry, forcing the company's volume to fall below expectations.

Grossman's petition claims that in an effort to recoup losses, the firm would eliminate, or was in the process of eliminating, 18 leased departments which have been operating at a loss. It also said the company

would introduce new economics at store, office and warehouse levels.

The petition further argues that the firm has an inventory valued at about \$1 million—about 89 percent of which was in records and tapes—that would realize only a small part of its value if the debtor was forced to close and sell the inventory at auction.

At the creditors' meeting it was revealed that 12 of the leased departments already eliminated were those which represented ties with Robert Hall stores, a deal termed "a fiasco."

Grossman stated that the number of outlets now operating totaled 23. This included the recent opening of a free-standing store in Chicago. Another store will open shortly in Hartford, Conn., Grossman said during the meeting. Grossman Enterprises, before its downhill slide, was involved in 40 outlets, both free-standing and leased.

During the meeting, Grossman asked for a credit extension of 60 days, which he said he needed to help in reorganization. He also said that \$200,000 worth of inventory was housed in the Woodbury, N.Y.

(Continued on page 10)

Famous Music Is In the Groove With Movie Soundtracks—Martell

LOS ANGELES—Not only is the record industry larger over-all than the movie industry in total dollars, but Tony Martell, president of Famous Music Corp. headquartering in New York, believes that even soundtrack albums may outshine the movies they're taken from.

"For a long time, the soundtrack album was more or less an appendix—a promotional device—to the movie. But those days are gone," he says.

In the case of the soundtrack for the movie "Love Story," it is still selling and past two million units just in the U.S. alone.

"We plan to be in on the early stages of all films ... to have a say in the music that Paramount Pictures becomes involved in."

For this reason, Famous Music will be expanding its West Coast office at the studios of Paramount Pictures, Los Angeles. And Martell says

he will be working even closer with Frank Yablantz, president and chief operating officer of Paramount Corp. Records, movies, and television operations are all now featuring the same logo.

As an example of the additional cooperation efforts between records and movies, the record division's staff is helping line up a singer for "Leadbelly," a movie now in preproduction stages, and the arranger for the music to be in the film. Other soundtracks that will be coming out in the near future include "The Little Prince" and "Godfather II," plus "Coonskin" on the Blue Thumb label.

Past soundtracks have included the first "Godfather," "Love Story," "Paper Moon" and "Serpico."

Since joining the record company about two-and-a-half years ago, Martell and his staff have been responsible for eight gold albums and three gold singles. The record label was up 22.5 percent in business this past quarter ending in March over a similar period a year ago.

Close to a third of the firm's busi-

More Late News See Page 58

CPI Tabs Davis to Expand Line

Continued from page 1

K. Willwerth. The book is due for publication later this year by William Morrow & Co.

(On May 20, 1973, Davis was fired by CBS, which alleged in a subsequent suit, still pending, that he had misused some \$94,000 of company funds. An earlier dismissal of David Wynshaw, a Columbia Records artist relations executive, triggered a U.S. Attorney's probe into alleged corruption in the record industry. The action has yet to result in any indictments.)

Seated behind Uttal's desk at Bell headquarters, Davis told Billboard that he is already looking into the operation of the record company and the makeup of its artist roster, and that he expected to play much more than a passive role in its day-to-day functioning during coming weeks.

Expansion plans now being mapped and an "important infusion of capital" will, in effect, restructure CPI's recording interests into "a new venture," he indicated. Davis left open the possibility that the name of the label may be changed to reflect its new image. But implementation of the developing blueprint will take a few months, said Davis.

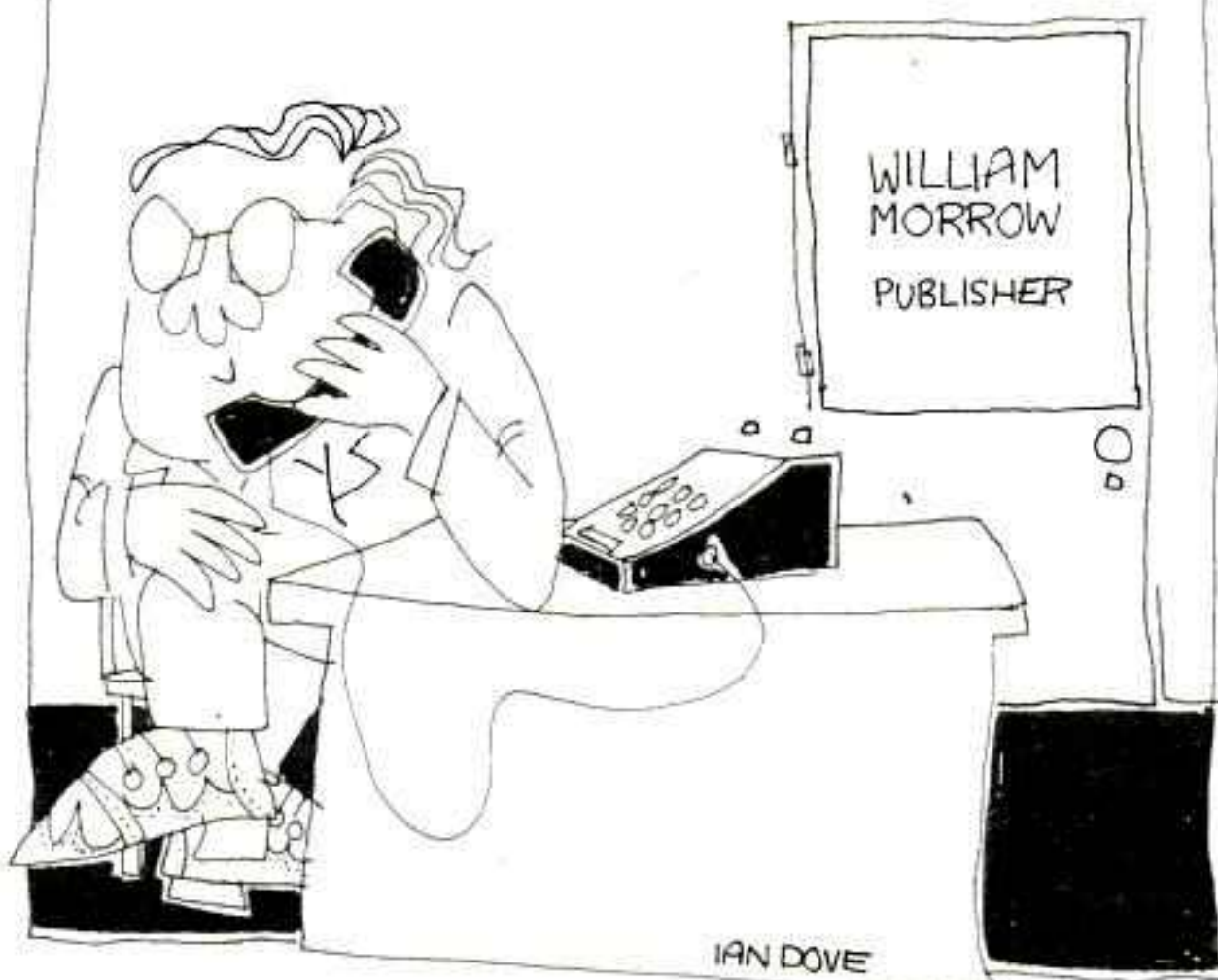
"We expect to be active in every area of music except classical," he said. "My taste is very catholic." In the area of country music, the enterprise's initial interest will be in material that has pop crossover potential. "I will consider a more direct country involvement at some later time." His current thinking does not envision an early Nashville facility.

"My approach to production will be very flexible," he said. "We will make use of independent as well as staff producers." Distribution will be via a network of independents.

While the company's immediate talent commitment will be based on the nucleus of Bell's current artist list, far-reaching talent adjustments can be anticipated as the operation matures. Under Davis' aggressive stewardship of Columbia Records, talent raiding was raised to a fine art, attracting an imposing array of top recording acts to the label's banner.

Documentation of these raids, de-

It's going good, Clive. We've already got a couple of orders... from a Mr. Lieberson and a Mr. Segelstein!



scribed by Davis as "the heaviest ever conducted in the history of the music business," are due for detailing in his book. Beginning in 1970, they brought Neil Diamond, Liza Minnelli, Ten Years After, the Isley Brothers, Mott the Hoople, Herbie Hancock, Pink Floyd, Earth, Wind & Fire, Dave Mason, and the Philadelphia International stable of artists into the CBS fold, he said.

Manufacturers might ponder the Davis comment: "During the past year I've spent lots of time in clubs on both coasts, keeping current on what's happening in music. I've listened to more acts on other labels than I ever had time for when I was with Columbia."

In Davis' view, the record industry "is in good shape and due for healthy and diversified expansion. It's too much to expect a revolution

every few years, and there doesn't seem one direction today that is outdistancing all others. I look for continued growth in all directions."

Davis said he has spent most of the last nine months working on his book. "For three months I taped my recollections, and from January through April Willwerth and I revised and boiled down more than 2,200 typewritten pages of transcript." He expects final editing to take about another eight weeks. Lectures he gave at a number of universities during the past year served to feel out those areas in music that stimulated most public interest.

The book will review Davis' years at Columbia, from 1960 when he joined the company's legal staff, to his abrupt dismissal last year. Covered are his relations with artists, negotiating battles with other labels, his use of independent producers, advertising and promotion policies, and "subtle office politics."

Executive Turntable

Clive Davis returns to the active music scene as consultant to Columbia Pictures Industries for all record and music operations. Appointment was made by Alan J. Hirschfield, president of CPI (see separate story).

★ ★ ★

At Audio Magnetics Corp., a number of changes have taken place as a result of the recent corporate restructuring (see separate story, pg. 3). William DeMucci becomes senior vice president, industrial products group; Stephen Smith is now senior vice president, consumer products group; Jim Lantz becomes vice president, corporate marketing; Mort Jacobson is now vice president, corporate manufacturing; Dan Fine is now vice president, consumer sales; Herb Guinness is vice president, video products; Stew Schlosberg is now sales director, industrial; Cy Lehrer becomes vice president, industrial relations; Mike Doyle is now general manager, Canada; Hal Sander becomes national sales manager, consumer products; Brian Lundtram is now export sales director; Russ Greene is now vice president, corporate planning; Sharyl Story is director of educational products; and Philip Conforti is eastern regional sales manager, industrial.

★ ★ ★

Charlie Nuccio returns to the industry as president of Island Records, U.S. Nuccio, once marketing director for Apple Records, most recently has been owner-manager of the Palm Desert (Calif.) Country Club and Inn.

★ ★ ★

Henry Droz has been appointed executive vice president/director of sales and Vic Faraci has been named vice president/director of marketing for Warner/Elektra/Atlantic Corp. Droz joined WEA in 1972 as national accounts director. Faraci's new responsibilities will encompass sales, promotion, merchandising and advertising with special emphasis on radio and television. Wayne J. Lee has been appointed director of manufacturing for Consolidated Video Systems Inc. He will be responsible for all manufacturing functions within the corporation.



FARACI



DROZ



HUDSON

London Records Inc. has made four appointments to their promotion department. Rocky G. will be covering r&b promotion on a national level. Odis Jones will be responsible for coordinating r&b promotion in Chicago, Milwaukee, St. Louis and Kansas City. John Hudson will be handling both pop and r&b promotion. Chester Simmons will cover the southern region from his office in Charlotte, N.C.



HAKIM



JONES



ROCKY G.



SIMMONS

Michael Sandifer has been named general manager of Shelter-Vision, which is a video production facility and subsidiary of Shelter Records. He was formerly president of Mass Video Communications in San Francisco. ... Jack Hakim joins Blue Thumb Records as co-national director of promotion. He joins East Coast director Barry Resnick in conducting and coordinating label promotion. Hakim was most recently director of national promotion for United Artists. ... Pat Glasser joins the Hollywood office of the Peer Southern Organization as professional manager.

★ ★ ★

Harry Elias has been named vice president of sales for JVC America Inc., a new position responsible for both hi-fi and home entertainment divisions. He had been East Coast regional sales manager. ... Robert Pfannkuch is the new vice president of Bell & Howell Co. communications materials group, including development of industry/education communications programs. He had been president of Primary Television Services Inc., joint venture videotape duplicating firm with B&H, and Primary Medical Communications.

★ ★ ★

Hank Talbert has been promoted to executive assistant to Buddha's general manager and a&r director Lewis Merenstein. He previously worked for the Buddha Group of labels in national r&b promotion and in special projects. His previous industry experience has been with Hot Wax, Stax/Volt, Chess/Checker, Epic and Fantasy all in promotional posts. In 1972 he was named Stax's national director of promotion and sales, following that last year as operations general manager for Hot Wax and Music Merchants.

KEN FRITZ VIEWS

TV 'Variety' Demise Hits Talent, Revenue

LOS ANGELES—The demise of the variety show on network television, resulting from the same artists doing the same material constantly when such shows were at their peak, a lack of small clubs as breeding grounds and the FCC prime time access rule is severely hampering the development of new musical talent and cutting back heavily on payment of song performance fees, according to Ken Fritz, speaking at a California Copyright Conference meeting here.

Fritz, who has managed Neil Diamond, currently handles the Smothers Brothers and has produced shows starring the Smothers and Glen Campbell, pointed out that the Smothers show paid some \$72,000 in performing fees on musical material over a three-year period.

Adding that there will be only two network variety shows next season and referring to seven years ago when there were nearly 10 such shows, Fritz said that a huge amount of revenue is being lost.

"Songs like 'Gentle on My Mind'

and 'By the Time I Get to Phoenix' were monster hits partly because of their huge TV exposure," Fritz said. As big as 'The Way We Were' was, I think it could have been bigger had it been performed on TV by a number of different artists."

Fritz added that shows such as Johnny Carson, Merv Griffin, Mike Douglas, In Concert, Midnight Special and Rock Concert offer some opportunity to a new artist, but since the artist does not receive sustained exposure it is hard to reach the star level. He cited Carson and the late night rock shows for at least making attempts by allowing artists to be guest hosts.

Fritz also mentioned that NBC-TV is talking of a rotating Limited Engagement type show, which would possibly include people such as Flip Wilson, Dean Martin and Bob Hope hosting around one show a month. This type of plan works with dramatic show, said Fritz, so there is no reason why it should not work with variety.

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AND HERE'S WHY.

1 THE THEATRE PRESS LOVES THE MUSIC.

"Sensational! The music is so good you want to stand up and salute." —*Cue*

"How many times have I said they're not writing songs like they used to? Well, they are now." —*Leonard Harris, CBS-TV*

"I always loved the Andrews Sisters, and in 'Over Here!' they sing and sing and sing. Everything sounds perfectly in the period, with boogie-woogie eight to the bar, that old close harmony, and the big-band swing sound." —*Clive Barnes, The New York Times*



"A wow, a beaut, a smashing entertainment, a super crowd-pleaser. Patty and Maxene Andrews have not lost a smidgin of their tooty-toot, eight-to-the-bar drive." —*William Glover, Associated Press*

2 THE SHOW IS A MONSTER.

It's sold out night after night, booked months in advance. And night after night, it gets standing ovations—the over-forties weeping, the under-forties stomping. And everybody cheering.

3 THE ANDREWS SISTERS.



4 ITS APPEAL IS NOT JUST TO THE NOSTALGIA MARKET BUT TO EVERYBODY.

Market research has shown that an amazingly high proportion of the people digging "Over Here!" are too young to remember the Andrews Sisters' heyday. These young—and record-oriented—people love the music for itself, not what it reminds them of.

5 COLUMBIA IS STAGING ONE OF THE BIGGEST PROMOTIONS IN ITS HISTORY.

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in-store display. And then from there, we spread the excitement nationwide.

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7

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Vol. 86 No. 22

General News

EDITORIAL

Good News and Sad News

There is good news and sad news to ponder. First the good news: the record industry will undoubtedly benefit from the entry onto the scene of Larry Uttal's new EMI sponsored label, from Clive Davis' new involvement with Columbia Pictures Industries and with the formation of a new label by George Harrison.

In all cases, vital, energetic and talented men are heading new enterprises which portend excitement and certainly new blood into the industry. New talent has always been the mainstay of the music/record field and with Uttal, Davis and Harrison all devoted men of music, the future looks promising for the development and exploitation of new artists.

In the coming months we will surely watch the movement of talent to these three companies and it wouldn't surprise anyone to see some major names align themselves with Uttal, Davis and Harrison.

Now the sad, bad news: the world lost a great gentleman with the passing of Edward Ellington. The Duke was a giant among men, respected and loved all over the world. Fortunately for mankind, his over 50 years of brilliance have been captured on recordings and this vital, alive, magnetic ability which made him universally understood and respected, will continue to bring pleasure to listeners for years to come.

Col Staff Producers Get Dominant Role

By IS HOROWITZ

NEW YORK—Staff producers are being returned to a dominant role on Columbia Records' Eastern creative team, reversing a half-decade trend that found the company almost totally reliant on independent producers here for pop contemporary product only a short year ago.

When Charles Koppelman took over last June as Columbia vice president, national a&r, in-house production, except for classics, had withered away to the hard-core capability provided by veterans John Hammond and Teo Macero. Since then, he has bolstered his production staff by four, with more likely to be added soon.

Independents have not been locked out, Koppelman insists, but active company participation in the creative process is now an operational guideline.

"I want to know that everyone on my staff is a complete music man, capable of going into the studio to supervise a session or to provide expert assistance to outside producers where necessary."

This has long been the formula in the label's Nashville office under Billy Sherrill, he points out, "and it works well."

Koppelman feels that heavy reliance on a&r coordinators, a more frequently encountered industry executive functionary in recent years, is not the answer for a label with the size and diversity of Columbia's artist roster. Those who still bear that title at Columbia must also be equipped to get involved in studio situations. Keeping tabs on the budget, expediting and straightening out problems after the fact is not enough, he maintains.

Mark Spector, a former a&r coordinator at Columbia, is now deeply involved in production and is currently at work on a new Tom Rush album. Jim Foley, also a coordinator, is available for studio assignments as well.

Gary Klein, Koppelman's assistant, dons the producer mantle from time to time and his recent credits include records with Liza Minnelli and Jerry Vale. And Henry Cosby, a 10-year Motown veteran who was hired four months ago, has recently completed assignment with Ronnie Dyson and Blood, Sweat & Tears.

Only Mickey Eichner, as director of independent production, still devotes all his time to screening submitted material and working with outside producers.

In the case of Johnny Bristol, who remains in business for himself as an independent, an arrangement has been entered into whereby he pro-

duces exclusively for Columbia. Recent Bristol projects include Boz Scaggs and Buddy Miles albums.

Involvement of staff with production has many benefits in Koppelman's view. "All our people can relate to artists in terms of tunes and records. They don't just talk about that last concert in Denver. They all see publishers to seek out new material. If a song surfaces that's right for one of our artists, we don't have to sit by and wait until sessions can be fit in with a busy independent's schedule. One of our own producers can move in immediately."

In essence, he says, staff people provide a system of checks and balances in relation both to artists and independent producers. And having worked in the studio, they know how long projects should reasonably take and are familiar with the special abilities of musicians and arrangers.

Koppelman is firmly opposed to the practice of some self-contained groups handling their own production. "An objective view by someone sympathetic to the artist's creative goal is essential."

Staff direction provides "greater control, more input in the final result and a better chance to shape product continuity," says the a&r head. "The ultimate responsibility is ours."

3 Firms Deny Ties With Televak Firm

NEW YORK—Three companies named by Televak official Gary Van Haas as having signed up to work with the in-store videocassette firm deny any affiliation. They include Korvettes, Disc Records and Record Bar.

Dave Rothfeld, Korvette vice president, says he doesn't feel the system "is suitable for our merchandising concepts."

Televak, a Los Angeles based firm, installs videotape equipment in retail shops which play promotional material supplied by record labels.

AFTRA Offers

• Continued from page 3

agreement achieved some years ago by the AFM and would set up a performer royalty trust by which record companies would pay 2 percent of the gross sales of records to the fund (Billboard March 9).

The proposal to establish such a trust has been the main cause of a stalemate between the union and the manufacturers since negotiations began in early March. The old contract expired March 31 and was of three-year duration.

Ellington Dies Of Pneumonia

NEW YORK—Duke Ellington died Friday (24) in Columbia Presbyterian Hospital of pneumonia, his death ending the career of one of America's most prolific composers.

He had been hospitalized since March with respiratory problems. He had celebrated his 75th birthday April 29 and his career in music exceeded 50 years.

Ellington was America's most lauded jazz composer, his creative spirit filling volumes of albums for a host of labels. His famous orchestra, often called his lead instrument, was his outlet for all his experimentation in colorations, section phrasing and lyrical inventiveness.

Ellington's birthday was the occasion for a Voice of America tribute—a gracious gesture since the Duke's music was loved and revered all over the world.

Burwen Unit Said to Cut Audio Noise

NEW YORK—Burwen Laboratories, Burlington, Mass. has developed a consumer noise reduction system which, according to the firm's engineers, can reduce noise levels on all types of programs including LP's, 45s and 78s records, prerecorded tape products, broadcast, FM, AM and TV audio.

The unit, designated the Burwen Dynamic Noise Filter, model DNF-1200, operates on the principle of utilizing only the required bandwidth to accommodate the program material, thereby eliminating unwanted noise and hiss which are always present.

According to Stephen Katz, Burwen's sales manager, the DNF-1200 can deliver in excess of 11dB noise reduction and can easily be inserted in the tape recorder and tape monitor jacks of any high fidelity stereo or 4-channel system.

The unit, finished in brown and gold has two light-emitting diode indicators that show the operation of the filter, a single control adjusts the threshold of the operation.

The Burwen DNF-1200 was modeled after Burwen's professional noise reduction filter system which has been in use for more than two years by major recording studios and broadcast stations across the nation.

The unit will be available by September and will list for \$249.95.

Burwen's Dynamic Noise Filter becomes the fifth such available system on the market, other similar systems have been developed by Dolby, Philips, JVC and DBX.

Uttal's Label to Have Offices In N.Y. and London

NEW YORK—Larry Uttal's new EMI-financed label will maintain offices here and in London with Uttal seeking talent from both countries.

The former Bell Records president is currently on a vacation in Europe and he will begin building the as yet unnamed company upon his return.

Although EMI is providing all the money for the operation, according to Uttal, it and Uttal have a rather "complex" percentage ownership in the company.

EMI is already represented in the U.S. with Capitol, Angel and its own EMI logo.

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4 of 5 Motorola Divisions Push Firm to Sales-Earnings Records

LOS ANGELES—Four of the five operating divisions of Motorola helped the company establish sales and earnings records last year.

Only in the consumer products division, where sales were less than anticipated, was an operating loss recorded for the year.

In the automotive products division, sales have tripled since 1970, according to Oscar P. Kusisto, vice president and general manager. Sales for 1973 established a record.

In the consumer products division, distributor-to-dealer unit sales of color TV were slightly ahead of the 1972 total, but the division's sales

growth trailed the industry growth pattern for the first time in three years.

Edward P. Reavey, vice president and general manager, anticipates decreased color TV sales for both the industry and Motorola in 1974.

Kusisto's division also set an earnings record last year, but profit margins were less than expected. "This was due to changes in currency rates, material supply problems, price increases from U.S. suppliers, new product introduction costs and production capacity limitations," he said.

"Despite certain industry trends,"

Kusisto stated, "we're looking for both increased sales and improved margins this year."

"One of the major reasons is that the trend to smaller cars has not diminished the demand for higher priced options such as entertainment centers with AM/FM stereo radios and 8-track tape players.

"If anything, the demand for sophisticated electronic entertainment systems should continue to grow in the future." (Motorola supplies product to three of the top four automotive manufacturers.)

Kusisto's optimistic sales outlook for 1974 is helped by division contracts with automotive producers, including a three-year, multimillion dollar contract to supply entertainment centers and FM radios to Ford

(Continued on page 47)

Market Quotations

As of closing, Thursday, May 23, 1974

1974 High	1974 Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
13%	9%	Admiral	—	—	—	—	—	—
28%	21%	ABC	8.3	455	24	23%	23%	— 1/4
4%	3%	Ampex	75	307	3%	3%	3%	— 1/4
3%	2%	Automatic Radio	11	56	3%	3%	3%	— 1/4
9%	7%	Avnet	37	421	7%	7%	7%	— 1/4
25%	17%	Bell & Howell	5.1	313	19%	17%	17%	— 1/4
15%	5%	Capitol Ind.	—	—	—	—	—	—
38%	25%	CBS	10	1140	37%	36%	36%	— 1 1/2
4%	2%	Columbia Pictures	—	312	2%	2%	2%	+ 1/4
3	1%	Craig Corp.	2.8	83	2%	2%	2%	Unch.
6%	3%	Creative Management	5.0	39	4%	4%	4%	Unch.
54%	35%	Disney, Walt	26	1407	44%	42%	44%	+ 2
3	2%	EMI	6.3	57	2%	2%	2%	— 1/4
29%	22%	Gulf + Western	4.3	468	23%	22%	22%	— 1/4
8%	6	Handleman	5.3	127	6%	6%	6%	— 1/4
12%	10	Haman Ind.	3.5	53	10%	10	10	— 1/4
7%	4%	Lafayette Radio Elec.	3.1	176	4%	4%	4%	— 1/4
17%	14%	Matsushita Elec. Inc.	6.5	1429	16%	15%	15%	— 1/4
27%	19%	MCA	7.1	114	26	24%	25	— 1/4
15%	9%	MGM	11	124	15%	13%	15%	+ 2 1/2
80%	60%	3M	25	1719	70%	69%	70	— 1/4
8%	3%	Morse Elect. Prod.	2.2	420	4%	3%	4	— 1/4
61%	40%	Motorola	19	1487	58%	56%	58%	+ 3/4
23	17%	No. Amer. Phillips	4.7	98	18%	17%	17%	— 1/4
19%	13%	Pickwick Int.	7.2	146	14	14	14	Unch.
6%	4%	Playboy	6.3	124	4%	4%	4%	— 1/4
21%	15%	R.C.A.	6.6	2039	15%	15%	15%	— 1/4
29%	20%	Sony	18	2976	26%	25%	25%	— 1/4
25	14%	Superscope	3.2	346	17%	14%	15%	— 2 1/4
26	17%	Tandy	14	358	24%	22%	23%	— 1/4
6%	4%	Telexor	4.8	43	5%	5%	5%	— 1/4
3%	2%	Telex	—	342	3%	2%	2%	— 1/4
2%	1%	Tenna	—	35	1%	1%	1%	— 1/4
10%	7	Transamerican	6.1	2348	7%	7	7	— 1/4
9	5%	20th Century	7.9	304	6%	5%	6	— 1/4
1%	1	Viewlex	—	63	1.00	1.00	1.00	Unch.
18%	9%	Warner Communications	4.6	560	12%	12	12	— 1/4
31%	22%	Zenith	9.1	421	24%	22%	22%	— 2 1/4

As of closing, Thursday, May 23, 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.	17	1	1/4	1/4	M. Josephson	9	7%	7%	7%
Cartridge TV.	—	.02	.01	.02	Schwartz Bros.	3	1 1/4	1 1/4	1 1/4
Data Packaging	9	5	5	5	Wallich's	—	—	—	—
Gates Learjet	164	7%	6%	6%	Music City	—	—	—	—
GRT	—	1 1/2	1 1/2	1 1/2	NMC Corp.	—	—	—	—
Goody Sam	—	1%	1%	1%	Orrox	7	1%	1%	1%
Koss Corp.	17	8	7 1/2	7 1/2	Memorex	—	4	3%	3%

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

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Earnings Reports

INTEGRITY ENTERTAINMENT (The Wherehouse)

3rd qtr. to March 31:	1974	1973
Sales	\$5,461,370	\$2,860,444
Net income	66,499	72,672
Per share	.04	.05
nine-months		
Per share	.21	.12

CAPEHART CORP.

1st qtr. to March 31:	1974	1973
Sales	\$11,860,735	\$8,983,990
Net income	505,050	572,637
Per share	.21	.22
Average shares	2,455,692	2,571,921

INSTRUMENT SYSTEMS (Benjamin Electronics)

6 mo. to March 31:	1974	1973
Sales	\$108,398,000	\$94,969,000
Net income	774,000	920,000
Per share	.08	.10
Common shares	9,735,000	9,548,000

CREATIVE MANAGEMENT ASSOCIATES

Qtr. to March 31:	1974	1973
Revenues	\$2,071,796	\$2,105,166
Net income	40,059	34,959
Per share	.04	.03

K-TEL INTERNATIONAL

3rd qtr. to March 31:	1974	1973
Sales	\$19,056,000	\$11,040,000
Net income	931,000	882,000
Per share	.23	.22
nine-months		
Sales	61,883,000	37,571,000
Net income	4,232,000	4,007,000
Per share	1.06	1.00

BASF AG

Year to Dec. 31:	1973	1972
Sales	\$5,840,500,000	\$4,850,700,000
Net income	214,400,000	167,100,000

BASF GROUP

1st qtr. to Dec. 31:	1974	1973
Sales	\$1,792,000,000	\$1,302,000,000
Pre-tax earnings	149,000,000	112,000,000

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Off the Ticker

MCA says revenues and earnings will hit record highs this year for the third consecutive year. ... SEARS, ROEBUCK & CO. and MAY DEPARTMENT STORES CO. report improved sales and profits for the first quarter of 1974. Inflation and higher interest costs, however, kept the rates of increase below those reported in some other major industries.

MAGNETIC VIDEO CORP., Farmington Hills, Mich., reports sales and earnings increases for the first quarter ended March 31.

Significant developments in the quarter were the increase in the number of outlets in the music division and the new accounts in the video division, the company said.

Magnetic Video has recently entered broadcast television selling and has launched a new marketing department to sell audio duplicating services.

AMPEX signed a new, more favorable loan agreement with its lending institutions of \$100 million that will be in effect until June 30, 1976. The previous agreement, in July 1972, was for \$154 million.

INTERSTATE STORES (White Front) says it will file a petition for an arrangement under Chapter 11 of the Federal Bankruptcy Act. The company and its discount/department store subsidiaries will continue to operate while a plan to reorganize its debts is being formulated.

In the past year Interstate closed 16 of its 31 White Front stores on the West Coast and dozens of Topps discount stores in the Midwest.

MOTOROLA was urged by the Justice Department to keep up its efforts to sell its television business. The government agency said Motorola has made a good faith effort to find a buyer other than Matsushita Electric Industrial Co., Japan, whose offer "raises substantial antitrust questions."

Motorola has turned down offers from Zenith Radio Corp. and Magnavox Co. because it felt that a sale to either would violate antitrust laws.

BASF, Ludwigshafen, West Germany, reports its group's present North American operations boosted sales 21 percent to \$560 million last year.

BASF's affiliates in the U.S. include Dow Badische Co., Williamsburg, Va., where pre-tax earnings increased 73 percent to \$33.2 million on a 23 percent sales gain to \$287.8 million. (The company is equally owned by BASF and Dow Chemical Co.)

Pretax earnings of BASF's Wyandotte Corp., Wyandotte, Mich., increased 61 percent to \$10.8 million last year on a 20 percent sales gain to \$379.4 million. BASF Systems, Bedford, Mass., manufacturer of magnetic tape, expanded its business "significantly," but "didn't yet realize a profit," the company said.

J.C. PENNEY and S.S. Kresge both report increases in earnings for the first quarter. At J.C. Penney, earnings rose 8 percent and sales increased 11.8 percent, while at Kresge earnings went up 20.8 percent, despite weakness in the economy and continuing problems of shortages and inflationary cost increases.

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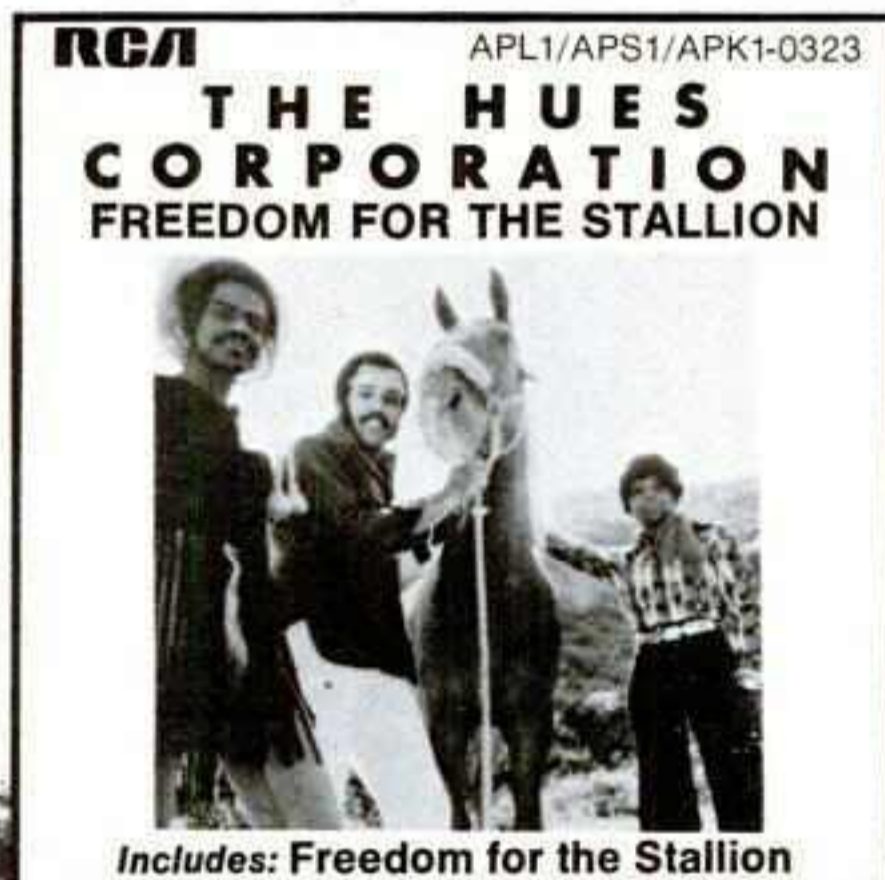
JUNE 1, 1974, BILLBOARD

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RCA Records and Tapes

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MICHIGAN AREA

Unlicensed Duplicators Use Flyers In Consumer Plea

NEW YORK—Unlicensed music duplicators in the Michigan area have initiated a drive, using flyers attached to tape packages, to win public support and possible government recognition for their operations.

The flyers, attached to recent shipments of unlicensed tapes, urge consumers to "stop the rip-off being perpetrated on them by record companies attempting to ban 'budget tape' products by influencing state legislators to outlaw any products but their (the record companies) own \$6.98 and \$7.98 tapes."

Stressing that the consumer should stop the record companies from making the \$2.29 tape a thing of the past, the flyer charges that the record companies are trying to

create a monopoly in the recorded music business.

The flyer continues, "You must write your local state legislator and the governor, and express your desire to be able to purchase compulsory licensed \$2.98 8-track and cassette tapes."

Some record companies are aware that the flyers are being circulated, but up to presstime it had not been brought to the attention of the RIAA.

Jack Grossman

• Continued from page 3

warehouse; the remaining inventory, valued at \$800,000, was spread among the outlets.

The creditors established a committee of 18. Tom Romano, WEA national credit manager, was named chairman, Jesse Sunshine and Connie Duberstein were named counsel. During the committee meeting, a recommendation was made that Grossman's \$75,000 per year salary be cut in half, open for review based on the company's performance at the end of the year. This was opposed by Grossman in discussion which followed. The ultimate decision on salaries is made by the referee.

It's known that Grossman is already supplying creditors with preliminary figures for evaluation regarding a plan for reorganization.

Senate Panel Okays

• Continued from page 3

Sen. Frank E. Moss (D-Utah), author and pusher of all-channel radio legislation since 1968, said the lack of auto-commuter audience and the sponsor money it brings, has been a severe handicap to the FM service. The loss of badly needed revenues has the effect of denying the public the last frontier for diversification in the crowded radio service, he said.

The Big Four auto makers were charged by witnesses with what some called a "conspiracy" to keep the cost of AM-FM car radios exorbitantly high—and without real basis in manufacturing costs.

FCC research found that AM-FM stereo receivers in autos cost three times or more than an AM-only set. The committee will send this marketing and cost data to the Federal Trade Commission for further study of the auto-maker practices.

General News

Jazzmen Fusing Rock Into Music

• Continued from page 1

stopped playing supersonic space music and has reverted to a roots sound on his LP "Head Hunters," is a prime example of a veteran jazzman reaping the taste of a gold album and a "new artist discovery" status among young people.

Hancock, like other jazzmen, understands the rock idiom and has combined the two from a jazz point of view.

To many young people grooving on the rhythmic base of rock, the fact that they are listening to a 1974 style of jazz is unimportant. They are listening to pop music.

What is significant is the growing number of jazz players who are successfully combining rock with jazz into a style which is accepted by what observers call a sophisticated young audience with no prejudices against modern, often avant-garde jazz.

One significant aspect to this development is the growing number of jazzmen from Europe who listened to jazz on the Voice of America, started playing it in their native country and then came to the United States where they combined their jazz styles with rock rhythms and amplified instruments.

It was the sounds of the electronic instruments in rock, notes Polish saxophonist-violinist Michael Urbaniak, which got him interested in combining rock with jazz.

Urbaniak (who along with his wife Ursula are released by Columbia) is the newest European musician joining the ranks of other Continental players working in the jazz/rock field.

Keyboard man Joe Zawinul—the former melodic inspiration in the Cannonball Adderley Quintet—and Miroslav Vitous are both powerful voices in the successful band called Weather Report.

Jean Luc-Ponty, the veteran

French violinist, is now playing his amplified instrument on the Mahavishnu Orchestra's just released LP "Apocalypse" done in England with the London Symphony.

John McLaughlin, himself from England, and leader of the orchestra, has re-formed the group (it split up several months ago) and is now touring.

His dynamic guitar work with Miles Davis and then with his own group, helped in the formative stages of balancing jazz with rock.

Another European working in this jazz rock field is Jan Hammer with the Mahavishnu Orchestra. This band has gained reams of publicity for its endeavors in working jazz with rock—not against it.

Jazz musicians have all taken note of Miles Davis' success and are now playing a brand of music which is commercial in terms of fusing rock with jazz.

Eddie Harris, the American saxophonist, recently went to London to cut an LP with British rock musicians and both he and Herbie Mann are represented on the jazz charts with albums involving British rock players.

For Michael Urbaniak, listening to jazz in Poland meant liking Horace Silver, the Jazz Messengers, Miles Davis, Bud Powell and Louis Armstrong.

MOA Stance on Copyright

• Continued from page 1

"MOA supports Section 116 of the bill insofar as it adopts the \$8 per machine per year royalty, which was passed by the House of Representatives in 1967." He said, however, that the MOA strongly opposes other provisions which were added by the Senate subcommittee. These are, he said: 1) An additional royalty of \$1 per machine per year for record manufacturers and performing artists, therefore increasing the total jukebox royalty from \$8 to \$9. 2) A 50 cent per machine per year registration fee. 3) A provision for periodic review of royalty rates at five-year intervals.

In voicing his disapproval of the three provisions, Mawdsley said that the \$8 royalty figure was based upon a compromise agreed upon by representatives of the jukebox operators and that the additional royalty fee of \$1 "vitiates the compromise because it subjects the play of records on jukeboxes to an additional statutory performance right."

He said also that adding a provision for a periodic review "would open the door to increased jukebox royalties. Without a fixed statutory ceiling on their liability for performance royalties, jukebox operators would be exposed to continuing pressures from copyright owners to increase royalty rates."

Regarding the 50-cent registration fee, he said this provision was "objectionable because such a fee has always been opposed by the operators and should come out of the royalties they are required to pay."

The MOA president also objected to the Senate Judiciary bid to increase the royalty on jukeboxes by 26 percent. This, he said, "would create an additional \$1 million per year in jukebox royalties. It would also add substantially to the higher mechanical fees which would be passed on to jukebox operators in the records they buy. Operators would have to absorb the full burden of the new jukebox royalty and any cost of living increase because it is virtually impossible to increase jukebox rates per play."

The 30-year-old tenor and soprano man has been playing jazz since 1962. He formed his first quasi-rock group Constellation in 1970 and since last year has headed Fusion, the band in which his wife sings.

Urbaniak, who has been playing in the New York area, admits that jazz is the key element in his band. But he credits the exotic sounds of wah wah guitars, fuzz guitars, electric piano and bass with moving him into the "lean on rock movement."

His wife sings through an Ecoplex device, creating eerie tone splitting effects for her soprano voice.

On her debut solo LP, "Newborn Light," she trades notes with Adam Makowicz on electric piano, showing how lyrical and rhythmic components can build a sound together.

Just how commercial are these amplified jazz/rock albums? According to Columbia sales figures: Miles Davis' newest, "Big Fun" sold 50,000 units in its first week. Herbie Hancock's "Head Hunters" is over 600,000. Weather Report sells over 300,000. The Mahavishnu's newest has passed the 150,000 unit mark.

Where once people could say that rock musicians absorbed elements that were sacrosanct unto jazz exclusively, today the jazzman is importing the best of rock and living comfortably with it.

He said that even if increases in rates on play were passed to location owners, it "could result in many more location owners electing to operate jukeboxes themselves—an eventuality which could proliferate the problems of administration and enforcement of the jukebox provisions of the law." Mawdsley said he would wait to see how the Senate Judiciary final markup (Billboard, May 18) on Thursday (6) would wind up before determining new plans of action.

A discussion on the future of the jukebox industry was headed by Meyer Parkoff of Atlantic New York. He said he was positive about the future but that soft conditions were having an adverse effect on the industry. He cited increasing costs, higher interest rates, lack of confidence in the government, inflation and tight money as key factors contributing to the present soft business.

Parkoff cautioned operators to control their business and "hold locations in check." He suggested that operators create something new to enliven the industry and to diversify into other areas. "Take inventory of yourselves," he suggested. MONY president Al Denver chaired the session.

Famous Music

• Continued from page 3

taken and the same thing is true about radio; all of the frequencies are gone more or less. But in the record industry, every new artist that we sign, that Capitol Records signs, that Columbia Records signs... all represent potentially new extra income."

Harrison Label

• Continued from page 3

lease, followed in September by a Ravi Shankar & Friends LP.

Also due in September is Harrison's next solo album for the Beatles' Apple label, distributed in the U.S. by Capitol and overseas by EMI. No comment was made about why Harrison took his new venture out of Apple.

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Round's One and Two

GARCIA



SIDE 1 RX-102

Produced by
John Kahn

1. LET IT ROCK — 3:12
Chuck Berry Arc Music (ASCAP)
2. WHEN THE HUNTER GETS CAPTURED BY THE GAME — 2:46
W. Robinson Jobette Music (ASCAP)
3. THAT'S WHAT LOVE WILL MAKE YOU DO — 3:42
Henderson Thigpen, James Banks & Eddy Marion
East Memphis Music (BMI)
4. RUSSIAN LULLABY — 3:04
Irving Berlin Irving Berlin Music (ASCAP)
5. TURN ON THE BRIGHT LIGHTS — 5:04
Albert Washington Ray Gilbert Music (ASCAP)

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GARCIA



SIDE 2 RX-102


Produced by
John Kahn

1. HE AIN'T GIVE YOU NONE — 3:25
Van Morrison Web IV Music (BMI)
2. WHAT GOES AROUND — 3:07
Mac Rebennack Cauldron, Walden & Oyster (ASCAP)
3. LET'S SPEND THE NIGHT TOGETHER — 3:40
Mick Jagger - Keith Richards ABKCO Music (BMI)
4. MISSISSIPPI MOON — 3:06
Peter Rowan Oyster Music (ASCAP)
5. MIDNIGHT TOWN — 3:12
John Kahn - Robert Hunter Ice Nine (ASCAP)

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Tales of the Great Rum Runners
ROBERT HUNTER



Side 1 RX-101

1. Lady Simplicity - :20
2. That Train - 4:33
3. Dry Dusty Road - 2:18
4. I Heard You Singing - 3:36
5. Rum Runners - 3:01
6. Children's Lament - 4:15
7. Maybe She's A Bluebird - 1:57

All Songs Ice Nine (ASCAP)
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Tales of the Great Rum Runners
ROBERT HUNTER



Side 2 RX-101

1. Boys In The Barroom - 1:09
2. It Must Have Been The Roses - 3:30
3. Arizona Lightning - 3:32
4. Standing At Your Door - 4:31
5. Mad - 4:12
6. Keys To The Rain - 4:15

All Songs Ice Nine (ASCAP)
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THE ATLANTIC EXPRESS

No. 4

FRIENDLY PERSUASION



With "Best Thing That Ever Happened to Me," The Persuaders continue their surge to ever increasing importance in contemporary music. Finger-snapping beats, funky melodies, up-tempo arrangements and soulful ballads showcase the group's fine versatility and showmanship.



SD 7046
On Atco Records and Tapes.



WELL PRINCIPALED

Based on "The Great Brownsville Trilogy" of school, sex and the 24 hour party, Brownsville Station's "School Punks" is a real good time, rock 'n' roll boogie record. Brownsville Station is sure to make even a teacher's pet into a school punk.

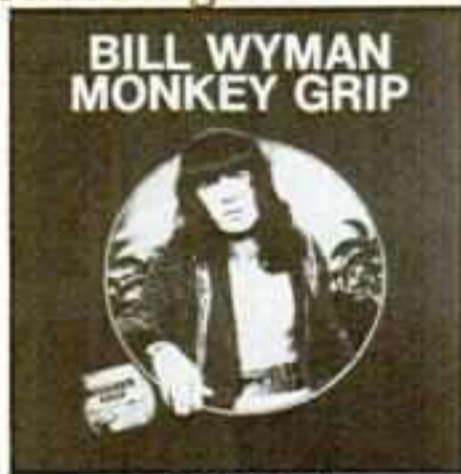


BT 89500
On Big Tree Records and Tapes.



THERE GOES RHYMIN' WYMAN

Rolling Stone Bill Wyman's first solo album, "Monkey Grip," brings his multi-faceted vocal talents and instrumental skills to new heights. Assisted by friends like Dr. John, Leon Russell, Danny Kortchmar, Dallas Taylor and Joe Lala, Bill covers all styles of music from rock to blues to country with ease and good feelings.



COC 79100
On Rolling Stones Records and Tapes.



SWEET DREAMS

Tangerine Dream's "Phaedra" is a two-fold fantasy vision. Standard and traditional music structures have been replaced by impromptu arrangements and total improvisations, creating a remarkable and affecting work that will intrigue followers of experimental music and rock alike.

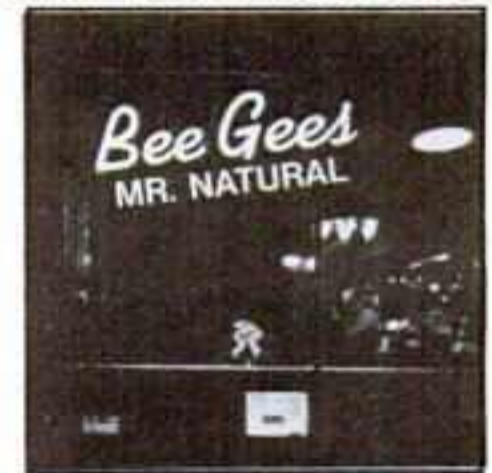
phaedra
by
tangerine DREAM

VR 13-108
On Virgin Records and Tapes.



A NATURAL HIGH

"Mr. Natural" is a departure from the Bee Gees' prior albums as this is the first concept album they've ever recorded. Arranged and produced by the gifted Arif Mardin, the harmonies, musicianship and talent of the Bee Gees has never been more evident.

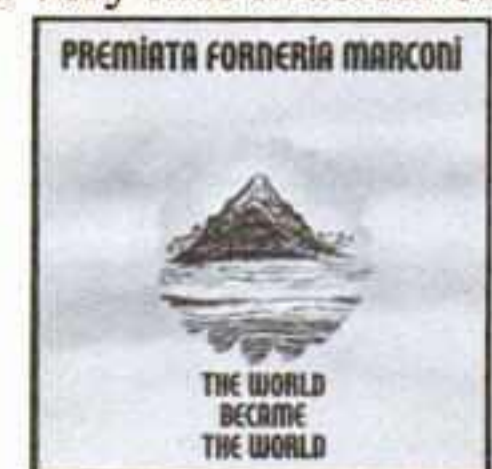


SO 4800
On RSO Records and Tapes.

WORLDLY



PFM, the premier rock band of Italy, has produced a beautiful electronic landscape with their new album, "The World Became the World." Their jazz-rock-classical synthesis is sketched with rolling percussion, sweeping orchestration and full-bodied vocals for a very fine musical experience.



MC 66673
On Manticore Records and Tapes.

THE ATLANTIC EXPRESS



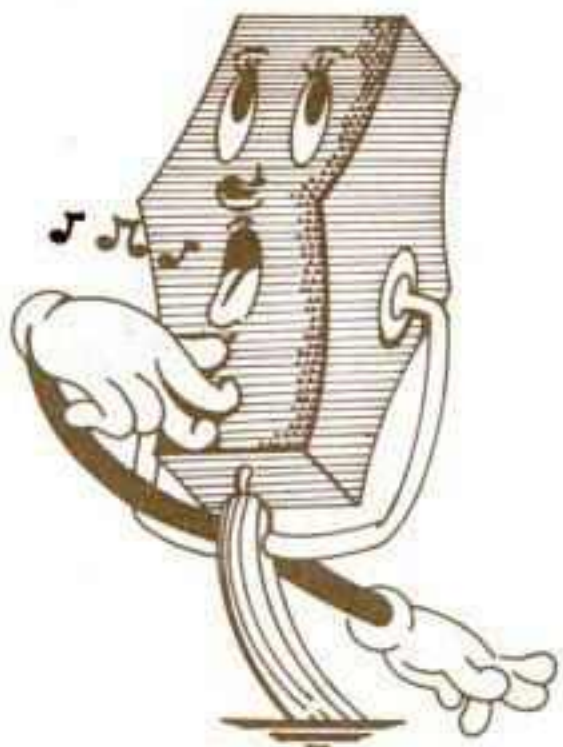
HOOPLE HOOPLA

Mott The Hoople's "Rock and Roll Queen" features the group performing selections of their best material from their four previous Atlantic albums. The stand-up rock of the 50's, reliably persistent beat of the 60's and the electronics of the 70's are all here sounding fresh, new and very Mott.



SD 7297

On Atlantic Records and Tapes.



SINGER'S SINGER

Lobo's new album, "Just a Singer," proves that he is far more than that. Singing his own personal favorite songs, he shows himself to be an interpretive song stylist who sings with a fluid, meaningful, mellow voice.



BT 89501

On Big Tree Records and Tapes.

YOU HANSON DEVIL



Hanson continues to establish itself as an exciting new band as it molds hard driving rock with breakaway solo jams. The songs on "Magic Dragon" exhibit a refined style bringing together solid compositions with sophisticated arrangements and musicianship.



MC 66672

On Manticore Records and Tapes.



FUN CITY FUN

Bobby Short's nightly performances at the Cafe Carlyle are one of the things that makes New York's night life sparkle. He has finally been captured live in these familiar surroundings and the result is a superb two-record set of the finest Broadway and Hollywood tunes of the past four decades.



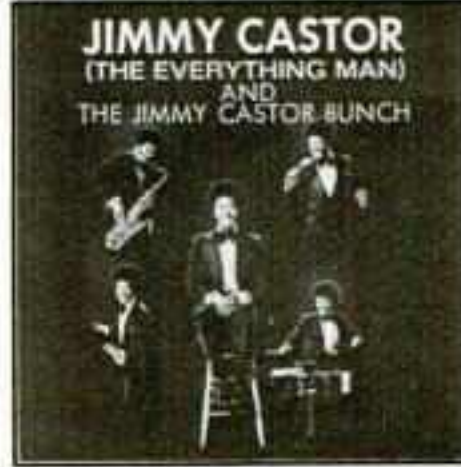
SD 2-609

On Atlantic Records and Tapes.



THE BEST OF EVERYTHING

Singer/musician/composer Jimmy Castor is one of the most versatile performers in music today. His first Atlantic album, "The Everything Man" superbly shows all his talents with a collection of tunes that range from pop to soul to blues to rock and roll.



SD 7305

On Atlantic Records and Tapes.



Atlantic  Atco 
Records & Tapes

Talent

Waylon Jennings: Free Thinker Sings His Own Kind of Music

By BOB KIRSCH

LOS ANGELES — "I've had people say you're not country and you're trying to change things," says Waylon Jennings, one of the most popular but most controversial stars in country and pop music today. "So I just tell people, I sing my kind of music."

Jennings, consistently recognized as one of the most talented singers, musicians and song interpreters in the country field, has also built up a reputation of somewhat of a renegade over the years.

He plays clubs and halls the average country star does not, he draws a wide variety of audiences and he makes sure he has complete control of all he does. He's switched producers many times over the years, when many country stars stick loyally to one man. And he's included a number of noncountry cuts on his LP's. Yet he remains highly respected by critics, audiences and fellow performers.

"I guess the renegade thing came from bucking what they call the establishment," Jennings says. "But I really wasn't trying to change anything. I just wanted to do what I wanted in all fields. I never wanted to be limited to a particular musical pattern and I've always wanted to do my music with the final say coming from me. I've wanted to know what I'm recording, where I'm playing and in general, better myself."

"When a singer cuts a song, if it's good enough to be on an LP, then it should be treated as a potential single. If you're just cutting songs to fill an LP, that's a ripoff, and that's why I won't go in and automatically decide on doing four songs a session."

"I'll do it the right way no matter how long it takes. Now a lot more artists are doing this, while I certainly wasn't the first, and this is

helping country. But there are still country and pop artists who try to cram as much as they can into one session. And this could bring country right back down to where it was. But the real coming thing in country, on record now as well as in personal appearance, is pride. If you have a hit song you should have a hit LP, something you can be proud of."

On his switching of producers, Jennings says, "Basically, I'm my own producer. But I do have people in Ken Mansfield, for example, understands me and I can work with him. If I make a mistake he tells me and I trust him. But I have to have the last say."

"When Chet Atkins was producing me," Jennings continues, "he drew things out of me I never knew were there. He did things in the studio that were just pure genius and I really tried to turn him on and work harder for him. Then he kind of laid back on producing, but we didn't split over personal reasons. Ronnie Light was and is a close personal friend, but he was my producer when I was just realizing I had to produce myself."

"That decision came because I couldn't get into my own records, and if I couldn't do that, there was no sense in recording."

Jennings has broadened his tour schedule to include major pop showcases like the Troubadour in Los Angeles, the Bottom Line in New York and the Cellar Door in Washington, D.C., as well as the traditional country circuit.

"I'm reaching every type of person," he says, "and it's great. Because I think that throughout history, music has been the only thing that has really been able to draw people together consistently. I'll play country places, but there are some

on that circuit I'll never go back to. There's a tendency among some country bookers, and I mean only some, to have a circuit. It's conceivable you could have hit after hit and play the same places for 25 years."

"Now, I don't mean all country places are bad. Some are better than anything pop music has ever thought of. But some are unbelievable, and some bookers never see where they're putting you."

"I walked into a place in Kentucky once that had a dirt floor. I said that's cool, I once lived in a house like that. But the owner beat us on the money and I saw a guy get shot on the way out, and I just don't need that. And the next week the booker put some more of his acts in that same club."

"Maybe that's why I buck the system. I think there is a better way. I'm

(Continued on page 18)



Metropolitan Photo Service

CAROL CHANNING, star of "Lorelei," Broadway hit musical, is flanked by, from left, Robert Sobel of Billboard, Bill Wardlow, associate publisher of Billboard, and composer Jules Styne, at reception at Sardi's, in New York. Fete was held by MGM Records to mark release of new soundtrack version of the musical and a single, "Men," from the track.

Violence and Vandalism Hurt D.C. Rock Concerts

By MILDRED HALL

WASHINGTON—Sporadic outbreaks of violence and vandalism at a huge free rock festival at the Washington Monument grounds here May 11 scared off attendance for a carefully controlled Kennedy Stadium concert held on May 14. Both concerts, one honoring Nina Simone, and the other featuring the Jackson 5, lost out to circumstances beyond their control.

The first concert was the third annual "Human Kindness Day," a free

outdoor festival sponsored by a non-profit group for the benefit of inner city young. "Compared to What, Inc." Previous years' honorees were Roberta Flack and Dick Gregory. The National Parks Service co-sponsors.

The festival drew an estimated 55,000 to hear Herbie Hancock, the Pointer Sisters and Muhammed Ali. Unhappily, the huge crowd, trampling over sound equipment wires caused long breakdowns in the sound system. By dusk, gangs of restless teenagers began running wild, throwing bottles and rocks, snatching purses, looting stands and attacking police trying to break up the rampages.

U.S. Park Police arrested 24 and reported 40 injuries, a number being police casualties.

The Jackson 5 concert, two days later, at the Kennedy Stadium had good controls going for it inside, but a melee developed among a crowd of gatecrashers outside. Car windows were smashed and adjoining streets became a sea of broken glass. Police reported 43 arrests (surprisingly, more adults than juveniles) and about 60 injuries, a number among the police holding the line established around the perimeter of the stadium.

A torrential rain on Mothers Day hit the concert with a one-day postponement. This plus the bad news about the violence and purse-snatching at the Monument only

(Continued on page 18)

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JUNE 1, 1974, BILLBOARD

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New on The Charts



ABBA "Waterloo," ★

This is a deserved gold record in Europe, chockful of sappy catchiness about lovers meeting their defeat in the combat against passion. Vocal foursome is Swedish and group's title comes from initials of their first names. Also, Bjorn is married to Agnetha and Benny is engaged to Annifrid. The group are neighbors in suburban Stockholm and share a summer vacation island. ABBA personnel did well as soloists or in other Swedish groups before teaming in 1972. Manager and producer is Stig Anderson of Polar Productions, Stockholm.

Talent in Action

THE SMOTHERS BROTHERS JAYE P. MORGAN

Harrah's Hotel, Reno

The Smothers Brothers are still topical, satirical, on-key with the times and outrageously funny.

Tommy "Mother always liked you better" Smothers opens the show with soft voiced, piercing political observations almost too true to be funny, except the May 16 crowd was engulfed in laughter. There was a heckler, who Tommy put down with expert finesse.

Joined by Dick, the two delighted the audience with enough old selections to bring a surge of happy memories and new routines such as a take-off on Gilbert & Sullivan's "Poor Wandering One."

The boys are putting together material for a new record album and a television special. As evidenced by their Harrah's show they have lost nothing in timing and humor, perhaps even gaining in insight and maturity.

Opening the show is Jaye P. Morgan, who is more relaxed than during past Las Vegas appearances. Her songs are mostly up-beat, some speciality material on President Nixon was met with a mixture of laughs and boos, but she carried it off well.

Laura Deni

BILLY PAUL MAIN INGREDIENT RICHARD PRYOR

Apollo Theater, N.Y.C.

Take the wry, earthy humor of Richard Pryor, the refined, expertly executed act of the Main Ingredient, and the inimitable funk/jazz a la Philadelphia of Billy Paul, package them together into a single show, and a thoroughly enjoyable evening of entertainment is guaranteed.

Billy Paul is stylish. His music, an amalgam of soul, jazz and funk created in the mold of the

exciting new "Sound of Philadelphia," has taken him to the top of the music charts with his "Me & Mrs. Jones," a hit tune about a clandestine affair and kept him there through his current hit single, "Thanks for Saving My Life."

Paul's current act utilizes a chorus of three girls, and a background of pulsating rhythms that together build a crescendo of excitement, while he himself maintains a savoir-faire that creates a study in contrasts.

Main Ingredient, RCA Records, is a New York-based trio of entertainers whose music format spans the Latin soul/rock scene. This group, with an album, "Euphrates River," and a single, "Just Don't Want To Be Lonely," romping up the charts, has been enormously successful. Its repertoire of tunes for the Apollo gig included "Everybody Plays the Fool," "Happiness is Just Around the Bend," and "Just Don't Want To Be Lonely," from the Euphrates River album, and "Girl Blue," from the equally successful Aphrodisiac album.

The humor of Richard Pryor is dry, incisive, racy. There is nothing subtle about it. If he were still in knepants he would probably have his mouth washed with soap several times a day... and yet, he is a genuinely funny man.

His kinky humor runs the gamut of today's news headlines from Patricia Hearst to Richard Nixon and expands beyond those parameters to take a lopsided look at drug addicts, winos, small-town midwestern preachers, all the pathos of a drunk in a fight, and even the undergarments of the women of the early 1950s.

Radcliffe Joe

RONNIE MILSAP BRIAN COLLINS

Palomino, Los Angeles

With country currently one of the "in" musical categories, singers crossing from pop and rock into country are generally not greeted with

(Continued on page 16)

FROM

NICK DECARO
ITALIAN GRAFFITI



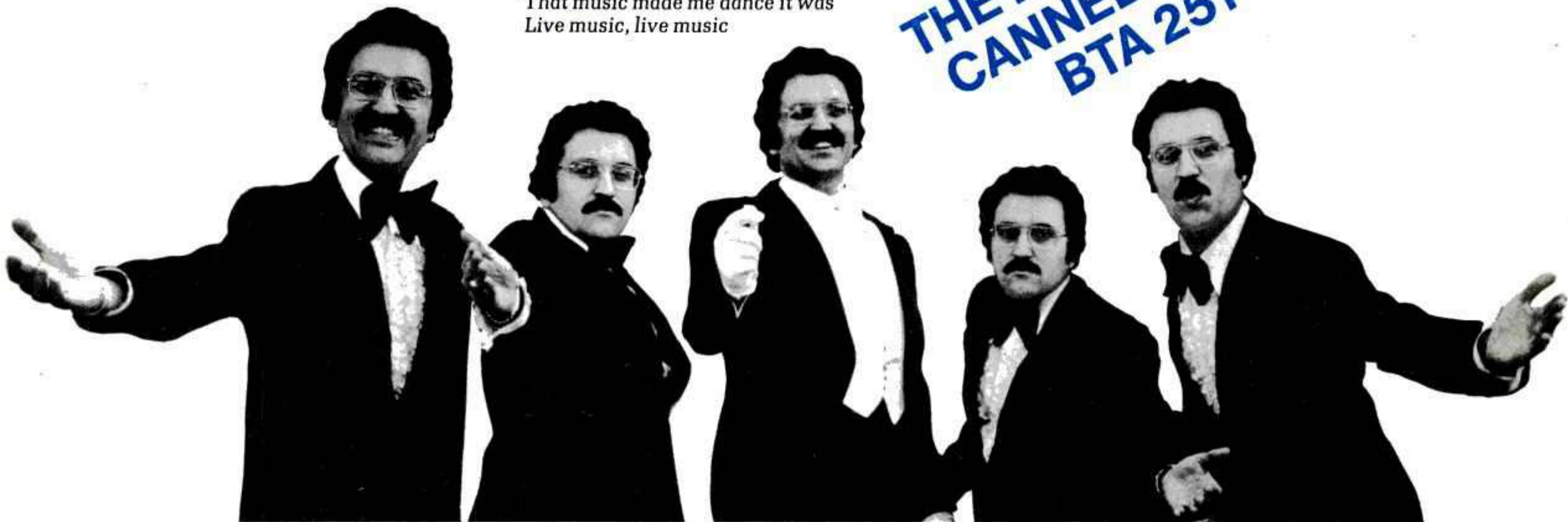
BTS 6011

*Canned music, canned music,
Playin' on the radio
Canned music, canned music,
Without a dime it doesn't go
Favorites on the jukebox are only half the show when it's
Canned music, canned music*

*A little before she left me
I asked her what it's all about
She said she feel like dancin'
She feel like steppin' out
I took her where the band
Where the band was on the stand playin'
Live music, live music*

*I got her on the dance floor
To me it was a sight
I never seen my baby movin'
Like the move she made on me that night
I didn't stand a chance the way
That music made me dance it was
Live music, live music*

**THE NEW SINGLE
CANNED MUSIC
BTA 251**



*The rhythm was all around us
We was really steppin' out
My baby said "She's living for this music"
I asked her what it's all about
She said "I'm such a silly girl
This stuff has got me in a whirl
when it's
Live music,
Live music"*

*That was the night she left me
Danced herself into my memory
My baby had to leave me for the drummer
I guess I'll never solve that mystery
But I think I learned my lesson just don't get too near the band
When it's
Live music, live music*

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Produced by
Tommy LiPuma
and Nick DeCaro

THE STATE OF THE ART
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Talent in Action

Continued from page 14

open arms by country music audiences. Ronnie Milsap, however, is one exception to the rule.

Milsap does not give the impression that he has been an overnight convert for the sake of joining the crowd, and when he says he has always been country one tends to believe him. A talented pianist and a genuinely fine singer, he

ran through a series of his own major hits during his performance here May 17 ("I Hate You," "That Girl Who Waits On Tables," "Pure Love") as well as a number of country classics like "Branded Man" and "Amazing Love." With personality and good showmanship as a bonus to his musical talents, Milsap should soon be a major star. The only complaint of the evening was his encore, the somewhat overdone "Proud Mary." Milsap is a capable enough rocker so that a Jerry Lee Lewis tune would not be out of place as a finisher. All in all, however, there is little to complain about when it comes to this promising singer.

Brian Collins is a talented guitarist and good singer with an engaging personality. Collins' impersonations drew a particularly good response. With a few hits to give him an identity, he could be a factor on the country scene. **BOB KIRSCH**

SHA NA NA FRESH FLAVOR

Carnegie Hall

When Sha Na Na sing their National Anthem of the 1950s, "Rock and Roll Is Here to Stay," they truly make it come true. Who would have ever dreamed that this group would have them dancing in the aisles of Carnegie Hall, the bastion of respectability.

This group's May 14 concert dispelled any rumors that they were on the skids. Their audience

may be getting younger, but then so is their sound.

When a group is seen over and over with the same stage show, it can become very tedious, but that's just not the case with this band. They literally beat the hell out of all the old rock 'n' roll standards ("Teenager in Love," "Sh-Boom," "Jailhouse Rock," "Great Balls of Fire") and helped all their listeners' minds to transcend back to the fabulous Fifties.

This performance must have been particularly gratifying to the members of the band, because they were born on the streets of New York City.

The most startling part of Sha Na Na's set came toward its end, when the curtain parted to expose a group of horn and string players, dubbed the Canarsie Symphony and garbed in black tie with undershirts. Oddly enough, this ensemble only accompanied the group for about three numbers, including their new Buddah Records single, "Maybe I'm Old Fashioned."

The show was opened by the unannounced Fresh Flavor, with special guest Richie Havens. This has got to be one of the most exciting new soul-gospel rock bands to emerge in recent years.

Opening their set with "Sometimes I Feel Like A Motherless Child" and cruising through a number of other tunes, including an old rock 'n' roll medley for the occasion, this group soared to new heights of foot-stomping hand-clapping musical testimony. With its tight vocal and instrumental sounds Fresh Flavor shouldn't remain unsigned for long. **JIM FISHEL**

MARY TRAVERS

Carnegie Hall, New York

Ms. Travers is still loaded with as much vitality and vocal expertise as she had with Peter and Paul.

Her choice of material is unrivaled. She picks the perfect songs for her style, including new tunes by Harry Chapin, Jake Holmes, Eric Anderson, Jim Dawson, Barry Manilow and David Buskin.

The May 17 show had the feeling of a command performance, since her entire family was in attendance.

Her treatment and personalization of other performers' songs is uncanny.

Ms. Travers was accompanied by a band that included Buskin and Dawson, and she gave Buskin a chance to sing two of his own numbers. He is a fine folk-singer-guitarist and has a natural stage presence.

Her version of Manilow's "I Am Your Child" was dedicated to her parents, and it began to take on new meaning with each verse.

As an encore, she offered Dawson's epic "Simple Song," a tune that has the sing-along capability of "Hey Jude." **JIM FISHEL**

New on the Charts



WET WILLIE
"Keep On Smilin'."—★

From a raunchy southern boogie-stomp band to smooth AM hit singles artists has been Wet Willie's surprising switch with their first album produced by Atlantic's Tom Dowd, who helmed "Layla" and the original Allman Brothers LP's. "Smilin'" is the title cut, with basic lyrics and a quirky melody somewhat like Van Morrison would write. The five founding members of Wet Willie met as early-teen rock bandmen in Mobile, Ala., five years ago. After their third album last year they added two girl backup singers. They record for Capricorn and are managed by label president Phil Walden.

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

- ALLMAN BROTHERS BAND** (Capricorn): Civic Center, Providence, R.I. June 4-5; Roosevelt Stadium, Jersey City, N.J. (8).
- BACHMAN-TURNER OVERDRIVE** (Mercury): Erie, Pa. June 11; Pittsburgh, Pa. (13).
- GOLDEN EARRING** (MCA): Madison Square Garden, N.Y. June 10.
- TOMMY OVERSTREET** (Dot): Reinholds Penna Carnival, June 29.
- REDBONE** (Epic): Raceway Park, Englishtown, N.J. June 8; Springfield Civic Center, Mass. (9).
- SLADE** (Warner Bros.): Rochester War Memorial, N.Y. June 1; Providence, R.I. (2); Pittsburgh, Pa. (3).
- CAL SMITH** (MCA): Sunset Park, W. Grove, Pa. June 2; Reinholds, Pa. (8); Hellam, Pa. (9).

WEST

- MEL TILLIS** (MGM): Lancaster, Pa. June 1; Barre, Vermont (2).
- JAMES TAYLOR** (Warner Bros.): Nassau Coliseum, Hempstead, N.Y. June 1.
- BUDDY ALAN** (Capitol): Queen of Hearts, Salinas, Calif. June 2; Beacon Club, Mills, Wyo. (45); Bronze Belt, Cody, Wyo. (7).
- BACHMAN-TURNER OVERDRIVE** (Mercury): Santa Monica Civic Auditorium, Calif. June 14; Celebrity Theater, Phoenix, Ariz. (15).
- SAVOY BROWN** (London): Winterland, San Francisco, June 1; The Roller Rink, Anchorage, Alaska (2); Baker Fieldhouse, Fairbanks, Alaska (4).
- CLIMAX BLUES BAND** (Sire): The Forum, Los Angeles June 1; San Diego Arena, Calif. (2); The Moore Theater, Seattle, Wash. (6).
- GOLDEN EARRING** (MCA): Feyline Fields, Phoenix, Ariz. June 1.
- FREDDIE HART** (Capitol): Convention Center, Fresno, Calif. June 1; Municipal Auditorium, Sacramento, Calif. (2); Flamingo Hotel, Las Vegas, Nev. (5); Symphony Hall, Phoenix, Ariz. (7); Convention Center, Anaheim, Calif. (9).
- KISS** (Casablanca): Winterland, San Francisco June 1.
- MANFRED MANN'S EARTH BAND** (Warner Bros.): Winterland, San Francisco June 1.
- STEVE MILLER** (Capitol): Coliseum, Portland, Oregon June 1.
- POCO** (Epic): Paramount Theater, Seattle, Wash. June 1; Paramount Theater, Portland, Oregon (2).
- SLADE** (Warner Bros.): San Diego, Calif. June 26; Palladium, Hollywood, Calif. (28); Berkeley, Calif. (29); Warner Theater, Fresno, Calif. (30).
- SOUL CHILDREN** (Stax): Arena, Milwaukee, Wisc. June 1.
- STRAWBS** (A&M): Paramount Theater, Seattle, Wash. June 1; Paramount Theater, Portland, Oregon (2); Diablo's Stadium, Tempe, Ariz. (9); Civic Auditorium, Bakersfield, Calif. (11); Cow Palace, San Francisco (13); Tucson, Ariz. (18); Shrine Auditorium, Los Angeles (19); Sacramento, Calif. (22).
- JOHNNIE TAYLOR** (Epic): Milwaukee, Wisc. June 1.
- ZZ TOP** (London): Phoenix, Ariz. June 1; Coliseum, Denver, Colo. (16); Community, Berkeley, Calif. (21); Civic Center Arena, Bakersfield, Calif. (27); Community Concourse, San Diego, Calif. (28); Long Beach Arena, Calif. (29); Selland Arena, Fresno, Calif. (30).
- JERRY WALLACE** (MCA): San Bernardino, Calif. June 1.
- WET WILLIE** (Capricorn): The Forum, Los Angeles, June 1; Sports Arena, San Diego, Calif. (2); Coliseum, Spokane, Wash. (20); Memorial Coliseum, Portland, Oregon (22); Seattle Center, Wash. (23).

(Continued on page 18)

New on the Charts



FLASH CADILLAC & THE CONTINENTAL KIDS
"Dancin' On A Saturday Night,"—94

Donny Osmond has been doing it right along, Grand Funk just had a No. 1 single with "Locomotion." So why shouldn't the fulltime oldies-theater groups be on the charts too. Flash assembled itself four years ago at the U. Colorado campus town of Boulder. For the first half of their career, they were one of the biggest U.S. college concert attractions minus a record contract. With Epic since 1972, the sextette's career got its biggest boost to date with an appearance as the high school prom band in the hit film "American Graffiti." Onstage showmanship reputation is deservedly high. Management by Peter Rachman and booking by Heller-Fischel, both of L.A.

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JUNE 1, 1974, BILLBOARD

HELEN REDDY

YOU AND ME AGAINST THE WORLD (3897)



Helen's new single, written by
Paul Williams and K. Ascher,
from her album,
Love Song For Jeffrey

SO-11284



Management-Jeff Wald

Produced by Tom Catalano

Who/Where/When

• Continued from page 16

MID-WEST

BACHMAN-TURNER OVERDRIVE (Mercury): Detroit, Mich. June 9; Cincinnati, Ohio (10).

CHASE (Epic): Marriott Hotel, Hinsdale, Ill. June 7; Arlington Park Race Track, Ill. (8); Memorial Stadium, Joliet, Ill. (9); Clowes Hall, Ball State Univ. Indianapolis, Ind. (16); Colonial Tavern, Toronto, Canada (17-22).

CLIMAX BLUES BAND (Sire): The Gardens, Vancouver, B.C. Canada, June 7; Jubilee Auditorium, Calgary, Canada (8); Jubilee Auditorium, Edmonton, Canada (9); Univ. of Winnipeg, Canada (10).

GOLDEN EARRING (MCA): Sports Arena, Toledo, Ohio June 4.

IMPRESSIONS (Curton): Toledo, Ohio June 1.

LA WANDA LINDSAY (Capitol): Mesa College, Grand Junction, Colo. June 1; Country Palace, Toledo, Ohio (7-9).

OSBORNE BROTHERS (MCA): Fairgrounds, Detroit, Mich. June 2; Ponderosa Park, Salem, Oregon (1); Double R Ranch, Little Hocking, Ohio (9).

TOMMY OVERSTREET (Dot): London House, Highland Park, Ill., June 2; Country Palace, Toledo, Ohio (28).

REDBONE (Epic): Summer Festival, Southern Ill. Univ. Edwardsville June 1.

DEL REEVES (United Artist): Scott AFB, Ill., June 8.

SLADE (Warner Bros.): Kiel Auditorium, St. Louis, Mo. June 12; Lansing, Mich. (17); Ford Auditorium, Detroit, Mich. (19); Canton, Ohio (20); Auditorium Theater, Chicago, Ill. (21).

STRAWBS (A&M): Vancouver, B.C. Canada, June 3; St. Louis, Mo. (26); Detroit, Mich. (28).

JOHNNIE TAYLOR (Epic): Coliseum, Cleveland, Ohio, June 22.

MEL TILLIS (MGM): St. Joseph, Mo. June 8; Jefferson City, Mo. (15); Columbus, Ind. (21); Salem, Ohio (30).

ZZ TOP (London): Municipal Auditorium, Kansas City, Mo. June 15.

PORTER WAGONER (RCA): May Civic Center, Rochester, Minn. June 6; Vets Memorial Auditorium, Des Moines, Iowa (7); Belleville, Ill. (8); Masonic Auditorium, Davenport, Iowa (9).

WET WILLIE (Capricorn): Kiel Auditorium, St. Louis, Mo. June 7; Veterans Coliseum, Des Moines, Iowa (8); Civic Auditorium, Omaha, Nebr. (9).

SOUTH

ALLMAN BROTHERS BAND (Capricorn): Atlanta Stadium, Ga. June 1.

BACHMAN-TURNER OVERDRIVE (Mercury): Mobile, Ala. June 1; Birmingham, Ala. (2); Huntsville, Ala. (4); Charleston, S.C. (6); Greensboro, N.C. (7); Roanoke, W. Va. (8).

JOHNNY BUSH (RCA): Bryan, Texas, June 1; San Angelo, Texas (15).

CHASE (Epic): Village Inn, Houston, Texas June 1.

GOLDEN EARRING (MCA): Auditorium, Charleston, S.C. June 6; Coliseum, Greensboro, N.C. (7); Civic Center, Roanoke, Va. (8); Civic Center, Charleston, W. Va. (9).

IMPRESSIONS (Curton): Speakeasy, Augusta, Ga. June 17-23.

WAYLON JENNINGS (RCA): Sportatorium, Dallas, Texas June 1.

LA WANDA LINDSAY (Capitol): Big Jim's, Albuquerque, N.M. June 3-4.

LORETTA LYNN (MCA): Shoal Creek Park, Lavonia, Ga. June 1; Crossroads Music Park, Kings Mt., N.C. (2).

MOTT THE HOOPLE (Columbia): Richmond Mosque, Va. June 2.

OSBORNE BROTHERS (MCA): Lakeside Park, Salem, Va. June 8; Opryland, Nashville, Tenn. (11); Festival Grounds, Camp Springs, N.C. (15).

TOMMY OVERSTREET (Dot): Winchester Club, Houston, Texas, June 7; Lakeview Club, Bryan, Texas (8); Music Valley USA, Rocket, Texas (9); Patio Lounge, Tampa, Fla. (15); Cabaret, Ft. Lauderdale, Fla. (16-22); American Legion Park, Culpepper, Va. (30).

REDBONE (Epic): Curtis Hixon Hall, Tampa, Fla. June 7.

DEL REEVES (United Artist): Chet Atkins Gold Tournament, Knoxville, Tenn. June 1-2; Jackson, Miss. (7); Opryland, Nashville, Tenn. (9); Spring Park, S.C. (15); Centennial Park, Nashville, Tenn. (16-17).

SLADE (Warner Bros.): Municipal Auditorium, Atlanta, Ga. June 5; Philharmonic Hall, Miami, Fla. (8); Louisville Civic Center, Ky. (13); Memphis Civic Center, Tenn. (14); Warehouse, New Orleans, La. (15).

SOUL CHILDREN (Stax): Fayette Ware High School, Somerville, Tenn. June 8; Coliseum, Memphis, Tenn. (9); Cumberland County Coliseum, Fayette, N.C. (22).

NAT STUCKEY (RCA): Lanierland Country Music Park, Cumming, Ga. June 1.

MEL TILLIS (MGM): Houston, Texas June 14; Atkins, Ark. (22); Waldorf, Md. (28-29).

PORTER WAGONER (RCA): Chet Atkins Golf Tournament, Knoxville, Tenn. June 1-2; Fiddlers Contest, Nashville, Tenn. (16).

JERRY WALLACE (MCA): El Dorado Club, Savannah, Ga. June 7-8.

Talent

Signings

Tim Rice and Andrew Lloyd Webber, writers of "Jesus Christ Superstar," have re-signed with the Stigwood Organization for five years.

Jamie Kaye, 17-year-old country singer, signed with Mercury. Her first single is "Peace On You."

Daniel Valdez has signed with A&M. The writer-singer is a founder of the Mexican-American activist theater El Teatro Compesino.

Sherry Bryce, MGM country artist managed by Mel Tillis, has signed for booking with Roger Talent Enterprises of Nashville.

Jamie Kaye, 17-year-old country singer, signed with Mercury. Her first single, "Peace On You," was released in May.

Elvin Bishop has signed for booking with IFA, which is organizing a summer tour in support of his first Capricorn album.

New on The Charts

GEORGE FISCHOFF
"Georgia Porcupine"—99

Fischhoff isn't exactly a household name but he's been successful as a melody writer for hit records ("98.6," "Lazy Day," "Each and Every Part of Me"), Broadway ("Georgy," "Prince & the Pauper") and TV ("Ugliest Girl In Town"). He's 34, a native of Indiana and a classically trained Juilliard grad. Now based in New York, he's signed to UA as artist-writer-producer and manages himself. "Porcupine" is a bristling piano novelty instrumental, a hard-driving blend of boogie and ragtime with a powerful bass-drum underpinning.

Sings Own Kind Of Smooth Music

• Continued from page 14

just trying to survive, in spite of the system, and I will."

Jennings adds, however, that "a lot of the agencies are doing their best. By no means am I saying all agencies are bad. I'm just saying things could be better."

Also encouraging to Jennings is the feeling that "everyone is pulling for us now. The label, RCA, always has. But now we find the disk jockeys, the crowds, everyone. I'm also aware that I have a good voice, which might not be considered country all the time."

"Now, Hank Williams and Jimmie Rodgers didn't have what you would call good voices, but they were great singers. Still, if you have a good voice you should use it. Nothing irks me more than someone singing through his nose."

As for hitting the Top 40 market, Jennings feels he could have had such a hit years ago had he done a Buddy Holly tune, "because of all the publicity of my playing with him. But I never really wanted it."

Finally, Jennings says that despite all the renegade talk, "I am a part of country music and that's where it's at. I say what I say and do what I do because I love the music and sometimes I feel there are wrongs."

"I'm sometimes disappointed, but I'm never bitter. I'm not out to change things, that's up to each individual. I may criticize at times, but I'll be the first to defend country and what it stands for."

Studio Track

By BOB KIRSCH

Automated Processes has introduced the models 1604 and 2488 consoles, rounding out their line to cover the \$16,000 to \$150,000 price range. Automated also manufactures the model 3223 console, which Westlake Audio is using in conjunction with the Allison/API programmer. In addition, Automated has just come out with their automated parametric equalizer.

At Criteria Recording Studios in Miami, Eric Clapton has been in cutting his next LP with Tom Dowd producing. Carl Riddle is among the top musicians helping him out. Stephen Stills has been in and out of the studio recently, with Ron and Howie Albert at the control boards. The brothers are also mixing the James Gang's latest LP. Paul Anka used the Criteria rhythm section on "Having My Baby." He sang one version and Puerto Rican singer Oadia Coates did the other. Singer Tomiko Jones is laying string, harp, flute and vocal tracks on a tape made in Nashville. Mario Medious of Manticore Records is producing Mike Pinera's new group, New Image. Pinera was formerly a member of Blues Image and Cactus, as well as being lead guitarist for Iron Butterfly. Mr. Pago and Las Diplomáticos are cutting an LP for Cuban Records.

At Sunset Sound Recorders in L.A., Bill Robinson becomes general manager as well as retaining his duties as engineering director. The studio has just completed the live recording portion of the Freddie Hubbard sessions for Columbia Records. Overdubbing and mix-down is coming soon. Paul Rothchild is producing with John Haeny, assisted by Kent Nebergall, at the controls. London Records has been cutting tracks for the next Tom

Jones LP, with Gordon Mills producing and Haeny engineering. Wayne Dailey and Brian Dall Armi are assisting. Glyn Johns was in for a mixdown for Island Records.

Lola Falana has completed studio work on her next LP for Mirasch/Ratner Productions. The LP was cut at the Record Plant in L.A. Gene Page did the arranging, with Norman Ratner producing. Ms. Falana penned two of the tunes. Harry Chapin has cut his "What Made America Famous" single at Connecticut Sound Studios, with Paul Leka producing. He will be finishing his next LP there in the coming weeks.

Rock Concert Rocks Capital

• Continued from page 14

two days before, kept away thousands.

In spite of the trouble outside, and more than 35,000 empty seats, the 15,000 kids who came had a screaming, bumping, Boogie-dancing time, first in their chairs and in the aisles. They finally swarmed down over the jealously protected playing field to converge on the stage. Dauntless promoter Bill Washington is reportedly going ahead with plans for another show at the stadium later this month.

Kennedy stadium rules are tough, but effective in maintaining order at rock concerts generally. No bottles, cans or coolers are allowed, and this ban has to appear in the ads. No tickets can be sold on the day of the concert, and the top limit is 52,000 tickets. Concerts must end in three and a half hours. Each minute of time over costs the promoter \$1,000.

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INTERVIEW:

KIIS-AM's Features Play Vital Part In Programming

EDITOR'S NOTE: This is the second installment of an in-depth interview with Chuck Blore, programming consultant to KIIS-AM in Los Angeles. It is part of a "review" of his ideals and dreams of a modern complex format, first described several months ago in an early interview series. Conducting the interview is Claude Hall, radio-TV editor, Billboard Magazine.

BLORE: Today, the KIIS-AM format foundation is unshakable; of course, the various things that we put on the air are things that we may make value judgments about... say that one thing is good and another is bad.

HALL: Through the collective genius that we mentioned earlier?

B: Right. We don't say whether something is good or bad... they do. Also, we now have what is absolutely a goof-proof music policy. We now know that we must create, write, and produce 41 (because of the music rotation pattern) little "cassettes" each week. We create, write and produce eight little mini-dramas, which are the intros into the records... things which expose those given records in a new light, put a new viewpoint on the lyrics of a song, reveals the song in a different aspect so the listener might really relate to it... these mini-dramas to a record are like act one and act two of a play and the record itself is act three. We now have one of those an hour. We had earlier tried to have two of those an hour. We even tried with just one every four hours. But one an hour seems to work nicely. And we've now began producing those mini-dramas to the oldie records. They make listening to radio a nice surprise for the listener... when the curtain goes up and you hear Dusty Springfield with "There's a Brand

History of Arts At Texas Univ.

AUSTIN, Tex.—"The Idea of History In the Arts" was the central theme behind a three-day symposium held at the University of Texas, April 28-30.

Participants included historians in all the arts with composer Peter Racine Fricker lecturing on the composer and the burden of history.

A number of University of Texas scholars participated in the panel discussions. The emphasis in music was on classical forms.

New Me," for example, which we just did the other day. Anyway, those are a valuable part of the format.

H: Do you do different ones for the same record... to give variety?

B: Yeah. For example, "The Way We Were" was so big for so long that the first mini-drama was about a guy talking to a girl painter, telling her that her paintings are all misty and that she should be more contemporary. She says no, and the vocal on the tune starts out: "Memories..." That's only a brief explanation of that particular mini-drama, but you get the idea. We did maybe five different versions for that song... it was an especially easy record to work with. Little plays. That's the most we've done on any song so far... five. Normally, just one is all that's needed. And sometimes, two. The problem we've found so far is that today new hits are not born fast enough. Because we'll spot a record coming onto the Hot 100 Chart and say: We've got to watch that one. When it gets up above 50 on the chart, we'll do a mini-drama, because we know it's a strong, moving record. But there may be only two of those good moving records a week... that were not already in the top 50 last week, you know? And the top 50 doesn't change that fast. The bottom 50 changes furiously. And, quite frankly, records are not coming into the top 50 fast enough for us to keep the kind of rotation pattern on the mini-dramas that we would like. I would like to have 10 a week, if we could. If there were 10 new hits every week, we'd really have it made. Because there would be all of these nice musical things happening for the KIIS-AM format. But there's just not.

H: You have the cassettes and the mini-dramas. What other features are involved in the KIIS-AM format that has jelled down since you first started it?

B: We have something called "90 Seconds," which is very interesting. We have a feature that takes a vicarious look at something you would not or could not do. For example, we spent a day in a patrol car. Then we come on the air with the statement: "KIIS spends 90 seconds in a patrol car." Or: "KIIS spends 90 seconds backstage." Or: "KIIS spends 90 seconds in a nudist colony." Or: "KIIS spends 90 seconds with a hooker on Western Avenue."

H: Is that where hookers hang out in Los Angeles?

B: Would you like an address? Anyway, we have a man spend a day doing it, then edit the tape down to about 90 seconds. The patrol car bit; the first thing you hear is a guy saying: "All right. Lay down. Flat on the ground." It's really a dramatic scene where they're arresting this guy. There's a little time-passage sound effect, then a woman runs up to the car yelling: "They're after me!" And the feature dramatizes how the policemen handle the situation. We go through their whole day like this and you hear just as they're going off shift, one of the policemen saying: Whatta ya bet, we're going to hear them call us on the way back in. Then you hear the two-way radio with: Car 385... calling car 385. We've gone through a whole, highly exciting day with these people. They're awfully hard to cut down to 90 seconds because the

events are so intense and dramatic. But, anyway, we also have another feature that has stayed with us since the KIIS-AM format went on the air... called "Out of His Mind." It's a feature where significant people say things you'd not ordinarily expect them to say. Our interviewer asks, not what is your next record, or how did you get into show business, but like: Do you pray? What's your favorite childhood story? Tell me about your dreams. You come up with a lot of really interesting insights into people... which you never hear anywhere else. The feature states: This is Roger Miller... out of his mind. Then Miller says something and the feature ends: That was Roger Miller... out of his mind, over KIIS. They're fascinating little things.

H: What about the big features?

B: Those are our proudest deals. We have a research department that spends eight weeks researching a feature... and, well, what is a feature? On Easter, we did a feature called "The Miracles." What we did was dramatize contemporary miracles. The biblical ones, we just said they existed. They were easy to deal with because they were distant. But how do you explain the contemporary ones?

H: You mean like how you turn water into wine by buying this little package called Kool-Aid and...

B: The features, anyway, a really spectacular and they'll run about every 10 days to two weeks. We used to have one a week. It was just too often... because we couldn't do them in the quality we liked. Too often, because we were getting features on the air merely because it was Tuesday. Not because we had a good feature ready to go. Now, we may go six weeks without a feature... because we may do research and find out we haven't anything valid. And have to start over. But, normally, features hit the air roughly every 10 days. We're doing one on the brain, another on psychosurgery... when everyone was talking about the movie "The Exorcist," we did one on exorcism. Our feature on Halloween was narrated by Vincent Price.

H: You say now that the format has more or less jelled like you want it?

B: Yes. Of course, there are still constant changes. It must never sound like the same radio station two days in a row... No, I'm sorry. It must always sound like the same radio station, but you must never hear the same things. And that's why we have to produce so many of the cassettes and so many of the mini-dramas. And a constant flow of features. And the deejays have to be very careful about where they get their material and what material they use on the air. And our news... our news is about 40 percent human interest stories. But even the 60 percent of our hard news is a casual thing... where the newsman might say: "Remember the fire they had several months ago on such and such street? Well, that damned fire is still burning." Just exactly like you'd tell a guy if you met him on the street. As for the 40 percent, we had to work that percentage out. The 50 percent that we started with was too much; it didn't sound as if we were really giving the news on the program.

EDITOR'S NOTE: Next installment gets into playlist factors.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

First, there are two different kinds of deejays in England—and both were quite fascinating to observe: There's the deejay who's on the air and the most pleasant I met personally but never heard was Alan Freeman, who does a show twice a week on Radio 1 of the BBC. He is a very entertaining guy and I suspect he does one hell of a radio show, but his air time is limited to something like two or three hours a week and it's like playing Russian roulette to hear him when you're only staying about a week in London. Next, I was on a panel with Derek Chinnery, head of Radio 1, BBC, and Aidan Day, program director of Capitol Radio, the commercial station that's doing quite well in London in spite of handicaps that would drive Buzz Bennett or Jay Thomas out to sit under a palm tree with Bob Hamilton. Capitol Radio, like the BBC, suffers from what they call "needle time" restrictions, meaning that only a certain percent of their programming can be from records. The result was that I heard "Paper Moon" one night after midnight—the original soundtrack version—and it wasn't being programmed for nostalgia as much as for the fact that film tracks don't count as records. Still, Capitol Radio sounded okay when you consider that the BBC went off the air around midnight and was playing a lot of talk nonsense anyway. I think Day was actually doing a pretty good job programming the station

under the circumstances. The jingles, incidentally, were out of George Martin's production firm; he's the guy that produced all of those million-sellers with the Beatles. I didn't think the guy on Capitol after midnight said his name much; in fact, never did learn who he was.

Now, there's another type of air personality... the kind that works the clubs. I was in the Chelsea Drugstore, a really swinging discotheque on Kings Street, but didn't go upstairs and introduce myself to the deejay. At Gulliver's Club, 11 Down St., London, I not only met the manager—Phil Tibber—but deejay Tony Santos, who kept a record show moving faster than a tornado for several hours. In fact, until around 2:30 a.m. when Bobby Vee and his band arrived from Kent and went on with a fantastic set (Ted Jerrold of the Five Man Electrical Band was one of the men in the band) and sang some of his old numbers and "Peggy Sue" and some newer tunes to a packed house that sat on the floor at his feet. True, the crowd may have come more to hear Bobby than Tony, because they sat for a few minutes after Bobby had finished his show, unwilling to believe he wasn't coming back for more. But Tony did a great job of holding that audience together. Before and after the Bobby Vee show. He played mostly soul records or fast pop stuff, a lot of it U.S. In talking with Tony, he told me he was winner of the European Disc Jockey Festival in Zurich in 1970 and had made the 1973 edition of the Guinness Book of Records by playing records 208 hours nonstop. I can believe it. His production was phenomenal and tight. His pater was limited, but good. His voice good (thought he was black at first).

Next, I ran into Peter Golding, a promotion man for the Richard Armitage-Noel Gay Organisation in London that both manages and produces artists. Peter promotes records for both press (very important in a

(Continued on page 21)

Nader Activates Business Firm

NEW YORK—The Richard Nader Organization has activated Rock & Roll Revival Inc. (a New York corporation) as the company for all transactions pertaining to his Rock & Roll Revival shows and all related merchandising, TV and other ancillary activities.

Rock & Roll Revival Inc. was established in 1971, but Nader delayed its activation until the establishment of the Richard Nader Organization.

Happy Medium Shows Inc. will remain as the company's production house for all concerts other than the revival.

Sam Gordon has filled the vice president position for both companies and Paulette La Melle has become the assistant to the president.

D&D Firm Guilty In Copyright Trial

OKLAHOMA CITY—A federal district court jury here has found Darrell Malicoate of Stroud, Okla., doing business as D&D Enterprises, guilty of conspiracy to violate the circled P recorded music copyright and seven counts of copyright infringement.

Malicoate, whose sentencing awaits study from the U.S. probation officer here, was charged with operating a tape duplicating operation which illegally duplicated post Feb. 15, 1972, copyrighted works.

Federal authorities alleged they had warned D&D of violation, but that they were told the firm did not duplicate, but merely labeled recorded tape and sold it. During the trial, it was disclosed that D&D product carried a Baton Rouge, La., address.

Edgar Winter LP Gets Epic Push In Major Marts

LOS ANGELES—Epic Records' current campaign for the Edgar Winter Group's new "Shock Treatment" LP is one of the most extensive ever undertaken by the CBS label, according to sales vice president Ron Alexenburg.

Alexenburg said that cost for the campaign hasn't been totaled yet, since the drive is based on doing whatever is most desirable to launch the first Winter album since his platinum "They Only Come Out At Night" 1½-million unit seller released 18 months ago.

Opening campaign are a round of two-page color trade ads and 30 one-minute radio spots on stations in 29 major markets during the Memorial Day holiday weekend. Print consumer print ads will be back covers in color on every national music or youth publication equipped to handle the format.

A TV spot is being filmed by Chuck Braverman and a 3-D mobile in-store display is shipping this week. The Edgar Winter Group has kicked off a 63-city large auditorium tour, which will run through September.

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Vox Jox

• Continued from page 20

radio-limited England) and radio, but, and this was extremely important, for the discotheques. According to Peter, there are between 200 and 300 such deejay clubs in the London area and maybe 30 of those also present live music such as Gulliver's. About 10 of these (he wasn't sure about the actual count) would feature name entertainers live. In his job, he might visit as many as 30 clubs in a night. That night, he asked Tony Santos to play "Fever Pitch" by the Mandingo on EMI Records, something that Peter was promoting. Tony did, introducing it to the crowd. With a fast car, Peter might get such a record exposed to as many as 6,000 young adults in discotheques on a Friday and Saturday night.

It comes to mind that someday U.S. promotion men might find discotheques a valuable stomping ground. Because, suddenly in the past few weeks, record discotheques have become a hip thing in St. Louis. Scott St. James, an old comrade who now hangs his nom-de-aero at KSD-AM, has opened a discotheque called Scotty's Playpen. Manning the turntables at the club are Gary Bridges and Bob Hooper of KSLQ-FM and Gary Brown of KADI-FM. Scotty said there are a couple of other clubs in town that use girl deejays. However, in spite of the fact that he doesn't yet have any girls manning the turntables, all record and radio people are invited to drop by Scotty's Playpen.

Bill Tanner is now program director of WHYI-FM in Fort Lauderdale and Bill Cunningham has been promoted to general manager of the rocker, which is a Heftel station consulted by John Rook. All of the Rook stations, incidentally, have started changing music twice per week instead of the once-a-week policy at most Top 40 operations. All of the music directors get on the phone for research every day and the internal list is updated twice a week at least. The proceeding news comes from Rook via Red Schwartz, independent record promotion executive who is also now updating his list twice a week.

M. C. McNeal, program director of KLOM-AM-FM in Lompoc, CA, has resigned and is looking for a larger market (everything is larger than Lompoc, even Tom Breneman's backyard). McNeal's phone is 213-980-5212. Seems like a nice guy; says he's willing to work. On-air position would be fine. . . . A note from Bob Lauck, program director of KIXY-AM-FM and CATV No. 4 in San Angelo, Texas: "I understand you are an old Brady, Texas, boy. News director Dan Wilson comes from Voca, just down the road from Brady. Of course, he's been here for 10 years. Scott (Jim Bolinger) James comes from Brady. He was formerly music director of KOZA-AM in Odessa and is taking on a sales job here, but still pulling a weekend shift. I just came to KIXY-AM-FM three weeks ago, but was in Brady as program director of KNEL-AM for two years. We need oldies very badly here. Hope to see you in New York this summer." Lineup includes Bob Lauck 6-10 a.m., Jason Bryce 10 a.m.-3 p.m., Mike Stone 3-7 p.m., John Raymond 7-midnight, and Scott James and Todd Meadows on weekends.

Barry Michaels reports from

WMVA-AM-FM in Martinsville, Va., where he's doing a 6 p.m.-1 a.m. show. Says that Dick Giles does a progressive show on FM "while I do my thing on AM. We are heavy on albums at night, both AM and FM, and we sure could use more service from MCA, Capitol, A&M, ABC/Dunhill." The lineup there includes Pete Blum, music director Paul Houston, then the AM and FM splits for Giles and Michaels. . . . Mike Bushey writes: "My eternal thanks for getting my letter into the column so fast. After all, Mike Bushey ain't exactly a household word, but! Anyway, the name is Bushey, not Mushey. I've heard from every friend, acquaintance and the like that I know. Well, almost. And the crap I've been taking has been incredible, even though it has brought me some notoriety, I suppose. When you get a chance, would you correct the name. And the call letters, too. WPNO-AM, not WPND-AM." But whatever happened to Mike Mushey over on WPND-AM, Mike?

I forgot to mention that Alan Baxter is now program director of WEEO-AM in Waynesboro, Pa. . . . If you've been wondering how the Real Don Steele sounds on KIQQ-FM, Los Angeles, catch his show next time you hit town, fantastic cooker! Expect even better numbers from him in days to come. . . . J. Gordon Lunn is out of work at WBR-AM and says he needs a job before he starves to death. Has 10 years of experience in MOR, rock and country and in production and programming. You can reach him at 504-926-1600 and that's Baton Rouge, La. . . . Tom Watson, now working at CKGM-AM in Montreal under the assumed name of Chucker Morgan, called up. He's happy with the area and says the beer is good.

LA NARAS Sets Chairmen

LOS ANGELES—Nine nominating committee chairmen have been named by the local NARAS chapter. They represent each of the voting classifications and will select two non-board members to form a nominating committee in their specialty fields.

Chairmen named include: Marily Jackson, vocalists; Lincoln Mayorga, conductors; Al DeLory, producers; Artie Wayne, songwriters; Sy Mitchell, engineers; Paul Shure, instrumentalists; Richard Oliver, art directors, annotators; Rod McKuen, spoken word and Mario Guarnepri, classical.

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MORE THAN 12,000 country music fans attended the Tanya Tucker and Hank Williams Jr. concerts recently in Miami sponsored by WWOK-AM. And here, gathered around Ms. Tucker, are, from left: Ted Cramer, program director of the station; morning air personality George Means, afternoon personality Pat Appolson, Columbia Records promotion executive Tom Scgro, Ms. Tucker, all-night personality Bob Cole, station production director Dan Halyburton, evening personality Hal Smith, and station music director Mark Stevens.

Focus on Audience Research

• Continued from page 1

In a session titled "Research Is More Than Numbers," George Milady, president of Gilbert Youth Research, New York, will discuss "Reaching the Young Adult—Facts and Figures."

Gilbert is a firm that is involved in constant research on buying patterns of youth coast-to-coast and has done studies for Columbia Records on marketing. Also in that session, Jack McCoy, vice president of research and development for the Bartell Media radio chain, will discuss "Inside Secrets of Research." McCoy several times has been able to dramatically predict the results of a radio station's format in audience ratings. He was also the creator of perhaps one of the biggest promotions ever in radio—"The Last Contest."

Among the speakers lined up for the four-day meeting—which will deal with all aspects of radio as they relate to programming, including news, public service, and sales—are Richard Roslow, Pulse, New York; Frank Boyle, Robert E. Eastman, New York, Gordon Hastings, Katz Radio, New York; Ron Shawn, radio director, Zoo World magazine, Fort Lauderdale, Fla.; Jack Fawcett, ARB, Silver Spring, Md.; and Casey Kasem, host of the syndicated "American Top 40" program, Los Angeles.

For the first time, the Forum is going to reflect radio around the world. In fact, one of the keynote speakers leading off the four-day meeting will be Kevin O'Donohue, assistant general manager of 2SM Radio, Sydney, Australia, who'll talk on "Radio Around the World—a Review." Keynote speakers for U.S. radio and music internationally are now being lined up.

Commissioner Ben Hooks, Federal Communications

Commission, Washington, will be a luncheon speaker on Thursday, Aug. 16.

Among the highlights during the Forum this year, apart from the speakers and the workshops, will be a repeat of last year's successful Breakfast Rap Sessions, whereby people attending the Forum have the opportunity to breakfast and discuss radio with any of the speakers or moderators or the advisory committee on a first-come first-served basis (10 men total to a table). In addition, the Hot Seat Session will be repeated this year. Here, everyone has the chance to fire questions at a lineup of the world's leading authorities in radio and music.

Extra events added to this year's Forum will be a college seminar held on Friday, Aug. 16, in the evening. This will be a casual session whereby the audience will be able to not only participate, but add constructively to the topics discussed.

Possibility of a music show Friday after is also being considered.

The Forum events will be in the Plaza Hotel, which has granted a special low room rate to 150 early registrants on a first-come basis. In addition, the Barbizon Plaza Hotel located nearby is offering low rates to people attending the Forum.

To qualify for these rates, you must first register for the Forum by sending \$160 to: International Radio Programming Forum, c/o Billboard Magazine, Suite 420—9000 Sunset Blvd., Los Angeles, Ca. 90069. A reservation card for the hotel will be sent to you in the return mail. Registration fee after Aug. 1 will be increased to \$175.

Further details on speakers and topics at the Forum will be announced shortly.

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Yesteryear Hits

FIVE YEARS AGO
May 31, 1969
SINGLES

- 1 GET BACK
Beatles (Apple)
- 2 LOVE (Can Make You Happy)
Mercy (Sundi)
- 3 AQUARIUS/LET THE SUNSHINE IN
Fifth Dimension (Soul City)
- 4 OH HAPPY DAY
Edwin Hawkins Singers (Pavillion)
- 5 HAIR
Cowbills (MGM)
- 6 THESE EYES
Guess Who (RCA)
- 7 ATLANTIS
Donovan (Epic)
- 8 GITARZAN
Ray Stevens (Monument)
- 9 IN THE GHETTO
Elvis Presley (RCA Victor)
- 10 GRAZIN' IN THE GRASS
Friends Of Distinction (RCA)

FIVE YEARS AGO
May 31, 1969
ALBUMS

- 1 HAIR/ORIGINAL CAST
(RCA Victor)
- 2 BLOOD, SWEAT & TEARS
(Columbia)
- 3 BOB DYLAN
Nashville Skyline (Columbia)
- 4 GLEN CAMPBELL
Galveston (Capitol)
- 5 DONOVAN
Greatest Hits (Epic)
- 6 TEMPTATIONS
Cloud Nine (Gordy)
- 7 ROMEO & JULIET/SOUNDTRACK
(Capitol)
- 8 IRON BUTTERFLY
In-A-Gadda-Da-Vida (Atco)
- 9 CREEDECE CLEARWATER REVIVAL
Bayou Country (Fantasy)
- 10 TOM JONES
Help Yourself (Parrot)

TEN YEARS AGO
May 30, 1964
SINGLES

- 1 LOVE ME DO
Beatles (Tollie)
- 2 CHAPEL OF LOVE
Dixie Cups (Red Bird)
- 3 MY GUY
Mary Wells (Motown)
- 4 LOVE ME WITH ALL YOUR HEART
Ray Charles Singers (Command)
- 5 HELLO, DOLLY!
Louis Armstrong (Kapp)
- 6 (Just Like) ROMEO & JULIET
Reflections (Golden World 9)
- 7 A WORLD WITHOUT LOVE
Peter & Gordon (Capitol)
- 8 LITTLE CHILDREN
Billy J. Kramer (Imperial)
- 9 IT'S OVER
Roy Orbison (Monument)
- 10 WALK ON BY
Dionne Warwick (Scepter)

TEN YEARS AGO
May 30, 1964
ALBUMS

- 1 THE BEATLES' SECOND ALBUM
(Capitol)
- 2 HELLO, DOLLY!/ORIGINAL CAST
(RCA Victor)
- 3 FUNNY GIRL/ORIGINAL CAST
(Capitol)
- 4 LOUIS ARMSTRONG
Hello, Dolly (Kapp)
- 5 MEET THE BEATLES
(Capitol)
- 6 AL HIRT
Honey In The Horn (RCA Victor)
- 7 DAVE CLARK FIVE
Glad All Over (Epic)
- 8 ANDY WILLIAMS
Call Me Irresponsible And Other Hit
Songs (Columbia)
- 9 BARBRA STREISAND/THE THIRD ALBUM
(Columbia)
- 10 INTRODUCING THE BEATLES
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JUNE 1, 1974, BILLBOARD

Soul Sauce

Bill Withers Back: Worth Waiting for

By LEROY ROBINSON

LOS ANGELES—Recently we were given the pleasure of Bill Withers' return as a recording artist through his latest release, "+ 'Justments.'" For those of us who have been a fan of the Sussex Records artist since his first recorded success, "Ain't No Sunshine," Withers' return after almost two years of nothing gained sighs of relief.

The largest sigh of relief ostensibly must have come from Sussex Records. After all, "Ain't No Sunshine" literally brought a beam of golden success to the relatively new record company headed by entrepreneur Clarence Avant. Withers' consistency has been an important part of the company's growth because of successive hits like "Grandma's Hands," "Lean On Me" and various other cuts out of equally successful albums.

The music industry as a body should extend the next largest breath of happiness for not losing one of our most gifted composers. Today, in the pop-rock-r&b field there are very few composers that are worthy of the coveted adjective, "gifted." Stevie Wonder most certainly is. Marvin Gaye is undeniably entitled, and Bill Withers unequivocally gives definition to the word "gifted" every time he presents us with a new song.

Therefore, any delays on Withers' part of sharing with us his prolific lyrics of his songs, is grounds for concern, but even more a reason to find out why.

Such an occasion came recently when Withers was making an appearance on "The Nancy Wilson Show," a television program in Hollywood. It was a unique appearance since the show was without musicians because of a musician's union strike against the networks. So, it became necessary for Withers to extend his talent to singing a cappella, an event that was rewarding as it was soulful.

(Continued on page 27)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))</small>	This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))</small>	This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))</small>
1	2	10	BE THANKFUL FOR WHAT YOU GOT —William De Vaughn (W. De Vaughn), Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP)	33	25	15	TOUCH A HAND, MAKE A FRIEND —Staple Singers (H. Banks, R. Jackson, C. Hampton), Stax 0196 (Columbia) (East/Memphis, BMI)	68	70	7	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)
★	5	8	HOLLYWOOD SWINGING —Kool & The Gang (Kool & The Gang, R. West), De-Lite 561 (P.I.P.) (Gang/Delightful, BMI)	★	34	5	IT'S BETTER TO HAVE (And Don't Need) —Don Covay (D. Covay, E. Watts), Mercury 73469 (Phonogram) (Ragmap, BMI)	69	54	7	SLEEPIN' —Diana Ross (R. Miller, T. Elinger), Motown 1295 (Stein & Van Stock, ASCAP)
3	3	8	FOR THE LOVE OF MONEY —O'Jays (K. Gamble, L. Huff, A. Jackson), Philadelphia International 3544 (Columbia) (Mighty Three, BMI)	★	35	4	TOO LATE —Tavares (D. Lambert, B. Potter), Capitol 3882 (ABC/Dunhill/One Of A Kind, BMI)	70	61	8	DISRESPECT CAN WRECK —Escorts (G. Kerr, R. Walker), Alitha 6062 (Sound Ideas, ASCAP Horn Of Plenty, BMI)
4	1	9	I'M IN LOVE —Aretha Franklin (B. Womack), Atlantic 2999 (Pronto-Tracebob, BMI)	★	36	11	THE LONE RANGER —Oscar Brown Jr. (O. Brown Jr.), Atlantic 3001 (Bootblack, BMI)	71	74	5	THE BOY NEXT DOOR —Betty Swann (P. Hurt, A. Bell), Atlantic 3019 (Cooke Box/Mom Bell/Cotillon, BMI)
5	4	9	DON'T YOU WORRY 'BOUT A THING —Stevie Wonder (S. Wonder), Tama 54245 (Motown) (Stein & Van Stock, Black Bull, ASCAP)	★	37	4	FISH AIN'T BITTIN' —Lamont Dozier (M. Jackson, J. Reddick), ABC 11438 (Bullet-Proof, BMI)	72	57	10	CAN YOU TALK —Ron Holden (Williams, Green), Now 6 (Original Sound) (Dootsie/Williams, BMI)
★	14	7	SIDESHOW —Blue Magic (B. Eli, V. Barrett), Atco 6961 (Friday's Child/Poo-Poo/Six Strings, BMI)	★	38	3	ON AND ON —Gladys Knight & The Pips (C. Mayfield), Buddah 423 (Curton, BMI)	73	62	12	I BELIEVE —The Ebony (E. Drake, I. Graham, J. Shirl, A. Stillman), Philadelphia International 7-3541 (Columbia) (Cromwell, ASCAP)
★	13	7	ONE CHAIN DON'T MAKE NO PRISON —Four Tops (D. Lambert, B. Potter), ABC 4386 (Dunhill, BMI)	★	39	46	I'M FALLING IN LOVE WITH YOU —Little Anthony & The Imperials (J. Davis), Avco 1640 (Mighty Three, BMI)	74	80	3	A FUNKY SONG —Ripple (K. Samuels/Ripple, Inc.), GRC 2017 (Act One, BMI)
8	6	13	DANCING MACHINE —The Jackson 5 (H. Davis, D. Fletcher, W.D. Parks), Motown 1286 (Jobete, ASCAP Stone Diamond, BMI)	★	40	55	I WISH IT WAS ME YOU LOVED —Dells (J. Avery), Cadet 5702 (Chess/Janus) (Groovesville, BMI)	75	79	5	COME AND GET YOUR LOVE —Redbone (L. Vegas), Epic 5-11036 (Columbia) (Blackwood/Novelene, BMI)
9	7	13	THE PAYBACK —James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14223 (Dynatone/Belinda/Unichappell, BMI)	★	41	60	WILDFLOWER —New Birth (Edwards-Richardson), RCA 0265 (Edsel & Aloud, BMI)	76	64	10	TELL ME WHAT'CHA GONNA DO —General Crook (G. Crook, Wand 11270 (Scepter) (Germaine-Our Children, BMI)
10	8	11	SATISFACTION GUARANTEED —Harold Melvin & The Blue Notes (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3543 (Columbia) (Mighty Three, BMI)	★	42	45	GETTIN' WHAT YOU WANT (LOSIN' WHAT YOU GOT) —William Bell (W. Bell, R. Hanson, J. McDuffe, E. Gordan), Stax 0198 (Columbia) (Azrock, South Memphis, BMI)	77	69	9	CHICAGO DAMN —Bobbi Humphrey (L. Mizell), Blue Note 395 (United Artists) (Alruby, ASCAP)
★	30	6	FINALLY GOT MYSELF TOGETHER (I'm A Changed Man) —Impressions (E. Townsend), Curton 1997 (Buddah) (Cherritown, BMI)	★	43	5	YOU KEEP ME (Hanging On) —Ann Peebles (B. Mize, L. Allen), Hi 2265 (London) (Alambo, BMI)	78	84	2	MACHINE GUN —Commodores (M. Williams), Motown 1307 (Jobete, ASCAP)
12	10	11	THE SAME LOVE THAT MADE ME LAUGH —Bill Withers (B. Withers), Sussex 513 (Interior, BMI)	★	44	28	OUTSIDE WOMAN —Bloodstone (Harry Williams), London 45-1052 (Crystal Jukebox, BMI)	79	83	5	TREAT ME LIKE I'M YOUR MAN —Johnny "Guitar" Watson (J. Watson), Fantasy 721 (Jowat, BMI)
13	11	11	LET'S GET MARRIED —Al Green (A. Green), Hi 45-2262 (London) (Jec/Al Green, BMI)	★	45	31	HEAVENLY —The Temptations (N. Whitfield), Gordy 7135 (Motown) (Stone Diamond, BMI)	★	80	1	HOW DO YOU FEEL THE MORNING AFTER —Millie Jackson (R. Gerald, L. Lynch), Spring 147 (Polydor) (Gaucho/Belinda, BMI)
★	18	6	THERE WILL NEVER BE ANY PEACE —The Chi-Lites (E. Record), Brunswick 55512 (Julio-Brian, BMI)	★	46	47	MAKE UP FOR LOST TIME —Montclairs (J. Strickland, B. Patterson), Paula 381 (Jewel) (Sun-Ma/Rogan, BMI)	81	77	10	MESSING UP A GOOD THING —John Edwards (F. Johnson, T. Woodford, C. Ivory), Aware 037 (GRC) (Shortbone, BMI)
★	29	4	SON OF SAGITTARIUS —Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tama 5457 (Motown) (Stone Diamond, BMI)	★	47	49	SWEET RHODE ISLAND —Red—like & Tina Turner (T. Turner), United Artists 409 (Huh/Unart, BMI)	★	82	2	WHO ARE YOU —B.B. King (C. Crawford, H. Johnson), ABC 11433 (American Broadcasting/DaAnn, ASCAP)
16	9	12	CAN YOU HANDLE IT —Graham Central Station (L. Graham), Warner Bros. 7782 (198FOE, None)	★	48	33	HONEY PLEASE, CAN'T YA SEE —Barry White (Barry White), 20th Century 2077 (Sa-Vette/January, BMI)	★	83	3	LOUISE —Ray Charles (L. Robin), CrossOver 974 (Famous, ASCAP)
17	12	12	YOU MAKE ME FEEL BRAND NEW —Stylistics (T. Bell, L. Creed), Avco 4634 (Mighty Three, BMI)	★	49	36	BEST THING THAT EVER HAPPENED TO ME —Gladys Knight & The Pips (J. Weatherly), Buddah 403 (Keca, ASCAP)	★	84	1	DAMN RIGHT I AM SOMEBODY —Fred Wesley & The JB's (J. Brown, F. Wesley), People 638 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
18	20	12	HEY BABE —The Joneses (G. Dorsey), Mercury 72458 (Phonogram) (Landry/Unichappell, BMI)	★	50	65	IT'S HER TURN TO LIVE —Smokey Robinson (W. Robinson, M. Tarplin), Tama 54246 (Motown) (Tama/Jobete, ASCAP)	★	85	2	MY LOVE —Margie Joseph (P. McCartney, L. McCartney), Atlantic 3032 (McCartney/ATV, BMI)
19	19	11	HELP YOURSELF —The Undisputed Truth (N. Whitfield), Gordy 7134 (Motown) (Stone Diamond, BMI)	★	51	48	RHAPSODY IN WHITE —Love Unlimited Orchestra (B. White), 20th Century 2090 (Sa-Vette/January, BMI)	★	86	3	GIVE IT UP OR TURNIT A LOOSE —Lyn Collins (C. Bobbit), People 636 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
★	24	6	WONDERFUL —Isaac Hayes (I. Hayes), Enterprise 9095 (Columbia) (Incense, BMI)	★	52	32	SWEET STUFF —Sybil (H. Ray, S. Robinson, A. Goodman), Vibration 529 (All Platinum) (Gambi, BMI)	★	87	4	MAKING MY DAYDREAM REAL —We The People (L. McNeal), Lion 164 (MGM) (Unichappell, BMI)
21	16	14	TSOP—M.F.S.B. (K. Gamble, L. Huff), Philadelphia International 7-3540 (Columbia) (Mighty Three, BMI)	★	53	37	GOIN' DOWN SLOW —Bobby Blue Bland (J.D. Odom), Dunhill 4379 (St. Louis, BMI)	★	88	2	LIVING TOGETHER IS KEEPING US APART —Invitations (C. Reid, W. Clarke), Silver Blue 809 (Polydor) (Sheryln, BMI)
22	17	14	MIGHTY MIGHTY —Earth, Wind & Fire (M. White, Y. White), Columbia 4-46007 (Sagfire, BMI)	★	54	38	JUST DON'T WANT TO BE LONELY —Main Ingredient (Barrett-Freedman-Eli), RCA 0205 (Ingredient, BMI)	★	89	4	WHAT ABOUT ME —First Class (J. Hammond), Today 1528 (Perception) (Twenty Eight East/Patrick Bradley, BMI)
23	26	9	LOVE THAT REALLY COUNTS —Natural Four (J. Hutson, S. Hutson, M. Hawkins, J. Reeves), Curton 1995 (Buddah) (Silent Giant, Aopa, ASCAP)	★	55	56	SHO-NUFF BOOGIE (Part 1) —Sybil & The Moments (H. Ray, S. Robinson, A. Goodman), All Platinum 2350 (Gambi, BMI)	★	90	2	(These Are) THE MOMENTS —David Harris (D. Harris), Pleasure 45-1104 (Top Stuff/Duchess, BMI)
★	44	5	JIVE TURKEY (Part 1) —Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce), Mercury 395 (Phonogram) (Ohio Players/Unichappell, BMI)	★	56	39	TOUCH AND GO —Al Wilson (J. Fuller), Rocky Road 30076 (Bell) (Fullness, BMI)	★	91	2	STUMBLIN' BLOCKS, STEPPIN' STONES —Joshie Jo Armstead (J.J. Armstead), Truth 1214 (Columbia) (East/Memphis/Jo Steady, BMI)
★	43	4	WHAT COMES UP (Must Come Down) —Tyrone Davis (L. Graham, J. Sibley), Dakar 4532 (Brunswick) (Julio-Brian, BMI)	★	57	71	ROCK THE BOAT —Hues Corporation (W. Holmes), RCA 0232 (High Ground, BMI)	★	92	1	I'VE BEEN SEARCHING —O.V. Wright (E. Randle), Back Beat 631 (ABC) (Jec, BMI)
26	15	10	BENNIE & THE JETS —Elton John (E. John, B. Taupin), MCA 40198 (Dick James, BMI)	★	58	40	WHO IS HE AND WHAT IS HE TO YOU —Creative Source (B. Withers, S. McKenney), Sussex 509 (Interior, BMI)	★	93	1	TELL ME SOMETHING —Rufus (S. Wonder), ABC 11427 (Stein & Van Stock/Black Bull, ASCAP)
★	35	5	ARISE AND SHINE —Independents (C. Jackson, M. Young), Wand 11273 (Scepter) (Butler, ASCAP)	★	59	81	I'VE BEEN BORN AGAIN —Johnnie Taylor (D. Davis, J. Dean), Stax 0208 (Columbia) (Groovesville, BMI)	★	94	2	SWEET LOVING WOMAN —Garland Green (R. Gerald), Spring 146 (Polydor) (Gaucho/Belinda, BMI)
★	34	6	TIME WILL TELL —Tower Of Power (S. Kupka, E. Castillo), Warner Bros. 7796 (Kupthilo, ASCAP)	★	60	73	BEHIND CLOSED DOORS —Little Milton (K. O'Dell), Stax 0210 (Columbia) (House Of Gold, BMI)	★	95	1	WHAT GOES AROUND (Comes Around) —Black Ivory (Akins, Bellmon, Drayton, Turner), Kwanza 7800 (Warner Bros.) (Blockbuster/Writers, BMI)
29	21	11	SUMMER BREEZE (Part 1) —Isley Brothers (J. Seals, D. Crofts), T-Neck 2253 (Columbia) (Dawnbreaker, BMI)	★	61	76	POSITIVE THING —Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D. C. Cave), Polydor 14235 (Intersong-U.S.A./Mandrill, ASCAP)	★	96	2	YOU'RE MY LIFE —Botton & Company (J. Boyce), Motown 1291 (Short Bone/Botton & Co., BMI)
★	50	3	I'M COMING HOME —Spinners (T. Bell, L. Creed), Atlantic 3027 (Mighty Three, BMI)	★	62	63	WE CAN MAKE IT LAST FOREVER —Ronnie Dyson (H. Cosby, R. Glover, J. Harris), Columbia 46021 (Blackwood/Teamuck, BMI)	★	97	5	STRANGE FUNKY GAMES AND THINGS —Jay Dee (B. White), Warner Bros. 7798 (Sa-Vette/January, BMI)
31	22	12	CARRY ME —Joe Simon (P. Mitchell, E. Shelby), Spring 145 (Polydor) (Muscle Shoals, BMI)	★	63	78	ROCK YOUR BABY —George McCrae (H.W. Casey, R. Finch), T.K. 1004 (Sheryln, BMI)	★	98	2	I AM THE BLACK BOOK —Disie Drifters (T. Morrison, A. De Coteaux), IX Chains 7003 (Mainstream) (Admont, ASCAP)
32	23	15	CHAMELEON —Herbie Hancock (P. Jackson, H. Mason, B. Maupin, H. Hancock), Columbia 4-46002 (Hancock, BMI)	★	64	59	THAT'S THE WAY IT WILL STAY —Tomorrow's Promise (M. Matthews), Capitol 3855 (Astronomical, BMI)	★	99	1	FUNKY PARTY —Clarence Reid (C. Reid), Alston 4621 (Atlantic) (Sheryln, BMI)
				★	65	75	WHERE DO WE GO FROM HERE —Tramps (R. Baker), Golden Fleece 3253 (Columbia) (Golden Fleece/Mighty Three, BMI)	★	100	1	SECRETARY —Betty Wright (C. Reid, W. Clarke), Alston 4622 (Atlantic) (Sheryln, BMI)

Gladys Knight & The Pips
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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.

BEAUFORT, S.C.: WBEU-FM, Bill Calvert
 BUFFALO, N.Y.: WPHD-FM, Steve Lapa
 COMPTON, Cal.: KJLH-FM, Rod McGrew
 DENVER, COLO.: KBPI-FM, Jean Valdez
 DENVER, Colo.: KCFR-FM, Bob Stecker
 NEW HAVEN, Conn.: WPLR-FM, Gordon Weingarth
 NEW YORK, N.Y.: WBSL-FM, Wanda M. Romos
 ORLANDO, Fla.: WORJ-FM, Mike Lyons
 PORTLAND, Ore.: KQIV-FM, Larry Scott

PRINCETON, N.J.: WPRB-FM, Daisann McLane
 PROVIDENCE, R.I.: WBRU-FM, Dick Wingate
 SAN DIEGO, Cal.: KPRI-FM, Mike Harrison
 SANTA BARBARA, Cal.: KTMS-FM, Mike Stallings
 TEMPLE, Texas: KYLE-FM, Bill Grant
 TORONTO, Canada: CHUM-FM, Benjy Karch
 VALDOSTA, Ga.: WVVS-FM, Bill Tullis
 WARREN, Pa.: WRRN-FM, Max Patch

AIRO, "Virgin Land," Salvation: WPHD-FM, KJLH-FM
 TONY ASHTON AND JON LORD, "First of the Big Bands," Warner Bros.: KYLE-FM, KTMS-FM, KQIV-FM
 BADGER, "White Lady," Epic: KYLE-FM, WPRB-FM, WBEU-FM
 BAREFOOT JERRY, "Watching TV With the Radio On," Monument: WVVS-FM, KQIV-FM
 DAVID BOWIE, "Diamond Dogs," RCA: WORJ-FM, WVVS-FM, KBPI-FM, CHUM-FM, KQIV-FM
 BOYER AND TALTON, "Cowboy," Capricorn: WBEU-FM
 ARTHUR BROWN'S KINGDOM COME, "Journey," Passport: WVVS-FM
 J.J. CALE, "Okie," Shelter: KQIV-FM, WPHD-FM, KBPI-FM, WBRU-FM, WORJ-FM, WPLR-FM
 CLIMAX BLUES BAND, "Sense of Direction," Sire: WORJ-FM, WVVS-FM, WBRU-FM, WPLR-FM
 BILLY COBHAM, "Crosswinds," Atlantic: WPHD-FM, WBSL-FM
 DAVID ALLEN COE, "Mysterious Rhinestone Cowboy," Columbia: KYLE-FM
 RY CODDER, "Paradise and Lunch," Reprise: KQIV-FM, WVVS-FM, WPHD-FM, KTMS-FM, WPLR-FM
 RITA COOLIDGE, "Fall Into Spring," A&M: WORJ-FM, KCFR-FM, KTMS-FM
 GEORGE CROMARTY, "The Only One," Thistle/Takomah: KCFR-FM
 THE CRUSADERS, "Scratch," Blue Thumb: WBSL-FM
 CYMANDE, "Promised Heights," Janus: WPLR-FM
 MILES DAVIS, "Big Fun," Columbia: WPRB-FM
 RICHARD DAVIS, "Dealin'," Muse: KCFR-FM
 SANDY DENNY, "Like An Old Fashioned Waltz," Island: WORJ-FM, KCFR-FM, WPLR-FM, KQIV-FM
 CHERYL DILCHER, "Magic," A&M: WVVS-FM
 URSULA DUDZIAK, "Newborn Light," Columbia: KCFR-FM
 EAGLES, "On the Border," Asylum: WRRN-FM
 EMBRYO, "We Play On," BASF: WBRU-FM
 BRIAN ENO, "Here Comes Some Warm Jets," (Import): WPRB-FM
 BETTY EVERETT, "Love Rhythms," Fantasy: KJLH-FM
 GOLDEN EARRING, "Moontan," MCA: KPRI-FM
 GURU GURU, "Dance of the Flame," Atlantic: WVVS-FM
 ARLO GUTHRIE, Reprise: WBRU-FM, KTMS-FM, WRRN-FM, WBEU-FM, CHUM-FM
 ISAAC HAYES, "Tough Guy," Enterprise: KJLH-FM
 JOE HENDERSON, "The Elements," Milestone: KCFR-FM
 HOLLIES, Epic: WRRN-FM
 PAUL HORN, "Visions," Epic: KBPI-FM
 IF, "Not Just a Bunch of Pretty Faces," Capitol: KBPI-FM, CHUM-FM
 QUINCY JONES, "Body Heat," A&M: WBSL-FM, KTMS-FM, WPLR-FM, WORJ-FM
 ALBERT KING, "I Wanna Get Funky," Stax: WBSL-FM

KINKS, "Preservation Act II," RCA: WPLR-FM, KTMS-FM, WVVS-FM, KBPI-FM, WORJ-FM, KCFR-FM, WBRU-FM
 KRIS KRISTOFFERSON, "Spooky Lady's Sideshow," Monument: KYLE-FM, WPRB-FM, KTMS-FM
 HUBERT LAWS, "In The Beginning," CTI: WPRB-FM
 JIMMY LEWIS, "Totally Involved," GRC: KJLH-FM
 LINDA LEWIS, "Heart Strings," Warner Bros.: WBRU-FM, KTMS-FM
 LOGGINS AND MESSINA, "Live On Stage," Columbia: KPRI-FM
 JON LUCIEN, "Mind's Eye," RCA: WPRB-FM, KJLH-FM
 MAHAVISHNU ORCHESTRA, "Apocalypse," Columbia: KQIV-FM, KYLE-FM, KTMS-FM
 CARMEN MCRAE, "Ms. Jazz" Groove Merchant: WBSL-FM
 IDRIS MUHAMAD, "Power of Soul" Kudu: KJLH-FM
 NECTAR, "Remember the Future," Passport: WORJ-FM, WVVS-FM
 NEW RIDERS OF THE PURPLE SAGE, "Home Home On the Road," Columbia: KPRI-FM
 OZARK MOUNTAIN DAREDEVILS, A&M: KPRI-FM
 PERSUADERS, "Best Thing That Ever Happened To Me" Atco: KJLH-FM
 PERSUASIONS, "More Than Before," A&M: WBRU-FM
 GENE REDDING, "Blood Brother" Haven: KJLH-FM
 RENAISSANCE, "Turn of the Cards," Sire: WPLR-FM
 DIANA ROSS, "Live At Caesars Palace," Motown: KJLH-FM
 EARL SCRUGGS, "Rockin Around the Country" Columbia: KYLE-FM
 JAMES LEE STANLEY, "There's a Charm," Wooden Nickel: WVVS-FM
 THE SUTHERLAND BROTHERS AND QUIVER, "Dream Kid" Capitol: KPRI-FM
 TANGERINE DREAM, "Phaedra," Virgin: KCFR-FM
 TASAVALLAN PRESSIDENTI, "Milky Way Moses," Janus: WPRB-FM, WBRU-FM
 TEN YEARS AFTER, "Positive Vibrations," Columbia: WPRB-FM
 IAN THOMAS, "Long Way Home," Janus: WPLR-FM
 LEON THOMAS, "Full Circle," Flying Dutchman: WBSL-FM
 JUKKA TOLONEN, "Tolonen," Janus: WPRB-FM
 TOMITA, "Snowflakes Are Dancing," RCA: KBPI-FM
 RICHARD TORRANCE, "Eureka," Shelter: KQIV-FM, WORJ-FM
 CAL TJADER AND CHARLES BYRD, "Tambu," Fantasy: KJLH-FM
 DOC AND MERLE WATSON, "Two Days In November," Poppy: WPRB-FM
 DAVID WERNER, "Whizz Kid," RCA: WRRN-FM
 PAT WILLIAMS, "Threshold" Capitol: KPRI-FM
 WET WILLIE, "Keep On Smilin'" Capricorn: WBEU-FM, WBRU-FM
 EDGAR WINTER, "Shock Treatment," Epic: WBEU-FM, WRRN-FM, KQIV-FM, KBPI-FM, KPRI-FM, WPRB-FM, WPHD-FM, KTMS-FM
 DANIEL VALDEZ, "Meztizo," A&M: KCFR-FM
 DENNY ZEITLIN, "Expansion," Double Helix: KCFR-FM

Bubbling Under The HOT 100

- 101-LEAN IT ALL ON ME, Diana Trask, Dot 17496 (Famous)
- 102-STANDING IN THE RAIN, The James Gang, Atco 6966
- 103-SADIE TAKE A LOVER, Sam Neely, A&M 1523
- 104-I ONLY HAVE EYES FOR YOU, Mel Carter, Romar 716 (MGM)
- 105-I'VE HAD IT, Fanny, Casablanca 0009 (Warner Bros.)
- 106-THE GOLDEN AGE OF ROCK 'N' ROLL, Mott The Hoople, Columbia 46035
- 107-HONEY BEE, Gloria Gaynor, MGM 14706
- 108-BURN, Deep Purple, Warner Bros. 7809
- 109-SWEET STUFF, Sylvia, Vibration 520 (All Platinum)
- 110-YOU KEEP ME (Hanging On), Ann Peebles, Hi 2265 (London)

Billboard's Top Album Picks

MAY 25, 1974

Soul

JOE BATAAN-Salsoul, Mericana XMS 124 (Caytronics)
 Though known primarily as a Latin star, Bataan has come up with a set that has very strong potential of crossing into the soul market. One side of this disk is primarily a Latin soul he is known for, while the other is primarily a Latin soul blend. Strong points on the set are Bataan's piano playing and his line arrangements, with his vocals also standing out. Certain cuts should get strong soul play, particularly the ones on which the artists offers his fine, expressive voice.
 Best cuts: "Mi Nube," "Latin Strut," "Johnny"
 Dealers: Play this in your store and be sure and display it as well as Latin. Reaction should come from turntable.



LP # XMS-124

recommended

JOE BATAAN—Mujer Mia (3:20); producer I Bataan / Cayre, writer I Bataan, publisher Trina Jitt, ASCAP, Mex / cana 7145

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 THE LATIN MUSIC COMPANY

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Bubbling Under The Top LP's

- 201-ARLO GUTHRIE, Reprise MS 2183
- 202-CHARLIE RICH, Fully Realized, Mercury SRM 2-7505 (Phonogram)
- 203-VELVET UNDERGROUND, Live With Lou Reed 1969, Mercury SRM 2-7504 (Phonogram)
- 204-KANSAS, Kirshner KZ 32817 (Columbia)
- 205-DARYL HALL & JOHN OATES, Abandoned Luncheonette, Atlantic SD 7269
- 206-MILES DAVIS, Big Fun, Columbia PG 32866
- 207-RY CODDER, Paradise And Lunch, Reprise MS 2178
- 208-ROBERT KLEIN, Mind Over Matter, Brut 6600
- 209-ZOMBIES, Time of the Zombies, Epic KEG 32861 (Columbia)

Billboard SPECIAL SURVEY for Week Ending 6/1/74

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)
★	3	10	MIGHTY LOVE The Spinners, Atlantic SD 7296	31	20	16	RHAPSODY IN WHITE Love Unlimited Orchestra, 20th Century T-433
	2	29	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	★	40	3	WHIRLWINDS Deodato, MCA 410
	3	4	HEAD HUNTERS Herbie Hancock, Columbia KC 32731		33	27	BLACKS AND BLUES Bobbi Humphrey, Blue Note BN LA 142-G (United Artists)
	4	1	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712		34	35	ALIVE & KICKING Delfonics, Philly Groove PG 1501 (Bell)
	5	7	THE PAYBACK James Brown, Polydor PD2-3007		35	41	THE OHIO PLAYERS EMI Capitol ST 11291
	6	6	BOOGIE DOWN Eddie Kendricks, Tamla T 330V1 (Motown)		36	38	FOXY BROWN Willie Hutch, Motown M6-811 S1
	7	8	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285		37	39	NATURAL FOUR Curton CRS 8600 (Buddah)
	8	9	WAR LIVE United Artists UA-LA 193 J2	★	46	4	COME LIVE WITH ME Ray Charles, Crossover CR 9000
	9	10	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)		39	43	FINALLY GOT MYSELF TOGETHER Impressions, Curton CRS 0598 (Buddah)
★	13	9	STREET LADY Donald Byrd, United Artists BW-LA 140-F		40	42	DRAMATICALLY YOURS Ron Banks And The Dramatics, Volt VOS 9501 (Columbia)
	11	11	+ JUSTMENTS Bill Withers, Sussex SRA 8032		41	45	STONE GON' Barry White, 20th Century T 423
★	16	17	LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA LA 1996		42	32	KNIGHT TIME Gladys Knight & The Pips, Soul S 741V1 (Motown)
	13	14	BACK TO OAKLAND Tower Of Power, Warner Bros. BS 2749		43	34	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141
★	18	5	ANTHOLOGY Gladys Knight & The Pips, Motown M792		44	47	LET'S GET IT ON Marvin Gaye, Tamla T 329 V1 (Motown)
	15	15	PURE SMOKEY Smokey Robinson, Tamla T6-33151 (Motown)		45	49	WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)
	16	19	ANTHOLOGY Marvin Gaye, Motown M9 791A3		46	50	1990 Temptations, Gordy G-966V1 (Motown)
	17	5	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292		47	36	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)
★	22	5	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST		48	55	LOVE, SEX & THE ZODIAC Cannonball Adderley, Fantasy F-9445
★	24	19	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)	★	-	1	SWEET EXORCIST Curtis Mayfield, Curton CRS 860 (Buddah)
	20	12	EUPHRATES RIVER Main Ingredient, RCA APL1-0335		50	51	I WANNA GET FUNKY Albert King, Stax STS 5505 (Columbia)
	21	21	SCRATCH The Crusaders, Blue Thumb BTS 6010		51	52	THAT'S HOW LONG I'LL BE LOVING YOU Bunny Sigler, Philadelphia International KZ 32859 (Columbia)
	22	25	ANTHOLOGY Smokey Robinson & The Miracles, Motown M793 A3		52	56	SUPERTAYLOR Johnnie Taylor, Stax STS-5509 (Columbia)
★	29	4	CROSSWINDS Billy Cobham, Atlantic SD 7300		53	57	SAVE THE CHILDREN Motown M800-R2
	24	26	BLUE MAGIC Alco 7038		54	37	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)
	25	28	I CAN'T STAND THE RAIN Ann Peebles, Hi XSHL 32079 (London)		55	59	FRICITION Soul Children, Stax STS-5507 (Columbia)
	26	17	THE DELLS VS. THE DRAMATICS The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus)		56	-	ETTA JAMES Chess CH 50042 (Chess/Janus)
★	33	16	GRAHAM CENTRAL STATION Warner Bros. BS 2763		57	60	THREE DOWN AND FOUR TO GO Escorts, Althia AR 9106
	28	30	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)		58	-	THE DELLS Cadet CA 50046 (Chess/Janus)
	29	23	BEST OF THE MOMENTS Stang ST 1019 (All Platinum)		59	53	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)
	30	31	MEETING OF THE MINDS Four Tops, ABC-Dunhill OSD-50166		60	48	ETHNIC STEW Tribe, ABC ABCX 807

Billboard
Top 50

Easy Listening

Billboard SPECIAL SURVEY for Week Ending 6/1/74

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	I WON'T LAST A DAY WITHOUT YOU Carpenters, A&M 1521, (Almo, ASCAP)
2	4	11	OH VERY YOUNG Cat Stevens, A&M 1503, (Acee, ASCAP)
3	5	7	YOU WON'T SEE ME Anne Murray, Capitol 3867, (Maclen, BMI)
4	1	12	HELP ME Joni Mitchell, Asylum 11034, (Crazy Crown, BMI)
5	7	9	SUNDOWN Gordon Lightfoot, Reprise 1194 (Warner Bros.), (Moose, CAPAC)
6	8	8	IF YOU LOVE ME (Let Me Know) Olivia Newton-John, MCA 40209, (Al Gallico, BMI)
7	3	18	THE ENTERTAINER Marvin Hamlisch, MCA 40174, (Multimood, BMI)
8	6	13	TSOP M.F.S.B., Philadelphia International 7-3540 (Columbia), (Virgin, ASCAP)
9	16	7	DON'T YOU WORRY 'BOUT A THING Stevie Wonder, Tamla 54245 (Motown), (Stein & Van Stock/Black Bull, ASCAP)
10	13	7	(I'VE BEEN) SEARCHIN' SO LONG Chicago, Columbia 46020, (Big Elk, ASCAP)
11	18	8	MY GIRL BILL Jim Stafford, MGM 14718, (Kaiser, Famous, Boo, ASCAP)
12	9	12	KEEP ON SINGING Helen Reddy, Capitol 3845 (Pocket Full Of Tunes, BMI)
13	11	16	MIDNIGHT AT THE OASIS Maria Muldaur, Reprise 1183 (Warner Bros.), (Space Potato, ASCAP)
14	12	6	THE STREAK Ray Stevens, Barnaby 600 (Chess/Janus), (Ahab, BMI)
15	10	13	I'LL HAVE TO SAY I LOVE YOU IN A SONG Jim Croce, ABC 11324, (Blendingwell/American Broadcasting, ASCAP)
16	22	7	FOREVER YOUNG Joan Baez, A&M 1516, (Rams Horn, ASCAP)
17	14	14	PIANO MAN Billy Joel, Columbia 45963, (Home Grown/Tinker Street Tunes, BMI)
18	15	11	TUBULAR BELLS Mike Oldfield, Virgin 55100 (Atlantic), (Virgin, ASCAP)
19	28	3	HAVEN'T GOT TIME FOR THE PAIN Carly Simon, Elektra 45887 (C'est, Maya, ASCAP)
20	27	6	YOU MAKE ME FEEL BRAND NEW The Stylistics, Avco 4634, (Mighty Three, BMI)
21	29	5	FOX HUNT Herb Alpert And The T.J.B., A&M 1526 (Almo, ASCAP)
22	25	6	GEORGIA PORCUPINE George Fischhoff, United Artists 410, (United Artists, ASCAP)
23	19	15	A VERY SPECIAL LOVE SONG Charlie Rich, Epic 5-11091 (Columbia) (Algee, BMI)
24	24	8	RHINESTONE COWBOY Larry Weiss, 20th Century 2084, (20th Century, House of Weiss, ASCAP)
25	26	6	STANDING AT THE END OF THE LINE Lobo, Big Tree 15001 (Atlantic), (Kaiser/Famous, ASCAP)
26	38	4	I DON'T SEE ME IN YOUR EYES ANYMORE Charlie Rich, RCA 0260 (Laurel, ASCAP)
27	33	4	BAND ON THE RUN Paul McCartney, Capitol 1459 (McCartney, ATV, BMI)
28	30	5	COME MONDAY Jimmy Buffett, Dunhill 4385 (ABC/Dunhill, BMI)
29	31	12	ONE HELL OF A WOMAN Mac Davis, Columbia 46004 (Screen-Gems Columbia/Songpainter/Sweet Glory BMI)
30	32	4	I DON'T KNOW WHAT HE TOLD YOU/WEAVE ME AT THE SUNSHINE Perry Como, RCA 0274, (Donert, Roncom, ASCAP)
31	35	3	BILLY, DON'T BE A HERO Bo Donaldson And The Heywoods, ABC 11435 (Intune, PRS)
32	34	5	SONG FOR ANNA Herb Ohta, A&M 1505 (Tancy, Dotted Lion, Poplico, ASCAP)
33	37	4	THE AIR THAT I BREATHE The Hollies, Epic 5-11100 (Landers-Roberts, April, ASCAP) (Columbia)
34	-	1	ANNIE'S SONG John Denver, RCA 0295 (Cherry Lane, ASCAP)
35	40	3	PLEASE COME TO BOSTON Dave Loggins, Epic 5-11115 (Leeds, Antique, ASCAP)
36	36	5	RHAPSODY IN WHITE The Love Unlimited Orchestra, 20th Century 2090 (Sa-Vette, January, BMI)
37	-	1	RIKKI, DON'T LOSE THAT NUMBER Steely Dan, ABC 11439 (American Broadcasting, ASCAP)
38	41	2	YOU'LL NEVER KNOW Denny Doherty, Paramount 0286 (Famous) (Bergman, Vocco & Conn, ASCAP)
39	-	1	TRAIN OF THOUGHT Cher, MCA 40245, (WB, ASCAP)
40	44	3	I'M A YO YO Rick Cunha, GRC 2016 (Martin-Cooper, House of Fargo, ASCAP)
41	48	2	DAYBREAK Nilsson, RCA 0246 (Blackwood, BMI)
42	39	6	I ONLY HAVE EYES FOR YOU Mel Carter, Romar 716 (MGM), (Warner Bros., ASCAP)
43	47	3	SMILE, SMILE, SMILE Kate Smith, Atlantic 3022 (Godspell, Valando, ASCAP)
44	45	3	DAVY Shirley Bassey, United Artists 387 (Almo, ASCAP)
45	42	5	CIRCLES Mary Travers, Warner Bros. 7790 (American Broadcasting, ASCAP)
46	46	2	THE EVERYWHERE CALYPSO Ramsey Lewis, Columbia 4-46037 (Sonrol, BMI)
47	49	2	THE OLD FASHIONED WAY Petula Clark, MGM 14708 (Chappell, ASCAP)
48	-	1	KING OF NOTHING Seals & Crofts, Warner Bros. 7810 (Dawbreaker, ABC Dunhill, BMI)
49	-	1	FLIGHT 309 TO TENNESSEE Vicki Britton, Bell 45,453 (Columbia) (Peso, Mighty U.S.A., BMI)
50	-	1	SWEET CHILD Johnny Mathis, Columbia 46048 (Mighty Three, BMI)

Classical Music

Classical Notes

Vladimir Horowitz performed in public for the first time in six years, at concert in Severance Hall, Cleveland. A new Horowitz recording of music of Chopin will be released in September on Columbia Masterworks. He's currently in talks with Columbia concerning a new contract. . . . Pianist **Rafael Orozco** makes his Philips label debut this month in new performance of Rachmaninoff's "Piano Concerto No. 3." . . . **Buffalo Philharmonic** made debut Long Island appearance two weeks ago at C.W. Post College, **Michael Tilson-Thomas** was conductor.

EMI top classical executives met for three days last week in the U.K.

Billboard To Launch Newsletter

LONDON—A classical newsletter, to be called "Music World Report," will be launched by Billboard Publications next fall. The plan was announced during a classical forum at IMIC-5 here by Leonard Burkat, who will edit the new publication.

Burkat, a former artistic administrator of the Boston Symphony Orchestra and for 10 years an executive with CBS Records in New York, said the newsletter will be international in scope. It will cover all facets of the classical music scene, including the record, publishing and concert industries.

He described the forthcoming publication to forum participants as a "necessary resort of your business." It will be issued 40 times a year and will accept no advertising.

Joplin on 5 Chart Spots

NEW YORK—Scott Joplin's music is gathering momentum as a hot item. For the first time, the black composer's music is represented on five albums garnering chart positions on the classical chart of May 25. The three "old-timers" continue to take the top three positions for two consecutive months. These are Nonesuch's "Scott Joplin: Piano Rags, Vol. 1"; "Scott Joplin: The Red Back Book" on Angel and Nonesuch's "Scott Joplins: Piano Rags, Vol. 2."

Added to the list now are "Scott Joplins: Palm Leaf Rag," which is at No. 15, on Angel and Golden Crest's "More Scott Joplin Rags, which is at No. 29.



MUSIC SUMMIT—International copyright was the topic recently as officials of Broadcast Music, Inc. (BMI) Edward M. Cramer, president; Leo Cherniavsky, vice president, Foreign Performing Rights, and Sydney M. Kaye, chairman of the board, meets with Boris Pankin, president, Soviet Bureau for the Protection of Authors' Rights, and Yuri Melnik, senior economist, Trade Representation, USSR. The Russian officials toured BMI's New York facilities during the visit.



Tedd Joselson

Young Pianist Inked by RCA

NEW YORK—Tedd Joselson was signed last week to an exclusive contract with RCA's Red Seal label.

Thomas Z. Shepard, division vice president, Red Seal a&r, signed the 23 year-old Belgian-born pianist after attending the artist's debut with the Philadelphia Orchestra. Joselson, a graduate of the Juilliard School, last week recorded Prokofiev's Second Piano Concerto with the Philadelphia Orchestra.

RCA, according to Shepard, plans to release the album in time to coincide with Joselson's New York debut in the same work with the Philadelphia at his opening New York fall concert.

BMI Awards Won by 15 Young Writers

NEW YORK—Fifteen young composers from the U.S. are sharing in the 22nd annual BMI Awards to Student Composers competition, sponsored annually by Broadcast Music, Inc. (BMI), performing rights licensing agency. This year's recipients range from 18 to 25 years of age.

This year's awards, BMI president Edward M. Cramer announced, bring to 200 the number of talented young people in the Western Hemisphere who have been presented with BMI student composer awards to be applied toward their musical education. Prizes total \$15,000 and range from \$300 to \$2,500.

The permanent chairman of the judging panel for BMI Awards to Student Composers is William Schuman, distinguished American composer. Others who served as judges in the 1973 competition were Alfredo Antonini, Theodore Antoniou, Mario di Bonaventura, George Crumb, Hareley Gaber, Donald Jenni, Tom Johnson, Louis Kaplan, Daria Semegen, Frank Wigglesworth and Alec Wyton. The 1974 BMI Awards to Student Composers competition will be announced in the fall, at the beginning of the next school year.

France Gets MFP Classics

PARIS—Music for Pleasure's Classics for Pleasure line was launched in France last month with the release of 20 albums. During the next six months, it is planned to build the number of C/P titles available to between 80 and 85, which will be sold initially through 200 supermarket outlets.

The albums sell for about \$4 each compared with about \$6, which is what French record collectors normally pay for classical product. MFP will offer the usual sale-or-return facilities with the new series.

BMI Photo

Jukebox Programming

What's Playing?

AMES, IOWA: POP PURCHASES

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

"You Won't See Me." Anne Murray
"Billy Don't Be A Hero." Bo Donaldson
"Haven't Got Time For The Pain." Carly Simon. Elektra 45887
"Come Monday." Jimmy Buffett, Dunhill 4385
"The Air That I Breathe." Hollies, Epic 11100
"King Of Nothing." Seals & Croft. WB 7810
"I'm A Yo Yo Man." Rick Cunha. GRC 2016

MANHATTAN, KANSAS: POP, COUNTRY PURCHASES

Judy Manczuk
Bird Music Co., Inc.
One Poyntz Ave 66502
(913) 843-2393

Pop
"Rock & Roll Heaven." Righteous Brothers. Haven 7002
"Living In The USA." Steve Miller Band. Capitol 3884
"The Air That I Breathe." Hollies, Epic 11100
Country
"I Will Always Love You." Dolly Parton. RCA 0234
"It Hurts To Know The Feeling's Gone." Nat Stuckey. RCA 0288
"Boogie Woogie." Charlie McCoy/Barefoot Jerry. Monument 8611
"Stomp Them Grapes." Mel Tillis. MGM 14720

AKRON, OHIO: POP PURCHASES

Lynda Wykoff
Bell Music Co.
533 W. Market St. 44303
(216) 253-9171

"Ninety-Nine Pounds." Humble Pie. A&M 1530
"King Of Nothing." Seals & Croft. WB 7810
"Living In The USA." Steve Miller Band. Capitol 3884
"Train Of Thought." Cher. MCA 40245
"Annie's Song." John Denver. RCA 0295

HURON, S.D.: POP PURCHASES

Judy Jungmann
Manford Music & Vending
205 Market Rd. S.E. 57350
(605) 352-8565

"Sundown." Gordon Lightfoot
"Billy Don't Be A Hero." Bo Donaldson
"Ma He's Making Eyes At Me." Lena Zavaroni. Stax 0206
"Band On The Run." Paul McCartney/Wings
"My Girl Bill." Jim Stafford

SELMA, ALABAMA: SOUL PURCHASES

Jackie Stokes
Barnes Music Co.
132 Washington St. 36701
(205) 874-8203

"Secretary." Betty Wright. Alston 4622
"Finally Got Myself Together." Impressions. Curtom 1997
"Who's Julie." Joe Simon. Sound Stage 7 1512
"I've Been Born Again." Johnny Taylor. Stax 0208
"Behind Closed Doors." Little Milton. Stax 0210



MEMBERS AND GUESTS of the board of directors, Music Operators of America, who attended the association's annual board meeting at the Hilton Inn, San Diego, Calif., March 21-23, are (l. to r., front row): Fred Granger, MOA, Chicago; Nels Cheney, Oregon; Wayne E. Hesch, Illinois; John R. Trucano, South Dakota; Ron J. Manolis, South Dakota; Kenneth G. Flowe, South Carolina; Roland J. Tonnell, Wisconsin; Ervin R. Beck, Wisconsin; Clayton L. Norberg, Minnesota; D. Ronnie DeHaven, West Virginia. (Second Row): James I. Mullins, Florida; Les Montooth, Illinois; Andrew C. Kniska, West Virginia; Joe C. Silla, California; President Russell Mawdsley, Massachusetts; A.L. Witt, South Carolina; Clyde B. Love, California; Claude N. Smith, Virginia; John W. Strong, Illinois; A. L. Ptacek, Jr., Kansas. (Third Row): John H. Emick, Kansas; John E. Cameron, Virginia; James Stevens, West Virginia; Leoma W. Ballard, West Virginia; Orma Mohr, Illinois; Earlan C. Wingrave, Kansas; Garland B. Garrett, Sr., North Carolina; P. J. Storino, New Jersey; Robert E. Nims, Louisiana; Leonard E. Leonard, Michigan; Hal J. Shinn, North Carolina. (Top Row): Harold Heyer, Washington; Theodore H. Grant, Massachusetts; Peter J. Geritz, Colorado; Ted Nichols, Nebraska; Elmer Boyce, Montana; Jack Wilson, New York; Fred E. Ayers, North Carolina; Millie McCarthy, New York; Maynard C. Hopkins, Ohio; Norman Pink, Minnesota; Don Van Brackel, Ohio; Fred J. Collins, Jr., South Carolina; Howard N. Ellis, Nebraska; Gilbert Sonin, New York; Jack Hackett, Colorado; K.A. O'Connor, Virginia; Charles A. Marik, Illinois; John H. Snodgrass, California; Edgar M. Kort, Nebraska.

Withers Worth Waiting For

• Continued from page 24

Withers' voluntary "layoff" was also for reasons we can all benefit by:

"I needed to take the time off to take a look at myself," explained Withers. "Every now and then you have to re-evaluate yourself and what you're doing, otherwise you'll become stale."

Anyone who is as serious as Withers about what he is doing will understand. Success, say, for Marvin Gaye can be attributed to his voluntary dropout from the normal, and rigorous, routines of recording and personal appearances.

"I also needed time to write," Withers continued. "It's not easy for anyone to write songs if you don't take the time to think about what you've seen and experienced."

The songs of Bill Withers are all

personalized and are based on his own experiences. The demands of the recording industry are such that Withers' ideas are really not in concordance with them. But the industry will and has had to accept them, for Bill Withers cares about what he's doing.

An indication that he is right can be found in his latest release, "+ 'Justments." It's an exciting tour de force that bears all the fruits of the man's soul. The album cover itself, and the inscription penned by Withers, explains his credo: "Life like most precious gifts gives us the responsibility of upkeep. We are given the responsibility of arranging our own psyches to best benefit our survival."

Bill Withers' "+ 'Justments" was worth waiting for.

MIAMI

From Alhambra Records comes news that **Leonel Vacaro** is recording an LP in Spain. . . . Susie of Southeastern Records back from a promotional trip report that **Johnny Ventura's** "Bobine" from his latest LP is doing well in Santo Domingo, Haiti and here in Miami. Mate records has released an LP by the singing duo **Los Diplomáticos**, and from **Anthony Rios'** latest LP, the hit seems to be "Fatalidad." . . . The **Wild Wind** LP on Sound Triangle is "selling like wild" according to Manny Mato. On the same label, the new LP by **Orch. Suprema** was released today. . . . The **Century's** (Audio Latino) recording session was just completed and the LP is expected out in about a month.

Puerto Rico's Senate Opens Hearings on Survey Firms In TV

By ANTONIO CONTRERAS

SAN JUAN—Under the chairmanship of Sen. Ruth Fernandez and as per Resolution #147, the Senate opened the first of a series of exploratory hearings May 16 on the local situation of firms dealing with surveys of television programs. There are two such survey services in Puerto Rico: Clapp & Mayne Inc. (quarterly) and Business Research Institute (monthly).

These surveys closely related with the local recording industry as about 75 percent of live TV shows employ recording artists. It was also disclosed that the overall advertising budget covering all media in Puerto Rico totals some \$100 million yearly. The hearings will last for about four weeks, all under the guidance of Sen. Fernandez, herself a veteran recording artist of the days of 78rpm. Ms. Carmen Juncos of WKVM-TV chain and Alvin Mayne, president, and I.S. Bandiwala of Clapp & Mayne participated in the opening session.

Nelson Ned Set In Carnegie Hall

NEW YORK — Singer/composer Nelson Ned (UA-Latino) will perform an afternoon and evening concert at Carnegie Hall here June 16. Joining him on the bill will be Hector Garrido and actress Gilda Miro.

As part of pre-concert promotion, Ned was recently featured on an hour-long television special on UHF Channel 41 here, where he showcased a number of his recordings. The label is also backing the concerts with UHF and print advertising and posters for local Latin retail outlets. Tickets for the event range from \$5 to \$8.

Talent in Action

CHUCHO AVELLANET
Club Caribe, San Juan

Chucho Avellanet, young Puerto Rican singer and TV personality opened a two-week engagement at this nightclub May 14. Avellanet has recorded for many years for UA Latino and lately for Hit Parade Records. He has a weekly show on Telemundo Channel 2.

This young fellow has a good singing voice, a manly delivery and strong stage personality. It is regretful that his producers will not furnish him with a script for his own introduction of his act and between-numbers chatter in both English and Spanish.

Avellanet sang about fourteen numbers, among them, many of his hit records and closed with his latest Hit Parade release, "El Show Ya Terminó" (Our Love Affair Is Ended).

ANTONIO CONTRERAS

Latin Scene

Felix de Rosario (Borinquen) of "La Luz" fame making a new hit out of "El Enano" from the same LP. . . . **Nelson Ned** (UA) drawing fantastic crowds at Centro Espanol. Manager **Eddy Martinez** reports having to turn away over 2,000 people last weekend. **Tipica Novel** (TR) follows **Ned** into the Centro. . . . **Marco Antonio Muniz** at Montmatre and also had a successful concert at Dade County Auditorium. The Auditorium was the scene of a "streaker" during the concert of pianist **Van Cliburn**—who never missed a note although the audience gasped. On **Musart**, **Lelo Gonzalez** has a new LP "El Piporro," and **Chelo** has a new release on the same label of Tropical Music. . . . **Conjunto Universal** (Velvet) new single from their upcoming LP was just released, "Aprieta Suavecito." . . . **Harvey Avere** in town to promote his new single by **Nelson Feliciano** (Coco). . . . **WFAB-AM** going through some personnel changes.

Miami Records has released **Dario Galban's** latest single, "Por Mi Culpa," and new LP's by **Elio Roca** and **Formula V.** . . . **Nelson Ned** (UA), popular Brazilian singer, opened to a packed house at the Centro Espanol and at a dance May 11. On the bill with **Ned** were local groups **Conjunto Universal** (Velvet) and **Jovenes del Hierro** (Sound Triangle). . . . **Tipica Tropical** (TR) follows into the Centro for a week. . . . Teenage rock dances here are featuring three heavy draws, the **Antiques** (Funny), **Opus** (Sound Triangle) and **Heaven**. All the groups are made up of young Cuban kids who play both rock and Latin music.

Nereida (Tico) is due to play a club date here shortly, combining an act with her children who are being billed as the sons of **Beny More**, the great Cuban singer who died a few

years ago. . . . **Nydia Caro's** new LP on Alhambra Records is picking up sales momentum. . . . **WRHC-AM's** aerial advertising stunt here was so popular a few weeks back that they are repeating it on several more dates. Meanwhile, other Latin radio stations have made inquiries to the same sky sign company.

Numero Uno Lounge is negotiating with **Jose Fajardo** in an effort to bring in an older audience. **Chirino** (Gema) packs them in at the clubs on weekends with a younger set, and **Gary Carven**, owner of **Numero Uno**, thinks **Fajardo** will add the mid-week business he is looking for. . . . **Cafe** (Vaya) has left for the **Sonesta Hotel** in Connecticut for the summer while their newly released LP is becoming a monster locally. American and Latin radio stations have added it to their playlists. . . . **Los Chavales de Espana** continue to draw heavy attendance at the **Carillon Hotel** on Miami Beach. . . . Also picking up sales momentum here are **Enrique Lynch's** new **Mate Records** LP and **Rodolfo's Fuentes Records** single, "El Eco de Tu Adios."

ART (ARTURO) KAPPER

SJR Contracts To Buy Stations

NEW YORK—SJR Communications Inc., a wholly-owned subsidiary of San Juan Racing Assn. Inc., has contracted to purchase radio stations **WHOM-AM** and **WHOM-FM** here from the **Progressive Broadcasting Corp.** SJR's purchase of the stations for \$4 million is subject to approval by the FCC.

H.N. Glickstein, president of SJR, says that the AM operation will continue its Spanish speaking format. The FM operation's format is good music, primarily the "continental sound" with English language commentary.

JUNE 1, 1974, BILLBOARD

Billboard SPECIAL SURVEY for Week Ending 6/1/74

Billboard Hot Latin LP's

Special Survey

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IN MIAMI			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	BLANCA ROSE HILL "Punto Final," Inter. 451	9	JOHNNY VENTURA "Protesta de Los Foes," Mate 29
2	NELSON NED "Nelson Ned," UA Latino 1550	10	TIPCA 73 "#2," Inca 1038
3	RAY BARRETTO "Indestructible," Fania 456	11	NYDIA CORO "Nydia Coro," Alhambra 131
4	LUIS GARCIA "Cerca De Ti," Audio Latino 4000	12	OPUS "Opus," Sound Triangle 7779
5	JULIO IGLESIAS "Soy," Alhambra 16	13	LARRY HARLOW "Salsa," Fania 460
6	CHIRINO "A Man Alone," Gema 5014	14	CONJUNTO UNIVERSAL "Conjunto Universal," Velvet 1471
7	LISETTE "Martes, Dos de la Tarde," Borinquen 1253	15	ENRIQUE LYNCH "Llego La Banda," Mate 027
8	GRAN COMBO "#5," EGC 005		

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

'Fly Buy Nite' to Use Plane as Showroom In Selling of Stereo

By RADCLIFFE JOE

NEW YORK—In an innovative approach to merchandising home stereo products, two New York businessmen have launched "Fly Buy Nite," a new concept in audio retailing that will utilize airplanes as show and salesrooms.

"Fly Buy Nite," the brainchild of Victor Feld and Stanley Bindas, developers of what they claim was the first plexiglas sound dome, will launch the first outlet by September using a DC-7 aircraft acquired from the Society of Sky Roamers.

The plane, which is being refurbished to incorporate two stereo sound rooms, one 4-channel listening room, a room for compact stereo equipment and another for components, will be located on Long Island, in the neighborhood of Roosevelt Field.

Access to the plane will be through a graded tunnel that will also serve as a music shop game room and lounge. This area, according to Feld, will be leased out to concessionaires. "It will," says Feld, "feature blank and prerecorded tape products and records, as well as pin-ball machines, soda fountain and bean bags."

Once within the plane, the customer will be left alone to browse at his leisure. Call buttons will be conveniently located should he need help. "At all times," says Feld, "the emphasis will be on low-keyed selling. At no time will the customer be made to feel that he is being pressured into making a decision."

The cockpit of the aircraft will be turned into a mini radio station and be made available to FM radio sta-



Bindas and Feld

tions for doing six months of live remotes.

Intent on using all available space on the aircraft, Feld and Bindas will use the wings for the staging of four live rock concerts annually. Proceeds from these concerts will, according to them, be made available to such charities as the Heart Fund, Cancer Care, diabetes and other killer diseases.

The tail of the aircraft will be used as a movie screen on which slide advertising of manufacturers whose products "Fly Buy Nite" carries will be flashed.

The under-carriage of the plane will also carry advertising. The only area on the outside of the plane that will be free from advertising will be the fuselage, which will be painted white and will carry the trade name of the company. Inventory will be carried in the cargo hold.

In keeping with the name of the company, "Fly Buy Nite" will operate from 1 p.m. to 11 p.m. daily to ac-

(Continued on page 30)

Russ Export: Audio Units

By VADIM YURCHENKOV

MOSCOW—Oversupply in certain categories of consumer electronics and steadily sophisticated engineering and marketing are allowing Russia for the first time to export audio equipment.

A recent report on the manufacturing production of national companies shows that 18 models of portable solid-state radios were produced for the domestic market and export in 1973. No figures on exports were available.

Dramatic trends indicate the near demise of the pocket portable and miniature radio and the need for more sophisticated units such as radio-cassette recorder combinations. Also, marketing studies show a near saturation point for radios and television sets.

Latest statistics show 74 radios and 67 television sets per 100 families in 1973. Sales of regular radios are decreasing, studies show. Last year 5,935,000 radios were sold. A comparison is available for TV with 1973 sales stated at 6,118,000 sets against 6,798,000 in 1972.

The latest trends reflect an earlier

(Continued on page 30)

Rep Role Backed As Akai Switches To Direct Sales

LOS ANGELES—The switch of Akai America from Marshank Sales here to direct factory sales in the Southern California and Arizona market is not part of a trend away from reps, says Norman Marshank, owner along with Alan Gediman of the over 50-year-old rep organization.

A veteran of 29 years as a rep, Marshank says, "No manufacturer should consider direct sales until volume in a territory is so gigantic that it becomes feasible. The rep system maintains sales costs at a 5 to 7 percent level. A factory sales team may step up volume substantially but may well cost 12 percent in terms of expenses."

Marshank also spoke of the long-earned rapport rep organizations enjoy with dealers. "The rep is coming in regularly with a whole bag of lines," Marshank just added Uher of America, a German line of very high end tape recorders.

Akai has named John Mayer, a former Marshank rep, as district manager of the factory sales team. Tom Pinkerton and Jack Strickland work with him. Jay Menduke is Akai director of marketing.

Magnavox Kills Rumors, Unveils New Hi-Fi Line

FORT WAYNE, Ind.—The Magnavox Co. has developed a line of high fidelity component systems which it hopes will establish its name among such high end stereo equipment manufacturers as Sony, Marantz, Sansui, Dual, Garrard, JBL, Bose and Advent.

The line designated the MX series, was unveiled May 8 at a special demonstration for Magnavox sales personnel attending the company's annual sales meeting at the firm's headquarters here and belied recent industry rumors that the firm may be in financial straits, and may be considering an offer to sell.

MX first products, designed and manufactured in the U.S., include two 4-channel receivers, two 2-channel receivers, a line of speaker systems and a turntable.

The line, which will be officially

bowed at the upcoming Summer Consumer Electronics show, is expected to be available to the consumer by late summer and fall. No official plans have yet been formulated for merchandising and marketing the products, but Magnavox officials indicate that the line, unlike the regular line of Magnavox equipment, will be marketed through hi-fi reps and dealers.

Also new in the Magnavox 1975 catalog is a line of console stereo equipment specially designed in early American finish to commemorate the nation's bicentennial.

The line, designated the "Spirit of '76," features such pieces as a stereo console in a Queen Anne design, a "dry sink" and "blanket chest" reminiscent of the old Pennsylvania Dutch folk art, and a "pedestal spice chest" in a dark pine finish.

Audio Magnetics Expands In Major Reorganization

• Continued from page 3

ating officer George Johnson, and each of the autonomous group will report to a senior vice president. Stephen Smith will head the consumer group; Bill DiMucci the industrial and the international senior vice president is unnamed at the moment but will locate here.

"This is the first time Audio has been structured according to product categories," says Lantz, "and the first time the respective distribution channels have been isolated. John Kane, our chairman and chief executive officer, will play a very active role with finance, engineering, administration and financial relations reporting to him."

For the first time, Audio is also planning specific ad campaigns for each group.

In the industrial group, Stewart Scholsberg says, "We are talking about bulk product, such as loop and cassette tape on pancakes, plastics, cartridges and so on. Our customers are mainly record companies, such as those who don't do their own tapes, as well as duplicators and blank loaders. We have a planned marketing attack ready, including the hiring of Phillip Conforti in New York and Richard Dunlevy in Indianapolis as regional salesmen.

"There will also be a transfer of video into the industrial group from the educational division as of the first of the month," adds Scholsberg. "Herb Guinness, who has been heading our Canadian operation, will be vice president, video. He will spearhead our full scale entry into the

videotape field. We have been and will continue to conduct research on how to best sell this product, and one finding has been that it should be sold through the industrial group because there is no consumer market at the moment. When a consumer market does develop, it will still go through industrial. We've also finished our test marketing of videotape in the U.S. and Canada and will begin a wider program after the Consumer Electronics Show."

Scholsberg adds that the entire industrial market has now opened up, with Audio seeing more 8-track product from record firms as a result of the PVC shortage and the sales of loop tape growing rapidly. "We will try and develop the educational duplicator," he says, "to increase the sales of cassette product. The industrial group has plants now in Indianapolis and Irvine as well as plastics in Gardena, and the group's sales are now matching that of the consumer and international group."

In the consumer group, Jim Oblak has become sales manager for XHE product, with his function being the push of Audio's newest high energy low noise tape into the audiophile market. He will launch a full scale program with this aim in mind. Internally, Brian Lundstram will be director of export sales, domestic operation. Plants are in Portugal and Canada.

In all of the groups, there will be more research to decide when to enter a specific market and what sort of quotas are reasonable once the company is there.

"Basically, says Lantz, "the company now has a new philosophy." (See executive turntable for all Audio changes.)

Zenith Donates To Fund-Raiser

CHICAGO—Zenith Radio Corp. underwrote the opening evening of the recent nine-day WTTW-Channel 11 public television fund-raising auction. The firm also donated modular stereo, 4-channel sound systems, television sets, table radios and watches. Employees who volunteered time for the on-air auction were Robert Bowen, vice president-marketing; Robert Pierce, director, audio planning; Jerry McCarthy, manager, black/white TV planning; and James Faust, manager, market analysis.

NEWSMAKER Otari's Delicate Balance: Mass Line, Custom Work

By EARL PAIGE

SAN CARLOS, Calif.—Manufacturing machines used by tape duplicators involves the delicate balance between mass production on the one hand and painstaking custom production on the other, according to Masayuki Hosoda and Mitsuo Takekawa, heading up a new company here known as Otari Corp.

Otari Electric Co. Ltd. of Japan is the country's largest producer of professional tape recording equipment, says Hosoda, 39, who was with TEAC for 10 years before founding Otari almost 10 years ago. Otari Corp. is the company's first foreign subsidiary operation.

Heading the subsidiary here is Takekawa, 48, who has been with Otari three years and was export director prior to that for Shibaden in New York. Takekawa, though, spent 16 years with Nissho Co. Ltd., a giant trading company that now has 6,000 employees. He was manager of machine development and marketing.

Otari, which attempted to market products in the U.S. a few years ago in a joint venture with prominent California rep Jack Berman, will offer six new items for duplicators initially (Billboard, April 13), but will shortly be into other areas, including video tape loading equipment.

Another new area Otari is moving into is audio file systems of random

access design for broadcasters and other users.

Yet another area in which the firm is expanding is quality control test equipment for checking the electrical parameters of blank tape, working with such firms as TDK, Fuji Film, Hitachi-Maxell and Sony.

Marketing manager for Otari is Brian Trankle, for 17 years associated with Ampex and most recently international tape product manager.

Hosoda has seen his company in Japan grow from four employees to the present 200 in three factories and one headquarters building. Two of the factories are in Nagano and one is in Tokyo, where the headquarters is located. He has sons eight and 11.

Takekawa has sons 21 and 16 and a daughter 24. He is president of Otari Corp.

The parent firm will have sales of \$5 million this year and is described by Hosoda and Takekawa as a closely held corporation. The biggest single shareholder is Teijin Ltd. The Saitama Bank is an indirect stockholder and Control Capital Corp. is another major shareholder.

Otari got its name from Hosoda's father because it is a village in the so-called Japanese Alps where the senior Hosoda lived.

Otari will market its products in the U.S. through reps.



TAKEKAWA and HOSODA

Otari Corp. photo

Superex Will Launch Blank Cassette Line

NEW YORK — Superex Electronics Corp., best known as producers of stereo headphones, will launch a line of blank-loaded-cassette products at the upcoming Consumer Electronics Show, according to Marvin Paris, the firm's marketing director.

The cassette line, which was previewed by dealers at the recent NEWCOM Show in Las Vegas and reported in Billboard May 25, was developed following the recent acquisition of interests by Superex in Cartex, a Montreal-based producer of cassette products.

Superex projections are for an initial production figure of six million cassettes annually with 50 percent of that figure being fed into the U.S. market and the rest exported to Europe.

Superex will cover both the audiophile and mass merchandiser markets with two lines of cassettes designated Professional series and Studio series respectively. They will both be available in lengths of C-46, C-60, C-90 and C-120.

Prices on the Studio series will range from \$1.95 and \$2.25 for a C-46, and \$3.95 to \$4.50 for the C-120. The Professional series will carry price tags ranging from \$2.75 and \$3.25 for the C-46, to \$4.75 and \$5.50 for the C-120.

The company has also released

two new headphone products, which will go on display at the CES show. Top of the line is an Electro-Pro headphone, the EP-5 which carries a one-year warranty and a list price of \$80.

According to Paris, this unit is for listeners who enjoy the smooth clarity of an electrostatic, but also want the heavy bass capability of a dynamic.

The unit itself consists of a comfortable headphone containing a Mylar woofer and electrostatic tweeter. For lightness and convenience, the unit's crossover and power components are housed in a separate energizer which can be driven from almost any power amplifier or receiver, according to Paris.

Overall response of the EP-5 is 10-24,000 Hz with crossover at 4,000 Hz. The system's energizer includes a speaker-phones switch for added flexibility.

The headphone, with its adjustable headband, 15-foot coil cord and soft cushions, comes in black and stainless steel, while the energizer box is finished in wood-grained vinyl.

The second unit in the line, Superex Trans Linear TL-3, utilizes the trans-air principle and offers a frequency response of 25-20,000 Hz. This unit carries a two-year warranty and lists for \$40.

What's Ahead



At CES

Panasonic's 'Dynamite-8'

NEW YORK—Panasonic has launched a major promotion campaign, utilizing print and electronic media, posters and point-of-purchase displays, for its new line of "Dynamite-8" portable 8-track players.

The units, designed to look like a detonator, carry a list price of \$39.95, and are available in red, yellow or blue. The plunger on the units doubles as a rotating carry handle and program selector.

Dynamite's tape program number pops up on an easy-to-read digit, and the unit, despite its size, offers full-bodied tones.

The completely solid-state unit operates on six "C" size batteries

Hi Fi Industry Needs More Women—SAC

• Continued from page 1

of one percent of the bulging hi fi business featured women in any sales or executive positions, Joseph says he hopes SAC can help turn this trend around through free or curate hi fi courses, special consultations on available opportunities, special incentive programs and articles of special interest to women written by women in SAC's monthly newsletter.

Joseph is convinced that greater involvement by women in the hi fi

industry would play a major role in helping to bring fresh new ideas to the business and probably pave the way for new directions in the future.

Joseph will watch the launching and progress of SAC's "Women in Hi Fi" drive very closely with a view to establishing a somewhat similar program for minorities, probably through his MAD (Music Against Drug Abuse) program.

Describing the hi fi industry as being "lily white," Joseph expresses the belief that like women, the greater involvement by blacks and other minorities in the hi fi business would help rather than hinder it.

Meanwhile SAC, representing some 1,600 audio retailers around the country, has expressed a willingness to work closely with the Institute of High Fidelity (IHF) in a move designed to help that organization iron out its ills, particularly those related to IMF/audio retailer relationships.

The gesture of camaraderie is an about-face for SAC, which has been highly critical of the IHF, partic-

(Continued on page 30)

Rep Rap

STEP (Show Travel for Electronic People) is now under way at Electronics Representatives Assn., offering to make the CES trip 25 percent cheaper. Reps can contact STEP at 233 E. Erie, Chicago 60611.

ERA has a newsletter as one of several steps initiated by Paul Mazzacano, Ray Hall's new assistant.

The national line-up of manufacturer's reps for the Sanyo line of portable cassettes, AM-FM cassette combinations and cassette decks has been completed, with the exception of the Washington, D.C. area.

The reps and their territories are: Audio Merchandisers & Associates, southern California, Arizona and Las Vegas; Wilkes Marketing Corp., Washington, Oregon and Alaska; Bradshaw, Inc., northern California and Nevada; Roy J. Connell Co. Inc., Colorado, Utah, Wyoming, New Mexico, Idaho, Montana and El Paso; Century Sales Co., Arkansas, Louisiana, Oklahoma, Mississippi and Texas; and B.E.A.M.S., Iowa, Nebraska, Kansas and Southern Illinois.

Other reps are: Dan Neumaier & Associates, Michigan; Piller and Associates, northern Illinois and eastern Wisconsin; Felsen-Moscoe Co., Minnesota, North Dakota, South Dakota, and western Wisconsin; ERM Enterprises, Indiana and Kentucky; Raymond W. Taylor & Associates, Inc., Alabama, Georgia, North Carolina, South Carolina, and Tennessee; Fine Sales Corp., Florida and south Georgia; Spectra Sales, Ohio, three Kentucky counties, West Virginia and western Pennsylvania; F.F. & K. Sales Corp., Delaware, eastern Pennsylvania and southern New Jersey; J.H. Thal Associates, metropolitan New York, northern New Jersey and Fairfield County, Conn.; Kramerson-Randall Sales Corp., upper New York; and Landman and Rice Co., Connecticut, Maine, Massachusetts, Rhode Island, New Hampshire and Vermont.

Equinox Sales Co. Ltd. has been formed in Fullerton, Calif., by Jerry Shaw and Steve Miller. The firm will specialize in repping consumer products. Miller and Shaw have also formed a marketing consultant firm, Miller, Shaw & Associates, designed to offer clients additional services.

The firms are based at 210 N. Richman, Fullerton, Calif., with a branch office at 325 Mason St., San Francisco. They will cover California, Arizona, Nevada and Hawaii. First customers of the two companies include the newly formed speaker manufacturing firm of Stark Designs.

The firms will market Stark Designs line of Sound Reproducers speakers in their four-state market, as well as advise the firm on strategies for expanded marketing.

Paul Miller, vice president and secretary of the new corporation, was a past product manager with Altec. He was responsible for the design of that firm's "Stonehedge" and "891" speaker systems.

Jerry Shaw, president and treasurer of the new corporation, was Altec's national sales manager over the past two years.

William Menezes and Associates has been appointed hi-fi rep by the Altec Sound Products Division for its Territory 88, which includes Kansas, St. Louis, Iowa, Nebraska and Northern Illinois. Menezes and Associates also represent Harmon-Kardon, Tanberg and other consumer products.

Bill O'Connor Associates, Farmingdale, N.Y. has been appointed as Dokorder's rep for the metropolitan New York and Northern New Jersey area. Bill O'Connor Associates is located at 3 Willow Park Center, Farmingdale, N.Y. Telephone: (516) 293-8888 or 293-8889.

In Florida, K&C Marketing Associates is handling the Dokorder line for the entire state. Lonnie Kaplan and Ken Cantor will handle the territory. K&C Associates is located at 1401 N. 74th Way, Hollywood, Fla. Phone: (305) 524-2834.

The Ken Bolster Sales Co., Seattle, Wash., is repping the Dokorder line in Washington, Idaho, Oregon, Alaska and Western Montana. Bolster Sales can be reached at (206) 772-2121 or 772-2684.

Opening a new showroom in the Dallas World Trade Center June 1 is Tom Wachendorfer Associates, with main offices and showroom at 9821 Katy Freeway, Houston, Tex. (713) 465-3092, and branch offices in Lubbock, Tex. and Oklahoma City, Okla.

Jensen speakers has been added to Sanyo, Maximus, and Columbia Magnetics lines, and are repped by the five-man sales staff in Ark., Tex., Okla. and La. "Our dealers experienced a surplus of inventory at the end of the first quarter, which has since worked its way out, but buyers are cautious and are buying less at one time, but come in oftener," Wachendorfer says.

Two former Altec executives have joined

forces to form a sales rep firm specializing in consumer products, The Equinox Sales Co. Ltd., with offices at 210 N. Richman, Fullerton, Calif., and a branch at 325 Mason St., San Francisco.

Jerry Shaw, president and treasurer of the new company, was Altec's national sales manager. Paul Miller, vice-president and secretary of Equinox, was responsible for the design of Altec's 891 and Stonehenge bookshelf speakers, as product manager.

Stark Designs, a new speaker manufacturer located at 7621 Fulton Ave., N. Hollywood, Calif. 91605 (213) 982-2231, and owned by brothers John and Lee Starkweather, have appointed Equinox Sales Co. Ltd. to rep their line of Sound Reproducers, bookshelf speakers in the \$135-\$225 price range "for the middle market, people moving from systems to components, but not into audiophile products," Lee Starkweather says.

The line will be repped in Calif., Ariz., Nev. and Hawaii, with an aim toward national marketing in six to ten months, coinciding with the introduction of a series of floor speakers.

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Tape Duplicator

By ANNE DUSTON

The 8th annual Educational Media Producers Council Survey and Analysis of Education Media Producers' Sales, 1973, is now available through the EMPC, for \$42, (3150 Spring St., Fairfax, Va. 22030).

The survey presents a total picture of industry software volume and sales breakdowns, market trends and specific media utilization, including 8mm and 16mm film, pre-recorded cassette and reel-to-reel tapes, prints, overheads, and other materials.

The analysis breaks down sales by product format, grade level, subject area, type of customer, growth rate, share of market, number of units, domestic versus foreign, and others.

The EMPC is a Council within the National Audio-Visual Association.

Pioneer Recording Studio, Detroit, is talking to Ampex about leasing video tape equipment with an eye to expanding commercial prod-

uct, **Bob Meloche**, head engineer, reports. Pioneer is currently working on a project involving duplication of 25 masters on Ampex high speed equipment in the open reel format, and mixing three jazz stereo albums on the Tribe label.

"People in this business need to come up with a standardized price structure," **Dan Dallas**, president, **DXM Sound Patterns**, Framington, Mich., complained. "Small duplicators are charging the same as the bigger companies, but aren't making any money, because they don't have the advantage of making their own cassette shells or doing the volume that the big companies do. When you have to split a \$100 profit, and you have ten people working for you, you are barely making it. If you have any returns, you end up in the red," he said.

He suggested that a one dollar minimum per cassette on small runs would guarantee the customer a quality product, and give the small duplicator a fair profit.

He noted that the larger duplicators in the area have not raised prices, preferring at this time to absorb the 10 to 15 percent increase in costs. "We raised our prices, but had to come back down to be competitive," he said, insinuating that the cost increases are being absorbed by his company. He is trying to hold the line between price increases and a quality product, with 3-M Highlander, Maxell, and Memorex in-cassette product.

DXM recently added a black and white video tape facility, with Sony and GPL equipment.

Tapemaker Sales Sued by Webtek

NEW YORK—Webtek Corp. has filed a patent infringement suit against Tapemaker Sales Co. Inc., charging Tapemaker with infringing on a Webtek patent (343) for a "composite pressure sensitive adhesive sheet structure and process of making the same."

Webtek claims the patent was and is being infringed upon through the defendant "making, using and selling articles embodying the 343 patent."

Webtek is asking that the defendants be preliminarily enjoined from directly or indirectly infringing the patent and that defendant pay an amount, trebled, in accordance with U.S.C. 284 which the plaintiff has been damaged by reasons of infringement.

Russian Audio

Continued from page 28

report that more deluxe audio equipment items are being produced in Russia (Billboard, April 6).

Of the 18 models of radios produced in 1973, one was first class, nine second and third class and only eight of the fourth class type. Greatest expansion is in the second and third class categories.

According to Novye Tovary (New Goods), further building and developing of the national consumer electronics market requires from the industry not only quantitative increase of the overall output of radios, but rather considerable expansion of the lines of quality product.

New Products



EMPIRE's new 4000D series wide response cartridges features a 4 Dimensional diamond stylus tip. Cartridge will track any record below 1 gram and trace all the way to 50,000 Hz. Cartridges list from \$84.95 to \$149.95 for Professional model.



JENSEN introduces its Model 16 eight inch, two element full range speaker. The Model 16 features Jensen Flexair blue foam suspension in the driver for distortion free, low frequency response. The speaker with Celanese sculptured grille sells for \$42.00.



INLAND DYNATRONICS introduces its model AXT-838P 3-way combination indash/underdash tape player with AM/FM stereo multiplex. Kit includes mounting plates and deluxe speakers and retails for \$149.95.

Car Stereo

Car Stereo Speakers In Promo Push

LAS VEGAS — More manufacturers of car stereo speakers are plugging promotions and concepts at NEWCOM '74 here. If any new theme emerged it was the feeling that quadrasonic has slowed down, and there may be a swing to better quality 2-channel speaker installations.

Expressing the mood of a 4-channel slowdown was W. L. "Bill" Rollins, president, Oaktron Speakers, a veteran firm just stepping up its push into car stereo. "Good stereo is better than poor quad," he said, adding that he finds a trend to better speakers and only one in the rear.

Among other firms showing speakers were Magitran Co., with its thin panel line; Magnadyne, which is broadening its role and its line; Amperex with Philips brand car speakers; and RCA.

Typical of merchandising pushes was Philips' offer of one free set with 48 sets with billing at 5 percent off and surface freight prepaid.

Panasonic

Continued from page 29

The point-of-purchase displays for Dynamite-8 will include window spots, counter cards, streamers, banners and posters. The new units will be featured with other Panasonic equipment at the upcoming CES in Chicago.

'Fly Buy Nite' Uses Planes

Continued from page 28

commodate working people and students who spend most of their days at school, according to Feld.

"Fly Buy Nite's" long-range plans are for six of these aircraft audio shops over two years, with about 15 in operation by the end of 1976. Among the initial locations designated are New Jersey, Boston, Philadelphia, Atlanta, Washington and Baltimore.

According to Feld, two other planes (a de Havilland Comet, and a Lockheed Constellation) have already been acquired and will be

pressed into service as soon as they have been refurbished.

Why airplanes instead of the conventional stereo shop? Feld says, "They are unique. The conventional concept of stereo outlets has been beaten to death and a new approach is needed." He adds, "Further, the cost of renting space to set down these planes is far cheaper than renting space in a building.

"In addition, my property is very mobile. If hassles develop, I can dismantle the plane, stack it on a flat-bed trailer and move it to another location at little financial loss or inconvenience."

More Women Needed

Continued from page 29

ularly following IHF's recent hosting of the Los Angeles Hi Fi Show.

The IHF Hi Fi show, though not essentially a dealer-oriented show, provides space for dealers wanting to participate. Following the L.A. show, SAC polled its members on their reaction to the show. All but two of the questionnaires returned claimed that the hotel was a poor choice, that the showrooms were too small, that their booths were poorly located, and that overall the show did not help their business.

The result of the poll prompted SAC to write a highly critical letter to the IHF suggesting that it should get out of show business.

However, the IHF in response flashed the sign of the dove and suggested that SAC should join forces with the IHF if only on a consultant's basis on dealer-related problems. SAC agreed and the two organizations are drafting plans to move in that direction.

SAC is also forging ahead with plans to establish chapters in key cities across the country. Joseph explains that with a membership of 1,600 and a projection for 5,000 members in the next two years, regional chapters are necessary as trying to run such a large organization from a single central location is, at best, cumbersome.

"What we are aiming for is some 200 chapters of SAC nationwide by the end of next year," Joseph says.

With the establishment of the regional chapters, SAC will also launch MAD on a nationwide basis. This antidrug program has been very successful in New York where it sponsored rock concerts and other youth-oriented activities, donating the proceeds to recognized drug rehabilitation programs.

Plans for using MAD as a base to expose more minorities to the hi-fi business are still being worked out by Joseph and other MAD principals.

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SPECIAL DESIGNS ON REQUEST

Country Music

Beware of 'Rip-offs' In Custom Recordings, Lloyd Green Warns

NASHVILLE—Monument artist Lloyd Green, as a public service to aspiring artists, has written a detailed report on custom recording in an effort to head off the incredible trend toward alleged "rip-offs" in that area.

The information sheet, which details the actual cost of sessions, union requirements and the like, comes as part of a revelation that there are

now 192 recording companies and production companies operating and headquartered here, fewer than a dozen of which have national distribution.

These 192 are all registered with the AFM. There is an estimate that perhaps 50 others are operating outside the jurisdiction of the union.

Green's report, written for the union and the Better Business Bureau, is an advisory spelling out in detail the cost of each musician on a session, studio costs, so-called "producer's fees" and the like. It includes such items as background singers and follows through to a cost approximation for a custom session.

Officials here are showing growing concern over the matter, with literally dozens of artists or groups coming in weekly to record at their own expense. Numerous complaints have been filed, after the fact.

"What they don't seem to understand," says Johnny DeGeorge, president of local 257 of the AFM, "is that mailing out 'promotional' records does the artist absolutely no good unless there is distribution in the market places. Many stations won't even listen to off-brand labels, while others refuse to play anything that cannot be obtained in the retail stores."

As Green points out in his summary, "Even if you are fortunate enough to get a record company to listen to your new record, the

chances of them signing you as an artist are extremely remote." However, he notes that some big names did get their starts on small labels.

Green makes this point: "If you see an ad in a magazine, offering a Nashville recording session, complete package, for \$1,000 or some similarly low figure, beware! It can't be done on a legitimate basis." He also warns that "there are those operating within our industry who have so many hidden costs that you could ultimately have to pay \$5,000 to \$10,000 for a record."

Earl Owens, president of Owens & Fair, says artists who have come to him lately have complained of having been "taken" in custom sessions, in which the artists get no records and can't even get back their tapes. "Some who do get their tapes find them of such quality they couldn't be used for recording," he adds.

Owens suggests a form of "clearing house" operation for new artists coming into the city, to be fully advised of all costs, including promotional, for getting a record done properly. He feels that producers of custom records and owners of such firms be screened by this group. Green feels they should all be funneled through the union.

"Any questions pertaining to the multifarious segments involved in recording can and will be honestly answered through this office," Green notes.



VEEP GREETINGS—Vice President Gerald Ford at the White House with top entertainers Roy Clark and Dianna Trask.

Capricorn Adds B. Thompson to Country Roster

MACON, Ga.—Capricorn, which moved into the country field with the signing of such acts as Kitty Wells, Kenny O'Dell and Larry Henley, now has added Bobby Thompson to the label based here.

The announcement was made by Phil Walden, president.

Thompson's credits include the "Hee Haw" television series, where he is a regular, and an extensive stay with Barefoot Jerry, the Warner Brothers recording group. He also has worked sessions and dates with most leading artists.

His debut single for Capricorn, "Foxfire" was cowritten with Don Kiser, and was produced by Johnny Slate, Larry Henley and Larry Keith for Windchime Productions in Nashville.

GRT Signs Jan Howard

NASHVILLE—Dick Heard, head of GRT Records here, has announced the signing of long-time MCA artist Jan Howard, marking her return to recording after a prolonged absence.

Miss Howard, who gave up both recording and personal appearances for a number of years following personal tragedies in her life, has already begun recording and her first release is expected soon.

A long-time member of the "Grand Ole Opry" and former singing partner of Bill Anderson, Miss Howard had numerous hit singles

and LP's after her move here from the West Coast.

The signing of the established artist marks another move in GRT expansion in the country field, one which Heard indicates will continue.

Del-Mar Distrib Pact

LANCASTER, Tex.—Del-Mar Records, based here, has worked out a distribution arrangement with Nationwide Sound Distributors of Nashville.

The announcement concerning the predominantly country label was made by Bob Cady, president of the firm.

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Listener Response Heavy In CMA Piracy Campaign

NASHVILLE—Listener response regarding alleged tape piracy has been heavy following a campaign instigated by the Country Music Assn.

The CMA produced a record containing I.D.'s on anti-piracy by artists Anne Murray, Tom T. Hall, Jeannie Seely, Jack Greene, Tom-pall Glaser, Hank Williams Jr., Dottie West, Charley Pride, George Jones, Tammy Wynette and Bill Anderson.

The information contained thereon includes a request by the artists for listeners to supply information on suspected manufacturers and sellers of illegal tape duplicators.

Not only has the listener response

been strong, but local radio stations also have been funneling information to the CMA, which forwards the information to its legal counsel and to law enforcement authorities.

CMA now has offered to provide the service to even stations which do not program country music, in order to educate and to gather information.

Talent Winners On Illini Records

SPRINGFIELD, Ill.—In a move considered at least unusual, Illini Records, based here, has recorded all of the winning acts in a recently conducted Lion's Club talent show held in nearby Amboy.

Andy Acree, president of the firm, said all sides will be released in June. The show was produced by Marve Hoerner and Cruz De Gro Assn.

Winners, who were placed on Illini Records, were: Dave White, Rock Island, Ill.; Denny Tollefosn & the Eldorados, Madison, Wis.; and Debbie Ingram. All of them cut original material and standards.

Six Deals for Dawnbreaker

LOS ANGELES—Dawnbreaker/Jasmin Music has just completed six new subpublishing deals for foreign countries and Rick Joseph, executive head of the publishing firm is negotiating now for deals in Italy, South Africa and Belgium.

Handling Dawnbreaker/Jasmin

Country Music

Free Shows Set For Visitors to 'Opryland USA'

NASHVILLE—Free shows at the Grand Ole Opry House by leading artists of the "Opry" will be held for those attending Opryland USA, the huge entertainment complex here.

Hal Durham, manager of the "Grand Ole Opry," says the artists will perform twice daily, Sundays through Thursdays, until the Labor Day weekend. On Friday and Saturday, of course, the house is used for the regular "Opry" shows with a full cast.

Roy Acuff was the opening artist, followed by Jack Greene and Jeannie Seely, Tom T. Hall, Lester Flatt, and Loretta Lynn.

Coming up, in sequence, are Bobby Lord, Ernest Tubbs, Roy Drusky, Archie Campbell, Bill Monroe, Del Reeves, Charlie Louvin, the Osborne Brothers, George Morgan, Barbara Mandrell, George Jones and Tammy Wynette, Billy Walker, Bobby Bare, Dottie West and Stu Phillips. That takes the appearances up to Fan Fair, at which time the Old Time Fiddler's show will be held at Opryland.

in Germany is Peter Kirsten of Altus Musikverlag. Paul Rich of Carlin Music handles the copyrights of the firm in England, Ichiro Asatuma of Pacific Music in Japan, Claude Francois of Isabel Misique in France, Sonet Music in Scandinavia and Castle Music in Australia.

Gentrys Bow New Single

MEMPHIS—The Gentrys, the group that brought the first gold record to the old American Recording studios on the MGM label here, are trying for a comeback with a new single produced by Knox Phillips.

Chips Moman was the original producer. The new cuts are being done at the Phillips Recording Studio.

Jimmy Hart is the only remaining member of the original Gentrys. The new group has been playing the Big Daddy chain of clubs in Florida, and Hart says audiences keep requesting the old hits.

"I think a lot of the response is due to the revival of rock-and-roll and the songs of the 1950s and 1960s that the kids really dig," Hart said.



JAN'S BACK—Jan Howard comes out of retirement to sign a recording contract with GRT. Left to right, producer Larry Butler, Miss Howard, and Dick Heard, general manager of GRT.

Nashville Tower Wins 5 Awards

NASHVILLE—The Nashville Tower Inc., a firm here headed by former United Artists producer Scott Turner, has won five awards for commercials in its first year of operation.

Utilizing primarily country talent, the awards were both for radio and television spots, both on a regional and national basis.

Nashville Tower also has produced two full production libraries, the services of which are in more than 200 stations at the present.

The most recent award, presented in Memphis, was for the best 30-second television spot produced in the seven state Southern Region.

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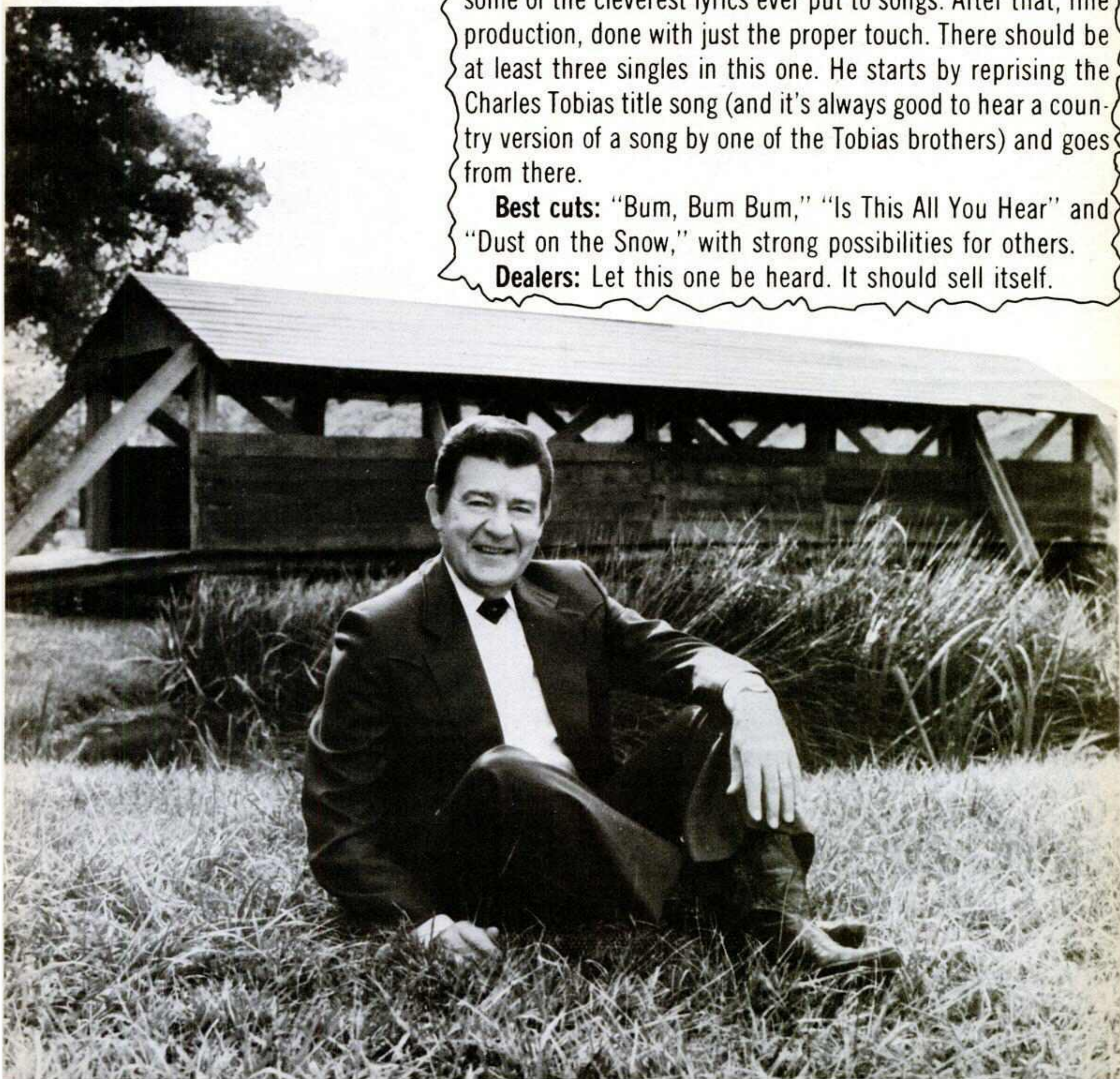
Country

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TEX WILLIAMS—*Those Lazy, Hazy, Crazy Days of Summer*, Granite 1001. This has to be one of the finest albums released this year, without qualification. First, there are the rich baritones of Williams, who never sounded better. Secondly, some of the cleverest lyrics ever put to songs. After that, fine production, done with just the proper touch. There should be at least three singles in this one. He starts by reprising the Charles Tobias title song (and it's always good to hear a country version of a song by one of the Tobias brothers) and goes from there.

Best cuts: "Bum, Bum Bum," "Is This All You Hear" and "Dust on the Snow," with strong possibilities for others.

Dealers: Let this one be heard. It should sell itself.



TEX WILLIAMS

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Country Music

Nashville Scene

By BILL WILLIAMS

Porter Wagoner, in what may be one of his last show dates with Dolly Parton, joined Jim Ed Brown and Marcy and Margie Cates at Brentwood, Tenn., to raise funds for construction of a new football stadium. Porter is close to selecting Dolly's replacement. . . . Jerry Clower is taping the new Mel Tillis show in Tampa. . . . Crystal Gayle headlined a country music show at Central State Psychiatric Hospital's open house in Nashville. . . . George Hamilton IV has moved out of his Charlotte town house with his family to the country, where he welcomes the space. . . . Buck Owens and Pat Roberts will perform at the Expo '74's new Opera House in Spokane on Aug. 20. . . . Randy Barlow is booked for the Terrace Ballroom in Salt Lake City in August and will make an Alaska swing. . . . Marty Martin, who is on USS Records, is getting very big in the Bay Area of San Francisco.

WMC Radio in Memphis will play a softball game with some top pickers, including Bill Anderson, Lloyd Greene, Charlie McCoy, Johnny Duncan, Marti Brown, Ed Bruce, Tommy Cash and Bob Luman. . . . When Carl Perkins got a special Trustee Award at the Memphis Music affair, he became the first country singer so honored. . . . Del Delamont and Billy Raines of Delamont Music Services have formed two publishing companies, Copper Kettle (BMI) and Tea Kettle (ASCAP) as part of a general expansion for the organization. . . . Randy Matthews' first Nashville engagement since January is scheduled for June 5-8 at Exit/In. . . . House of Loyd writer Hank Riddle took part in the big Keerville Folk Festival in Texas. . . . AQ Talent has signed a management and booking agreement with 18-year-old Vicki Newland of West Virginia. The firm also is booking Cindy Sharpe, former member of the Tanya Tucker Show, who has formed a new band around guitarist Steve Sharpe, who is her husband. (Continued on page 36)

'Jamboree' Shows Filled In Reunion

WHEELING, W. Va.—Two full houses were on hand at "Jamboree USA's" third annual Homecoming Reunion last week.

Headlined by Grandpa Jones, the show featured such old-timers as Doc Williams and his entire show, Johnny Huey, Blaine Smith, Sleepy Jeffers and Honey & Sonny Davis, Elmer Crowe, Bill Jones, Ray Scott and Ray Myers.

At the conclusion of the two scheduled shows at the Capitol Theater here, these performers sang their songs from the past until 1 a.m., broadcast by WWVA, a Screen Gems station.

Festivities were preceded by a reception for past and present "Jamboree" entertainers.

N.Y. Festival Planned

LAKE LUZERNE, N.Y.—Plans are being made to establish the first New York State Music Festival, utilizing only artists from within the state itself.

Roy Stevens says an organization called the "Country Music Crusade" has been formed, representing 30 counties, to promote the festival. Neither the time nor the place has been determined as yet.

Billboard

Hot Country Singles

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This Week			Last Week			Weeks on Chart			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			This Week			Last Week			Weeks on Chart			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
1	2	10	★	43	7	68	76	4	PURE LOVE—Ronnie Milsap (E. Rabbit), RCA 0237 (Briarpatch/Pi-Gem, BMI)	★	43	7	68	76	4	SOMETHING ON YOUR MIND—Jack Blanchard & Misty Morgan (J. Blanchard), Epic 11097 (Columbia) (Birdwalk, BMI)							
★	5	9	★	44	5	★	86	2	I WILL ALWAYS LOVE YOU—Dolly Parton (D. Parton), RCA 0234 (Owens, BMI)	★	44	5	★	86	2	DON'T YOU THINK—Marty Robbins (M. Robbins), MCA 40236 (Mariposa, BMI)							
3	3	8	★	46	7	70	79	4	THE STREAK—Ray Stevens (R. Stevens), Barnaby 600 (Chess/Janus) (Ahab, BMI)	★	46	7	70	79	4	PRAYER FROM A MOBILE HOME—Del Reeves (H. Mills), United Artists 427 (Gee Whiz, BMI)							
★	7	8	★	38	41	★	—	1	IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (J. Rostill), MCA 40209 (Al Gallico, BMI)	★	38	41	★	—	1	HELLO OUT THERE—Lawanda Lindsey (K. Westberry, W. Walker), Capitol 3875 (Cedarwood, BMI)							
5	1	12	★	39	39	72	78	3	NO CHARGE—Melba Montgomery (H. Howard), Elektra 45883 (Wilderness, BMI)	★	39	39	72	78	3	SOMEONE CAME TO SEE ME—Patti Page (T. Saussy), Epic 5-11109 (Columbia) (Galleon/Easy Listening, ASCAP)							
★	11	7	★	48	5	73	66	6	WE COULD—Charley Pride (F. Bryant), RCA 0257 (House Of Bryant, BMI)	★	48	5	73	66	6	SWEET AND TENDER FEELING—Mac White (M. White), Commercial 1315 (N.S.D.) (Milene, ASCAP)							
★	17	7	★	51	7	★	—	1	ROOM FULL OF ROSES—Mickey Gilley (Spenicor), Playboy 50056 (Hill & Range, BMI)	★	51	7	★	—	1	THIS SONG IS DRIVING ME CRAZY—Tom T. Hall (T.T. Hall), Mercury 73488 (Phonogram) (Hallnote, BMI)							
8	4	12	★	42	32	74	—	1	HONEYMOON FEELIN'—Roy Clark (R. Hellard, G.S. Paxton), Dot 17498 (Famous) (Coustic, BMI)	★	42	32	74	—	1	QUE PASA—Kenny Price (E. Stevens, E. Rabbit), RCA 0256 (Debdave/Briarpatch, BMI)							
9	6	10	★	43	33	75	69	6	SOMETHING—Johnny Rodriguez (G. Harrison), Mercury 73471 (Phonogram) (Harrissongs, BMI)	★	43	33	75	69	6	THAT DOESN'T MEAN (I Don't Love My God)—Ray Griff (R. Griff), Dot 17501 (Famous) (Blue Echo, ASCAP)							
★	19	6	★	44	34	★	87	2	THIS TIME—Waylon Jennings (W. Jennings), RCA 0251 (Baron, BMI)	★	44	34	★	87	2	STOP AND SMELL THE ROSES—Henson Cargill (M. Davis, D. Sevinnsen), Atlantic 4021 (Screen Gems-Columbia/Songpainter, BMI/Calgems, ASCAP)							
★	16	10	★	45	37	78	84	5	WHEN THE MORNING COMES—Hoyt Axton (H. Axton), A&M 1497 (Lady Jane, BMI)	★	45	37	78	84	5	PLEASE HELP ME SAY NO—Mary Kay James (J. Rushing), JMI 38 (Jack, BMI)							
★	23	5	★	46	60	★	—	1	I DON'T SEE ME IN YOUR EYES ANYMORE—Charlie Rich (Benjamin Weiss), RCA 0260 (Laurel, ASCAP)	★	46	60	★	—	1	SOMEWHERE AROUND MIDNIGHT—George Morgan (M. Powell), MCA 40227 (4 Star, BMI)							
13	14	8	★	49	52	80	88	3	DON'T LET GO—Mel Tillis & Sherry Bryce (J. Stone), MGM 14714 (Screen Gems-Columbia, BMI)	★	49	52	80	88	3	I'M A YO YO MAN—Rick Cunha (R. Cunha, M. Cooper), GRG 2016 (Martin Cooper/House of Fargo, ASCAP)							
14	8	10	★	50	42	★	—	1	LAST TIME I SAW HIM—Dottie West (M. Masser, P. Sawyer), RCA 0231 (Jobete, ASCAP)	★	50	42	★	—	1	RUB IT IN—Billy "Crash" Craddock (L. Martino Jr.), ABC 11437 (Ahab, BMI)							
15	13	10	★	51	70	82	89	5	LEAN IT ALL ON ME—Diana Trask (J. Whitmore), Dot 17496 (Famous) (Algee/Al Gallico, BMI)	★	51	70	82	89	5	I NEVER HAD IT SO GOOD—Buddy Alan (P. Williams, R. Nichols), Capitol 3861 (Almo, ASCAP)							
★	30	6	★	52	47	83	90	3	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn (J. Chesnut), MCA 40223 (Passkey, BMI)	★	52	47	83	90	3	SATISFY ME & I'LL SATISFY YOU—Josie Brown (B. Dees), RCA 0256 (Tree, BMI)							
17	18	10	★	53	65	★	98	2	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy (S. Schafer, D. Owen), GRG 2006 (Blue Crest/Hill & Range, BMI)	★	53	65	★	98	2	ONE MORE TIME—Skeeter Davis (R. Light), RCA 0277 (Crestmore, BMI)							
18	20	9	★	54	64	85	92	3	STOP THE WORLD (And Let Me Off)—Susan Raye (C. Bellaw, W.S. Stevenson), Capitol 3850 (Four Star Music, BMI)	★	54	64	85	92	3	MY GIRL BILL—Jim Stafford (J. Stafford), MGM 14718 (Kaiser/Famous/Boo, ASCAP)							
19	22	9	★	55	62	86	91	3	BLOODY MARY MORNING—Willie Nelson (W. Nelson), Atlantic 3020 (Willie Nelson Music, BMI)	★	55	62	86	91	3	HOW FAR OUR LOVE GOES—Billy Walker (C. Putman, J. Crutchfield, B. Killen), MGM 14717 (Tree, BMI)							
★	26	5	★	56	74	87	95	2	HOW LUCKY CAN ONE MAN BE—Joe Stampley (J. Stampley), Dot 17502 (MGM) (Su-Ma, BMI)	★	56	74	87	95	2	RESTLESS—Crystal Gayle (E. Bruce, P. Bruce), United Artists 428 (Tree, BMI)							
★	28	6	★	57	54	★	—	1	HE THINKS I STILL CARE—Aone Murray (D.L. Lipscomb), Capitol 3867 (Jack/Glad, BMI)	★	57	54	★	—	1	AUCTIONEER'S LOVE—Bruce Mullen (Mullen & Guitler), Chart 5215 (Buddah) (Sixteenth Avenue, BMI)							
22	15	11	★	58	68	88	94	2	YOU DON'T NEED TO MOVE A MOUNTAIN—Jeanne Pruett (J. Rushing, W. Holyfield), MCA 40207 (Jack, BMI)	★	58	68	88	94	2	BOOGIE WOOGIE (A/K/A T.D.'s Boogie Woogie)—Charlie McCoy & Barefoot Jerry (C. "Pine Top" Smith), Monument 8611 (Columbia) (E.H. Morris, ASCAP)							
23	9	11	★	59	63	90	96	4	ON THE COVER OF THE MUSIC CITY NEWS—Buck Owens (S. Silverstein, B. Owens, J. Shaw), Capitol 3841 (Evil Eye, BMI)	★	59	63	90	96	4	HONKY TONKIN—Trey Seals (T. Seals, D. Goodman, J. Bettis, D. Gillen), Atlantic 4020 (Danor, BMI/Almo, ASCAP)							
★	40	4	★	61	67	91	—	1	I'M NOT THROUGH LOVING YOU YET—Conway Twitty (C. Twitty, L.E. White), MCA 40224 (Twitty Bird, BMI)	★	61	67	91	—	1	IT HURTS TO KNOW THE FEELING'S GONE—Nat Stuckey (D. Owens, W. Robb), RCA 0288 (Hill & Range, BMI)							
25	27	9	★	62	50	92	—	1	THE TELEPHONE CALL—Tina and Daddy (B. Sherrill, C. Taylor), Epic 5-11099 (Algee, BMI)	★	62	50	92	—	1	DRINKIN' THING—Gary Stewart (W. Carson), RCA 0281 (Rose Bridge, BMI)							
26	24	11	★	63	61	93	—	1	CAPTURED—Terry Stafford (R. Bourke, E. Rabbit), Atlantic 4015 (Noma/S.P.R., BMI)	★	63	61	93	—	1	CAN I COME TO YOU—Bill Anderson (J. Crutchfield, B. Killen), MCA 40243 (Tree, BMI)							
27	10	13	★	64	77	94	99	2	COUNTRY BUMPKIN—Cal Smith (D. Wayne), MCA 40191 (Tree, BMI)	★	64	77	94	99	2	MOCKINGBIRD—Jimmy Nail & Terri Lane (C. Foss, L. Foss), Monument 7-8610 (Columbia) (Unart, BMI)							
28	12	14	★	65	81	95	97	2	IS IT WRONG (For Loving You)—Sonny James (W. McPherson), Columbia 4-46003 (Hill & Range, BMI)	★	65	81	95	97	2	THE BACK DOOR OF HEAVEN—Nancy Wayne (G. Ballantyne), 20th Century 2086 (New York Times, BMI)							
29	31	8	★	66	82	96	—	1	COUNTRY LULLABY—Johnny Carver (B. Mann, C. Weil), ABC 11425 (Screen Gems-Columbia/Summerhill, BMI)	★	66	82	96	—	1	SUNDOWN—Gordon Lightfoot (G. Lightfoot), Reprise 1194 (Warner Bros.) (Moose, CAPAC)							
30	21	13	★	67	75	97	—	1	SOME KIND OF WOMAN—Faron Young (J. Peppers, T. Cash), Mercury 73464 (Phonogram) (Coal Miners, BMI)	★	67	75	97	—	1	JULIANNA—The Hummers (J. Cellura, A. Schwartz), Capitol 3870 (Wilber/Crokagator, ASCAP)							
31	25	14	★	68	82	98	100	2	WE SHOULD BE TOGETHER—Don Williams (A. Reynolds), JMI 36 (Jack, BMI)	★	68	82	98	100	2	GIRL OF MY LIFE—Murray Kellum (M. Kellum, S. Ledet), Cinnamon 794 (Toast, BMI)							
32	29	12	★	69	81	99	—	1	STORMS OF TROUBLED TIMES—Ray Price (J. Weatherly), Columbia 4-46015 (Kece, ASCAP)	★	69	81	99	—	1	NEVER BEEN TO SPAIN—Sammi Smith (H. Axton), Mega 210 (Lady Jane, BMI)							
33	35	10	★	70	75	100	93	5	THE SAME OL' LOOK OF LOVE—David Houston (C. Taylor, G. Richey, N. Wilson), Epic 5-11096 (Columbia) (Algee/Al Gallico, BMI)	★	70	75	100	93	5	PLAY WITH ME—Penny De Haven (J. Foster, B. Rice), Mercury 73468 (Phonogram) (Jack & Bill, ASCAP)							
★	45	5	★	71	74	★	—	1	ONE DAY AT A TIME—Don Gibson (G.S. Paxton), Hickory 318 (MGM) (Acoustic, BMI)	★	71	74	★	—	1	I BELIEVE THE SOUTH IS GONNA RISE AGAIN—Bobby Goldsboro (B. Braddock), United Artists 422 (Tree, BMI)							
★	43	7	★	72	73	★	—	1	GOODBYE—Rex Allen Jr. (L. Butler, B. Killen), Warner Bros. 7788 (Tree, BMI)	★	72	73	★	—	1	IT'S THAT TIME OF NIGHT—Jim Ed Brown (B. Graham), RCA 0267 (Show Biz, BMI)							
★	44	5	★	73	74	★	—	1	I'D FIGHT THE WORLD—Jim Reeves (H. Cochran, J. Allison), RCA 0255 (Pamper, BMI)	★	73	74	★	—	1	RAGGED OLD FLAG—Johnny Cash (J.R. Cash), Columbia 4-46028 (House Of Cash, BMI)							
★	46	7	★	74	75	★	—	1	IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (J. Rostill), MCA 40209 (Al Gallico, BMI)	★	74	75	★	—	1	SHE'S IN LOVE WITH A RODEO MAN—Johnny Russell (B. McDill), RCA 0248 (Jack, BMI)							
★	38	41	★	75	76	★	—	1	NO CHARGE—Melba Montgomery (H. Howard), Elektra 45883 (Wilderness, BMI)	★	75	76	★	—	1	MARIE LAVEAU—Bobby Bare (S. Silverstein, B. Taylor), RCA 0261 (Evil Eye, BMI)							
★	39	39	★	76	77	★	—	1	WE COULD—Charley Pride (F. Bryant), RCA 0257 (House Of Bryant, BMI)	★	76	77	★	—	1	I WANTA GET TO YOU—La Costa (C. Taylor, N. Wilson, G. Richey), Capitol 3856 (Algee/Al Gallico, BMI)							
★	48	5	★	77	78	★	—	1	ROOM FULL OF ROSES—Mickey Gilley (Spenicor), Playboy 50056 (Hill & Range, BMI)	★	77	78	★	—	1	MY PART OF FOREVER—Johnny Paycheck (J. Foster, B. Rice), Epic 5-11090 (Columbia) (Jack & Bill, ASCAP)							
★	51	7	★	78	79	★	—	1	HONEYMOON FEELIN'—Roy Clark (R. Hellard, G.S. Paxton), Dot 17498 (Famous) (Coustic, BMI)	★	78	79	★	—	1	THINGS AREN'T FUNNY ANYMORE—Merle Haggard (M. Haggard), Capitol 3830 (Shade Tree, BMI)							
★	42	32	★	79	80	★	—	1	SOMETHING—Johnny Rodriguez (G. Harrison), Mercury 73471 (Phonogram) (Harrissongs, BMI)	★	79	80	★	—	1	(Jeannie Marie) YOU WERE A LADY—Tommy Overstreet (Moreno, Charlie Black), Dot 17493 (Famous) (Ricci Moreno, SESAC)							
★	43	33	★	80	81	★	—	1	THIS TIME—Waylon Jennings (W. Jennings), RCA 0251 (Baron, BMI)	★	80	81	★	—	1	SMILE FOR ME—Lynn Anderson (R. Bourke), Columbia 4-46009 (Chappell, ASCAP)							
★	44	34	★	81	82	★	—	1	WHEN THE MORNING COMES—Hoyt Axton (H. Axton), A&M 1497 (Lady Jane, BMI)	★	81	82	★	—	1	YOU MAKE ME FEEL MORE LIKE A MAN—Mel Street (J. Riggs), GRG 002 (Prater, ASCAP)							
★	45	37	★	82	83	★	—	1	I DON'T SEE ME IN YOUR EYES ANYMORE—Charlie Rich (Benjamin Weiss), RCA 0260 (Laurel, ASCAP)	★	82	83	★	—	1	ONE DAY AT A TIME—Marilyn Sellers (Wilkin Kristofferson), Mega 205 (Buckhorn, BMI)							
★	46	60	★	83	84	★	—	1	DON'T LET GO—Mel Tillis & Sherry Bryce (J. Stone), MGM 14714 (Screen Gems-Columbia, BMI)	★	83	84	★	—	1	UNTIL THE END OF TIME—Marvel Felts & Sharon Vaughn (J. Foster, B. Rice), Cinnamon 793 (Jack & Bill, ASCAP)							
★	49	52	★	84	85	★	—	1	LAST TIME I SAW HIM—Dottie West (M. Masser, P. Sawyer), RCA 0231 (Jobete, ASCAP)	★	84	85	★	—	1	COME HOME—Jim Munday (J. Munday), ABC 11428 (Chappell & Co., ASCAP)							
★	50	42	★	85	86	★	—	1	LEAN IT ALL ON ME—Diana Trask (J. Whitmore), Dot 17496 (Famous) (Algee/Al Gallico, BMI)	★	85	86	★	—	1	DALLAS—Connie Smith (L. Williams), Columbia 4-46008 (Acuff-Rose, BMI)							
★	51	70	★	86	87	★	—	1	STOP THE WORLD (And Let Me Off)—Susan Raye (C. Bellaw, W.S. Stevenson), Capitol 3850 (Four Star Music, BMI)	★	86	87	★	—	1	GOOD WOMAN'S LOVE—Jerry Reed (C. Coben), RCA 0273 (Delmore, ASCAP)							
★	52	47	★	87	88	★	—	1	BLOODY MARY MORNING—Willie Nelson (W. Nelson), Atlantic 3020 (Willie Nelson Music, BMI)	★	87	88	★	—	1	THE PILLOW—Johnny Duncan (J. Duncan), Columbia 4-46018 (Algee, BMI)							
★	53	65	★	88	89	★	—	1	HOW LUCKY CAN ONE MAN BE—Joe Stampley (J. Stampley), Dot 17502 (MGM) (Su-Ma, BMI)	★	88	89	★	—	1	LADYLOVER—Bobby Lewis (B. Lewis, G. Kennedy), Ace Of Hearts 0480 (Golden Horn) (Golden Horn, ASCAP)							
★	54	64	★	89	90	★	—	1	HE THINKS I STILL CARE—Aone Murray (D.L. Lipscomb), Capitol 3867 (Jack/Glad, BMI)	★	89	90	★	—	1	I WANT TO STAY—Marvel Felts (J. Foster, B. Rice), Cinnamon 798 (Jack & Bill, ASCAP)							
★	55	62	★	90	91	★	—	1	YOU DON'T NEED TO MOVE A MOUNTAIN—Jeanne Pruett (J. Rushing, W. Holyfield), MCA 40207 (Jack, BMI)	★	90	91	★	—	1	STILL A LOT OF LOVE—Darrell McCall (D. Owens, A. Roshelle), Atlantic 4019 (Hill & Range, BMI)							
★	56	74	★	91	92	★	—	1	ON THE COVER OF THE MUSIC CITY NEWS—Buck Owens (S. Silverstein, B. Owens, J. Shaw), Capitol 3841 (Evil Eye, BMI														

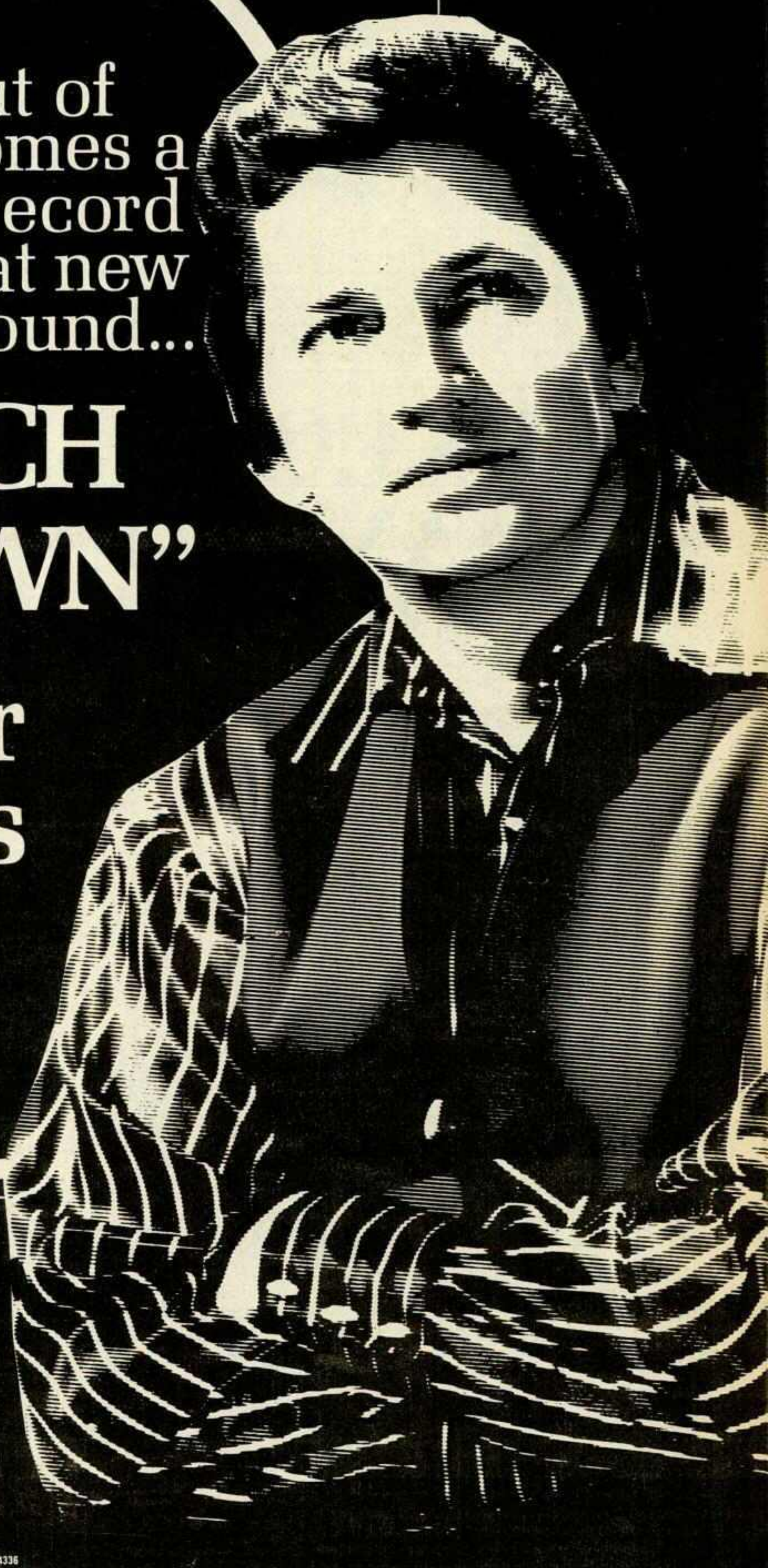
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Nashville Scene

• Continued from page 34

Sweet Fortune recording artist **Bob Sanders** was a guest performer at the Annual First Lady Breakfast honoring Mrs. **Richard Nixon** at the Shoreham in Washington. . . . **Jamie Kaye**, the beautiful 17 year old who has signed with Mercury, was recording at the age of 12. She was brought to the label's attention by **Fred Carter Jr.** of Nugget. . . . **KLAC** in Los Angeles is setting up a **Donna Fargo** week. . . . **The Fables**, Chart artists who have been going since 1963, got national recognition on the "To Tell the Truth" show. . . . **Sherry Bryce** of MGM, who is managed by **Mel Tillis**, has signed a representation contract with **Roger Talent Enterprises**. . . . **Faron Young**, coming off his biggest year in recording history, is off and running on another. For the past six years, every thing he has released has hit Billboard's top

10. . . . **Johnny Cash** and **June Carter Cash** are being honored again, this time by the Religious Heritage of America. It will be held June 20 in Washington. . . . **O.B. McClinton** has been named a deputy sheriff in Memphis and Shelby County. . . . **David Houston** set for 18 dates during June. . . . **Johnny Paycheck** may move to Nashville, even though he loves the Denver area. It's a matter of commuting time. . . . **Danny Davis**, after a long search, has found a Martin Committee Model Trumpet in Chicago. . . . The ever-moving **LeGarde Twins**, **Tom** and **Ted**, open back at the Hilton in Las Vegas on June 26 for four weeks. They just finished a week at the Caravan-East in Albuquerque.

The next **Jerry Clower** LP to be released was cut live before an audience at Fort Worth at the Southern Baptist Radio and Television Commission, with no canned laughter.

. . . **Larry Gatlin** has signed with **Simone & Associates** in Hollywood for public relations. . . . **Narvel Felts** played the Country Corners in the Washington, D.C., area, drew a standing room crowd every night and was promptly booked back for another week. . . . **Dick Kuegeman** has been appointed director of live entertainment at **Opryland USA**, moving up from the post of director of operations. . . . Singer-songwriter **Dick Feller** has cut his first single for **Asylum Records**. Now **Don Light** is arranging a nationwide tour for him. . . . **Famous Music** has signed **Chris Gantry** to a writer's contract. . . . **Jimmy Buffett**, who sings both country and Contemporary, is concluding a string of five concerts with **Three Dog Night**. **Jimmy**, former Billboard staffer, also is set for a motion picture and will work the fourth of July weekend with **Willy Nelson** at the Texas World Speedway.

LA COSTA I WANTA GET TO YOU (3856)

A Smash All Over The Country



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Billboard

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 6/1/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 6	7	7	HONKY TONK ANGEL—Conway Twitty, MCA 406
2	3	11	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
3	1	58	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
4	2	12	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
5	5	6	GOOD TIMES—Elvis Presley, RCA CPL1-0475
★ 8	39	8	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
7	4	11	THE ENTERTAINER—Roy Clark, Dot DOS 1-2001 (Famous)
8	9	8	ANOTHER LONELY SONG—Tammy Wynette, Epic 32745 (Columbia)
★ 11	5	5	THIS TIME—Waylon Jennings, RCA APL1-0539
★ 13	21	13	LET ME BE THERE—Olivia Newton-John, MCA 389
11	12	23	AMAZING LOVE—Charley Pride, RCA APL1-0397
12	10	8	HELLO LOVE—Hank Snow, RCA APL1-0441
13	14	13	MY THIRD ALBUM—Johnny Rodriguez, Mercury SRM 1-699 (Phonogram)
14	15	11	DON WILLIAMS, VOL. II—JMI 4006
15	18	10	SPIDERS & SNAKES—Jim Stafford, MGM SE 4947
16	7	16	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
17	16	12	WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker, Columbia KC 32744
★ 18	25	7	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
★ 19	27	3	NO CHARGE—Melba Montgomery, Elektra 75079
20	21	21	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
21	17	8	THE LAST LOVE SONG—Hank Williams Jr., MGM SE 4936
22	22	9	LET'S GO ALL THE WAY TONIGHT—Mel Tillis & Sherry Bryce, MGM SE 4937
23	24	8	SWEET COUNTRY—Charley Pride, RCA APL1-0217
★ 24	34	2	HANG IN THERE GIRL—Freddie Hart, Capitol 11296
25	26	8	SOME KIND OF WOMAN—Faron Young, Mercury SRM 1-698 (Phonogram)
26	29	4	GREATEST HITS—Bob Luman, Epic 32758 (Columbia)
27	30	5	SNAP YOUR FINGERS—Don Gibson, Hickory 4509 (MGM)
28	28	4	TORE DOWN—Porter Wagoner, RCA APL1-0496
29	20	20	AN AMERICAN LEGEND—Tex Ritter, Capitol 11241
30	32	5	THE BEST OF SUSAN RAYE—Capitol ST 11282
31	33	6	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME—Ray Price, Columbia 32777
32	19	12	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard, Capitol ST-11276
33	23	13	JOLENE—Dolly Parton, RCA APL1-0473
34	35	9	PHASES AND STAGES—Willie Nelson, Atlantic SD 7291
35	36	3	THE BEST OF NAT STUCKEY—RCA APL1-0540
★ 36	44	4	FOR WIVES AND LOVERS—Jerry Wallace, MCA 408
37	38	22	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL 2-0290
38	42	11	THE BEST OF DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1-0425
39	37	4	GEORGE HAMILTON IV GREATEST HITS—RCA APL1-0455
★ 40	50	2	IS IT WRONG—Sonny James, Columbia KC 32805
41	43	6	WHEN YOUR GOOD LOVE WAS MINE—Narvel Felts, Cinnamon 5002
42	49	2	IN A GOSPEL WAY—George Jones, Epic KF 32562 (Columbia)
43	47	21	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram)
44	45	3	STILL LOVING YOU—Bob Luman, Hickory 4508 (MGM)
45	40	6	FASTEST GRASS ALIVE—Osborne Brothers, MCA 374
46	41	7	THE ATKINS-TRAVIS TRAVELING SHOW—Chet Atkins, Merle Travis, RCA 0479
47	—	1	STARS OF THE GRAND OLE OPRY 1926-1974—RCA CPL2-0466
48	—	1	HAVE I TOLD YOU LATELY—Marty Robbins, Columbia C-32586
49	—	1	DOUBLE EXPOSURE—Johnny Carver, ABC ABCX 812
50	—	1	COUNTRY BOOTS—Boots Randolph, Monument 30012 (Columbia)

When Answering Ads . . . Say You Saw It in Billboard

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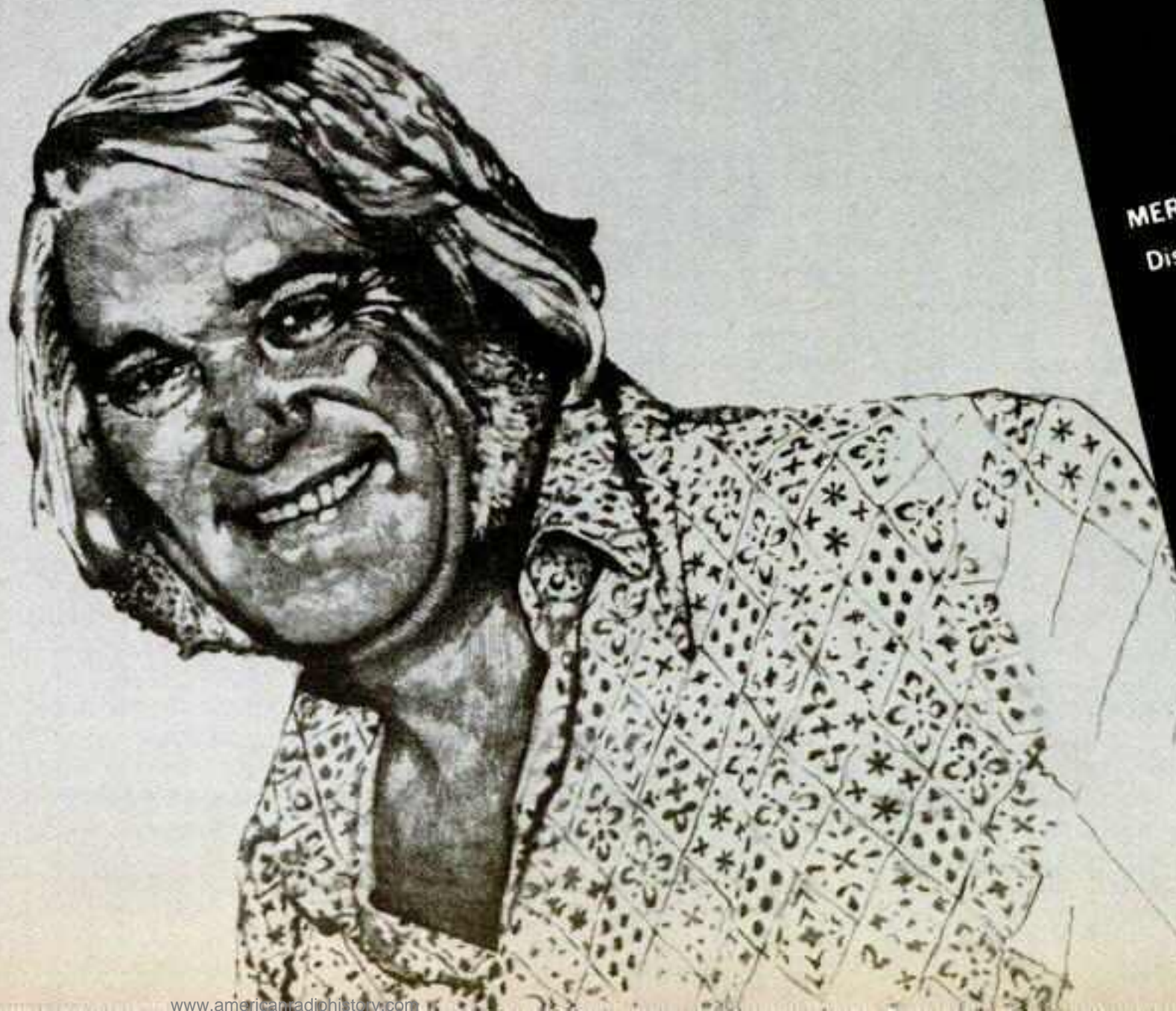
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music history...

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**"A FIELD OF
YELLOW DAISIES"**

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MCT-4-2-7505

MERCURY RECORDS
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British Needle Time, Radio Playlist Debated In Forum

LONDON—If BBC Radio is going to maintain needle time restrictions (the amount of time allowed for records on the air), then it might do well to start using more contemporary artists in its live music programming.

This was just one of the many topics discussed in an IMIC session here moderated by Alan Freeman, air personality on the BBC's Radio 1. Panel members included Derek Chinnery, head of Radio 1, Aidan Day, program director of Capitol Radio in London, Chris Denning of the record promotion firm of Chris Denning Ltd. in London, Geoffrey Everitt, managing director of MAM Records in England, Henry Fogel, program director of Sentinel Heights FM broadcasting in the U.S., Claude Hall, Radio-TV editor of Billboard Magazine, U.S., Stan Hibbert, assistant secretary of the British Musicians Union, London, Richard Maye, executive vice president of Charles River Broadcasting in Boston, Alan Keen, general man-

ager of Radio Luxembourg in London, Robert Kingston, managing director for Southern Music in the U.K., Russ Regan, president of 20th Century Records, Los Angeles, and Tom Rounds, president of the Radio Syndication firm of Watermark Inc. in Los Angeles.

Everitt, under a question from Freeman, said that he feels the U.K. is one of the few places that could support live music on radio, but the problem is that the live music is considered as an alternative to record music, alluding, of course, to rock music. "Why not more pop music live?" He said he prefers to not hear any more live music "of the kind we tend to get." Referring to classical or light classical, which evidently is abundant.

Hibbert said that there has to be live music on radio: "If one doesn't perpetuate music performance, the profession might cease."

Everitt said he thinks that 90 percent of the people employed to play live music on the BBC are over 50

years old, adding: "I would just like to see more pop groups used."

Denning pointed out that in the U.S. radio stations have to cater to the public in order to exist. "The public wants recorded music." The question, he said, is do radio stations have a duty in the U.K. to maintain musicians or to provide what the audience wants to hear?

Chinnery spoke of "vast investments" by the BBC in studio and equipment to try to achieve the same quality of live music performances as that obtained on records.

Regan noted out that musicians, especially in the U.S., are better off today than ever before because members of a group share in the profits of the band. In the old days they were likely just paid scale.

The question of radio stations getting involved in record and music publishing was discussed, with Keen pointing out that his station limits airplay of "in-house" product to 5 percent. However, 95 percent of the product is the type that fits the station's top format, he said.

In a discussion on the playlist, Day said that Capitol radio is basically an American Top 40 format, though Rounds later said there is as much difference in the Capitol format and an American station "as night and day."

Regan said he feels the wheel is turning in the U.S. and that many stations in the next four to five months would be going to longer playlists and playing new records again. Noted Regan. "There's just no excitement in radio today and it's because of the tight playlist." He pointed to a radio station that used a playlist of 17 records. He also said that tight playlist had forced him to have management meetings to discuss trying to break records in discotheques and on in-store speaker systems.

Rounds admitted that "too many
(Continued on page 41)

Airplay of Singles In U.K. not Depressing Sales: Menneer

LONDON—There is no evidence to suggest that excessive airplay of singles in the U.K. has a depressing effect on sales.

This point was made by Peter Menneer, and director of the British Market Research Bureau (BMRB) when he outlined the work of the bureau and the record and tape market in the money, morals and management plenary session at IMIC-5. Illustrating his talk with graphs and charts, Menneer gave a lucid exposition of how market research could help record industry management make the right decisions about where to advertise, which records to give the greatest promotional push to and which musical trends would likely be the most profitable to follow.

Outlining the method of compiling the BMRB charts, Menneer said that diaries listing the serial number of all records sold were kept by a panel of 300 full range stockists and these were mailed to the BMRB. An average of 92 percent of the diaries were received by first post on Monday, and a computer analysis of the information was made on Monday nights. By early Tuesday morning the chart was available to subscribers although telephone checks on new entries and fast risers were made between 9 a.m. and 11:30 a.m. to dealers not on the panel as a safeguard against possible hyping.

Chart Accuracy

Dealing with the accuracy of the charts, Menneer said that the BMRB had taken a random sample of one in five of all singles sold between April and September last year and compared its own figures with those supplied by the various record companies. The operation showed the charts to be fairly accurate. The same test had been done for LP sales and there was a little more variation in the results here due to the fact that there is more LP product selling in smaller quantities, a factor tending to provoke "wobbles" from week to week.

An important feature of the chart system is that it is possible to forecast titles which are likely to make progress up the chart the following week.

"This," said Menneer, "is a simple mathematical calculation. It can be shown that all singles in positions from 20 to 50 which show a sales increase of 20 percent or more in a week have an 80 percent likelihood of continuing to rise in the chart. And singles above the 20 mark registering a 50 percent or more sales increase, have also an 80 percent chance of continuing to go up.

"A check of our forecasts has shown that we have been right in 85 percent of cases."

Menneer said this forecast factor is helpful to dealers in terms of ordering. A survey for EMI had shown that 83 percent of dealers found the chart useful for ordering singles and 66 percent found it useful for ordering LP's.

Referring to other surveys by the BMRB, Menneer said that the organization was interviewing 60,000 people a year for information on tape sales and 40,000 people a year for research into record sales. Among factors that have emerged from the interviews were the definite relation between the regular reading of pop papers and the regular purchase of singles. There was a similar relation between single buying and regular listening to BBC Radios 1 and 2 and Radio Luxembourg.

BMRB had also recently run a check on the domestic use of tape records and discovered that 30 percent of the population has a tape recorder with a recording facility. "It was found," said Menneer, "that one in five used their tape recorder several times a month to tape music from radio and television and 13 percent use it to record from record and tapes. This prompts the question: What will happen as the penetration of tape recorders increases?"

Menneer said marketing information derived from the BMRB surveys is not an end in itself and there has to be collaboration between the BMRB and the record company sales and marketing men—a two-way communication. "The information we can provide is no substitute for the decisions we have to take," he said. "But it can help you reduce the risk involved in those decisions."



APRIL MUSIC Int'l affiliates attend CBS's annual Music Publishing Conference held recently in Madrid at the Hotel Plaza. From left to right, Betty Edell (U.S.—New York); Norman Block (France); Pierre Hebrard (France); Mr. Blenau (Germany); Bernd Gollin (Germany); Sol Rabinowitz (U.S.—New York); Ran Kedar (Israel); Oscar Gomez (Spain); Vittorio Somalvico (Italy); Federico Escudero (Spain); Marvin Cohn (U.S.—New York); Marvin Mattis (U.S.—Los Angeles). Standing, rear, from left to right, Ginichi (Japan); Bas Mul (Holland); Norman Stollman (U.S.—New York); Toshio Nirazuka (Japan); Brian Oliver (U.K.); and Ulpio Minucci (U.S.—New York).

Czech Disks Get 40 Intl Prizes; Mainly Supraphon

LONDON — Czechoslovakian gramophone records—in particular those produced by Supraphon—have collected about 40 international grand prize awards to date, according to Dr. Leo Jehne, a&r manager of Artia of Prague, who was the only representative of the East European countries to be a panelist at IMIC-V in London.

Jehne, speaking on international marketing trends, said that Supraphon records enjoyed a reputation second to none among the internationally marketed product from the East European countries and the Artia foreign trade corporation was the first to sign contracts with major Western companies, some of which had proved extremely fruitful.

Pointing out that records enjoyed the status of cultural goods in the socialist countries, Dr. Jehne added: "In our international marketing efforts, cultural considerations come

first and commercial considerations second. The overriding consideration is to keep supplying the world's record buying public with Czech musical culture in the broadest sense of the term, and, incidentally to demonstrate the continuing validity of an Englishman's observation that Bohemia is the conservatory of Europe."

Jehne said that 1974 was the Year of Czech Music in Czechoslovakia because the anniversaries of a number of prominent Czech composers would be celebrated—Tuma, Tomasek, Suetana, Dvorak, Janacek, Sok and Martinu among them.

Musical creativity in Czechoslovakia today, Jehne said, did not lag behind the country's musical past and he mentioned soloists of international repute such as Josef Suk, Zuzana Ruzickova, Dr. Jiri Reinberger and Ivan Moravec and ensembles like the Smetana, Janacek and Vloch quartets.

Referring to the Supraphon gramophone club, Jehne said that the club had a membership of 100,000 and it was not exceptional for there to be 10,000 to 15,000 subscribers for a specific classical release.

On the subject of international relations, Jehne said that almost every one of the Eastern European countries had cultural centers in the other socialist countries which served as outlets for records and other cultural commodities. Artia presented new Czech recordings in these centers twice a year and there was also a Czechoslovakian record club in East Germany which offered 50 releases a year.

"While our approach to the Western markets is necessarily different, we have tried similar events in London, Oslo and elsewhere."

Artia, said Jehne, exports 1,500,000 finished records annually and there are also licensing deals in operation in some territories. He said the Common Market presented "considerable difficulties" because re-exports from one EEC country to another could sometimes damage the interests of the licensee in that country as well as those of the originator of the product. "The unification of prices throughout the Common Market and the simultaneous launching of records in all countries are not simple matters," Jehne said.

Pye to Represent Playboy And Satril Labels In U.K.

LONDON—Pye has acquired U.K. representation of Playboy Records and Satril following its acquisition of U.K. rights to the American Vanguard and Walt Disney labels.

The deal with Playboy Records, the label offshoot of Hugh Hefner's Playboy organization, was finalized in London last week between the outlet's director of A&R Don Shain, and Pye's chairman, Louis Benjamin, and managing director, Walter Woyda.

Playboy is primarily a singles-oriented label and the first release of product next month under the new agreement will probably include "I Am What I Am," by Lois Fletcher, and "Roomful Of Roses," by Mickey Gilley. Both records are currently on the Billboard Hot 100.

Prior to this agreement, Playboy did not have an outlet for its product in the U.K. The deal with Satril Records, the label offshoot of the Henry Hadaway Organisation, is for five years and includes options for the U.S., Canada, Scandinavia, and South Africa.

During the first year of the deal, Satril product will be released on the Pye label but for the remainder of the duration, the agreement makes

provision for Satril to regain its own label identity.

The label, which was launched two years ago by the Hadaway organization, already has its own identity in 25 countries. Its roster of artists includes the Rockin' Berries, Neil Christian, Terry Webster, Bollard, Jon Lukas and Bobby Thompson.

The first release under the new deal is being made this week and is "Looking Glass," a new single by the Rockin' Berries.

Woyda remarked: "Satril has plenty of potential as a label and we feel that their roster of artists will fit in well with our policy of expanding the Pye Group catalog."

Pye has also concluded a catalog deal with ATTARACK-Heller Corp., the production company headed by Seymour Heller, manager of Liberace and Debbie Reynolds. The agreement is for the U.K. and certain European territories and covers the release of new as well as back-catalog material by these two artists.

An album by Debbie Reynolds has in fact already been scheduled for release by Pye on July 12 to tie in with her two-week London Palladium appearance.

another one of those American declarations!



April 23, 1974

Russ Regan Presents

Mr. Louis Benjamin
Pye Records Ltd.
ATV House, 17 Great Cumberland Pl.
London W1

Dear Louis:

Congratulations are definitely in order to you and your entire staff for the magnificent job you have done with 20th Century Records in England. I am very pleased with your performance and I know that our relationship will be a long and fruitful one for all of us.

Warmest regards,

A handwritten signature in dark ink, appearing to read 'Russ'.

Russ Regan

RR/lg
CC: Walter Woyda
Dave McLeer
Peter Prince
Peter Summerfield

8255 Sunset Boulevard, Los Angeles, California 90046 (213) 656-8575

Consumer Protection Bills Seen for U.K.

LONDON—Tough new measures are on the way to protect consumers against mail-order company practices—including those which involve records and tapes.

The moves—expected to become law in about six months—were announced this week by John Methven, director general of the Government's Office of Fair Trading.

Methven is also planning other changes in legislation to clamp down on trading practices that could be to the detriment of the consumer affecting companies trading in records.

The three main areas in which he plans to act, in addition to mail-order, are: companies advertising in the classified columns of newspapers giving the impression they are a private seller; Failure to make clear whether advertised prices include VAT or other unavoidable extra charges; Price comparisons indicating a consumer is receiving a

discount like "worth \$100—our price \$75."

His plans for mail-order would make it a criminal offense to advertise mail-order goods for which money has to be paid in advance without stating in the advertisement what the dispatch period would be.

It would be an offense for mail-order firms not to refund money if the goods had not arrived with seven days of the expiration of the stated dispatch period.

Methven's proposals now go 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.

In his dossier to the CPAC, Methven says: "Sales by post of gramophone records... are substantial."

Austin Bennet, marketing director of World Records, one of the U.K.'s

(Continued on page 42)

S.I.N.G. Booklet Outlines Goals and Promo Activities

DUBLIN—S.I.N.G., the Songwriters of Ireland National Guild, formed recently to promote the interests of Irish songwriters and to advise aspiring writers, has issued a leaflet outlining its campaign to make the music industry more aware of its activities.

S.I.N.G. points out that record sale royalties worth \$625,000 leave Ireland every year, that 'B'-side songs earn the same royalties as 'A'-sides, and that there is a large body of musical talent in Ireland which has not yet been given the opportunity to prove itself.

Brien O'Brien, chairman of S.I.N.G., said: "We want to make singers, managers and recording companies aware of the almost criminal amounts of money leaving the country, and to ask for unity in encouraging our writers. Our initial campaign is to promote new records with disk jockeys and program producers, and our sticker 'This is a S.I.N.G. song' will be attached to promotional copies.

"Various schemes are being planned, including a comprehensive 'writer to recording artist' idea, whereby new works will be guided by the committee thru rehearsals, arrangements, demo recordings, and finally presenting the song to recording artists. Special rates are being

discussed with studios, arrangers, manuscript writers, etc., which will be available to all S.I.N.G. members. Subscriptions for members is \$5.

"We want to stress that we are a totally independent body, although many of our members work in the music business. Indeed, this is an advantage to novice composers who would otherwise have difficulty finding the best way to present their songs."

S.I.N.G. is a non-profit making organization. All committee members work on a voluntary basis, and all funds raised are channelled into S.I.N.G.'s various projects. Committee members are: Brien O'Brien, chairman; Mai O'Higgins, Hon. Sec.; Andy Galligan, treasurer; Tommy Ellis, Des Smyth; Jerry Hughes; Frances Hall; Teresa O'Donnell; Jimmy Magee; Michael Reid.

Patrons are Spike Milligan, Phil Coulter, Gay Byrne and Dr. A.J. Potter, and the organization's advisor is Vincent Smialek. Information and forms are available from 3, Lower Mount Street, Dublin 2.

The first Irish disk to be issued with the S.I.N.G. sticker is "Paddy the Pedlar," composed by Sean Sharkey and recorded by Brendan Grace on the Solo label.

International Turntable

Clive Selwood—who as marketing director was a key figure in establishing CBS as a singles force in the U.K.—has been appointed head of the U.K. Records label worldwide. His responsibilities will include all aspects of promotion, sales, marketing, press administration and international co-ordination.

David Rossiter has been appointed CBS classical manager, replacing Bob Walker, who was made marketing director. Rossiter was formerly classical label manager at BASF, prior to which he worked for RCA.

Christine Robinson has joined Precision's marketing department as assistant to marketing manager Richard Jakubowski. She had previously been manageress of Precision's Dean Street shop since it opened over three years ago.

Joanna Smith, former buyer and merchandise manager for the W.H. Smith chain, has been promoted to staff manager for the group's retail outlets. J. Davis replaces her but all record and tape buying will be handled by L. Oldridge. All changes become effective July 1.

Dave Hunter, who earlier this year left York Records where he was professional manager, has joined Young Blood as promotion manager with responsibility for radio, TV and press.

David Beattie, has been appointed copyright and royalties manager by Tony Roberts of Warner Brothers Music.

Sheldon Heller joins WEA International as its Japan representative. He was most recently managing director of EMI's record operation in Ireland. He replaces Brigitta Perschko who transfers to Amsterdam to serve as managing director of the newly expanded WEA European coordinating office.

Lightfoot Is On the Road

NEW YORK—Gordon Lightfoot, having just completed his first tour of Alaska, jets directly to the U.K. from Newfoundland to headline in Dublin Wednesday (5), Belfast Thursday (6), and his fourth annual appearance in London's Royal Albert Hall Friday (7).

The Reprise Records star began the most extensive concert tour of his career on April 18, will have him on the road, more or less continuously, through January 1975.

From the Music Capitals of the World

LONDON

Chappell Music has drafted a creative director to lead the company into the seventies. Roland Rennie, brought in by Phonogram on a two-year assignment to reorganize and reactivate its artist's roster, moves from Phonogram to the Chappell board on Saturday (1), with responsibilities for the music division and emphasis on the contemporary catalogs and talent.

Rennie will report to Chappell's managing director Bob Montgomery with a brief to "get hold of the contemporary material without which a company cannot survive, and also exploit what is already there to bring the company into the seventies." As a result of the move, New Zealander John McCready, recently appointed general manager of Phonogram's creative division, assumes Rennie's responsibilities, but will not be joining the Phonogram board. ... Following the resignation of Bell U.K.'s general manager Dick Leahy, three more members of the firm's management team announced they will be leaving in June. They are Sue Davidge, assistant general manager; Mike Peyton, marketing manager; and Alan Watson, international manager. All three, who have no plans and would give no specific reason for their respective departures, finish with the company on June 7—the date of expiry of Leahy's current contract with Bell.

Staff on the Raft label have issued a statement criticizing WEA's decision to axe the line. The statement, called "Epilog," says the decision, taken by Warner Brothers' management in America, "has arisen at a particularly unfortunate and ill-timed moment, as the fruits of the last six months efforts were rapidly materializing."

Richard Robinson, managing director of WEA declined to comment further on the Raft issue, but gave an assurance staff would not be made redundant. ... B&C Records has now completed the transfer of all product from the now-demised Pegasus label to Mooncrest. When Pegasus folded about a year ago, several titles were deleted and the rest scheduled to move over to Mooncrest. ... Twenty five thousand flexi disks will be given free to audiences at concert on the current British tour of Montrose the new American rock band signed to Warner Brothers. The disks have been pressed at a cost of \$17,500 and feature three tracks from the band's debut album "Montrose." ... Scottish dealers warned Transatlantic Records this week they will consider a partial boycott of the company unless the product-supply situation improves. Retailers are irate at not being able to get the sufficient copies of a two-for-the-price-of-one double album by Glaswegian folk singer Billy Connolly and about 25 dealers met recently to discuss the position. Transatlantic managing director Nat Joseph hit back and accused dealers of initial under-ordering and not anticipating the demand for a package that is expected to sell over 50,000 copies in Scotland within a month of release.

Despite an increase in turnover from the previous equivalent period, pre-tax profits of Management Agency and Music (MAM) slipped from approximately \$2,350,000 approximately to \$2,062,000. ... DJM has signed the Tremeloes for three years for the world outside Europe plus the U.K. and Eire. ... Ayshea Brough has joined DJM on a five-

year deal for the world and Canadian artist Ian Thomas has been signed for the U.K. and Eire. ... Red Bus Company has signed worldwide agency representations deal for Geordie with the new Evolution Agency formed in December, and which also handles Mud, Wizzard and ELO. ... Contempo International has signed deals to license Alithia-Jean Records group and Canyon Records in the U.K. ... MCA Records is using extensive radio promotion for the "Second Helping" Lynyrd Skynyrd album and latest Budgie album "In for the Kill," on commercial radio in London, Manchester, Birmingham and Scotland.

Discovery from the TV show "Opportunity Knocks," Garfield Demango has been launched on his own label, Charlie's Stable, with distribution through EMI. The man behind the U.K. promotion of the Rolls Royce Corniche, Steve Chaffey (Charlie Boy) is behind the move and has also penned Demango's first single "Mary." ... Track Records has completed the release of its Allsorts compilation album series with three new albums, "Coconut,"

(Continued on page 42)

Two In U.K. Get Writer Novellos

LONDON—Nicky Chinn and Mike Chapman have won the Songwriters of the Year section of the PRS Ivor Novello Awards. (The pair, who were also runners-up in the Best Beat Song section with "Blockbuster," were presented with their awards by former Minister of the Arts, Norman St. John Stevas, MP, at the 60th anniversary dinner of the Performing Right Society last week at the Grosvenor House hotel.

"Power to All Our Friends," written by Guy Fletcher and Doug Flett and published by the duo's Big Secret Music company, was voted International Hit of the Year by British Writers with Elton John and Bernie Taupin's "Crocodile Rock" and the Jagger/Richard composition "Angie" as runners-up.

"Power to All Our Friends" was also runner-up in the Most Performed British Song section which was won by Gilbert O'Sullivan with "Get Down."

Best-selling British Record Of The Year was Gary Glitter's "I Love You Love Me Love" with Slade's "Merry Xmas Everybody" as runner-up.

Elton John and Bernie Taupin's "Daniel" was voted Best Song Musically And Lyrically, Best Ballad Or Romantic Song was Lynsey de Paul's "Won't Somebody Dance With Me" and predictably, "Jesus Christ Superstar" was voted Best Score From Any Film Or Theatrical Production.

The Best Pop Song section was won by Tony Macaulay and Geoff Stephens' "You Won't Find Another Fool Like Me," with "Get Down" as runner-up, Best Beat Song was "Rubber Bullets" and Harold Spiro and Helen Clarke's "Nice One Cynil" won an award for the Best Novel Or Unusual Song.

Composer Tolchard Evans won a special award for Outstanding Services To British Music while other special presentations were also made to the Moody Blues, for sustained success in international markets, writer/producer Mike Leander and to Gary Glitter, Roy Wood and David Bowie.

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2 U.K. Chains Charged With Consumer Hijacking Action

By **GEORGE PUNTER**
(Music Week Staff Member)

LONDON—Angry British retailers this week slammed giant multiples for starting a price war that could put small dealers on the road to financial disaster.

The Gramophone Record Retailers' Committee has contacted major record companies and taken its case to John Methven, director general of the Government's Office of Fair Trading in a bid to block what it calls "consumer hijacking."

The row flared up after W.H. Smith and Boots introduced huge discounts for an indefinite period to comply with a Government directive that they must reduce their profits.

Smiths has slashed its 100 best-selling albums by \$1.25 budget albums by 25c and tapes by 70c at 145 of the chain's stores including its new records-only Tracks shops.

Boots has lopped 10 percent off all records and tapes and both chains are using to advertising to promote their discounts.

To combat the moves, the GRRC's special four-man action committee held an emergency meeting at the weekend—the first time it has been brought into play for over a year.

A telegram was immediately sent to 15 majors plus the tv-compilation companies stating GRRC members were having their business jeopardised.

A letter to all the companies followed which said the moves have "struck fear into the hearts of the independent retailers."

It continued: "Speculation is rife that this presages a price-cut war that can only inevitably end in the demise of many of those constantly referred to as the backbone of the industry."

CBS Intl In New Ties With Music Maximus

NEW YORK: The Kate Smith recording of "Smile, Smile, Smile," a song from the U.K. musical "Carry On London," highlights a new agreement between CBS Records International and Music Maximus. The agreement covers the territory of France, Belgium, Luxembourg, and the Netherlands. April Music, Ltd., and Music Maximus have entered into an agreement for the U.K., Eire, and South Africa.

In addition to these new territories, CBS Records International represents Music Maximus catalogs (Godspell, New Cadenza, and Dramatis) in Italy, Israel, Scandinavia, Mexico, Central and South America.

British Debate

• Continued from page 38

radio stations in the U.S. have retired their responsibility to find new product" and that most of the radio stations in Los Angeles, for example, are playing the same records more or less.

Chinnery pointed out that the BBC does play new product... "Every Worthwhile Record" at least once and often two or three times, adding 15 new records a week to the air.

Denning said that what was needed was playlist controls, but a playlist that wasn't too tight.

The letter said this could be the beginning of a monopoly where the vast majority of sales are controlled by a handful of giant companies.

It contends the cuts are far in excess of those necessary to comply with the Government's reduce-profits directive.

Harry Tipple, secretary of the GRRC and one of the four-man action committee, said: "These cuts have been made 'indefinitely' and could easily send some of the small dealers to the wall. We have written to John Methven because we feel this is an unfair trade practice."

Another member of the action committee, GRRC chairman Laurie Krieger, said: "If a small dealer had to match the savage price cuts made by Smiths and Boots he would very soon go out of business."

"This is a cold-blooded attempt to

hijack the customers... in my opinion it is the most blatant case of ruthless big-business double-dealing since Dick Turpin's day."

Michael Lax, owner of Heads Records, Kingsbury, London—one of many retailers who complained about the discounts—said: "It makes me sick. Even if consumers do not have a Smiths or Boots near them they will travel to get these reductions."

Joanna Smith, staff manageress for the group's retail outlets, said: "We don't want to hurt anyone's business but we are caught between the Government on one hand and the retailers on the other."

A Boots spokesman refused to comment on the retailers' objections. He would not indicate whether his company's actions were linked to the Smith's move.

Tapecar, Brazil Firm, Into Pub, Pressing of Records

RIO DE JANEIRO—Tapecar, which started by duplicating tapes, now has a plant for making records and a new publishing subsidiary. The new plant and equipment represent a million-dollar investment. Moreover, the company is building a new 16-channel studio.

President Manuel V. Camero says that he has found one of the chief reasons for inferior record quality is in the musicians' instruments, not in the studio equipment. He plans to import all instruments used in the studio. To ensure studio performance, Camero is contracting a foreign technician to take charge and to train two Brazilians.

The record-cutting equipment was imported from Germany, the plating equipment from the U.S. and eight double Hamilton presses with capacity for 800,000 units monthly, from the U.S. Camero said that he plans importing four more double presses, to step up production.

The new plant, which has 2,200 sq. meters of floor space, has two floors with a third used for storage. Before installation, two production managers, Adhemir and Ary, went to the U.S. to study plant layout. The studio will be equipped for recording quadrasound. Brazil has 2,000 quadrasound players, Camero estimates.

Dark Horse, A&M In Tie

LONDON—A&M Records has acquired worldwide distribution rights to a new label which George Harrison will be involved with, an A&M spokesman in London said this week.

The exact extent of Harrison's involvement with the project, Dark Horse Records, is not yet known. The first release on the label will be a rock-pop record in August, followed by an album by the Shankar Family and Friends the following month.

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From the Music Capitals of the World

Continued from page 40

"Almond" and "Licorice Allsorts" following the release four weeks ago of "Peppermint Allsorts." The new albums contain deleted Who tracks, Hendrix, Move, Procul Harum and retail at \$3.75.

SYDNEY

Suzi Quatro was met, on her arrival at Sydney airport, by gangs of motorbike riders who escorted her to her hotel. Suzi is playing dates to packed houses for Act One International in all states. ... Paul Turner, WEA chief, and Phil Greenhop, record manager, are on world trip commencing in South Africa. ... WEA recently signed Mauritius (from the island of the same name) through Fiddling Foot Productions. ... Ross Barlow, general manager of Phonogram, in Holland at a conference of Philips' managers. ... The Executives, currently working under the name of The Transition, will release their first single with Phonogram in July, titled "The Road Back," vocals featured are by Carole King and Jonne Sands.

Janice Slater, Allison McCallum and Bobbi Manchini, all top Australian female recording artists, have joined to form the trio The Hooter Gang. The name was derived from the fact that the girls are having a hoot of a time together. ... Rod Kirkam has a new single out on Tempo, "My Song." ... Chris Gilbert, professional manager, had a big celebration at Alberts with radio and

record people for his birthday on May 17. ... Top Sidney disk jockey and RCA recording artist John Laws is back on air after a prolonged absence due to a heart attack. ... EMI planning to record the semi-classical Peter Draper Trio, who are resident at the Bennelong Restaurant at the Opera House.

Phonogram recording superstar Kamahl made news recently by donating \$4,500 to an Adelaide child to cure his illness. ... Child star, Jamie Redfern, is seeing chart success with his Festival single—"Hitch a Ride on a Smile." ... Ted Mulry putting the final touches to "a good one" meaning L.P. ... Stevie Wright, ex-lead singer of the once famous Easy-Beats, has come back to the recording side after two years with the hit "Jesus Christ Superstar." He has teamed with ex-Easy's Vanda and Young, to make a really rocking album in true Wright style. ... Buffalo, Australia's top campus band, off for a quick four-day jaunt in Noumea in two weeks. JOHN BROMEU

TOKYO

Jeffrey S. Kruger, president of the Ember Records group of companies, and Leslie Lewis, head of Ember international division, left this music capital May 11 after arranging a Japan license for Paramount-Ember Records. Their host was Richard N. Uehara, president/general manager of Hara Music Publishers, who represents the Ember group in Japan. During their week's stay they en-

joyed the first Japan vocal performance May 10 by ex-guitarist Glen Campbell. ... Sheldon Heller became a member of the board of directors of Warner-Pioneer as of May 1. The former MFP division manager of EMI (Ireland) Ltd. succeeds Brigitta E. M. Peschko, who is returning to the head office of the Warner/Elektra/Atlantic group after serving as WEA representative in Japan since the formation of Warner-Pioneer over three years ago. ... "As Time Goes By/Carmen McRae Alone" was released here May 10 by Victor Musical Industries at the retail price of 2,200 yen (now about \$7.86). The album was recorded at the "dig" jazz club in Shinjuku last Nov. 21 during her Japan performance tour with the Count Basie Orchestra.

Besides acting as a judge at the 3rd Tokyo Music Festival's International Contest finals June 30, Frank Sinatra is expected to give a 90-minute performance July 2 at the 11,000-seat Nippon Budokan. Ticket prices range from 2,000 to 6,500 yen (\$7.14-\$23.21). Two dinner shows have also been arranged by Asia Enterprise at the Pacific Hotel in Shinagawa July 3-4, at some 80,000 yen or about \$285 a head. ... Lorin Maazel and the Cleveland Orchestra were due to arrive in Osaka May 17 to give 11 concerts in six cities through June 1. The musical director previously toured Japan with the West Berlin Opera and the Berlin Radio Symphony Orchestra. The Cleveland Orchestra made its Japan debut in 1970 under the late George Szell and Pierre Boulez. ... The Takarazuka Revue Company marked its 60th anniversary May 11. ... Daniel Neniškis has become chief director, international department, Tokuma Musical Industries. For the time being, however, the former general manager of Toa Attractions and Asia Music Publishers will continue to assist these two companies in international matters. HIDEO EGUCHI

PARIS

Disc' AZ has released the cassette "Remember Marilyn," which includes "Heatwave" and "After You Get What You Want You Don't Want It." ... A Julien Clerc double album, recorded during his appearance at the Olympia has been released by Pathe-Marconi. ... Mary Roos, a German singer, has made an album in French for CBS. ... Johnny Hallyday had to leave the stage after 20 minutes of his performance at the Palais des Exposition at Alencon. He was too ill to continue as a result of extreme fatigue. ... Ray Charles has recorded Jacques Brel's "Ne Me Quitte Pas" on Decca in English. The title is "If You Go Away." ... Nana Mouskouri has recorded for Fontana the English version of Brel's "Mori-bond," "Seasons in the Sun."

Dutch born Dick Annegarn, after a concert at the American Center in Paris, has been asked to make an LP by Polydor. ... Film actress, Marie Laforet has recorded a French version of "No Change" for Polydor. ... Philips has recorded "Un Amour Montage" interpreted by Turkish born Farid. ... A tourist agency, FNACEM, is organizing music holidays in France and abroad for children. The children stay in holiday camps, are taught to play an instrument if they wish, and are taken to concerts. ... The second Guitar Festival will be held in Arles, France, July 15 to 27. ... The Les Enfants

Terribles group, which has not recorded since 1969, is to make an album for Philips. ... It is reported, but not confirmed, that George Harrison is to start a European tour in France. The tour is understood to be organized by Christophe Cauchois. Georges Moustaki has recorded two songs in Japanese, "Hiroshima" and "Ma Solitude," for Polydor. ... The Avignon Festival in July will include "Ubu Roi," a free-form jazz piece written by Antoine Duhamel. ... Marie Laforet, who recently interrupted her career to have a baby, is to start recording again for Polydor. ... Nina Companeez has recorded her first single for Polydor, "Tu Me Prends, Tu Em Donnes." ... The music for "Stavisky," the French entry in this year's Cannes Film Festival, was written by "West Side Story" composer Stephen Sondheim, and will shortly be issued by Polydor. ... Serge Lama has been awarded the first Oscar for French Songs for his composition, "Les Petites Femmes de Pigalle." The Prix Bruno Coquatrix award has gone to Saroud, Revaux and Desses for their

"La Maladie d'Amour." ... Pathe-Marconi released three special singles to tie in with Mother's Day—"La Vielle Dame," by Sacha Distel, "Maman Bonheur," by Tino Rossi and "Parle Moi Maman," by Robert Miras. The Pathe-Marconi disk from the film "Piaf," featuring singer Betty Mars, has been highly praised. HENRY KAHN

OPORTO

A giant concert was recently held in the Sports Pavilion, Oporto, giving 10,000 Portuguese the opportunity to celebrate their new freedom. Artists performing included Jose Afonos, Jose Mario Branco, Luis Cilia, Francisco Fanhais, Adriano Correia De Oliveira, Manuel Freire, Fausto and Vitorino. Most of the songs performed had never before been heard because of the censorship which up until now has operated in Portugal. The audience sang together with the artists, climaxing the concert with Jose Afonso's "Grandola, vila morena," by which time the stage was covered in red flowers. FERNANDO TENENTE

Three In England Fined \$250 Each In Payola Case

LONDON—Three men, one a former BBC producer who admitted being involved in payola, were each fined \$250 at the Old Bailey.

Judge Neil McKinnon, QC, said, "What you have done is so incredibly paltry and the sums involved so small that it must sadden any right-thinking person to see men of your potential damaging yourselves in this way by being parties to these transactions."

The three admitted bribery to plug "Black-skinned, Blue-eyed Boy," made by the Equals for President Records, on TV's "Disco Two."

Before the court were Stephen Clive Turner, a former BBC TV producer, Anthony David Fowler, a plugger, and Robert John Bolton, former general manager of President Records.

Turner had admitted agreeing to accept about \$60 to plug the record on "Disco Two." Fowler admitted inciting Turner to obtain \$125 from Bolton as an inducement to play the record, and Bolton admitted offering \$125 for the record to be played.

Counsel for Fowler said his career had been permanently wrecked. He had gained nothing for himself. The judge commented: "He was a messenger and probably a messenger's messenger."

Jean Southworth, QC, for Bolton, said songplugging was part of the record business. It was necessary to establish a good working relationship with a number of producers and disk jockeys at the BBC and commercial radio stations.

She said there was "a very, very narrow boundary" where exploitation became corruption. Brian Capstick, QC, for Turner, said his client had lost his job as a BBC TV producer merely because he had agreed to accept \$60 although a few days later had decided he would not take it.

Imposing the fines, the judge said any form of corruption was a serious matter. "But in this case, on the material before me, the counts relate to a wholly isolated incident. It did not form any part of a course of corrupt conduct over any period. "There is nothing in it which is comparable with another case which received wide publicity in this building not so long ago.

In a separate trial the following day, Edward Kassner, head of President Records, was cleared of corruption. Kassner denied agreeing to give \$125 to Turner to plug "Black-skinned Blue-eyed Boys" He also denied conspiring with the others to offer \$125 to Turner.

Judge McKinnon stopped the trial without calling on the defense and formally directed the jury to return not-guilty verdicts. Then he discharged Kassner and awarded him costs, including the costs of the committal proceedings.

The judge said that Kassner left the court with an unblemished character. The charges which had been over his head for some time had occurred through no fault of his own.

Consumer Protection Bills

Continued from page 40

largest mail-order operations, said: "Neither we nor any of the large mail-order record companies as far as I know ask for a prepayment.

"It has been tried in the past and not found to be viable. The way companies like us operate is to send the records and then the buyer pays.

"The proposed legislation would affect mainly the general discount houses which include records as part of a more comprehensive operation."

Anyone breaking Methven's proposals, once they become law, could face a fine of up to \$1000 at a magistrates' court or an unlimited fine and imprisonment at a higher court.

The moves are the second made by Methven since the Office of Fair Trading was set up in November. Included in his first batch of recommendations was stricter control over in-store notices relating to the conditions under which goods could be returned, which have ramifications for record dealers.

JUNE 1, 1974, BILLBOARD

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From the Music Capitals of the World

TORONTO

Bachman-Turner Overdrive's second album entitled "Bachman-Turner II" was certified gold May 9. The presentation of the gold album was made May 24 by the Consul General of Canada at the Canadian consulate in Chicago with the Hon. J.T. Timmerman and Burt Burdeen of radio station WSDM also in attendance. Charley Fach of Mercury Records who discovered the group also made a presentation to the band May 17 when they played the Spectrum in Philadelphia. ... Gordon Lightfoot will be producing the next album for the Good Brothers. The band performed live May 15 on John Donabie's radio show on CHUM-FM in Toronto. Donabie has been giving invaluable exposure to new and established Canadian acts of late on his afternoon show. ... Willi Morrison, the promotion representative for Much Records and formerly with Beechwood Music of Canada, has his own single on Much entitled "Sha La La Loo La Lay." Morrison wrote the song and does the lead vocals in front of a band of incognito Toronto musicians that go under the name Blue Lick Road. Morrison and Ian Guenther produced for their Three Hats production company.

Donn Reynolds, who was a championship yodler in the U.S., is now doing a Saturday morning country show on CHWO, Oakville. He would welcome any country product or artists for interviews. ... Greg Stewart, formerly with CHAM, Hamilton, has moved to CKGM, Montreal, as marketing research director. The post, which is similar to the job of an assistant program director, is a newly created position. CKGM, which is first in the ratings in Montreal hopes to get to know their market a little better in this way. ... Jay Telfer appeared at the Chimney in Toronto for one week starting May 13. ... St. Clair College in Windsor has opened its 10,000-seat capacity amphitheater for concerts in the summer according to the colleges alumni affairs officer, John Wilkes. The concerts will take place every Sunday afternoon in July and August, and will work closely with Rosalie Trembley of CKLW in Windsor for promotion. On June 30, the James Gang, Brownsville Station and Montrose will appear and tentatively booked for the summer are J. Geils, Aug. 4; the Guess Who, Aug. 18; Helen Reddy with the Association, Aug. 25; and Bachman-Turner Overdrive, Sept. 1.

Tom Kelly of CKFH, Toronto parachuted from a plane for the first time in his life to raise money for the "Miles for Millions" campaign recently. Various industry people pledged \$3.00 per jump and he

raised a considerable sum. He said he would like to take it up as a hobby after his first taste. ... A Foot In Coldwater's second album is play-listed on KQIV in Portland, Oregon. The band is at Eastern Sound studios in Toronto with British producer John Anthony working on their third album for Daffodil Records. ... Jeff Burns has been appointed to the post of national promotion and a&r manager for GRT of Canada Ltd. Burns replaces Neill Dixon who left the company to go into independent promotion. ... Calgary-based group Trina made their debut appearance on CTV's "Roq" show on May 25. The four-man act was in Toronto on April 4 for the taping and will return to Toronto for performances this summer reported manager Al Higbee.

Stringband, the Toronto-based folk-country band that released their first album on their own Nick record label entitled "Canadian Sunset," have been getting favorable reviews on the album and so far it has sold over 1,000 copies. Respectable for a "shoe-string operation." The band has been signed to appear at the Winnipeg Centennial Folk Festival along with acts such as Bruce Cockburn, Murray McLachlan and Humphrey and the Dumptrucks. ... McLachlan met with rave reviews from the press during his week's engagement at the Bitter End in New York with Lori Lieberman. ... Shawne Jackson's new single for Playboy Records is "Just As Bad As You" produced by Domenic Troiano. ... Heavy promotion was put behind the appearance of the Stampeders with Lorence Hud during their May Canadian Maritimes tour. ... Peter Foldy appeared at Egerton's in Toronto for a week beginning May 13. He has a new album on Kanata records entitled "Peter Foldy."

The Naja label and folk singer Michael Hasek have been picked up by A&M Records of Canada Ltd. for distribution and promotion. ... Bob Francis has left the position of program coordinator at Toronto's Ontario Place and has joined the Paul Simmons management firm. ... Polydor has rush-released the new Paper Lace single "The Night Chicago Died" which is at the top of the British chart. ... Mark Robbins has been appointed to the music division of Champlain Productions Limited where he will handle record promotion and artist management for The Lady and the Gentlemen; Cal Dodd; Rick Heufeld; Edward, Harding and Maclean; and Lisa. ... Ontario Place opened in Toronto on May 18 with an all Canadian show featuring Catherine McKinnon, the Travellers, Joey Hollingsworth, Bobby Curtola, Peter Appleyard and Don Harron.

A Romance That Blossomed Into Sam the Record Man Outlet Chain

By MARTIN MELHUISS

TORONTO—Sam the Record Man is the name of one of the largest chain of record outlets in Canada, if not the largest. Headed by Sam Sniderman, the chain takes in an estimated one dollar of every \$10 spent on records in this country. Sniderman started in the record business in 1937 while working in the family business then known as Sniderman Radio Sales and Service in Toronto. Many wouldn't have entered the field of record retailing at that time for love or money. Sniderman started his operation for both, as he explained.

"Back in those days I used to work around my parents' store, installing car radios and so on. Living around the corner from us was a girl by the name of Eleanor, who I used to watch play tennis. I liked her very much and had to find some way to impress her. I found out that she liked music so I borrowed one of the record players from the store and bought two records, 'Beethoven's 5th' and 'Tchaikovsky's 5th' and I invited her up to hear them. It was a variation on the 'Come up and see my etchings theme.' When, over a period of time, we had listened to the two records to the point of boredom, I knew I had to find a way to get more records to further the romance."

Sniderman continued, "The idea came to me that if I put records into the family store, I'd have more of a supply than I needed."

Sniderman did exactly that. His parents set aside a corner of the store to put in record racks, the romance blossomed—for Eleanor and Sam were married—and he became more and more attached to the record business and decided to work at it. After the war, when the LP came out, business was booming. The record section of the store had overwhelmed the sale of radios and record players and, in fact, the hardware became a secondary concern. The name of the store was changed to the Sniderman Music Hall but because extra space was needed, Sniderman decided that a move was in order.

When he moved from his west-end Toronto location in 1959, Sniderman was doing \$500,000 in sales, half of that through mail order. His attention was focused on downtown Toronto where another of Toronto's established outlets A&A was located. The first move was into the basement of an established furniture store in downtown Toronto but the expansion continued at such a rate that he had soon taken over the whole basement and space on the main floor. In 1961, it became obvious that another move was a necessity.

Said Sniderman, "We moved to our present location which was next door to the other large record store in Toronto at the time (Sniderman makes a point of never using the name, A&A in any of his conversations). We opened on one floor and worked very hard at getting established. The first year we almost doubled our sales to close to \$1 million.

"We opened on a Labor Day with a big sale. To stay competitive we had to carry the labor day sales prices for the whole year. The manufacturers actually came to me and begged me to raise my prices. I did just that and everyone else followed."

From that time on the business grew. Soon Sam the Record Man

took over the second floor of the store, made over the basement and then added a third floor where he now has his plush office suite. Just recently he acquired an adjoining parking lot and built an added 3600 feet of floor space onto the existing store. With the addition, the downtown Toronto Sam the Record Man store has a total of 15,000 square feet of floor space not counting the stock room.

Recently Sniderman bought the building that was the former home of 20th Century-Fox. Said Sniderman, "It was the day before Yom Kippur. I went over with the intention of leasing the building at noon but by five o'clock I had made arrangements to buy it."

Sniderman had opened a branch of his operation in a building just up the street from his current location called Sam the Tape Man. Above that is a restaurant called Sam the Chinese Food Man. Diversification personified.

The Sam the Record Man franchises are popping up all across Canada. At the moment there are stores in Halifax; Kingston; Brantford; St. Catharines; Niagara Falls; London; Kitchener; Peterborough; two in Ottawa; three in Hamilton; and nine in Toronto. Future expansion will see stores opening up in Vancouver, Calgary, Windsor, Quebec City, Montreal and Richmond Hill.

A lot of the franchise business is handled by Sniderman's son, Bob.

In 1969, having finished school, Bob entered the record business, initially as a part-time affair and then as a full-time concern.

Over the years, Sniderman has immersed himself in the affairs of the fledgling Canadian music industry. He has been responsible, along with his wife Eleanor, in setting up a music archives library at the Edward Johnson building of the University of Toronto which now boasts an impressive collection of over a half a million dollars worth of records and in the capacity of director of CHIN radio, Toronto, he was instrumental in setting up the McGowan award that is given each year to the person in the Canadian music industry who has made the greatest contribution to the cause of multiculturalism in the country.

What are Sniderman's plans? He imparted that in two years he would like to retire and allow himself time to play some tennis. "I would like to see this country set up a truly Canadian record company with solid financial backing," continued Sniderman. "The money could come from the government through offices such as the Canadian Development Corp. and through public funding. I think that we're very close to having a company of this sort."

Would Sniderman consider heading a venture of this sort? "Right now I'm looking forward to retirement but of course that doesn't rule out my involvement in an advisory capacity."

Chesebroughs, In-vestors Buy Canadian Music Sales

TORONTO—Canadian Music Sales Corp. Ltd., one of the oldest music/record operations in Canada, has been purchased by a group of investors headed by Douglas and Paul Chesebrough. Terry Regan, former owner and president of CME, sold his interest in the company but will stay on as a consultant. The former owner of CMS, St. Clair Low, with 40 years of experience in the music business, will also be retained by the company in an advisory capacity.

The Chesebroughs have indicated that they plan a new and aggressive approach to marketing and sales for the company, which is mainly involved at the moment in the sale of sheet music, it is about 60 percent of their current business. They also have a growing interest in the educational field. CMS has exclusive rights to Keyboard Publications Inc. in Canada.

There will be an emphasis on Canadian ownership and interest in Canadian talent with new artists and lines to be added while present divisions are expanded.

Said Doug Chesebrough, "We are interested in picking up more country artists plus we want to obtain five pop labels for distribution in Canada."

CMS already distributes Houka Records, a Vancouver-based label, and handles the blues-oriented Arhoolie label for Canada. Negotiations are under way for exclusive Canadian rights to the Jimmy De Wolfe catalogue which includes material by Cilla Black. The company also handles the "Music Minus One" series exclusively for this country.

Paul Chesebrough indicated that

in addition to record sales and promotion, CMS will have a number of subsidiaries that will handle artist management (Timbre Sound); public relations (Earthquake Enterprises); production (Hell-Raiser Productions); booking (World of Music Agencies); and educational material (Skolar Music House).

In addition to the two existing publishing houses within CMS—Canadian Music Sales (CAPAC) and Waterless Melon Music (BML)—a new subsidiary will be added called Satisfied Music Corporation.

Three new labels are currently being formed, Rejoice, pop music label; Fairy Tale Music, children's music label; and Hayride, a new country label.

CAM Has 3 Songs at Cannon Fest

NEW YORK—Three new international motion pictures introduced at the Cannes Film Festival have music produced and published by CAM, report Victor Benedetto and Jimmy Jenner.

"Amarcord" features music by Nino Rota. Rota, who composed music for all the Fellini films, has created the scores for such major movies as "The Godfather" and "Romeo and Juliet." Noted composer Stephen Sondheim has written the music for "Stavisky," the official French entry in the Cannes '74 competition. The third Cannes entry with CAM music this year is "The Night Porter," which stars Dirk Bogarde, and is directed by Ms. Liliana Cavani. Music for this film was created by Daniele Paris.

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ANNE MURRAY AND THE TORONTO SYMPHONY ORCHESTRA

MASSEY HALL—MAY 3rd

(Yonge St. Billboard, April 15 on)

MURRAY AT MASSEY NEAR SELLOUT

(headline 3/4 page story Toronto Sun, April 26)

IT GIVES ME GREAT PLEASURE, THEREFORE, TO PROCLAIM FRIDAY, MAY 3rd, 1974, "ANNE MURRAY DAY" IN TORONTO.

(signed) David Crombie
Mayor

(City of Toronto Public Notice, April 26)

ZAP! And it's a new Anne Murray (6-column headline, front page entertainment section, Toronto Star, April 27)

The new Anne Murray has more to offer (under her cover portrait, Sound, May 1974)

I'M AN ANNE FAN (buttons, everywhere, all week)

ANNIE TONIGHT

How can two homespun words like that cause so much big-city excitement? (lead of George Anthony's full-page story, Toronto Sun, May 3) In signing the city guest book she wondered whether she should sign "had a hell of a good time" under comments.

"How about, please re-elect the mayor," said the mayor. (from

story on civic reception, Globe & Mail, May 4)

Anne has classy escort—Toronto Symphony (headline Toronto Star, May 4)

Today Anne is a first-rate singer where she used to be merely a vocalist with other attractions on the side. (from Blaik Kirby's review, Globe & Mail, May 4)

I doubt whether Toronto has ever seen such a co-ordinated promotional endeavor as we saw last week. (letter from manager Leonard Rambeau to Arnold Gosewich, President CRC, May 8)

If 1974 is to be the year for female pop, Anne Murray may prove to be its most talented exponent. (lead of Rolling Stone review of her album, Love Song, May 9)

The Larry Wilson Report BOB McBRIDE

CHUM-FM's opinionated dinner-time newsman had this to say last week about the former lead singer for Lighthouse in his latest incarnation (emphases his):

The first time seeing Bob McBride on stage without a big band around him, it's a little unnerving. It never occurs to anyone that The Big Friendly Bear can play a guitar, as well as a tambourine. But he can, and not badly at all. And when you put a solo performer and an acoustic guitar onto a stage, it does not necessarily turn him into a folkie. Not at all, in this guy's case.

McBride is working The Chimney this week, a club with the commendable policy of booking talented people who also happen to be Canadian. The room is used more for conversation than for listening to

music, but with McBride up there, it seems to fit, somehow. Bob leans on songs from his own LPs mostly, but isn't afraid to dip into the Lighthouse repertoire either. And, although the tempos are generally low-key, he's obviously enjoying himself so much you can't help but smile. Bob McBride got called back for two encores after the last set last night. In a nightclub, remember. He finished up with One Fine Morning, hammering the strings and expecting the audience to imagine the horns. We did. You could tell from just looking around at everybody. Bob McBride is an enjoyable way to spend an evening. Just enough intimacy to warm you, just enough familiarity to add comfort, and enough new music to keep you off guard. Bob McBride, at the Chimney till Saturday night.

Capitol



Canada

An Album Self-Portrait by Bill King DIXIE PEACH

Rain beating down outside, but Bill King's fire-warmed living room is cheerful. The walls are lined with books and records and prints of Dali and Bosch and posters of concerts and culture heroes. The floor is mined with children's toys in the wake of a surge of pre-naptime play by Jesse Elijah King, two and a half. But now Kris, Bill's inspirational blonde wife, has bundled the lad off to bed and left us alone to talk.

trumpeter Bruce Cassidy of Lighthouse and Doctor Music.

"Goodbye Superdad," the first album, won substantial support for Bill from media heavies, especially in Ontario, and the support has been spreading ever since. This second album, expertly engineered at Toronto Sound by Terry Brown and produced by Bill King himself (with executive producer Paul Hoffert) should win him the corresponding mass-audience support he deserves.

"It creates a good-feeling atmosphere," Bill began in overview. "The first album was more politically motivated; these songs are more general, link together better and have a better 'up-potential' emotionally." Then we settled back for a track-by-track chat-through. Here are some highlights.

SIDE ONE

AWKWARD CHRISTIAN SOLDIERS. I'm writing about the average person, the guy who is working for other people and doing it not for himself but for money. It must be awful at the age of 60 to say, I wish I'd done things differently. I want to be able to say I really enjoyed my life. If you've done something significant, if you have affected other people in a good way, if you've seen yourself grow and improve then your life has been rewarding. Thirty years in a factory, though, and all you've produced is a salary and the only thing you've done is to get older.

BLUE SKIES BLUE SKIES. I was thinking of escaping to some islands where it's sunny and you can have a good time. (That's why the reggae feeling keeps coming in.)

If you took the face value of everything that's happening now, I don't think you could be too optimistic, but you can keep apart from most of what's going down.

DIXIE PEACH has a New Orleans type of feel. Actually what "Dixie Peach" is is a grooming cream blacks used to use down in the South to straighten their hair. But in this title it pertains to a Southern woman. Women in the South have a whole array of games they'll play. They're very warm and friendly, but they're childish and you have to play the games to get to know them.

Darling can't you see you've been living in a paradise
And everything's been on me
Standing in the wings of another man's sacrifice
Darling won't you set me free
And ever since that day you cast a spell on me
I've been standing with the catcher in the rye
I never knew a girl who could do what you've done to me
Tell me now if you've had enough
Let me know if you'll settle down
And start again.

LET THERE BE LOVE is an old song I did for the Jesus Christ Superstar tour. Ginni Grant, who did all the back-up vocals, does a really fine solo here.

When I do an album I like to showcase other people as much as possible to help them out too. And already this album is getting the kind of effect I wanted. Here people are saying that lady can really sing! I hope now other things will work out the way they should for her.

Kenny Baldwin is a sax-player, a seasoned veteran of the London jazz scene and he's never had a chance to record here, or get really decent gigs except society bands, so he's been compromising all the time. Here he has a place to show his stuff; he does a really great break on MS.

MS: isn't a specific thing about the women's movement, just feelings. A woman should be able to gain and maintain her own identity. My relationship with Kris is really good. It's still a little one-sided but it keeps developing. A relationship should be a friendship and a partnership rather than one dominating personality and its servant.

SIDE TWO

TOP DOLLAR MAN is about the mentality of a guy in a clean suit who can be persuaded to hurt someone for a price.

I used to know a guy in New York who drove around for someone at \$200 a trip, and he was such a low-life creature I started to imagine what the guy he drove would be like.

MUSKOKA SUNSET is about Ronney Hawkins, Hawkins as I know him, as I've known him from rapping with him for the last two or three years. He used to resent all the people who worked with him and then left for success, but now he accepts where he's at.

Muskoka's a nice area a hundred miles or so north of here [Toronto]. But in the song it's just a horizon of the world he seems to have created for himself.

I've made my own little Hollywood from a handshake to a dream
And my old friends left and found their own in a world I helped them see
Helped them be.
The fishing's good and the water's clear so northern lakes are where I'll be
I'm growing older and I've done my time and we're all just family...

SWEET DREAMS is a love song to Kris [and it happens to be her favorite song on the album.]

George Philips, my Jamaican bass player, is the one who gave me the feel for this song. He used to play in bands down there, and he's an all-round good bass player, especially for rock, he's got just the right kind of funky pulse to him. He's really solid and can generate a lot of excitement, especially when he and Whitey Glan get together.

Whitey used to be with Mandala, Bush and Steppenwolf, and he's now with Lou Reed. He approaches music from the point of view of having a good time but he thinks out his parts. He had the greatest time working out this rhythm—it got him away from the 2 & 4 beats that most rock demands.

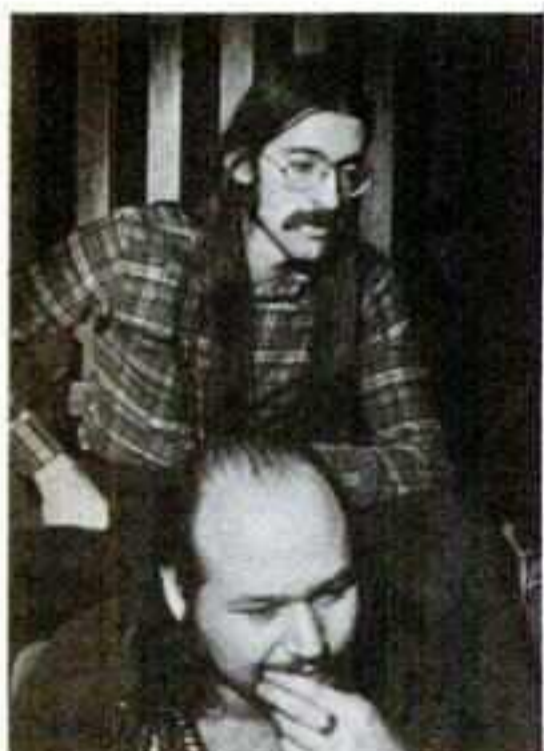
SINNER LADY is a nonsense song about a guy trying to have an affair with a chick. He's got a demented idea of what she is, and there are a lot of obstacles, all of them nonsense, so he's frustrated. Maybe you should say it's the opposite of The Spy Who Came In From The Cold with Richard Burton deleted.

AMNESTY INTERNATIONAL is a tribute to the work that's being done by the war resisters in Canada—the magazine Amex, Toronto Antidraft which is still working even after the end of the draft to try to dissolve the obstacles between people who are here and relatives back home, and Amnesty International, which is a worldwide organization working for the freedom of all political prisoners. If you didn't have organizations like these, political orphans would have nothing to turn to here.

The song used to have words but the melody had come first and I liked it by itself.

SECOND CHANCE is a simple song from the point of view of someone who needs an opportunity to start over after a relationship has died. Can he learn anything from his mistakes? I think so.

There's a nice piano break because I wanted to play a little more on this album than I did last time. My harmonic sense probably comes from Bil Evans, and Herbie Hancock has a really melodic right hand. Are you going to see Chick Corea tomorrow night?



Bill and Paul Hoffert

We are talking about his new album, "Dixie Peach." Capitol is convinced that this record is something special. Your kindly interviewer sees the album as a golden opportunity to get to know the man and to reintroduce you to the artist. Bill himself, whose background includes arranging for Janis Joplin (while member of her Kozmic Blues Band), musical directing for the Canadian Rock Theatre and their version of Jesus Christ Superstar—and composing for and performing with literally dozens of musical names from the spectrum in between—is still wide-smiled about having his own sidemen on his own albums: personal discoveries like guitarist Jake Thomas and pedal steel man Al Briscoe, and names like trombonist Rick Stepton of Lighthouse and the Buddy Rich Band and



Bill and Ginni Grant

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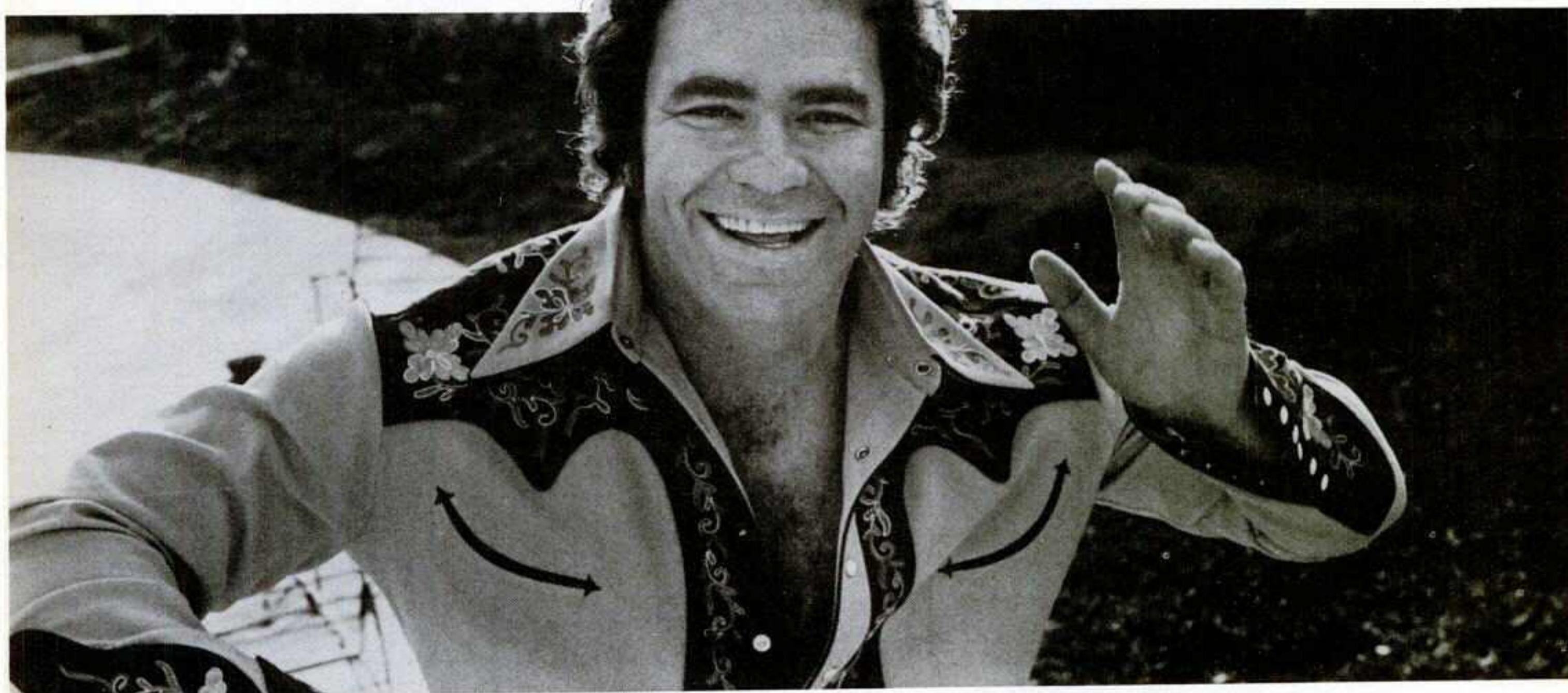


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Main chart table with columns for THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE—Artist, and PRODUCER/WRITER/LABEL & NUMBER (DISTRIBUTING LABEL). Includes entries like 'THE STREAK' by Ray Stevens and 'HOOKED ON A FEELING' by Blue Swede.

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HOT 100 A-Z—(Publisher—Licensee)

A-Z index table listing song titles and their corresponding chart positions, such as 'The Air That I Breathe' at 43 and 'Mighty Mighty' at 33.

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May 3rd
Ellis Auditorium, Memphis

May 4th
Mussel Shoals Fairgrounds, Mussel Shoals

May 6th
Atlanta Municipal Aud., Atlanta

May 7th & 8th
Kiel Auditorium, St. Louis

May 9th
The Ice Arena, Kalamazoo

May 10th
Morris Civic Aud., South Bend

May 11th
Metropolitan Sports Center, Minneapolis

May 12th
Veterans Memorial Coliseum, Cedar Rapids

May 13th
Performing Arts Center, Milwaukee

May 14th
Franklin County Veterans Memorial Hall, Columbus

May 15th
Harrahs Arena, Dayton

May 18th
RKO Orpheum Theatre, Davenport

May 19th
Shrine Mosque, Springfield

May 20th
Civic Center, Oklahoma City

May 21st
Memorial Hall, Joplin

May 22nd
Century II, Wichita

May 24th
Aragon Ballroom, Chicago

May 26th
West Palm Beach Auditorium, W. Palm Beach

May 27th
Curtis-Dixon Hall, Tampa

May 28th
Daytona Beach, Fla.

May 29th
Lafayette Municipal Aud., La.

May 30th
Baton Rouge, La.

May 31st
Shreveport Municipal Aud., Shreveport

June 1st
Mobile Exhibition Center, Mobile

June 2nd
Birmingham Municipal Aud., Birmingham

June 4th
Milton Frank Station, Huntsville

June 6th
Municipal Auditorium, Charleston, S.C.

June 7th
Greensboro Coliseum, Greensboro

June 8th
Civic Center, Roanoke

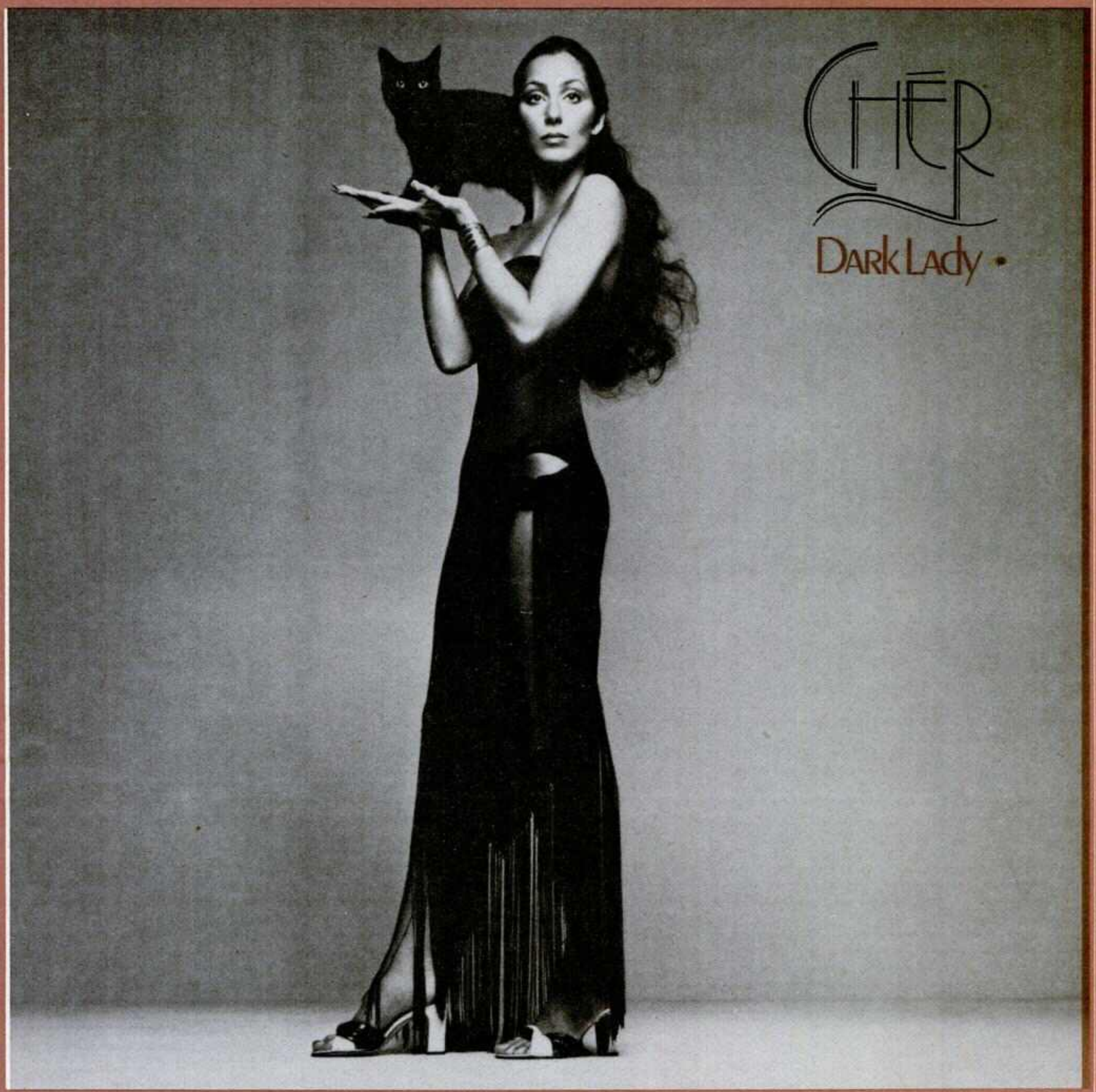
June 9th
Charleston Civic Center, Charleston, W. Va.

June 10th
Albee Theatre, Cincinnati

June 11th
County Field House, Erie

June 13th
Syrian Mosque, Pittsburgh

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