

Billboard®

Cable Ruling May Pry Lid On Copyright

WASHINGTON—The Supreme Court's ruling last week that import of distant stations by Cable TV systems does not make them liable for copyright payments under the 1909 law, may prod an earlier truce in the standoff between Cable TV and copyright interests that has held up the Senate copyright revision bill for
(Continued on page 39)

Charity Fete Hails Cook

LOS ANGELES—A testimonial banquet honoring Billboard Publications, Inc. vice president Hal Cook has been set for June 6 at the Beverly Hilton Hotel, with the music-appliance-radio-television (MART) chapter of the City of Hope hosting. The banquet was announced by general chairman Stanley Gortikov, who said the purpose of the banquet was to "honor an exceptional man and, in turn, the industry in which he holds a position of outstanding leadership." Cook will receive the "Spirit of Life" award, in recognition of "his
(Continued on page 6)

Caytronics Sets Net of 5 Branches Across the U.S.

By JIM MELANSON
 NEW YORK—Caytronics Corp., manufacturer and distributor of Latin music product, has completed setting up a network of five branch offices throughout the U.S. Located in Los Angeles, Denver, San Antonio, Chicago, and Miami, each Caytronics' branch will maintain sales and promotional staff, as well as warehouse facilities, according to Joe Cayre, the firm's president.

Looking at the over-all picture from the firm's corporate headquarters here, Cayre stated that the
(Continued on page 26)

Carson Pirie Scott in Black Album Campaign

By EARL PAIGE
 CHICAGO—Carson Pirie Scott is using otherwise unavailable space in its main store, for a nine-day promotion through Saturday (16) of soul and jazz LP's with an inventory of 13,500 pieces including over 1,200 gospel albums, said buyer Mary Yoksoulian, who racks through Lieberman Enterprises. Highlights of the event will be the personal appearances of the Spinners and Staple Singers in the State
(Continued on page 70)

Bill Bans Interstate Traffic By Pirates; Pub Wins Appeal

By ROBERT SOBEL
 NEW YORK—A U.S. Appeals Court decision handed down Feb. 28 in Oklahoma has struck a heavy blow against those unlicensed duplicators claiming authorization under the compulsory licensing section of the Copyright Act. The opinion, filed in the 10th Circuit Court, embraces Kansas, Wyoming, Utah, New Mexico and Colorado, in addition to Oklahoma, and supports a 1972 Appeals Court ruling in Arizona for the 9th Circuit, which includes virtually all of the West Coast states.
(Continued on page 16)

By MILDRED HALL
 WASHINGTON—A bill to make the interstate transportation, sale or receipt of pirated recording a misdemeanor under Section 18 of the U.S. Criminal Code has been introduced by Sen. William E. Brock (R., Tenn.). The bill would ban any such commercial transfer or receipt for sale or profit of any recording without the consent of the original owner. The Brock bill (S. 3107) would provide fines of up to \$1,000 and up to one year in jail. The senator had no comment at this time.
(Continued on page 16)

U.K.'s TV Ad Buys Soar to \$7.5 Mil

By HENRY LEWIS
 (Music Week Staff Member)
 LONDON—In five years, expenditures on television advertising by U.K. record companies has shot up from zero to nearly \$7.5 million a year, a figure based on rate-card cost of time buy. Now, record companies are spending more on TV than on press advertising. The money channelled into television as a method of marketing comes mainly from the three major TV merchandising companies, K-Tel, Arcade and Ronco. This is revealed by figures from the Media Expenditure Analysis research firm and supplied by the British Bureau of Television Advertising. Although the figures show that most of the money spent on promoting record sales comes from K-Tel, Arcade and Ronco, they also show the level of investment by those record companies which have used TV advertising. According to the information, it was not until 1970 that record companies made a serious stab at TV advertising. Compared to today's outlay, the amount was paltry. Apple, Pye and DJM Records were the only companies to use TV that year—with Apple spending the most at \$3,000, out of a combined total of \$6,750. The following year, the amount of money going into TV advertising became considerably larger. Total time-buy cost was still only \$65,000

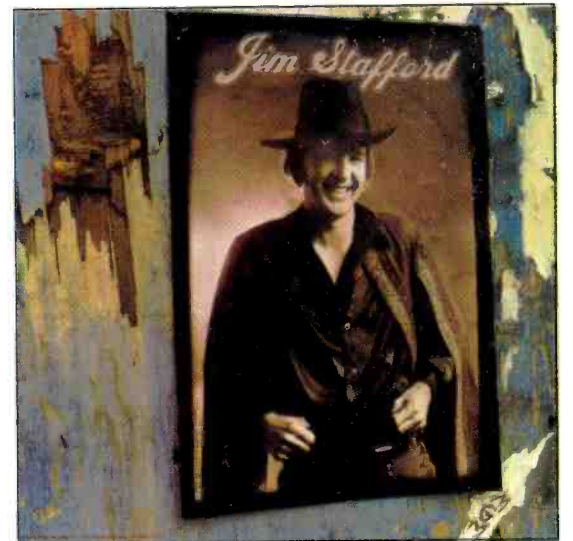
but more companies moved into small screen promotion, chief among them being A&M, Kinney, Philips, Pye and Transatlantic. The next year, 1972, saw no great increase in the number of companies coming in—but it was perhaps the most significant year, for it marked the entry of K-Tel into the field. In all, K-Tel spent more than \$2.3 million worth of time promoting four LP's. That year, Arcade and Ronco also entered the field, while CBS, Purple and the Stereo Collectors Club were among other major spenders that year. Arcade spent more than \$835,000, while Ronco
(Continued on page 56)



1974 is the biggest year yet for John Denver. He sings his platinum "Greatest Hits" album on THE JOHN DENVER SHOW on the ABC-TV network tonight along with his going-for-gold single, "Sunshine On My Shoulder." John has two other platinum albums, "Rocky Mountain High" and "Poems, Prayers and Promises"
 (Advertisement)

Leisure Wear Co. Expands Tie-Ins to Disk Retailers

By JOHN SIPPEL
 BOSTON—Landlubber leisure wear, which hitched its marketing wagon to rock music stars two years ago through correlative promotion involving youth wear retailers, is set to expand its tie-ins to U.S. record retailers. Joe Allen, ad and public relations director for the firm, based here, attributes a 33 percent overall sales increase to Landlubber's rock music image. Allen is currently firming up a program to give away the firm's national Rock Music Concert Guide monthly through record/tape outlets. The four-page 8-by-11-inch four color supplement, which now circulates 1,558,000 copies through 1,019 top youth clothing stores and departments, is aiming for a total circulation of over 3,000,000 with anticipated record/tape retailer outlets. Allen said he will offer the guide to both independent and chain retail music stores. Allen, who has worked closely with the Allman Brothers since meeting them at the Watkins Glen extravaganza two years ago, piloted a test album promotion in four areas, when "Brothers and Sisters" was released. Retailers gave away a free copy of the LP with a Landlubber garment purchase. **Seeks Premium LP** That campaign worked well enough so that Allen now is working on a national tape and record pre-
(Continued on page 39)



Jim Stafford's debut album "JIM STAFFORD" (SE-4947) promises to follow his recent hit singles "SWAMP WITCH" and "SPIDERS AND SNAKES" to the top of the charts. Both singles are in the album. Singer-songwriter-musician-comedian Stafford is currently on a nationwide college concert tour. "JIM STAFFORD," new, on MGM Records and Tapes. (Advertisement)

Tonight you can see John Denver sing his "Greatest Hits."

**The John Denver Show
 9:00/8:00 P.M. Central Time on ABC-TV**

RCA Records and Tapes

Hear tonight. Hear today.

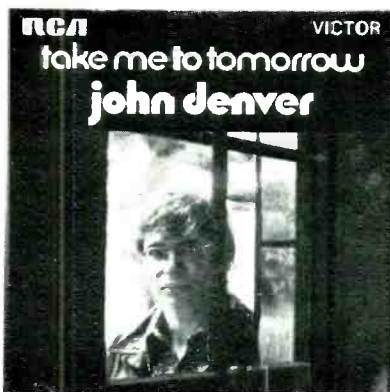
Tonight more than forty million people are going to see John Denver sing his "Greatest Hits" on The John Denver Show on ABC TV. Tomorrow a lot of those people are going to want to bring him home. That's why today's the day to fill out this order form and call your local RCA distributor. That way you'll be sure to have enough John Denver albums on hand to meet tomorrow's demand.

Hear today.



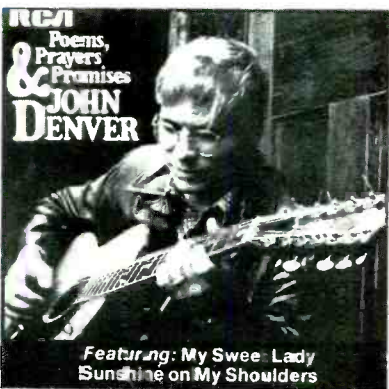
JOHN DENVER'S GREATEST HITS
 Leaving, on a Jet Plane; Take Me Home, Country Roads; Poems, Prayers and Promises; Rocky Mountain High; For Baby (For Bobbie); Starwood in Aspen; Rhymes and Reasons; Follow Me; Goodbye Again; The Eagle and the Hawk; Sunshine on My Shoulders

Prod.	Album No.	Qty.
L.P.	CPL1-0274	
S. 8	CPS1-0274	
Cass.	CPK1-0274	



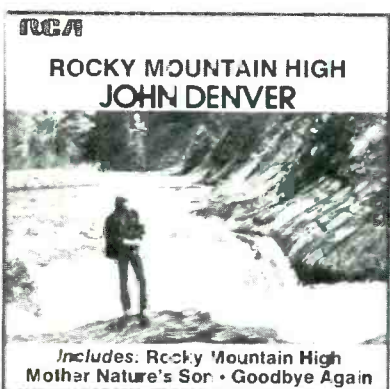
TAKE ME TO TOMORROW
 Take Me to Tomorrow; Isabel; Follow Me; Forest Lawn; Aspenglow; Amsterdam; Anthem - Revelation; Carolina in My Mind; Sticky Summer Weather; Jimmy Newman; Molly

Prod.	Album No.	Qty.
L.P.	LSP-4278	
S. 8	P8S-1564	
Cass.	PK-1564	



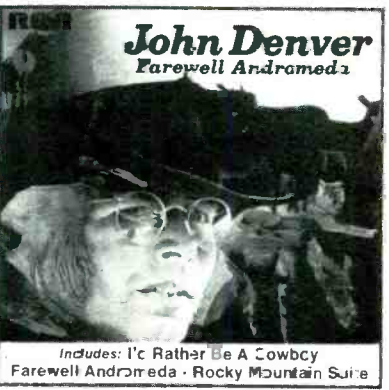
POEMS, PRAYERS AND PROMISES
 Poems, Prayers and Promises; Let It Be; My Sweet Lady; Wooden Indian Junk; Gospel Changes; Take Me Home, Country Roads; I Guess He'd Rather Be in Colorado; Sunshine on My Shoulders; Around and Around; Fire and Rain; The Box

Prod.	Album No.	Qty.
L.P.	LPS-4499	
S. 8	P8S-1711	
Q8	PQ8-1711	
Cass.	PK-1711	



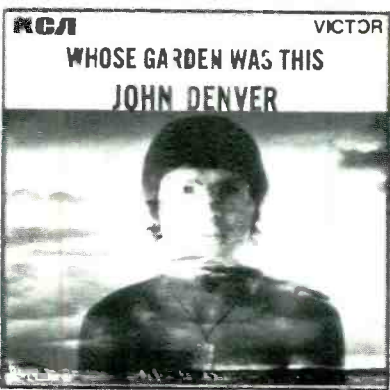
ROCKY MOUNTAIN HIGH
 Rocky Mountain High; Mother Nature's Son; Paradise; For Baby (For Bobbie); Darcy Farrow; Prisoners; Goodbye Again; Season Suite: Summer, Fall, Winter, Late Winter, Early Spring (When Everybody Goes to Mexico), Spring

Prod.	Album No.	Qty.
L.P.	LSP-4731	
S. 8	P8S-1972	
Cass.	PK-1972	



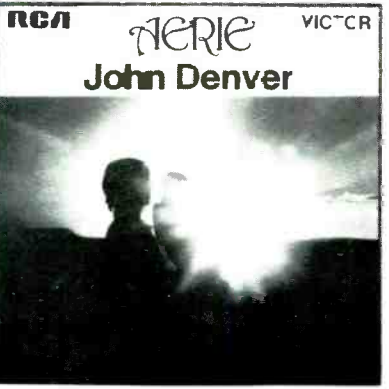
FAREWELL ANDROMEDA
 I'd Rather Be a Cowboy; Berkeley Woman; Please, Daddy; Angels from Montgomery; River of Love; Rocky Mountain Suite (Cold Nights in Canada); Whiskey Basin Blues; Sweet Misery; Zachary and Jennifer; We Don't Live Here No More; Farewell Andromeda (Welcome to My Morning)

Prod.	Album No.	Qty.
L.P.	APL1-01C1	
S. 8	APS1-01C1	
Cass.	APK1-01C1	



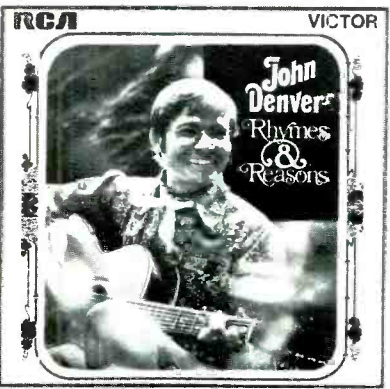
WHOSE GARDEN WAS THIS
 Tremble If You Must; Sail Away Home; The Night They Drove Old Dixie Down; Mr. Bojangles; I Wish Could Have Been There (Woodstock); Whose Garden Was This; The Game Is Over, Eleanor Rigby; Old Folks; Medley; Golden Slumbers, Sweet Sweet Life, Tremble If You Must (Version II); Jingle Bells

Prod.	Album No.	Qty.
L.P.	LSP-4414	
S. 8	P8S-1686	
Cass.	PK-1686	



AERIE
 Starwood in Aspen; Everyday; Casey's Last Ride; City of New Orleans; Friends with You; 60 Second Song for a Bank, With the Phrase "May We Help You Today?"; Blow Up Your TV (Spanish Pipe Dream); All of My Memories; She Won't Let Me Fly; Readjustment Blues; The Eagle and the Hawk; Tools

Prod.	Album No.	Qty.
L.P.	LSP-4607	
S. 8	P8S-1834	
Cass.	PK-1834	



RHYMES & REASONS
 The Love of the Common People; Catch Another Butterfly; Daydream; The Ballad of Spiro Agnew; Circus; When I'm Sixty-Four; The Ballad of Richard Nixon; Rhymes & Reasons; Yellow Cat; Leaving, on a Jet Plane; (You Dun Stomped) My Heart; My Old Man; I Wish I Knew How It Would Feel to Be Free; Today Is the First Day of the Rest of My Life (Sugacity)

Prod.	Album No.	Qty.
L.P.	LSP-4207	
S. 8	P8S-1531	
Cass.	PK-1531	

Jerry Weintraub - Management III

Produced by Milt Okun

'Godfather' Producer Set to Film R&B Industry Novel

By PHIL GELORMINE

NEW YORK—With Farrar, Straus & Giroux set to publish May 30 "Number One With a Bullet," the novel by Elaine Jesmer based on the inner workings of a black artist oriented record company, Paramount Pictures has acquired film rights and

has scheduled shooting to start late this summer. The film will be produced by Albert S. Ruddy, whose last cinematic venture was "The Godfather."

According to Ed Palmer, a producer who works under the Ruddy

banner, the screenplay was completed last week by Lonnie Elder III, who wrote "Sounder" for the screen. Casting is set to begin this week. "Music, of course, will play an intrinsic role in this film," said Palmer. "We intend to portray soul as it's recorded in studio sessions and performed on stage, in concert."

"There is tremendous interest in the behind-the-scenes process that goes into making hit records. We would like to channel that interest of the record buyers into the movie theaters."

Ms. Jesmer, a singer as well, is seeking a record and/or production deal whereby she will record a tune herself, "Number One With a Bullet," in an attempt to cross-promote the book, record and film. She is now talking to Kenny Gamble and Leon Huff, who have expressed an interest in writing and producing the

(Continued on page 48)

WB Music Income Triples Since '71; Multi-Aids Cited

By NAT FREEDLAND

LOS ANGELES—Warner Bros. Music has almost doubled its gross annual income since Ed Silvers took over as president three years ago. With 1973 its most profitable year yet, net profits have also increased over 55 percent.

Mechanical royalties took the biggest jump for WBM in 1973 and significantly, 90 percent of these fees for record sales came from companies outside the Warner-Elektra-Atlantic family of labels.

Forbidden by Warner Communications policy to reveal exact figures of his profits, Silvers explained that mechanicals made WBM's biggest

gains only because it is this area which is slowest in full payment. "Even if we had a whole line-up of chart hits our first year here, it would

(Continued on page 39)

ATI Trims Roster & Accents 40

NEW YORK—American Talent International, Ltd., has streamlined its talent roster, dropping 25 acts, to focus its activities on booking a roster of 40 remaining acts.

ATI executive vice president Ira Blacker explained the move as necessitated more by the company's individual operation than by any market conditions. "It wasn't done in terms of marketability. It's the maturation of an organization, a relatively young one, to the point where we are no longer looking for those lesser acts."

In qualifying how acts were evaluated for the cut, he indicated that acts dropped were generally "bread and butter" acts that were lower priced but possessed little indication of greater audience potential.

ATI will continue to represent Faces with Rod Stewart; Rare Earth; Fleetwood Mac; Hollies; Brian Auger; Weather Report; Manfred Mann's Earth Band; Chris Jagger; Herbie Hancock; Elf; Uriah Heep; Billy Preston; Z Z Top; Badfinger; John Sebastian; Hawkwind; Funkadelic; Dramatics; Maxayn; War; Tim Buckley; Deep Purple;

(Continued on page 10)

Gang Gets Gold

NEW YORK—Kool & the Gang has received its first gold record for the single "Jungle Boogie." The tune is from the group's current De-Lite Records album, "Wild and Peaceful."

Atl Kicks Off 'Soul Explosion' With 5 LP's

NEW YORK—Atlantic Records has kicked off its "Soul Explosion '74" merchandising campaign with five new soul LP's, released as part of Atlantic's March album release.

Key product for the push are new LP's from Aretha Franklin and the Spinners. Also included in the release are albums by Melvin Van Peebles, Black Heat and Creation.

The campaign encompasses coordinated advertising, promotion and publicity strategies that will incorporate print, radio and television advertising, dealer point-of-sale aids, posters, window displays, bus cards and billboards.

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TAPE anti-piracy legislation efforts paid off in Nebraska recently as Governor J. James Exon signed a new law. Looking on are Jack Silverman (left), vice president of ABC Records & Tape Dist., Des Moines, and a member on the anti-piracy committee of the National Association of Recording Merchandisers and Nebraska Senator Wally Barnett, who worked closely with Silverman.

NEWSMAKER

Ampex Music's Davis Sets New Marketing

By EARL PAIGE

TUCSON—As a self-confessed hi-fi buff, Tom Davis decided that one of his first moves in taking over the Ampex Music Division would be to expand distribution of quadrasonic and stereo tapes into audio outlets through manufacturer reps.

Interviewed at length in Chicago and then here at the International Tape Association, where he was sounding out reps and renewing ties in the industry that go back to the

very development of magnetic tape when he joined Bing Crosby Enterprises following World War II, Davis said this newest marketing expansion by AMD will be very carefully thought out.

Davis, 52, the seventh in a family of 11 children (8 boys and 3 girls) born in Ellendale, S.D., comes to the music industry with obvious fresh insight and believes in added expansion of tape marketing and in attacking a severe problem he quickly discovered—returns.

"This has become a very, very expensive crutch and we've got to solve this problem, especially with the very high costs of production and increasingly high cost of raw materials."

Approaching the audio outlet distribution for tapes with a totally open mind, he said a new approach on returns may be one facet of the program. He is consulting with reps and also with Ampex's industrial design and advertising departments to come up with the "right" packaging and program.

Razor/Blades

His premise: "There is a lot of

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Stax Affiliate Regroups; Aims For Indie Push

By CLAUDE HALL

MEMPHIS—Stax Records is launching a major record effort again through independent distribution channels. Corporate manager John Smith will spearhead the new movement to make Truth Records, a Stax subsidiary, a major entity in the pop music field. The Stax Records label will continue to be distributed by Columbia Records.

Truth is an outgrowth of Gospel Truth, which was a label dealing with gospel music. This label and others such as Respect Records and Party Records, were not part of the Columbia distribution deal. These labels have been turning out occasional releases. However, now new pop music artists are being signed for Truth Records. Distributor in Los Angeles will be Music Merchandisers.

First major releases on Truth, Party, and Respect are expected soon.

Trucker Assn. Uses '45' Lobby

NASHVILLE—The independent truckers of America have formed their own record label, pressed 25,000 initial cuts of a "lobbying song," and plan to use the first release "for lobbying purposes."

In something of an unprecedented move, an organization called the Independent Truckers Coalition of America has formed the ITCA label, with the support of an estimated 800,000 potential members.

"It all started with the independent truck shutdown," said Phil Coleman, a Missouri driver who is vice

(Continued on page 41)

Concerts Aid Push On Prison Reform

NOTRE DAME, Ind.—Prison reform advocate George Mische is coordinating a series of pop and rock concerts, used as a drawing card for a prison reform symposium, in both campus and public venues. The first, held here at Notre Dame's 12,000 capacity Athletic and Convocation Center, proved the first sell-out ever for a talent event in that facility.

The initial benefit concert, prototype for five others planned but as yet unfinalized, featured John Den-

ver, Nitty Gritty Dirt Band, Steve Goodman and Oliver, all donating their talent, according to Gaye French of Toxey French Productions, Los Angeles.

Mische, one of the Catonsville

(Continued on page 26)

Group One Starting Well

By ELIOT TIEGEL

LOS ANGELES—Songwriters Danny Janssen and Bobby Hart's newly formed independent production company, Group One, has landed six assignments in its first weeks of operation.

The two have been writing songs together for the past 18 months and are currently represented with Helen Reddy's charted number, "Keep on Singing."

Now, they have commitments to:

- record 20th Century's first hard rock band;

- produce the seven member Rhodes Kids family act for GRC of Atlanta;

- create the theme and incidental music for a 20th Century-Fox film starring Peter Fonda;

(Continued on page 10)

Gold for Jacks

NEW YORK—"Seasons in the Sun," a single on Bell Records by Terry Jacks, has been certified gold by the RIAA. The label has recently released an album by Jacks containing the hit, a Billboard No. 1 charted record now in its third week in that position.

Error Omits Acuff Star

LOS ANGELES—Due to a composing room error, stars were left off Roy Acuff's latest single, "Back in the Country," on the Hot Country Singles charts in the issues of Mar. 2 and Mar. 9.

The single reached the number 78 and 71 positions, respectively, during those weeks. This week, "Back in the Country" is at 65 on the country charts.

More Late News
See Pages 50 & 70



THE DIVINE Miss M, Atlantic artist Bette Midler, receives her 1973 Billboard Trendsetter Award from Billboard Talent Editor Sam Sutherland in the office of her manager, Aaron Russo.

More Superstars on Way To E/A Geffen Pledges!

LOS ANGELES—David Geffen, 31, says he is not worried about following up the phenomenal success of Bob Dylan's first album for the six-month-old Elektra-Asylum label, "Planet Waves," which has sold over a million units since January. "This spring we will announce the signing of three more superstar acts whose contracts elsewhere have run out," he promised. "We aren't ignoring new artists either, there are sev-

eral unknowns signing too that I have great hopes for."

(As Part One of this story ran last week, Geffen's Elektra-Asylum had the top three positions on Billboard's LP chart, making it today's hottest record company.)

Geffen brought off the coup of signing Bob Dylan to Elektra-Asylum by spending day after day at the Malibu homes of Dylan and the Band, winning their confidence. He

was practically incommunicado at the office for several months because of this.

It would be impossible for Geffen to maintain a strong record company via his practice of spending minimal time at the desk and hanging out with his artists as much as possible, if E/A didn't have an outstanding management team.

Mel Posner is E/A president, having started at the company 16 years ago as one of founder Jac Holzman's first employees. He said, "David keeps entirely aware of everything going on at the company. But he leaves day-to-day operations to the staff and concentrates on what he does best, putting together combinations of talent."

Twin Coast Operation

Posner is based at Elektra's original New York headquarters. E/A is attempting to run a two-coast operation with fully equal offices. "We feel it could be the best of two worlds, if it works," said Posner. "The company will be right there in both the Los Angeles production center and the New York merchandising hub, close to Warner Communications headquarters."

A major new executive move by Geffen was the hiring of promotion chief Steve Wachs from Bell. Both Elektra and Asylum have been primarily album labels. But Wachs has got to be credited as one of today's foremost singles promoters, when you look at the chart record of Bell.

Geffen says he is not worried about following up the phenomenal success of Dylan's "Planet Waves" album, which has sold a million units since January. "This spring we will announce the signing of three more superstar acts whose contracts elsewhere have run out," he promised. "We aren't ignoring new artists either, and have several signings there too."

Geffen said there was no conscious plan to release the new Dylan, Joni Mitchell and Carly Simon albums together in January. "I put out an album when it's ready," he said. "I don't believe in holding back releases. What for? If a record is going

(Continued on page 10)

Senate Committee Eyes Anti-Pirate Bill

By MARTIN HINTZ

MADISON, Wis.—The record industry sent some top executives here Feb. 25 to testify before a Senate committee in favor of legislation that would become one of the toughest anti-piracy laws yet.

"Pirating is like promoting cancer because the disease helps the doctors and hospitals," said Stanley Gortikov of the Recording Industry Association of America.

Gortikov supported the Senate bill aimed at a Milwaukee based tape company known as E.C. Tapes, Inc. The bill provides a penalty for the reproduction for sale or profit of recorded sounds on tape, record disc or other material without the consent of the owner of the master copy.

The penalty is a fine of up to \$25,000 or up to six years in prison.

(Continued on page 16)

Most Labels Share Cut of NARAS Awards' Pie '73

LOS ANGELES—The biggest label spread yet in the four-year comparison of Grammy awards occurred in the 1973 presentations made nationally Saturday (2).

Columbia, whose 19 awards dwarfed all others in the 1972 presentations, again topped the list with nine awards. Atlantic was second with five, while Tamla/Motown placed third with four.

The year-by-year Grammy awards have been as follows:

Label	1973	Total	Label	1973	Total
Columbia	9	35	Mercury		2
RCA	1	22	Bell		2
Atlantic	5	16	Decca		2
A&M	2	7	MGM		2
Ode	2	6	Little David		2
Philips		5	Sussex		2
London	1	5	Mega		2
Warner Bros.	1	5	Chess		2
Angel	2	5	Onyx		2
Enterprise		4	Buddah	1	2
Tamla/Motown	4	4	Heartwarming	1	2
Apple	1	4	DG	1	2
Gordy		3	CTI	1	2
ABC	1	3	Capitol	1	2
Polydor		3	MCA	1	2
UA	1	3			

Labels receiving one Grammy during the four-year period included: Skylite; Epic, Fantasy, Dunhill, Scepter, Barnaby, Philly Groove, Black Forum, Prophesy, Hob, Uni, Mainstream, Philly Intl., Dot, Monument, Blue Thumb, Paramount and Elektra.

Trade Turning Tide Vs. Pirates: Gortikov

NEW YORK—The music industry, with the increasing cooperation of law enforcement authorities, has turned the tide of battle in its war against unauthorized music duplicators, Stanley Gortikov, president of the RIAA, said here last week.

In a progress report to the music industry, the RIAA executive explained that the perils faced by the pirate of getting caught, having supplies and equipment seized, being slapped with fines and possible jail sentences, as well as the financial drain of legal fees, have finally begun to challenge his potential profits.

Gortikov disclosed that the RIAA will, in the near future, make available a law enforcement handbook geared to educating all involved with antipiracy efforts, particularly in those states which have recently adopted new antipiracy laws.

"The handbook," said Gortikov, "will be similar in organization to one previously developed in conjunction with the U.S. Dept. of Justice for federal enforcement."

ASCAP Meet

NEW YORK—ASCAP's semi-annual East Coast membership meeting will be held March 27 at the New York Hilton. The annual report of the president and treasurer will be read, and a resume of the Society's activities will be presented.

Gortikov charged that for the most part pirates were not small entrepreneurs dealing in a penny-ante business. He said, "The illicit duplicators have grown pretty big, and have been making a lot of money from an enterprise created with malice aforethought to steal recordings, and to capitalize on the creative efforts of the many factors of the industry who collaborated to produce the hit."

Gortikov said that the most critical problem ahead was in making permanent the amendment against unauthorized duplication which was added to the Copyright Law in October 1971, and which is due to expire at the end of this year.

He continued, "We had thought that a permanent copyright in sound recordings, which is part of a general copyright revision bill now before the Senate, would have already been enacted."

"We have begun action to have that law made permanent, as well as to have more stringent penalties for violators written into it," Gortikov added.

The RIAA executive noted that in 1973 the U.S. Senate ratified an international antipiracy convention, and was able to do so because there was a federal law on the books. He said, "if our current Copyright Law is allowed to expire, not only would our industry suffer, but the U.S. would be put in a position of having to abrogate a treaty."

Executive Turntable



SAUL



BROOKS



GALANTE



HORNE

Larry Saul has been appointed vice president and general manager of Capricorn Records. He had joined the company in April of 1973 as the company's general manager, based in Burbank, Calif. Saul's duties include complete coordination with Warner Bros. Records on Capricorn's single and album releases. . . . Jim Brooks has been named director of midwest promotion for Famous Music, as part of reorganization of the firm's promotional staff in the area. Most recently, Brooks directed national r&b promotion for Mercury Records. Prior to that he was midwest regional promoter for Stax Records. . . . At RCA Records, Joe Galante has been appointed administration manager, Nashville. He will be responsible for a&r budgeting; scheduling recording studios; scheduling country product into the label's release schedules; and acting as a liaison between country artists and product managers. . . . Also at RCA, Elliot Horne has rejoined the firm as manager, press and information. Most recently an account executive for Solters/Sabinson/Roskin. Horne originally joined RCA in 1961. He left the label in 1972, when he was manager, rock music a&r, East Coast. He headquarters in New York.



STRAUSS



JEFFRIES



FIELDS



MUNAO

Carol Strauss, formerly vice president and head of Gibson & Stromberg's New York office, has formed her own public relations firm, C.J. Strauss & Co. (see separate story in general news). Joining Ms. Strauss as a company staffer is Ann Cozzolino, also formerly of Gibson & Stromberg. . . . Meanwhile, Susan Munao has been named vice president and general manager of Gibson & Stromberg's New York operation. She was formerly an account executive with the firm. . . . At General Recording Corporation, Oscar Fields has been appointed vice president, marketing, and Jim Jeffries has been appointed national marketing manager. Fields, most recently vice president of sales and merchandising for Bell Records, will be responsible for record sales of all product on both GRC and Aware labels. Jeffries, also formerly with Bell Records, as national promotion coordinator, before joining GRC this past January, will be coordinating the firm's national promotional activities. . . . Elzy White has been named national r&b promotion director of Phonogram, Inc., replacing Jim Brooks. White, former business consultant for the Ohio Players, will oversee regional r&b personnel Ronald Patterson (east), Robert Gordon (southeast) and Tommy Young (southwest). . . . Additional changes in the promotion department at Phonogram Inc. have Cliff Burnstein becoming assistant national promotion manager, with responsibilities for the FM and college markets, and secondary Top 40 stations; and Jimmy Randazzo, formerly special projects manager, filling a long vacant promotion manager slot for Cleveland, Pittsburgh, Buffalo, Syracuse, and Rochester. Meanwhile, in the New York office, Betsy Volck's role as director, East Coast publicity, has been expanded to include a&r duties, notably seeking out new talent for the label.

★ ★ ★

Pat Buttice has been named assistant promotion administrator for Elektra/Asylum Records. She will work with the label's field staff and function as a coordinator between promotion and other label departments. Ms. Buttice was formerly with Bell Records. . . .

(Continued on page 10)

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“Get Your Wings.” Aerosmith is taking off!

They started out in Boston. And in practically no time at all, Aerosmith had won over the great Bay State with their brand of powerpacked music. Their first album, “Aerosmith,” paved the way. The single “Dream On” broke into many important markets as a Top Five hit. Their nationwide tour of America, highlighted by devastating Steven Tyler performances, gave them the exposure. And their newest album, “Get Your Wings,” is the one that’s going to put Aerosmith over the top. It’s filled with the hard-driving music that has brought audiences to their boogieing feet at concert after concert.

**“Get Your Wings.” Aerosmith is flying high.
On Columbia Records and Tapes**



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Vol. 86 No. 11

Charity Fete Hails Cook

• Continued from page 1

humanitarian ideals and industry achievements." Last year's



COOK

receipt was Mo Ostin, board chairman of Warner Bros. Records. Funds from the dinner will be used for research in establishing a Research Fellowship at the City of Hope

Medical Center, to be known as the Music, Appliance, Radio and TV Industry Fellowship in Cook's honor. MART officers include president Joel Friedman, secretary Arthur Grobart, treasurer Harold Haytin and vice president Gortikov. The event will be held in the hotel's International Ballroom.

Cook has been associated with the record industry since 1974. He began as sales manager for Vitacoustic Record Company, worked in executive capacities at Capitol, Columbia and Warner Bros. Records, founded Record Source International which was acquired by Billboard in 1962 and was publisher of Billboard for a decade.

Md. Pirates Hit With 221G Fine

ELKTON, Md.—A piracy suit brought against two individuals and affiliated companies here by CBS Inc. and Atlantic Recording Corp., has assessed record fines of more than \$221,000 for damages, plus an additional \$8,000 in court costs. In finding the defendants guilty, the court also affirmed the right of the plaintiff record companies to have seized about \$28,000 in pirated tapes and duplicating equipment, and authorized them to dispose of this material in any manner they saw fit.

Additionally, on the day before the trial's closing last week the defendant company named as the duplicator of the pirated tapes agreed to an out of court settlement that included a permanent injunction against further unauthorized duplication and the payment to plaintiffs of \$150,000 in damages.

Proceedings concluded early last week in the Circuit Court for Cecil County in a civil unfair competition suit brought by CBS and Atlantic against: Deeds Electronic Co.; Deeds Music Co., Inc.; GAI Audio of New York, Inc.; Jack Kessler, also

known as Jack Fine; ALP Distributing Co.; Kesco Textile Co., Inc.; Julius Kessler; Playgirl Industries, Inc.; and Playgirl Fashions, Inc.

Presiding Judge Kenneth Mackey found the defendants guilty of unauthorized duplication and of a conspiracy to deprive the plaintiff record companies of their rightful sales and profits.

The court held all defendants liable and ordered \$93,000 in actual damages to be paid to CBS and \$53,000 to Atlantic. Judge Mackey further ordered an additional \$50,000 in punitive damages to be paid to CBS, \$25,000 to Atlantic.

During the trial it was disclosed that Julius Kessler, identified as the president and chief executive officer of Playgirl Industries and Kesco Textile Co., had purchased duplicating equipment through Playgirl Industries and, through a series of inter-corporate transfers, had had the equipment installed in a building owned by Kesco Textile Co. and operated by Deeds Music. An adjacent part of the building was oc-

(Continued on page 10)

1973 GRAMMY CHAMPIONS

<p>RECORD OF THE YEAR Grammys to the artists and a&r producer (Certificates to the arranger, engineer and songwriter) Killing Me Softly With His Song—Roberta Flack A&r producer, Joel Dorn (Atlantic)</p> <p>ALBUM OF THE YEAR Grammys to the artists and a&r producer (Certificates to the arranger and engineer) Innervisions—Stevie Wonder A&r producer: Stevie Wonder (Tamla/Motown)</p> <p>SONG OF THE YEAR A songwriter's award Killing Me Softly With His Song (Atlantic) Songwriters: Norman Gimbel, Charles Fox</p> <p>NEW ARTIST OF THE YEAR This category is for an artist or organized group whose first recording was released during the eligibility period Bette Midler (Atlantic)</p> <p>INSTRUMENTAL ARRANGEMENT An arranger's award for a specific arrangement released on either a single or a track from an album Summer in The City—Quincy Jones. Arranger: Quincy Jones (A&M)</p> <p>ARRANGEMENT ACCOMPANYING VOCALISTS An arranger's award for a specific arrangement released on either a single or a track from an album Live and Let Die—Paul McCartney & Wings. Arranger: George Martin, (Apple/Capitol)</p> <p>ENGINEERED RECORDING (NONCLASSICAL) An engineer's award Innervisions—Stevie Wonder. Engineers: Robert Margoulef, Malcolm Cecil (Album) (Tamla/Motown)</p> <p>ALBUM PACKAGE Grammy to art director. Certificates to designers, photographers, illustrators etc. where applicable Tommy—London Symphony Orchestra/Chambre Choir. Art director: Wilkes & Braun Inc. (Ode/A&M)</p> <p>ALBUM NOTES An annotator's award God Is In The House—Art Tatum. (Album) (Onyx). Annotator, Don Morgenstern (Onyx)</p> <p>JAZZ PERFORMANCE BY SOLOIST This category is for a solo performance with or without a group or band God Is In The House." Art Tatum (Album) (Onyx)</p> <p>JAZZ PERFORMANCE BY A GROUP All nominations are albums Supersax Plays Bird—Supersax (Capitol)</p> <p>JAZZ PERFORMANCE BY BIG BAND All nominations are albums Giant Steps—Woody Herman (Fantasy)</p> <p>POP VOCAL PERFORMANCE, FEMALE This category is for pop, rock and folk. All nominations are for singles Killing Me Softly With His Song—Roberta Flack (Atlantic)</p> <p>POP VOCAL PERFORMANCE, MALE This category is pop, rock and folk You Are The Sunshine Of My Life—Stevie Wonder (Single) (Tamla/Motown)</p> <p>POP VOCAL PERFORMANCE BY DUO, GROUP OR CHORUS This category is for pop, rock and folk. All recordings on which the group receives artist billing on the label are eligible even though the vocal may feature only one member of group Neither Of Us (Wants To Be The First To Say Goodbye)—Gladys Knight and The Pips (Soul/Motown)</p> <p>POP INSTRUMENTAL PERFORMANCE This category is for pop, rock and folk. All recordings are for either pure instrumentals or instrumentals with vocal coloring Also Sprach Zarathustra—Eumir Deodato (Single) (CTI)</p>	<p>R&B VOCAL PERFORMANCE, FEMALE Master Of Eyes—Aretha Franklin (Single) (Atlantic)</p> <p>R&B VOCAL PERFORMANCE, MALE Superstition—Stevie Wonder (Track) (Tamla/Motown)</p> <p>R&B VOCAL PERFORMANCE BY DUO, GROUP OR CHORUS All recordings on which the group receives artist billing on label are eligible even though the vocal may feature only one member of the group. All nominations singles Midnight Train To Georgia—Gladys Knight & The Pips (Buddah)</p> <p>R&B INSTRUMENTAL PERFORMANCE Hang On Sloopy—Ramsey Lewis (Single) (Columbia)</p> <p>RHYTHM & BLUES SONG A songwriter's award Superstition—Stevie Wonder</p> <p>SOUL GOSPEL PERFORMANCE Loves Me Like A Rock—Dixie Hummingbirds (Single) (ABC)</p> <p>COUNTRY VOCAL PERFORMANCE, FEMALE Let Me Be There—Olivia Newton-John (MCA)</p> <p>COUNTRY VOCAL PERFORMANCE, MALE Behind Closed Doors—Charlie Rich (Epic/Columbia)</p> <p>COUNTRY VOCAL PERFORMANCE BY DUO OR GROUP All recordings on which the group receives artist billing on the label are eligible even though the vocal may feature only one member From The Bottle To The Bottom—Kris Kristofferson, Rita Coolidge (Track) (A&M)</p> <p>COUNTRY INSTRUMENTAL PERFORMANCE Dueling Banjos—Eric Weissberg, Steve Mandell (Track) (Warner Bros.)</p> <p>COUNTRY SONG A Songwriter's award Behind Closed Doors. Songwriter: Kenny O'Dell</p> <p>INSPIRATIONAL PERFORMANCE (NONCLASSICAL) All nominations are albums Let's Just Praise The Lord—Bill Gaither Trio (Impact/Heartwarming)</p> <p>GOSPEL PERFORMANCE (OTHER THAN SOUL GOSPEL) All nominations are albums Release Me (From My Sin)—Blackwood Bros. (Skyline)</p> <p>ETHNIC TRADITIONAL RECORDING (INCLUDING TRADITIONAL BLUE) All nominations are albums Then And Now—Don Watson (United Artists)</p> <p>RECORDING FOR CHILDREN All nominations are for albums Sesame Street Live—Sesame Street Cast. Producer: Joe Raposo (Columbia)</p> <p>COMEDY RECORDING Spoken word or material Los Cochinos, Cheech & Chong (Ode/A&M)</p> <p>SPOKEN WORD RECORDING This category is for spoken word, documentary or drama recordings. Nonmusical show albums are eligible. All nominations are for albums Jonathan Livingston Seagull—Richard Harris (Dunhill/ABC)</p> <p>INSTRUMENTAL COMPOSITION Composer's award for an original composition with or without lyrics with first gained recognition as an instrumental Last Tango In Paris. Composer: Gato Barbieri</p> <p>ALBUM OF BEST ORIGINAL SCORE WRITTEN FOR MOTION PICTURE OR TELEVISION SPECIAL Composer's award Jonathan Livingston Seagull. Composer: Neil Diamond (Columbia)</p>	<p>SCORE FOR ORIGINAL CAST SHOW ALBUM Grammys to the composer and a&r producer A Little Night Music. Composer: Stephen Sondheim. A&r producer: Goddard Lieberson (Columbia)</p> <p>ALBUM OF YEAR, CLASSICAL Grammys to the artist and producer, certifies to the engineer Bartok: Concerto For Orchestra. Pierre Boulez conducting New York Philharmonic Orchestra. Producer: Thomas Z. Shepard (Columbia)</p> <p>CLASSICAL PERFORMANCE, ORCHESTRA Conductor's award Bartok: Concert For Orchestra. Pierre Boulez conducting the New York Philharmonic Orchestra</p> <p>OPERA RECORDING Grammys to the conductor and producer; special plaques to the principal soloists Bizet: Carmen. Leonard Bernstein conducting Metropolitan Opera Orchestra, Manhattan Opera Chorus/Principal Solos: M. Horne, J. McCracken, A. Maliponte, T. Krause. Producer: Thomas W. Mowrey (D.G./Poly)</p> <p>CHORAL PERFORMANCE, CLASSICAL (OTHER THAN OPERA) Grammys to the conductor and choral director Walton: Belshazzar's Feast. Andre Previn conducting London Symphony Orchestra Chorus and London Symphony Orchestra. Arthur Oldham (Angel/Capitol)</p> <p>CHAMBER MUSIC PERFORMANCE Instrumental or vocal Joplin: The Red Back Book. Gunther Schuller and New England Ragtime Ensemble (Angel/Capitol)</p> <p>CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA) Beethoven: Concerti (5) For Piano And Orchestra. Vladimir Ashkenazy (Solt) conducting Chicago Symphony (London)</p> <p>CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA) (Scriabin) Horowitz Plays Scriabin. Vladimir Horowitz (Columbia)</p> <p>CLASSICAL VOCAL SOLOIST PERFORMANCE Puccini: Heroines (La Boheme, La Rondini, Tosca, Manon Lescaut). Leontyne Price (Downes conducting New Philharmonia) (RCA)</p> <p>ALBUM NOTES (CLASSICAL) An annotator's award Hindemith: Sonatas For Piano (Complete). Glen Gould. Annotator, Glen Gould (Columbia)</p> <p>ENGINEERED RECORDING (CLASSICAL) An engineer's award Bartok: Concerto For Orchestra. Boulez conducting New York Philharmonia Orchestra. Engineers: Edward T. T. Graham, Raymond Moore (Columbia)</p> <p>NARAS HALL OF FAME Body And Soul, Coleman Hawkins. Released December, 1939. (Bluebird) Christmas Song, Nat King Cole. Released October, 1954. (Capitol) Rhapsody In Blue, Paul Whiteman with George Gershwin. Released 1927. (RCA/Victor) West End Blues, Louis Armstrong. Released August, 1928. (Okeh) White Christmas, Bing Crosby. Released October, 1942 (Decca)</p>
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MOTOWN
is the place for me!

Stevie Wonder

Thirty-two months ago, I ran this ad for myself, Black Bull Music, Inc., and Taurus Productions, Inc. Thirty-two months later we feel the same way.

I wish to publicly express my total appreciation for the untiring efforts of Motown Record Corporation; its President Ewart Abner; its Chairman Berry Gordy; and the whole Motown Family who made possible my Grammy Awards and who came to my aid and assistance when I was injured and in need.

Stevie Wonder

Earnings Reports

SOUNDESIGN		nine-months	
Year to Dec. 31:	1973	1972	
Sales	\$88,039,000	\$74,070,000	
Net income	5,256,000	5,170,000	
Per share	2.32	2.28	
six-months		MCA INC. (MCA Records)	
Sales	31,246,000	26,812,000	
Net income	1,660,000	2,058,000	
Per share	.74	.89	
20TH CENTURY-FOX FILM CORP. (20th Records)		Year to Dec. 31:	
Year to Dec. 29:	1973	1972	
Revenues	\$253,532,000	\$203,350,000	
Net before extra items	7,678,000	6,741,000	
Per share	.90	.79	
Net income	10,749,000	7,808,000	
Per share	1.26	.91	
fourth-quarter		Revenues	
Oper. per share	.13	.18	
Net per share	.09	.20	
a—Restated.			
CERTRON CORP.		Year to Nov. 20:	
1st qtr. to Jan. 31:	1974	1973	
Sales	\$3,882,000	\$3,608,000	
Income	6,000	32,000	
Tax credit	3,000	26,000	
Net income	9,000	b58,000	
Per share		a.01	
a—Based on income before tax credit. b—Equal to two cents a share.		GATES LEARJET CORP. (Lear Jet Stereo)	
3rd qtr. to Jan. 31:		1974	
Sales	\$37,189,000	\$32,476,000	
Net income	1,930,000	1,964,000	
Per share	.44	.44	
Average shares	4,392,382	4,427,982	
3rd qtr. to Jan. 31:		1973	
Sales	\$20,507,000	\$16,042,000	
Oper. net	1,663,000	933,000	
Per share	.47	.26	
Net income	1,798,000	933,000	
Per share	.51	.26	

Off the Ticker

TRANSCONTINENTAL MUSIC'S sale to PICKWICK INTERNATIONAL of inventory and certain other assets is expected to result "in the receipt of substantial amounts of cash over the next several months," according to Omega-Alpha, which signed an agreement to sell TMC to Pickwick. Part of the cash in the transaction will be used to pay residual Transcontinental Music liabilities.

ABC RECORDS, a division of American Broadcasting Companies, reported higher sales and profits for the year ending Dec. 31, but ABC RECORDS & TAPE SALES, the distributing wing, lost money. . . . TWENTIETH CENTURY-FOX FILM CORP. (20th Records) is offering to purchase up to two million shares of its outstanding common stock for cash at a price of \$8.50 each to tendering holders. Lehman Bros. will act as dealer/manager of the offer.

INTEGRITY ENTERTAINMENT (The Warehouse), Los Angeles, has a goal of opening 60 stores in California by June 1976. The company already has opened 41 discount record and tape stores, with five additional stores planned by June 1974. . . . WARNER COMMUNICATIONS (Warner-Elektra-Atlantic Records) has agreed to sell some National Kinney stock to a European holding company and certain institutional investors. Under the agreement, Warner will retain 1 million common shares of National Kinney and would sell the balance of its interest, some 5 million shares, for consideration of \$8 cash per share plus \$7.50 face amount of a new preferred stock of a corporation to be formed by the purchases.

'Rachel' Costs RSO \$682,000

LONDON—Last-minute cancellation of a stage musical, "Rachel Lily Rosenbloom," which was planned to open in New York last November, cost the Robert Stigwood Group \$682,000, it was revealed in the company's financial statement for 1973.

The loss sustained on the show (Continued on page 56)

MCA's Music Boosts Profit

LOS ANGELES—An "exceptionally strong performance by MCA Records and the music publishing business," among other profit centers, powered MCA Inc. into sales and earnings records in 1973.

The company cited records and music, the theatrical film division, Spencer Gifts and Columbia Savings & Loan operations for MCA's strong performance.

Sales reached \$417.8 million in 1973, up 21 percent, from \$345.9 million a year earlier. Net income was \$25.6 million, or \$3.06 a share, up 22 percent, from the \$20.8 million, or \$2.52 a share, reported in 1972.

Lew R. Wasserman, chairman, said MCA's over-all operations were continuing at a "very strong pace" for 1974.

Market Quotations

As of closing, Thursday, March 7, 1974

1974		NAME	P-E	(Sales 100's)	1973		Change
High	Low				High	Low	
27	7 1/2	Admiral	7.5	369	12%	12%	%
41	19	ABC	9.1	676	25%	23%	25
15%	4 1/2	AAV Corp.	4.1	13	5%	5%	5 1/2
15%	3	Amplex	8.3	292	4%	4%	4%
8%	1%	Automatic Radio	5.8	50	2%	2%	Unch.
20%	6%	Avco Corp.	6.8	156	7%	7%	7 1/2
15	6%	Avnet	5.3	360	9%	9%	9%
23%	19%	Bell & Howell	6.9	403	23 1/2%	21%	23
15%	5%	Capitol Ind.	9.4	575	15%	15%	15 1/2
52	24%	CBS	10	683	34%	31%	33 1/2
14%	2%	Columbia Pictures	—	179	3%	3%	3%
3%	1 1/2	Craig Corp.	3.8	49	2%	2%	2%
14	3	Creative Management	6.1	36	5%	5%	5%
123 1/2	35%	Disney, Walt	30	7988	51 1/2%	42 1/2%	50%
6	2%	EMI	7.6	67	2%	2%	Unch.
74%	53%	General Electric	17	2613	56%	55 1/2%	55 1/2%
44%	21%	Gulf + Western	5.3	744	26%	25%	25%
16%	6%	Hammond Corp.	6.3	78	8%	8%	8%
42%	5%	Handieman	6.3	180	8%	7%	8%
2	1	Harvey Group	—	43	1%	1%	1 1/2
62 1/2	24%	ITT	6.8	5052	27%	24%	24%
40 1/2	5%	Lafayette Radio Elec.	4.5	122	6%	6%	6%
35%	14	Matsushita Elec. Inc.	1.9	1029	17 1/2%	17%	17%
34%	2%	Mattel Inc.	—	546	3%	3%	—
32%	17%	MCA	7.9	60	24%	24%	24
17%	7%	MGM	10	190	15 1/2%	12%	15 1/2
32 1/2	6%	Metromedia	5.5	172	8%	8%	8%
90	69	MGM	29	1452	7%	7%	76%
48%	5	Morse Elect. Prod.	3.0	521	5%	5%	5%
67%	40%	Motorola	16	1198	48%	43%	48
39%	16%	No. Amer. Phillips	5.9	102	22%	21%	21%
57 1/2	11%	Pickwick Int.	8.6	256	16%	15%	15%
85 1/2	4%	Playboy	5.9	158	5%	5%	5%
45	16%	RCA	8.4	2115	20%	19%	20%
57 1/2	20%	Sony	22	2459	29%	27%	28%
39%	11%	Superscope	5.5	424	23%	22%	23
49	15%	Tandy	13	862	25%	21	25
23	4%	Telecor	5.1	96	5%	4%	5%
14%	2%	Telex	—	286	3%	2%	3
10%	1%	Tenna	—	34	2%	2	2
32 1/2	8%	Transamerican	77	1120	9%	9%	9%
20	10%	Triangle	6.1	35	12%	12%	12 1/2
17	5	20th Century	9.8	2665	8%	8%	8%
12	3/4	Viewlex	—	26	1.04	1.02	1.04
50	9	Warner Communications	7.0	869	16%	16%	16%
20%	6%	Wurlitzer	67	21	7	7	7
56%	23	Zenith	10	532	30%	28%	30%

As of closing, Thursday, March 7, 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.	19	1 1/4	1	1 1/4	M. Josephson	2	8	8	8
Bally Mfg. Corp.	689	37	35	36 1/4	Schwartz Bros.	11	1 1/2	1 1/2	1 1/2
Cartridge TV	—	1/16	.05	.05	Wallich's	—	3/4	3/4	3/4
Data Packaging	12	5	5	5	Music City	—	3/4	3/4	3/4
Gates Learjet	219	6 1/2	5	6 1/4	MNC Corp.	—	3/4	3/4	3/4
GRT	—	1 1/2	1 1/2	1 1/2	Seeburg	44	14	13	13
Goody Sam	—	1 1/2	1 1/2	1 1/2	Orrox	35	2 1/4	2 1/4	2 1/4
Integrity Ent.	—	3/4	3/4	3/4	Kustom	60	3 1/4	2 1/4	3 1/4
Koss Corp.	53	9 1/4	9 1/4	9 1/4	Memorex	—	3 1/4	3 1/4	3 1/4

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

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| <input type="checkbox"/> 3. Radio/TV Management & Broadcasters | <input type="checkbox"/> 9. Writers, Reviewers, Newspapers & Magazines |
| <input type="checkbox"/> 4. Mfrs./Producers of Records, Tapes, Equipment | Other _____ |
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OVER THE PAST SEVERAL MONTHS WE HAVE COME TO KNOW JIM. QUITE WELL IN FACT WE HAVE WATCHED WITH DELIGHT AND AMAZEMENT AS SONG AFTER SONG WHICH HE WROTE WAS TURNED INTO GOLD BY GLADYS KNIGHT & THE PIPS. "NEITHER ONE OF US," "MIDNIGHT TRAIN TO GEORGIA" AND THE NEWEST RELEASE "YOU'RE THE BEST THING THAT EVER HAPPENED TO ME."

IN GETTING TO KNOW JIM AS ONE OF THE GREAT COMPOSERS OF TODAY, WE HAVE COME TO KNOW HIM AS A PERFORMER OF EXTRAORDINARY POTENTIAL. AND SO THIS SIGNING REPRESENTS THE NEXT STEP IN A BEAUTIFUL FRIENDSHIP.

WELCOME, JIM, TO THE BUDDAH GROUP.

WB Tour Guide Covers All But Open Gas Stations

By NAT FREEDLAND

LOS ANGELES—A remarkably complete reference kit for road managers working tours in the U.S. has been assembled by Warner Bros. artist relations and development department. The "Book Of the Road" covers 28 top U.S. concert tour cities listing phones and addresses of all airlines, air freight services, car rentals, bus, truck and limousine services, union locals, hotels, halls and clubs.

Auditorium information includes seating, stage dimensions, house manager, crew chiefs and union stewards, equipment loading hints, lighting equipment outline and location of main power source. Hotel information gives room rates, distance from airport and auditoriums, room service and restaurant hours.

Also included with the kit are a U.S. road atlas and a device for pinpointing highway distance between dozens of cities. Key field representatives of the Warner artist relations-development staff are pictured in a packet of "bubblegum trading cards" so first-time road personnel will easily recognize them.

Entire kit is packed into an impressive black vinyl attache case with extra pockets for travel papers, pad and pencils. The "Book Of the Road" itself is looseleaf bound so it can be constantly updated. The kit comes with postcards so touring managers can report changes instantly.

Bob Regehr, WB director of artist relations-development, said, "The usefulness of a kit like this has long been evident to us, since one of our specialties here has been the building of major English acts by touring. And of course the management of many new artists just don't have any information about touring places like Hartford or Buffalo."

The kit took two months to prepare, with information from all Regehr's field reps being collated by Jo Bergman in New York. Two thousand sets were made, and requests for them have been coming in briskly from many managers whose artists aren't on Warner Bros.

Janssen/Hart Firm Nets Assignments

• Continued from page 3

- create Eddie Fisher's return to recordings after three years;

- cut Sam Neeley's first single for A&M;

- cut the debut disk for Linda Carter, the current Miss World U.S.A. title holder.

The hard rock group is a local sextet. The Rhodes Kids, who play Las Vegas regularly and will debut in Lake Tahoe this spring, are a teen-oriented act. The Fisher project marks the first time the singer has been on records since RCA. Fisher is scheduled to go into the studio here upon his return from a South American concert tour. Meanwhile the tandem has recorded the instrumental backing for the two songs, "This Is My Song" (which they wrote) and "Ramandi" an Italian hit for which they wrote an English lyric.

Sam Neeley was formerly on Capitol and the two are retaining his country/pop flavor for his new A&M affiliation. The feature film project is the seventh film they have worked on, but the first major production.

Several of the artists they are working with are signed to Jim Benci Productions, notably Neeley and the as yet unnamed rock band. Benci, in turn, will promote their product.

Janssen/Hart have also formed Group Two, an ASCAP firm, with a BMI outlet yet to be named.

Last year the team wrote six album tunes for the Partridge Family, did the musical theme for the weekly National Basketball Assn. television program and wrote and produced chart records with Austin Roberts. They also produce two albums with Vikki Carr for Columbia, cut Terry Williams first chart single and cut four sides with the Williams Twins.

Klein Seeks Court Delay on Arbitration Rule on Stones

NEW YORK — Allen Klein's ABKCO Industries has asked the New York Supreme Court here to delay ruling on an arbitrators' award in its dispute with The Rolling Stones on rights to certain masters (Billboard, March 9) until a related opinion by a panel on title to copyrights, now under consideration by an arbitration panel, is handed down.

The court was slated to consider the original award Tuesday (5). That hearing has now been adjourned for two weeks.

Executive Turntable

• Continued from page 4

Frank Smith has been named to the sales staff of Alpha Distributors to handle tape departments of the Korvette chain in northeast Pennsylvania. Smith was formerly with Columbia Records' Philadelphia branch as a sales representative. . . . **Tony Ruffino** and **Larry Vaughn** have departed Concerts East to form Tony Ruffino & Larry Vaughn Productions, Hempstead, Long Island, N.Y. They will be promoting concerts throughout the eastern seaboard. . . . **Carol Atkins** has been appointed A&M Records merchandising department's print media coordinator. She was formerly print media buyer for University Stereo. . . . **Mike Eisenkraft**, formerly eastern sales manager for Billboard, has been appointed eastern advertising director for Performance magazine, a weekly talent buying guide. He will be handling sales and various other publishing duties throughout New England, eastern Canada, the mid-Atlantic states, and Florida. Eisenkraft remains headquartered in New York. . . . **Monroe Friedman** has been named director of West Coast operations for Solters/Sabinson/Roskin, national publicity/public relations firm. Making his headquarters in Los Angeles, Friedman joined the staff in 1972 as an account executive. . . . **Harvey Ray** has joined the staff of Reich & Bernstein, Inc., handling Sansui and other audio specialty accounts in the New York metropolitan area.



VAN ORDEN



BUTTICE



MENDELSONN

Sonny Craver, president of Courtesy House Productions, has been named to coordinate distribution and promotion for Beverly
(Continued on page 50)

More Superstars on Way

• Continued from page 4

to sell, the time of year it comes out doesn't matter."

\$1 Million Per Album?

Elektra and Asylum have consistently issued few releases and Geffen intends to continue this selectivity. He plans on about 30 al-

bums out during 1974 and predicts year-end profit of some \$35 million. With only four LPs released so far this year, E/A has already grossed \$7 million.

Some of the original Asylum artists have been critical successes who don't sell well, and Geffen says he will continue to release their albums whenever they put one together. On the other hand, he has junked many completed albums without release. "I just won't put out a record I don't believe in," he said.

Geffen is expanding support of the country operation founded by vice president Russ Miller under Elektra. "I enjoy the music, love the warmth of the artists involved and see no reason why we can't come out with our share of hits." However, Geffen has no intention of trying to break into the specialized soul field.

"I feel that this is the perfect size company for me," said Geffen. "I would never want it to grow any bigger. Everybody is in constant contact with each other and there's no need to hold things up in bureaucratic procedures."

Among Geffen's priorities for the year are the raising of sales for Harry Chapin, who is enjoying his biggest AM success yet with "W.O.L.D.," and English rock group, Queen, whose debut album sold 150,000 with practically no airplay.

E/A's next releases will be an Eagles album, which Geffen says flatly will move the hit act up to the status of worldwide superstars, and an album by songwriting great Jimmy Webb ("MacArthur Park," "Up, Up and Away") who is singing with professional competence for the first time on record.

Geffen's suggested prescription for the entire record industry is simple—Selectivity. "Our returns average 11 percent, anything over 15 percent is unforgivable," he said.

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

WB Wings' Profit Up

NEW YORK—The record, tape and music publishing divisions of Warner Communications, Inc. realized gross revenues of \$235.9 million during 1973. The figure marked an increase of \$21.4 million over the \$214.5 million realized during 1972.

The divisions' quarterly revenues were also up to \$72.2 million during the three months ended Dec. 31, 1973, as compared with \$62.7 million during the same period of 1972.

In commenting on the results, Ste-

ven Ross, WCI chairman, said that although the recorded music sales in 1972 rose more rapidly than those of the industry, the divisions profitability lagged slightly behind 1972 levels due to rising costs and competitive pressures.

WB Music Gets 'Hotcakes' Rights

NEW YORK—Warner Bros. Music has acquired print rights to the current Carly Simon "Hotcakes" album on Elektra/Asylum Records. The publisher is rush-releasing a "Hotcakes" folio with songs by the artist contained in the album.

Md. Pirates Hit

• Continued from page 6

cupied by ALP Distributing Co., said to have been headed by Jack Kessler, brother of Julius and the owner of Deeds Electronic Co.

Both Kessler and ALP could not be served and were therefore not on hand for the trial.

Kessler (Fine) was indicted last December by a Federal Grand Jury in Los Angeles, charged with evading Federal income taxes.

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ATI Trims Roster

• Continued from page 3

Earth, Wind & Fire; Argent; Rory Gallagher; Marvin Gaye; 10 cc; Frank Zappa & The Mothers; Nazareth; Tucky Buzzard; Little Fest; Savoy Brown; Mandrill; Blue Oyster Cult; Status Quo; Eddie Harris; Graham Central Station; Silverhead; Kiss and Heartsfield.

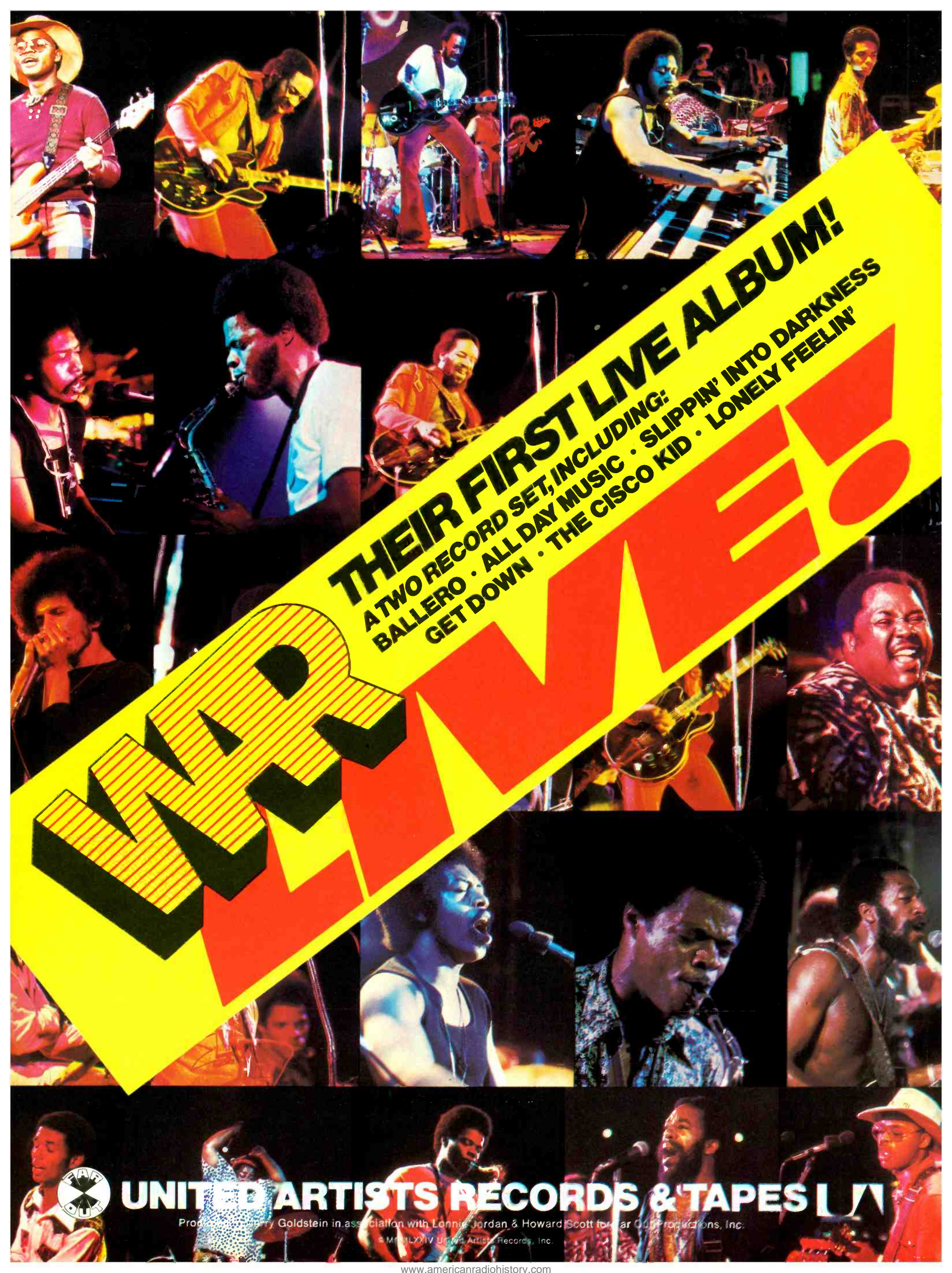
Blacker concluded by noting that the roster pruning would enable ATI to "further benefit the remaining acts and give even more attention to this smaller and more select group."

Atl Soul Explosion

• Continued from page 3

Ms. Franklin will receive the most intensive support, via a special television commercial, radio spots, full-page print ads in national magazines, bus posters covering New York and Detroit, Los Angeles billboard and special dealer displays.

Another television spot features Ms. Franklin, Van Peebles and The Spinners, to be used in major markets.



THEIR FIRST LIVE ALBUM!
A TWO RECORD SET, INCLUDING:
BALLERO • ALL DAY MUSIC • SLIPPIN' INTO DARKNESS
GET DOWN • THE CISCO KID • LONELY FEELIN'

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For Billboard, the only place left was UP!

And that's just where we went.

As of June, 1973, the total number of paid Billboard subscribers was 33,631—that's 1,118 more subscribers than we had in December 1972.*

What do these figures mean to you?

As a Billboard advertiser, it means that you're reaching the greatest number of music industry influentials in the one trade magazine that carries clout on an international level.

And according to the June 1973 ABC Statement, Billboard's subscribers break down to retailers, distributors, radio stations, manufacturers, talent, publishers, writers, schools, government agencies and miscellaneous. *Each and every category increased over the six-month*

period from December 1972 to June 1973.

Also *up* during this period was the subscription renewal percentage. 63.19% in June '73, over 60.86% in December '72.

The figures don't lie. Even our Classified advertising went up during this same period.

Our subscribers are the heavyweights of the music industry. They made Billboard the leading music-record-tape trade paper in the business. Maybe they figure there's only room at the top for one. Billboard's the one. Number one. The only place left to go is up. And that's where we're going.

For further information, contact a Billboard sales representative:

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(615) 329-3925

**figures based on
June 1973 ABC Statement.*

Bearsville: In Business Again, On Modified Plan

BEARSVILLE, N.Y.—While most recording studios thrive on notoriety, Bearsville Sound, the professional recording facility built here several years ago as the production center for Albert Grossman's Bearsville music and recording complex, has found itself in the curious position of being too well known.

Jim Marron, who joined Bearsville as studio manager last summer, explained how initial interest in the room, peaked by its unveiling during a period of popularity and high visibility for Woodstock's musical community, had faded. Most potential clients learned that The Band and Bob Dylan, both managed by Grossman at that time, were racking up long hours in the room, as were other Bearsville recording artist and Grossman interests.

That, Marron noted, resulted in the widely-held and fairly accurate assumption that Bearsville was not really geared for open business, but existed rather as a private production operation for those artists.

Grossman's broad range of activities in Bearsville, near Woodstock, included enough variety—his interests ranged from handling some music industry administrative duties from this sylvan spot, to setting up his own restaurant and cafe—to convince some observers that the studio was more a hobby than a serious business. Adding to the reduction in interest were initial sound leakage problems, which led to a widely-held belief that the room itself was a poor facility.

As Marron explained, that leak—a transmission of bass sound through an exposed structural beam since cut and effectively isolated to eliminate the leak—has continued as part of Bearsville's dubious legend. The perpetual state of the room's larger main studio, Studio A, was a further factor.

Marron's arrival at Bearsville has signalled a new building phase, however, and that move is geared to a more general trend toward rebuilding the Woodstock-Bearsville community as a symbiotic production community. Marron, who headed up Electric Lady Studios in New York as its president and administrative head during its first years of operation, has applied a more "professional" studio manager's touch, with the smaller Studio B now in operation after a major renovation program. Electric Lady designer John Storyk, whose other recent studio designs include the newly-renovated Broadway Recording Studios in New York, provided a new control room with quadraphonic monitoring and Tom Hidley/Westlake speakers, a full array of noise reduction and outboard equipment and full line 16-track operation.

Studio A is slated to receive a new design from Storyk as well. While B has been given acoustic boosts in the form of varied wall textures, the elimination of parallel surfaces and various measures designed to make acoustic adjustment flexible, Studio A remains a larger project.

In addition to more carefully defined rate policies and Bearsville's opportunities for artists to reside on the studio site, other developments include a recently completed second studio facility, "The Barn," actually a small converted barn over the mountain from the studio. Designed as a rehearsal facility, the room has rapid hook up facilities for the Bearsville remote truck, the Location Recorders van designed by Aaron Baron and Larry Dahlstrom, who are now part of the Bearsville operation.

While the larger room has yet to

begin reconstruction, both neighbor bands, like Paul Butterfield's Better Days, the Full Tilt Boogie Band and Orleans, have been using the Barn and Studio "B" regularly, as have the Fabulous Rhinestones, who recorded their most recent tracks there

and also assisted new artist Kat McCord in recording her first LP for Just Sunshine Records.

Bearsville is also offering its own P.A. sound system to its artists, and may begin marketing that service outside very shortly, contingent on

completion of design adjustments on the system, which was designed by Baron and Dahlstrom. With emphasis now being placed on balancing the more relaxed atmosphere of the community against the necessary efficiency demanded for open oper-

ation, Marron has assembled a staff that includes Adam Taylor and Nick Jameson, both Bearsville veterans, with chief maintenance engineer Ted Rothstein, and former Bearsville regular Mark Harmon, now freelancing.

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After you've seen what's planned for IMIC 5, can you afford not to be there?

The 5th International Music Industry Conference, sponsored by Billboard Publications is going to be *the* music event of the year.

For four days in May, via forums, seminars and discussions, it will examine all the important issues concerning the industry. Below you'll find the proposed agenda.

This has been submitted for comment and approval to the International Advisory Committee helping us plan IMIC 5. Made up from top names in the industry in Britain, Europe,

Japan and the States, the generous help given us by the committee will enable us to make IMIC 5 100% relevant to your needs.

At a time when the whole industry is facing serious problems over commodity shortages, IMIC 5 will help you and others who attend share the load and help find solutions.

In fact, IMIC 5 could well prove the vital factor not only in your business survival, but also in the survival of the whole of the music industry as we know it.

PROPOSED PROGRAMME

Day 1: Tuesday May 7th.

Arrival of Conference delegates
Welcoming Cocktail Party
"Talent—Today and Tomorrow."
A special evening concert presented by a leading record company still to be named.

Day 2: Wednesday May 8th.

Plenary Session.
Part 1. Official Opening
By a government official or Common Market representative
"Crisistime in Musicville? Not Again?"
One of the top industry names will give his opinion on a subject that's the bottom line with today's multi-national companies
Part 2. "Market Research: Dog in the music manger"
A detailed look at the latest trends and techniques in chart methodology and mass sampling of musical tastes
The worldwide crisis in raw materials
Three industry experts talk about things to come in the UK, Europe and the States
Industry Workshop Sessions:
1. **International Marketing Trends**
A panel of 8-10 experts will take apart the care and feeding of a product
2. **Raw materials outlook**
Six experts discuss the current shortages - and how to live with them or beat them
3. **Broadcasting Mini-Forum**
A panel of broadcasters, record promoters, music publishers, managers and deejays discuss the impact of radio/TV programming on the music industry. And vice versa.

Optional Afternoon Events.

(A). **Sound Management**
The many sides of the picture on the care and feeding of talent in the industry
(B). **The Classical Conspiracy**
How do we get them to *like* the stuff, let alone buy it?
"The Shape of Sound to come"
A special evening concert presented by a leading UK record company still to be named

Day 3: Thursday May 9th

Plenary Session.
Part 1. "Taking Stock — An old American Habit"
A major US recording executive with an international viewpoint
"Money, Morals and Management"
The climate of the industry and how its image can be improved
"A funny thing happened on the way to the market"
A fascinating in-depth report and review on audio/video equipment
Part 2. The challenge of retailing in America
A major record retailer tells of its pleasures and perils
A Producer's Challenge
An A&R man throws down the gauntlet about the things that bug him with record companies
Industry Workshops: Rap Sessions:
1. **Creative Trends**
A discussion on innovation and fresh techniques with case histories
2. **International Law and the Record Industry**
A rap session for lawyers of all countries engaged in the industry
3. **The Art of Music Publishing**
For publishers of all ages, shapes and sizes.
Optional Afternoon Events.
(A). **The Presidents' Roundtable**
An open rap session on company management with a panel of presidents and managing directors past and present
"Middle of the road Night"
A special evening concert featuring MOR music presenting top UK and European Favourites.
Details to be decided

Day 4: Friday May 10th.

Plenary Sessions.
Part 1. Japan:
"Inside today's music industry in Japan"
A major industry leader gives an overall picture of this important music industry
Emerging markets of the world
A report on the growth of emerging nations and their interest in the record industry

Hardware supplier to the world

A round-up of Japanese export trends in terms of radios, phonographs, tape and videocassette players

Part 2. United Europe versus United States
A US and a European top executive present contrasting views in the light of today's developments and conditions

Concluding Forum: Anything Goes
The Chairman presides and the floor is wide open for comments and questions on any aspect that has gone before

Luncheon
The guest speaker is Alistair Cooke.

Make sure you don't miss IMIC 5.

As you can see, IMIC 5 is going to be *the* music event of the year. Make sure of your place now by filling in the registration form below.

Two special offers for British delegates only.
If you're under 30 years of age, you can attend IMIC 5 for a reduced fee of £50. But there must be at least one other person from your Company who is registered at the full rate. And we would also like a letter from your Management stating that you are under 30.
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Olivia Newton-John



Let Me Be There MCA-389

MCA RECORDS

Fedl. Piracy Bill Posed In Senate

• Continued from page 1

Legislative assistant on his staff said it is aimed at the same practices as the individual state antipiracy law. This means that both copyrighted and non-copyrighted recordings would be protected from unauthor-

ized sales in interstate commerce.

The present federal antipiracy law protects only copyrighted recordings made on or after Feb. 15, 1972 (Unless extended by new copyright legislation, this amendment will expire Dec. 31, 1974). An omnibus crime bill by Sen. John L. McClellan also includes a section to make record piracy a felony under the federal code, with a penalty of up to three years. But the McClellan crime bill section would apply to the pirating of copyrighted recording.

Brock hopes for faster action on the individual bill than he could get otherwise. The omnibus crime bill is too complex and controversial for any hope of early passage, and the copyright revision bill (both are authored and sponsored by Sen. McClellan) has only the slimmest chance of getting through this year.

The Brock bill was referred to the Senate Judiciary Committee. Brock is not a member of that committee.

GRT Locks Up Sire & Passport

LOS ANGELES—GRT Music Tapes has acquired an exclusive five year tape license for Passport Records, a new label, and has extended its exclusive license with Sire Records for five years.

Passport is a joint venture between Sire and Jem Records, and will focus on product from British and European groups. Future releases from Passport and GRT will include "Remember the Future" from Nektar and Tucky Buzzard's "Buzzard."

5,000 Tapes in Michigan Raid

DETROIT—A raid by FBI agents on a Berkley, Mich. storefront location last week yielded 5,000 allegedly pirated tapes, and resulted in the arrest of John William Giamane on charges of copyright infringement.

Kenneth Haber, assistant U.S. attorney, said the arrest warrant was based on a previous seizure of infringing tapes from the same company last November.

SG-Col Films Music Arm Set

NEW YORK—The creation of a combined Screen Gems and Columbia Pictures music department to handle technical music requirements for television and motion picture production has been announced by Lester Sill, president of the music division of Columbia Pictures, Inc.

The new department, to be headed by Dick Berris out of the Burbank Studios, will oversee the licensing of all songs used in the motion pictures and television shows and will also prepare music cue sheets for distribution to performing rights societies and television networks. The department will also handle contracts for musicians, singers and composers employed by the firm, as well as the scheduling of recording sessions.

Phillips Gains Nashville Verdict

NASHVILLE—A federal court here has ruled against MGM in a suit filed nearly three years ago by Hi-Lo Music and its owner, Sam Phillips.

Judge Clure Morton ruled that the plaintiff (Hi-Lo) is "entitled to relief for acts of infringement ... and MGM is permanently enjoined from further distribution of the record 'Red Hot,'" recorded some six years ago.

The judge further ruled that MGM shall submit to the court at a hearing on damages "a complete accounting of the manufacture and sale of sound recordings" of this tune.

Harold Streibich, attorney for the plaintiff, said the matter then was settled out of court.

Wis. Piracy Bill Battle Looms

• Continued from page 4

The record industry representatives said that the "pirates" were taking off profits from sales of top songs recorded before February, 1972. Only state laws can protect their copyrights, they told the Senate Committee on Industry, Labor, Taxation and Banking.

However, David Heilman, Brookfield, Wis., president of E.C. Tapes, said that reproduction is proper and



MOONCHILD PRODUCTIONS had the party spirit as Al Wilson's "Show and Tell" went over the million mark recently. Helping share the cheer are (l. to r.) Independent Promotion man Bruce Hinton, Arranger H. B. Barnum, Producer Jerry Fuller and Rocky Road Records President Marc Gordon.

Appeals Court Rule Upsets Pirates' Stand

• Continued from page 1

Alaska and Hawaii.

The Oklahoma decision in summary reverses a Federal court's findings that a duplicator could not be sued for copyright infringement if he complied with the so-called "compulsory license" provisions of the 1909 Copyright Act. In overturning the lower court's opinion, the Appeals Court, in a 3-1 vote, ruled that payment of royalties to publishers did not constitute a defense.

The original complaint, filed by E.B. Marks Music, charged Colorado Magnetics, Sound Values Inc., Magnetic Recorders Corp., Randy Sherman and Harry Cummings Jr. with copyright infringement, maintaining that Magnetics was making an unauthorized and unlawful use of Marks-owned copyrighted musical compositions. Magnetics denied the charge, claiming it is authorized to do so under the compulsory license provision, which states that a tune licensed for recording can also be licensed by another company upon payment of a 2-cent royalty. Magnetics made such a tender but it was refused by Marks.

The lower court ruled that the de-

endants did not infringe and, in addition, that Marks was guilty of anti-trust violations, which would also bar it from obtaining any relief. The Appeals Court decision read in part that under the statute Magnetics may "use" the copyright compositions in a manner "similar" to that made by the licensed recording company, which, the opinion said, "means that Magnetics may make its own arrangements, hire its own musicians and artists, and then record. It does not mean that Magnetics may use the composer's copyrighted work by duplicating and copying the record of a licensed recording company. Such, in our view, is not similar use." The court also ruled against the anti-trust charge.

The court also turned down the argument that duplication of recordings before 1971, the date that recordings were granted copyrights, was lawful.

Two other cases are in the Federal Appeals Court, according to Bob Osterberg of Abeles, Clark & Osterberg, law firm which handled the Marks complaint originally. These are an Alabama ruling in which the lower court ruled for the publisher, and a case in New Jersey which holds for the unlicensed duplicator.

London Promo On 10cc Tour

NEW YORK—London Records is launching a national advertising, merchandising and promotion program for U.K. label act 10cc, coinciding with the act's first U.S. tour.

Focal points for the push are the group's first album, released in late '73 on Jonathan King's U.K. label, and their second U.S. single, "Headline Hustler," just released here to coincide with the tour.

legal and the legislation was designed to drive his company out of business.

Heilman and his attorneys said the major companies were opposing his operations because of its success.

In a recent court suit filed against the tape company, Milwaukee County Circuit Judge Robert Landry found the practice of pirating "morally reprehensible" but that he could find no legal reason for a

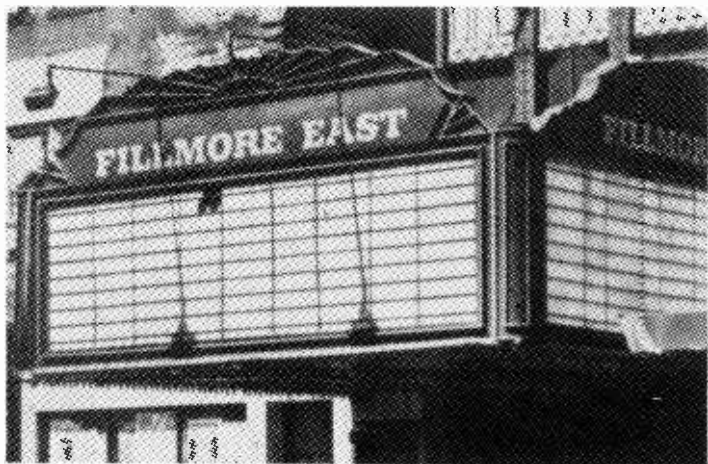
judgement against the Milwaukee firm.

Ronald Piette, a Milwaukee lawyer representing Mercury Records, said the industry needed legislation to protect its copyrighted material. He said that 16 states have adopted legislation similar to that proposed in Wisconsin and that the U.S. Supreme Court had upheld the legislation.

Heilman said that since 1972, there had been a monopoly in the recording field, with overpricing of records. The music his company reproduces represents only about 10 percent of the major firms' output, he said.

Cher Goes Gold

NEW YORK—"Half Breed," an album by Cher Bono on MCA Records, has received gold certification from the RIAA. "Half Breed" contains the hit single of the same name.



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Sixteenth Annual Grammy Awards



ROBERTA FLACK

Record of the Year*

KILLING ME SOFTLY WITH HIS SONG

Produced by Joel Dorn

Best Pop Vocal Performance—Female

KILLING ME SOFTLY WITH HIS SONG

*This marks the first time that an artist has received this award two years in a row.



Talent

Nashville Brass Ties With Mike Curb Group

NASHVILLE—Danny Davis and the Nashville Brass will team up with the Mike Curb Congregation on future shows, with a third act to be added later.

Davis thus departs from the Masters' Festival of Music in which he had taken part with Boots Randolph, Floyd Cramer and, occasionally, Chet Atkins.

The announcement, made by Buddy Lee, said his agency would book the Davis-Curb show, and the announcement of the completion of the grouping will be made shortly as soon as it is finalized.

Lee also said that former Las Vegas publicist Herb Pickard is joining his agency as a full-time public

relations director, and that Ed Penny now will run his publishing companies, Acoustic and Hank Williams Jr., both BMI.

Phila Spot Goes Rock

PHILADELPHIA—Valley Forge Music Fair in suburban Devon will become a major center for pop music concerts for the coming 1974 summer season, with rock and pop names overshadowing the straw-hat theater productions traditionally featured at this summer theater. Operated by Music Fair Enterprises, the air-conditioned, hard-top arena seats some 3,500 in the round.

The new season will be launched March 5 with "The Big Band Cavalcade," featuring Bob Crosby, Freddie Martin, George Shearing and Margaret Whiting. While the schedule is not complete, missing so far are any of the Broadway musical comedy hits that dominated the schedule in the past.

Already booked are the Bee Gees with Daryl Hall and John Oates; Cheech and Chong with Tower of Power; Victor Borge; Renaissance with Forest Green; Deodato; Emmett Kelly Jr.'s All-Star Circus; and Marlene Dietrich, making good her cancelled concert dates from last season.

Tentatively scheduled are Redbone with the Sons of Champlin; Isaac Hayes; Joel Grey and Redd Foxx.

New on The Charts

COZY POWELL

"Dance With the Devil"—89

The drummer of Chrysalis's English rock band, Bedlam, is featured on his own by producer Mickie Most in a pounding instrumental novelty reminiscent of the old Sandy Nelson "Let There Be Drums" standard. Powell first established his reputation as Jeff Beck Group's drummer. Manager is Bob Adcock and booker is Chrysalis Agency, both of London.

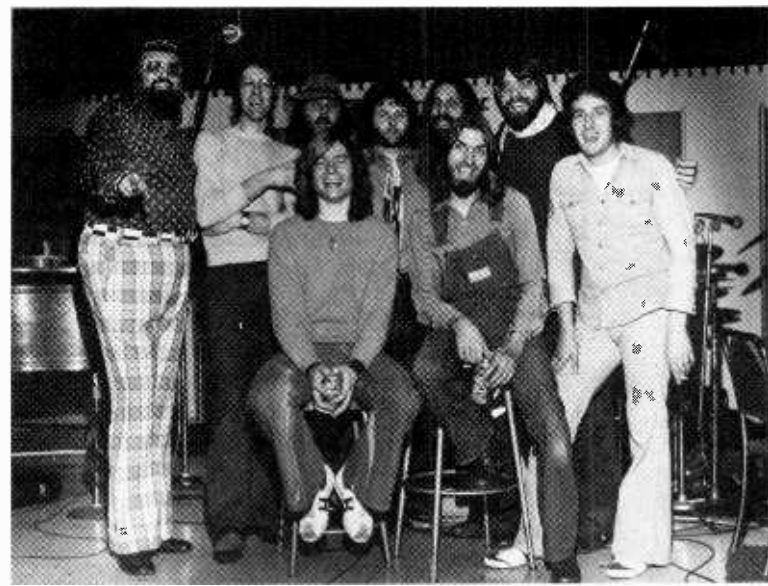
Chrysalis U.S. Push

LONDON—The Chrysalis booking agency operation here is reportedly placing an emphasis on U.S. acts for the coming year, highlighted by the firm's initial bookings for Bob Hope, set to make personal appearances and several television bookings this spring.

Also being negotiated is an Albert Hall concert here for Helen Reddy, to be supported by the London Symphony Orchestra.

Richard Cowley and Ken Ball of the booking division are keying their pitch to the relative availability of fuel for acts touring in the U.K.

Other U.S. middle-of-the-road acts booked by Chrysalis during the past year have included Johnny Cash, Liza Minnelli and Jack Jones. Chrysalis also remains very active as a rock booking and management operation.



FOLLOWING THEIR recent live concert as part of WLIR-FM's concert series, sponsored by Dr Pepper from Ultra-Sonic Studios, A&M's Strawbs crack some smiles for members of the station staff and other friends. Seen from left are Jerry Love of A&M, John Hawken, WLIR program director Ken Kohl, Dave Cousins, WLIR music director Irwin Sirota, A&M's Heavy Lenny Bronstein and Chas. Cronk; seated in front are Strawbs Dave Lambert and Rod Coombes.

G. Allman Solo Tour

MACON, Ga.—Gregg Allman of the Allman Brothers Band embarks on a solo tour this Saturday (16), backed by a full rhythm section, strings, horns and a choir.

The massive musical support is being utilized to maximize on stage impact for selections from Allman's recent Capricorn solo album. The tour is being produced by Joe Gannon, with independent producer and arranger Ed Freeman, who has worked in the past with artists such as Tim Hardin, Tom Rush, Don McLean and Capricorn's Livingston Taylor, set to conduct the orchestra.

Forest Opens New Firm

LOS ANGELES—Since David Forest, 25, closed his booking agency last year after setting up the entire Leon Russell 1973 stadium tour, he has founded an active concert promotion organization, Fun Productions, and is also managing Capricorn artist Elvin Bishop.

Fun Productions so far has concentrated on secondary markets in the West, Southwest, and will continue to remain exclusively in this region. But Forest this month enters the competitive Los Angeles market with two shows at the Santa Monica

Civic. One package is country rock with the New Riders and Commander Cody, the other is a glitter rock teaming of the New York Dolls and Silverhead.

Forest cleared a profit on Fun's first series of 15 concerts, which included such inventive bookings as a Cheech & Chong sellout in the country citadel of Bakersfield. "Experience is teaching us that some outlying cities are excellent concert markets, such as San Jose and Tucson," he said. "But others aren't really worth working on."



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Sixteenth Annual Grammy Awards



ARETHA FRANKLIN
Best R&B Vocal Performance—Female
MASTER OF EYES



Creative Trends

Bacharach is Back To Full-Time Writing

By NAT FREEDLAND

LOS ANGELES—It comes as good news for lovers of fine contemporary popular music that Burt Bacharach, one of the world's most inventive melodists and arranger-producers, is back to full-time songwriting after a three-year period during which he was mainly occupied with TV specials, concerts and the score of a disappointing musical film, "Lost Horizon."

Bacharach has been writing during these past months with a duo of unlikely lyricists. One is Bobby Russell, writer of pop-country hits from "Little Green Apples" and "Saturday Morning Confusion" to last year's smash, "The Night the Lights Went Out In Georgia."

The other partner is America's greatest comedy playwright, Neil Simon. The pair first made professional contact during preparation of the Broadway hit musical, "Promises, Promises," based on the Oscar-winning film, "The Apartment."

Interestingly, once Bacharach completes concert obligations this month in Chicago and Las Vegas, his next project will be to re-adapting the "Promises, Promises" score for a film.

Changing Partners

Bacharach's exclusive lyricist since 1958 when they had their first hit with Perry Como doing "Magic Moments," Hal David, got restless during the past few years while Bacharach was involved with performing and orchestrating, and he has begun collaborating with other top composers such as Henry Mancini.

Another obstacle in continuing the brilliant Bacharach-David partnership was that the lyricist has continued to live in New York's suburban Long Island while Bacharach, married to film star Angie Dickinson, lives in Beverly Hills. One of the two partners would have to stay at the other's home during any extended work period.

Bacharach says he doesn't care whether melody or lyrics come first in his composition, or whether the song is put together bit-by-bit by the team. Unlike many other songwriters, he won't give up on a song idea if it doesn't work itself out within a few hours. He has spent up to three weeks perfecting a melody to his satisfaction.

During his early days as a songwriter, when he spent a year getting his first recording during the heyday of simplistic three-chord rock, Bacharach was at times forced to compromise his musical ideas by a&r men who would offer him a disk if he made changes such as putting a three-bar phrase into a conventional fourbars. At other times, he was barred from the studio while one of his songs was being recorded.

Don't Give Up

"Too many potentially good writers don't have the stamina to keep going through the early stage of rejections," he said. "But I think anybody who has the ability and spends time in a recording center and has a little luck will break through."

Bacharach believes in formal study for all musicians, feeling that any professional vocalist should know how to read a lead sheet. When studio bands complain about the many unusual time changes often found in his melodies, he sug-

gests that they listen and read to the sound rather than just reading markings on paper. "People buying my records don't know what 7/8 time is, they're accepting a total sound."

The public is a better judge of his songs than he is, Bacharach feels. Two of his standards which he never expected to succeed are "What the World Needs Now Is Love" and "Message To Michael." A record he and David made with Dionne Warwick which never lived up to his expectations is "Paper Mache."

"I am determined that from now on I won't get into the trap of wanting to protect my song, so I write the

Maggie On the Move To Win U.S. Hearing

By BOB KIRSCH

LOS ANGELES—Spending six weeks on the road in this country as an opening act after four years as a headliner in Britain and Europe is not an easy assignment, but this is what Scottish songstress Maggie Bell has set for herself and she says she is looking forward to the challenge of winning U.S. audiences.

Ms. Bell brings a bagful of impressive credentials to America. As former lead singer of the now-defunct Stone the Crows, she has been a major star who won the Melody Maker Poll as best female singer in Great Britain the past two years. She has a new LP produced by Jerry Wexler which has already met with critical acclaim though it was released only several weeks ago. And she has dueted with Rod Stewart on his LPs, appeared on the London production LP of "Tommy" and toured with Joe Cocker's Mad Dogs and Englishmen circus.

Ms. Bell comes to America with a reputation, and fans are going to be looking hard to see if she lives up to it. She also comes at a time when "gutsy" female vocalists are at a minimum.

Her current LP began to take shape at the end of last year, when she came to New York to work with Wexler. "I had cut two albums already," she says, "but we had rejected both for a number of reasons. Then I spent a weekend with Jerry and his wife. We went through around 250 songs, finally settling on 15 to cut. I'm a singer, not a songwriter, so I have to depend on finding material. But there is such a wealth of good things that it just takes some delving to find them."

Seeking Right Songs

Her album is composed of a rather strange mixture of songs, from J.J. Cales "After Midnight" to Ringo's "Oh My My" to a number of country songs such as "A Woman Left Lonely" and blues like "Queen of the Night."

"A lot of the material is country," she says, "and I'm not really a country fan. The thing is, the words are so perfect that I had to use them."

If Stone the Crows and Ms. Bell had been such superstars in Britain, why hasn't she happened here yet? "The timing has to be right," she says. "It took Rod Stewart years and I wasn't looking for an overnight thing. I was here with the Crows



BURT BACHARACH

arrangement and then get talked into producing the artist's album and get stuck six months in the studio," he said. "I don't want to get sidetracked away from my writing and my family."

three and a half years ago and we went over well, but so much happened since then that we never got back. Now things are coming together. I like the album more than anything I've ever done, because I think Jerry was the first producer who ever brought my voice across on a record so people could hear me up front. And I'm getting a chance to tour.

"I've never had a hit single in Britain, I've never had radio play and I haven't been on TV," she continues. "But I've been able to tour and I think this is what I have to do here to make it. I like to consider myself an energized singer and this time we've come prepared. At the Fillmore East three years ago we got an encore and we didn't know any more songs. This time it will be different."

Challenge of Opening

As for opening shows, Ms. Bell says it is "fantastic. I've been a headliner for four years overseas and now I have to prove myself all over again. I only have around 35 minutes, which means I've got to win the audience quickly. I may be a star in Britain, but I don't think I could expect to come here and headline. Maybe I could, but I'm not cocky enough. You've got to get to know people first and let them get to know you. Let's build a relationship first."

Ms. Bell is managed by Peter Grant, who also manages Led Zeppelin, but she hasn't used this to build herself. "Peter found me singing in a pub in Glasgow and brought me to London," she says. "I could have toured with Zeppelin a dozen times, but I didn't want it and neither did Peter. I could have used the exposure but I wanted to do it on my own."

Ms. Bell's close friendship with Rod Stewart actually resulted in one of the cuts, "Tradewinds," being on the LP. "I was in Scotland visiting my family over Christmas," she says, "and Rod was on tour with John Baldry. I stopped at the hotel to play the cassette of the songs we'd done and when we got to 'Tradewinds,' he said it was one of the best things he'd ever heard. I had to tell him it was one of the songs we left off the album and he and John finally talked me into calling Atlantic and asking them to put it in place of something else."

Studio Track

By SAM SUTHERLAND

The Beach Boys, whose past production notoriety has extended to such involvement as their state of the art equipment haul to Holland for the LP of the same name, have finally completed their own non-portable facility, Summer Skies Studios, set to open momentarily in Santa Monica.

Prior to that date, Carl Wilson, former member Bruce Johnston and Toni Tonitelle (the "Beach Girl" who's participated on various sessions in the past) gave the room a baptism by fire, recording backing vocals for Elton John's next one, recently completed at Caribou Ranch in Nederland, Colo. The Beach Boys themselves are now using the room, working on their next LP with Brian Wilson apparently back on the case.

Meanwhile, the boys are reportedly receiving inquiries on the room from such distinguished potential clients as Frank Zappa, Neil Young, Chicago and Elton John.

* * *

Another new room, set to open this month, is the new ABC/Dunhill studio complex in Los Angeles. Two new studios make up the facility, which is adjacent to ABC's old studios on Beverly Blvd. The new rooms accommodate up to 40 artists at one time, while the old rooms will continue operation with a capacity for up to 12 people.

ABC/Dunhill's director of engineering Phil Kaye worked with architect Jack Edwards in designing the new L shape addition, slated to receive wood paneling for extra ambience. Facilities include two automated custom consoles, offering 24 recording busses and 36 inputs, DEX noise reduction and other goodies.

* * *

At New York's Record Plant East, a clutch of strong sessions has dominated recent weeks' activity there. Yoko Ono has been in, mixing her next LP, as has Eumir Deodato, recording a new album for Kenya Music, while Buddah brought in Sha Na Na to work on their next.

Edgar Winter has been in, finishing up his next Epic album. . . . Also for Epic, Thundermug have cut tracks for a new album there. . . . Jimmy Ienner brought in tapes from Three Dog Night's new ABC/Dunhill album for a quadraphonic mix . . . and, also for ABC/Dunhill's Joe Walsh was in, working on his next album.

Incidentally, the Plant has implemented a new move designed to keep its engineers' ears cooking even off-duty: Sony cassette players are being installed in all the engineers' cars, to enable them to listen to finished product outside the studio environment.

* * *

At Sigma Sound Studios in Philadelphia, Harry Chipetz has offered another progress report on Sigma's new Studio A, located at Gamble-Huff and Thom Bell's headquarters. Chipetz said the new room should be ready to record next week.

In the interim, Sigma's operative rooms have been hosting an unusually broad range of sessions, given their reputation as home base for the "Sound of Philadelphia." Producer and arranger Bobby Martin brought jazz to the rooms, courtesy of Thad Jones and Mel Lewis, whom Martin is producing for Gamble and Huff's Philadelphia International label. Martin also cut live sides with Monk Montgomery there.

Mike Douglas was also in, working with Frank Hunter, who ar-

ranged, conducted and produced the television perennial's sides. Chipetz reports that those tracks are set for Stax, certainly something of a switch for Douglas. . . . Kenny Gamble has been working with the Soul Survivors, who should burn clear through the mists of memory for "Expressway To Your Heart." . . . Philly radioman Jimmy Bishop has been producing new sides with Barbara Mason for Buddah. . . . The Young Professionals (Thom Bell's brother Tony and Phil Hurtt) are finishing up the Persuaders' next Atlantic release. . . . MFSB were in last week, rehearsing for the upcoming NATRA convention in New York. . . . Jerry Ross is producing Jay and the Techniques for Polydor. . . . Norman Harris, working with Alan Rubens and Steve Bernstein, arranged and produced two tracks with the Vibrations for Chess/Janus.

* * *

Up in Seattle, Kaye-Smith Productions has been jubilant at growing interest in their studio operations there. If the Pacific Northwest seems almost as remote as Africa, take note that Warner Bros. Tower of Power recently returned to cut their second LP for the label there, after their first set for Warners, also recorded at Kaye-Smith, proved heartening.

Bachman-Turner Overdrive also used the room to track their second Mercury LP, as did Painter, who recorded their first Elektra album there. Even Bette Midler was reportedly in for some vocal overdubs, and current sessions include dates for Brownsmith, Potliquor and Ron Gardner.

General manager George Toles has been actively inducing stalwarts from the L.A. community to stop by, and thus far has played host to Warners president Joe Smith, Jerry Fuller, Bob Brewer, Fame/UA's Bob Skaff, Mercury's Denny Rosenkrantz, Don Graham, The Osmonds, Chris Wright of Chrysalis, Marni Nixon (no relation), James Griffin, Larry Knechtel, David Gates and Jim Horn.

* * *

Quick takes: Among sessions under way or nearing completion are Three Dog Night's dates for their next Dunhill LP, being produced by Jimmy Ienner at the New York Record Plant. . . . Yoko Ono's also been back at the Plant, mixing her next Apple LP, as have Sha Na Na, recording for Buddah, and Edgar Winter, overdubbing and mixing his next for Epic. . . . Helen Reddy and producer Tom Catalano have been at the Burbank Studios in (where else) Burbank, Calif., working on her next LP for Capitol, expected in March. . . . Richard Perry again squiring MCA's Martha Reeves around several L.A. rooms, including return visits to Producers Workshop and to Angel City Sound (more on that room later). John Schnee has been handling the lion's share of board duties for those dates. . . . Elton John, whose predilection for scenic production sites has taken him far afield from Trident, his earliest base, has now been added to the list of acts recorded at Jim Guercio's Caribou Ranch studio complex near Nederland, Colo. John and band just finished their next MCA set there. Larry Fitzgerald, manager of Guercio's prime production targets, Chicago, even reported that John will be back in August to record the follow-up album. Caribou will remain busy in that man's absence by hosting Chicago themselves, as well as Sergio Mendes, Earth, Wind and Fire and possibly Three Dog Night.

MARCH 16, 1974, BILLBOARD

Sixteenth Annual Grammy Awards



BETTE MIDLER
Best New Artist of the Year



Talent in Action

YES
JOHN MARTYN

Madison Square Garden, New York

In recent months, many of the English bands playing New York have demonstrated a theatrical sensibility, but few have carried it off with the sophistication and panache which characterized Yes' two Madison Square Garden concerts.

After the customary introduction of Stravinsky's "Firebird Suite," they launched into "Siberian Khatru" and then proceeded to flow through the remainder of their "Close To The Edge" album. This was followed by the four musical segments which comprise their latest Atlantic album, "Tales From Topographic Oceans." Listening to the entire hour-and-a-half epic does require stern concentration and saintly patience on the part of the audience, but to trim it down into selections would only detract from its grandeur, for it was during these four movements that the members of the group worked together tenaciously as a well-tempered cohesive unit, achieving an unparalleled totality of sound.

Particularly tasteful was Steve Howe's acoustic guitar solo during "The Ancient" and the percussion break which provided a brisk change of pace in the following movement, "The Ritual." Between Howe and bassist Chris Squire, a total of 12 guitars were utilized to maintain subtlety and balance through the shifting moods. Both displayed a virtuosity which was exceeded only by the group's resilient three part vocal harmonies.

Even though they appeared to have lost a good part of the audience during the course of the performance, an encore was demanded, so the group returned with "Roundabout," which magnetically drew most of the sell out crowd to their feet.

Opening the show was Island's John Martyn, whose club performances have been covered here recently. Martyn's musical gifts seemed largely squandered in an arena context, due both to the problems inherent in presenting a solo stand of this nature to such a hall, and to the need to compress his broad range of styles into a 20-minute set. Martyn has yet to reach his potential audience, and the choice of such opening slots, before a crowd already impatient for Yes, seems an unlikely method of finding that audience.

BARRY TAYLOR

WILLIE NELSON

Palomino, Los Angeles

For years, Willie Nelson has been one of the most respected and most recorded song writers in country music. With his vast catalog of material, however, many have tended to forget that he is also an artist and performer, and an extremely good one as his first visit to L.A. in almost 10 years ahead.

Nelson has had the reputation of being a country rebel, but none of this showed through during his recent performance. Rather, he proved to be a fine singer whose only problem was that he let his set run too long. But the performance overcame by far this one faltering. Running through material such as "Hello Walls," "Pretend I Never Happened," "Good Lovin' Woman" and the almost standard "Funny How Time Slips Away," he won the audience over immediately. The material from his newest LP, a country concept set, went over remarkably well considering the newness of the product and the unfamiliarity of much of the audience with it. The highlight tune was certainly "It Ain't Supposed To Be That Way."

Nelson's prowess as a musician has also been overlooked, and he showed himself to be an excellent guitarist who can pick as well as strum. In short, Willie Nelson is a true overall talent. While he has been confined

to country as a performer, his songs crossed over long before it became fashionable, and with wider exposure, he could become a major star on all fronts.

BOB KIRSCH

BOBBY WOMACK
EDDIE ZIP

Whisky, Los Angeles

Bobby Womack left his cascading lead guitar on the stand except for once during his non-stop set. Clearly he was out to prove he can carry a show simply as a singer and personality. He made his case too.

Womack's show slid one song into another with only brief stops for applause. The effect was almost like an upbeat soul cantata as Womack gyrated around the stage in a fringed jump suit. United Artists Records pulled out all stops for Womack's Valentine's Day opening, with big red inflated valentines dangling in scores from the ceiling.

One of the most respected writer-singer-guitarists in the soul crossover field, Womack is poised for making the widest possible impact. All he needs is a really distinctive hit single for '74.

Eddie Zip is the prototype Whisky opening act, loud, energetic, derivative and quickly forgettable. This king of group passes through the club in platoons and proves a walking catalog of basic guitar riffs.

NAT FREEDLAND

LINDA HOPKINS

Reno Sweeney, New York

One of the classiest gospel/blues vocalists on the market today, without a doubt, is Linda Hopkins—as she so aptly proved in her return to the club scene here.

Describing her performance as a "tribute to Bessie Smith," Miss Hopkins dazzled throughout—earthy and pure—and the results easily rubbed off on a packed house. A strong stage presence with a voice that doesn't seem to want to quit are strong assets for this artist, and she knows how to use them to the fullest.

Her material, as was her performance, was extremely balanced—on one hand moving the audience into hand and foot stomping sessions, and on the other, bringing them into quiet reflections of a bluesy love number. Theatrical ability was there also, as Miss Hopkins, who recently completed her role in the Broadway play "Inner City," often verbalized moods to the audience. At times, though, the chatter did draw out a bit too much, leaving the crowd edgy for more music. Nevertheless, the overall package had to be termed a rousing success.

At present between labels (she recently left RCA), Miss Hopkins would do well to shy away from reflecting the talents of the late Bessie Smith. As well as she does handle the role, she is just too fine an artist in her own right.

JIMMELANSON

BEE GEES
DARYL HALL &
JOHN OATES BAND

Avery Fisher Hall, N.Y.

In the last few years the Bee Gees have grown in stature to such an extent that it is hard to recognize the engaging ex-child prodigies in these poised and confident gentlemen. More striking even than the impeccable performances or the variety of styles and moods in their luxurious two-hour set is the realization of how great the Bee Gees' greatest hits really are. The group have added to the repertoire of accepted pop standards; they've ventured into an exclusively Bee Geesian style of oddball imagery (hearing the unfathomable "Odessa" live was a rare treat); and they consistently produce plain sentimental pop at its very finest. Whether it's "Words" or "Massachusetts" or any of the others, everybody knows at least one Bee Gees song that has memories clinging to it.

The first half of the show was stark and minimally arranged, the hollow setting serving to focus attention on the three brothers' voices which, Heaven knows why, are beautiful. With the second half came a medium-sized orchestra, the harp and tympani and the familiar Bill Shepherd charts. The notes sounded just like on record, but with a compelling immediacy that might not have been expected. The genuine emotional force of pure pop is a vastly underrated thing.

The Hall and Oates Band, Atlantic recording artists, opened the bill with a set that combined a good deal of technical expertise with a Moody Bluesian seriousness of presentation. The trouble is that it takes profound material to stand up under that weighty attitude, while Hall and Oates' material is neither very deep nor very original. Their soaring, near-soul single "She's Gone" was the only light moment. But the set went down well with the audience, this being the era of reward for the professional craftsman. Some of us still miss the inspired amateur.

NANCY ERLICH

LAURINDO ALMEIDA FOUR

Shelly's Manne Hole, Los Angeles

A new concert attraction featuring guitarist Almeida, saxophonist/flutist Bud Shank, bassist Ray Brown and drummer Chuck Flores made its domestic debut here Tuesday (19). At the core of the quartet's presentation is soft jazz blanketed by Latin tempos.

The booking into the new Manne Hole is the first together for Almeida and Shank, both of whom played the old Hollywood club separately.

The group is working out material during this engagement which will be included in a new album being readied for an April release to help herald its first East Coast concert tour. Four labels are reported after the act.

On the set caught for review, Brown was off doing a TV show and was replaced by Stanley Gilbert.

Almeida's acoustic six-string guitar is the perfect inter-play instrument for the soft rolling notes created by Shank on sax and alto and regular flutes. The guitarist warms up the audience with four solo numbers of Spanish extraction and then brings out the bass and drums on separate numbers, with Shank emerging 25 minutes into the set to add fire to the same "Carioca Hills."

The two play several tunes originally recorded for Pacific Jazz in the late 1950's, "Mood Antigua" (written as a two part invention for guitar and flute with other parts added) and Gershwin's "Prelude No. Two."

Of the seven tunes comprising the hour's set, Shank plays flute on five, turning to the alto sax for more powerful sounds on "One Note Samba" and "Carioca Hills."

The group goes to Venezuela for the ¾ joropo time on the lovely ballad "Cielo." With touches of classical music and modern Latin jazz, the group is free to explore various marriages and combinations and their protean musicianship allows them to achieve artistic success.

ELIOT TIEGEL

VIC DAMONE/
SHECKY GREENE

Deauville Star Theatre
Deauville Hotel

The Vic Damone-Shecky Greene show, direct from Las Vegas, is an inspired combination of an expert crooner and an outrageously funny comedian. Both Damone and Greene are superb craftsmen, performing with pride, professionalism and know-how and drew a tremendous response from the Deauville Star Theatre's opening night audience.

This was Damone's first Miami appearance in eight years and his quality as a singer seems to have increased with age. He appears more relaxed now than ever before and has more confidence in the range and dramatic impact of his voice. He still has one of the greatest natural vocal instruments in the industry. He's still the good-looking Italian boy whom critics referred to as "another Sinatra" 20 years ago, but has apparently overcome the pseudo-Sinatra image forced on him and now pleases himself. In doing so, he pleases his audience. In uptempo numbers like "Moment of Truth" and "Sing a Song" Damone's strong, powerful voice almost blasts the audience from its seats. His romantic tunes, "And I Love Her" and "The Way We Were," create a soft, romantic mood with perfect pacing and arrangements. The total result is a highly enjoyable, mellow hour of songs in a style that is strictly his own.

Shecky Greene works hard at his craft and after 27 years, his timing is superb. His ribald, off-color jokes, interlaced with Jewish logic, are hilarious and the theatre audience loved him.

SARA LANE

WAKEFIELD

Muthers Music Emporium
Nashville, Tenn.

The "country-only in Nashville" myth may finally be coming to an end, and Wakefield may be just the group to end it.

Attired in garb ranging from medieval peasant (which strongly reflects their musical mood) to tails with tennis shoes, Wakefield rocked "Muthers House" with an originality in music previously attributed only to English groups.

With songs of beggars, thieves and way-fairers, they created a trance among the audience. At one point during a lengthy piece appropriately entitled "Psalm," the group used a 16th century chant that lent beautifully to the musical story.

Wakefield is a group of six, employing the use of some 20 instruments during their act, including two pianos, a moog, guitar, drums, a variety of wind instruments, bass, organ, and an original instrument they call an amphy.

Although at times there was some difficulty understanding their words, the lyrical

impact shared by the group members was strong.

There has to be a tremendous future for this symphonic-rock group. With the help of such places as Muthers, a lot of good rock music is coming from the South.

BILL WILLIAMS

TERRY STAFFORD
MARTY MITCHELL

Palomino, Los Angeles

Terry Stafford (Atlantic) first surfaced some 10 years ago with "Suspicion," a gigantic rock hit. Then, like many who during the early '60s, he just as quickly disappeared.

Now he's back as a country singer and, given a chance to do his own material, quite a commendable one. Stafford possesses a good voice and an easygoing stage personality, and when singing his hits, such as his country cover of "Say Has Anybody Seen My Sweet Gypsy Rose," "Amarillo By Morning" and the still popular "Suspicion," is a solid act. He does run into some trouble when he ventures into more traditional country such as "Rolling in My Sweet Baby's Arms," but one must also remember that the man has basically been off the road for 10 years. Given the fact that he has had a long layoff and realizing that he is just beginning to find his way in country, Stafford's performance here was quite successful and he had little trouble winning over the often critical Palomino crowd. With some more material to call his own, he should have no difficulty retaining a solid foothold in the country field.

Marty Mitchell is an 18-year-old with a powerful voice and remarkable stage presence for someone his age. Experience seems to be the only thing he needs to gain his own following, and his set here showed him to be an accomplished song stylist already, especially on ballads. Mitchell also records for Atlantic.

BOB KIRSCH

POCO
FRAMPTON'S CAMEL
MAGGIE BELL

Santa Monica Civic Auditorium,
Santa Monica

Poco has shifted its lineup somewhat again, but this band remains one of the most stable in the country rock field as their recent appearance here showed. The group (reviewed here recently) retains their fine harmony vocals and their pleasing instrumental sound, and remains a staple on the rock circuit.

Frampton's Camel, headed by guitarist Peter Frampton (formerly of Humble Pie and the Herd) ran through a set of hard rock numbers that were predictable but received a strong response from the crowd. Frampton is not a flamboyant performer, but he is a solid one who provides a brand of simple rock not as readily available today as it once was. His latest A&M album has just been released.

The highlight of the evening was opening act Maggie Bell, a star in England for years with the now defunct Stone The Crows and now out on her own, having recorded her first solo LP for Atlantic. Ms. Bell is a powerful vocalist backed by a fine group of British session musicians and a three girl backing trio, Thunderhighs. Through numbers like Ringo's "Oh My My," "Caddo Queen" and the closing "Ghetto," she provided an energy lacking in most female vocalists today. Ms. Bell may have been opening this show, but she is an established and seasoned artist who shows a great deal of potential for becoming a major star.

BOB KIRSCH

NATURAL FOUR,
NEW YORK CITY,
FUNKADELICS
NEW BIRTH

Apollo Theater, New York

Black music, definitive, laid back, funkier than ever, continues to ride a crest of popularity at New York's Apollo Theater where New Birth, New York City, Funkadelics and the Natural Four have been rounding out a successful week of concerts.

Natural Four, opening act on the bill, is a quartet of Curtom Records artists, who, though not yet quite honed to that fine point of professionalism, show a tremendous amount of potential.

The Natural Four is a visual act that relies heavily on its sex appeal to help convey its message to its audience. But there is more to the group than sex appeal and fancy choreography. There is pleasing harmony too, as evidenced in their rendition of Carole King's "Too Late Baby," and their new single, "Can This Be Real."

New York City, though a relatively new name, is comprised of a group of highly polished performers, whose backgrounds reach

as far back as the early 'r'n'r era when some of the members were associated with such groups as the Cadillacs and the Five Satins.

The professionalism of the group is reflected in its act, fast-paced, well-coordinated, highly polished. Backed by the Big Apple band, the group's offerings included its chart riding single, "Quick, Fast, in a Hurry."

Funkadelics, Westbound, is an 11 member group that merges some good funk with the gimmickry of voodoo. Audiences refer to the result as "far out" and seem to relate to the surrealism the effort seeks to connote.

New Birth, RCA Records, which was also on the bill, was reviewed in the Dec. 15 issue.

RADCLIFFE JOE

Policy Spurs
Amphitheater

ARLINGTON, Texas—Because of the success of its recently adopted outside entertainment policy, Six Flags Over Texas is investing \$500,000 in a new amphitheater designed to seat more than 4,000.

"Last year," said general manager Bob Freeman, "we adopted the slogan 'Entertainment Capital of Texas' and presented more than 30 name acts. In 1974... we plan to do much more."

Presented last season were, among others, Bill Cosby, Charley Pride, Mac Davis, Charlie Rich and the late Jim Croce.

Included in the plans of the new theater will be lighting and sound systems, rented this year by the entertainment for a "whale of a lot" according to Bruce Neal, public relations director.

Puzzle Gets
Big Drive

NEW YORK—Motown Records is planning a heavy advertising, public relations and tour support campaign for the group, Puzzle. The campaign will be keyed to the group's next release for the label, "Puzzle: The Second Album." Besides a scheduled 11-city tour following the release of the album, print buys have been bought for consumer and trade press alike.

Billboards and in-store displays will be produced for Motown by Under Woods Direction. Mike Lushka, Motown album sales manager, will coordinate the efforts of the label's sales personnel at each tour city and Stan Lewerke, national album coordinator, will be responsible for local television appearances. Graphics for the campaign will be designed by Norman Seeff and Rod Dyer, Inc.

Goulet Donates
Land in Tahoe

CARSON CITY, Nev.—Singer Robert Goulet is giving Nevada 10 acres of forested Lake Tahoe basin land worth about \$300,000 to be preserved as a park.

State parks chief Eric Cronkhite said Thursday (14) Goulet's action amounts to "one more little step toward saving the Tahoe basin by keeping it underdeveloped."

The site is on State Route 27, the Mt. Rose highway, about three miles from Tahoe and adjacent to an observation point along the road.

Attorney Coe Swobe, handling the land transfer for Goulet, said Goulet felt "indebted" to Nevada because he has derived a healthy income working in the state's casino-hotels.

MARCH 16, 1974, BILLBOARD



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Signings

Helen Reddy has re-signed with Capitol Records. The agreement is a long-term contract, effective with the singer's next album release, "Love Song for Jeffrey." During the past year, Ms. Reddy has enjoyed three gold singles and two gold albums. She received a Grammy Award in 1973 and the American Music Award this year for best female pop vocalist of 1973. The artist originally signed with the label in 1970.

Isaac Hayes has re-signed with Enterprise Records, a division of the Stax Organization. The exclusive long-term artist contract marks a decade for Hayes with the Organization. Hayes has received gold for each of his albums including the Oscar and Grammy-winning "Shaft" score.

Warner Bros. Records has signed singer-songwriter Dennis Cooley to a long-term, exclusive recording con-

tract. Cooley is currently working with Warner's Nashville a&r director Chips Moman, veteran Memphis-Nashville producer, on his first release for the label set for spring.

Roulette Records has signed five-man group, Dallas to the label. First single release on Roulette is "Put the Blame on Easy." ... Capricorn Records has signed Chris Christman to an exclusive recording deal. A single, "Apron Strings," precedes an April album debut.

Chrysalis Records has signed its first American act to the label, Black Sheep. The five-man rock'n'roll band's first single for Chrysalis, which is Warner Bros. distributed, is titled "Stick Around." ... Producer Johnny Bristol to MGM as an artist. He is currently cutting his first LP as singer-songwriter-producer. His production credits include the Supremes, Stevie Wonder, Junior Walker and Gladys Knight. ... Melba Montgomery, Elektra-Asylum, has signed for exclusive representation with the William Morris Agency in Nashville.

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SCHOOL
OF
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Cabaret Type Cafe-Show Site Opens

LOS ANGELES—This city's first attempt at a cabaret showroom since the closings of the Coconut Grove and Century Plaza Westside rooms kicked off last week with Johnny Mathis and Ed McMahon, at the Beverly Hilton.

Hotel's main ballroom, the International Room, is being set up as a 1,350-seat cabaret with Hilton keeping the drinks concession and no food served. The Mathis show played 7:30 and 10:30 nightly Mar. 4-8.

Producer of the showcase is Mike List's Marathon Productions here. List came up with the concept of simply renting the cabaret facility when big supper-club names are available.

Marathon will book into the Beverly Hilton Bill Cosby with Ike & Tina Turner, Mar. 17-20; the Four Tops, Staples Singers and Deodato, April 14-18, and Ray Charles, June 16-21.

Berklee Fest On April 27

BOSTON—The Sixth Annual Jazz Ensemble Festival for high school stage bands, hosted by Berklee College of Music here and sponsored by the National Association of Jazz Educators, will be held at the Berklee campus on April 27.

"Festival '74" will include individual band performances; improvisation and arranging clinics; and demonstrations of the latest playing techniques, all conducted by Berklee's faculty of jazz educators and veteran jazz players. The day-long program will culminate in an evening concert and competition, at which awards including best band trophy, citation for excellence plaques and tuition scholarships for study in music totalling \$2,500 will be presented.

Utley Buys Pinnacle

LOS ANGELES—Pinnacle Artists Bill Utley is buying out co-principal Burt Jacobs. Utley said the booking agency's principal client, Three Dog Night, is staying with Pinnacle. Jacobs and Utley were managers of Three Dog with the now-defunct Reb Foster Associates. Jacobs will set up his own management office here next month after returning from a South American honeymoon.

Studio Track

• Continued from page 20

At Muscle Shoals Sound Studio, Millie Jackson and Joe Simon have both been in, recently completing their next LP's for Polydor's Spring label. Brad Shapiro again produced. ... Don Davis was also in, recording Johnny Taylor for Stax.

Also, kudos are in order for Muscle Shoals' own Jimmy Johnson, Roger Hawkins, David Hood, Barry Beckett, Pete Carr and engineer Jerry Masters, who received a Grammy nomination for their work on the "Rhymin' Simon" LP recorded by Paul Simon there.

Who/Where/When

(All entries for WHO—WHERE—WHEN should be sent to Sam Sutherland, 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.

*GREGG ALLMAN (Capricorn): Park Center, Charlotte, N.C., March 16; Duke Univ., Durham, N.C. (17); Fox Theatre, Atlanta, Ga. (19-20); Jai-Alai Fronton, Orlando, Fla. (23); Bay Front Center, St. Petersburg, Fla. (24); Marine Stadium, Miami, Fla. (25); Municipal Auditorium, Birmingham, Ala. (28); Municipal Auditorium; New Orleans, La. (29); Univ. of Tenn., Knoxville (31).
LYNN ANDERSON (Columbia): Felt Forum, N.Y., March 16; Santa Anita Park, Arcadia, Calif. (17); Roxbury Township Auditorium, Succasunna, N.J. (30).
BRIAN AUGER (RCA): St. Paul Theatre, Minn., March 14.
BOBBY BARE (RCA): Petersburg, Ill., March 16.
BLUE MAGIC (Atlantic): B.G. Manor, Queens, N.Y., March 15-16.
*DAVID BROMBERG (Columbia): Mother Blues, Dallas, Texas, March 11-14; Annhurst College, S. Woodstock, Conn. (15); Felt Forum, N.Y. (16); Shakespeare Theatre, Stratford, Conn. (17); Great Southeast Music Hall, Atlanta, Ga. (19-24); Stockton State College, Pomona, N.J. (27).
SHERRY BRYCE (MGM): Council Bluffs, Iowa, March 13-14; Palo Hills, Ill. (16); Tampa, Fla. (25-31).
JOHNNY CASH (Columbia): Corpus Christi, Texas, March 27; San Antonio, Texas (28); Dallas, Texas (29); Lake Charles, La. (30); Austin, Texas (31).
*CHAMBER BROS. (Avco): Univ. of Michigan, Ann Arbor, March 15; Michigan Palace, Detroit (16); Independence Hall, Baton Rouge, La. (22); SUNY, Morrisville, N.Y. (29); Le Moyne College, Syracuse, N.Y. (30).
BILLY COBHAM (Atlantic): My Father's Place, Roslyn, N.Y., March 27-30.
*DEEP PURPLE (Warner Bros.): War Memorial, Syracuse, N.Y., March 18; Boston Gardens, Mass. (19); Providence Civic Center, R.I. (20); Univ. of Dayton, Arena, Ohio (22); Dane County Arena, Madison, Wisc. (23); Amphitheatre, Chicago (24-25); Coliseum, El Paso, Texas (28); Tarrant County Center, Ft. Worth, Texas (30); Amarillo Civic Center, Texas (31).
BARBARA FAIRCHILD (Columbia): Golden Horn, Atlanta, Ga., March 12-14; Sam Houston Coliseum, Texas (15-16); Mary's Place, Calumet City, Ill. (23); Kansas City Auditorium, Mo. (24); Civic Auditorium, Mobile, Ala. (29); Coliseum, Memphis, Tenn. (30).
FIRST CHOICE (Bell): Symphony Hall, Newark, N.J., March 23.
*FOGHAT (Bearsville): Auditorium, Charleston, S.C., March 13; Civic Coliseum, Knoxville, Tenn. (14); Civic Center, Roanoke, Va. (15); Academy of Music, N.Y. (16); Civic Auditorium, St. Paul, Minn. (18); N.E. Ill. Univ. Chicago (19); Auditorium Theatre, Chicago (20); Masonic Auditorium, Detroit, Mich. (21); Syria Mosque, Pittsburgh, Pa. (22); Shubert Theatre, Philadelphia (23); Warner Theatre, Washington, D.C. (24); Municipal Auditorium, Atlanta, Ga. (27); Lauderdale Coliseum, Florence, Ala. (28); Municipal Auditorium, Columbus, Ga. (29); Youth Center, Miami, Fla. (30).
ARETHA FRANKLIN (Atlantic): Apollo Theatre, N.Y., March 8-13.
DARYL HALL & JOHN OATES (Atlantic): Convention Center, Miami, Fla., March 22; Richard's, Atlanta, Ga. (25-30).
TOM T. HALL (Mercury): Sam Houston Coliseum, Texas, March 15-16; Rochester, N.Y. (22); Syracuse, N.Y. (23); Scranton, Pa. (24); Coliseum, Memphis, Tenn. (29); City Auditorium, Mobile, Ala. (30).
HERBIE HANCOCK (Columbia): Troubadour, Los Angeles, March 19-24.
*FREDDIE HART (Capitol): Branding Iron, San Bernardino, Calif., March 14; Stallion, Oxnard, Calif. (15); Paladium, Hollywood, Calif. (16); College, Merced, Calif. (17).
GEORGE JONES & TAMMY WYNETTE (Epic): Convention Auditorium, Hot Springs, Ark., March 15; Coliseum, Jackson, Tenn. (16); Nathan Golf Armory, Clarksburg, W. Va. (21); Stardust Club, Waldorf, Md. (22-23).
DOUG KERSHAW (Warner Bros.): Felt Forum, N.Y., March 16; Villanova, Pa. (23); Lake Tahoe, Nevada (28-April 10).
CLEO LAINE (RCA): Masonic Auditorium, San Francisco, March 21.

BOB LUMAN (Dot): Municipal Auditorium, Atlanta, Ga., March 16; Toronto, Ont., Canada (20); Austin, Texas (22-23); Salem, Va. (29).

*LYNYRD SKYNYRD (MCA): Barton Coliseum, Little Rock, Ark., March 13; Keil Auditorium, St. Louis, Mo. (14); Jacksonville State College, Ala. (20); Municipal Auditorium, Birmingham, Ala. (23).

*BARBARA MANDRELL (Columbia): Derby Dinner Club, Hot Springs, Ark., March 14-20; High School Auditorium, Wheatfield, Ind. (23).

*MANHATTANS' (Columbia): SUNY, Albany, N.Y., March 15; Huntington Park Inn, Philadelphia (20-24); National Stadium, Barbados (29-31).

JOHNNY MATHIS (Columbia): Playboy Club, Great Gorge, N.J., March 29-30.

ROGER MILLER (Columbia): Nugget, Sparks, Nevada, March 22-23.

PATTI PAGE (Epic): Vapors Club, Hot Springs, Ark., March 26-April 6.

ANN PEEBLES (London): Performance Center, Boston, Mass., March 18-23.

PERSUADERS (Atlantic): Apollo Theatre, N.Y., March 29-Apr. 4.

SHAWN PHILLIPS (A&M): Chicago, March 17.

JOHNNY RODRIGUEZ (Mercury): Rio Grande Stock Show, Mercedes, Texas, March 14-17; Matches Trace Hall of Fame, Tupelo, Miss. (23); Auditorium, Kansas City, Mo. (24).

*TODD RUNDGREN (Bearsville): University, New Concord, Ohio, March 14; Syria Mosque, Pittsburgh, Pa. (15); Gannon College, Erie, Pa. (16); Long John Center, Scranton, Pa. (17); Ohio Theatre, Columbus, Ohio (21); Palace Theatre, Dayton, Ohio (22); Akron Civic Theatre, Ohio (23); Masonic Temple, Detroit (24); Univ. of Wisc., Oshkosh (27); Auditorium Theatre, Chicago (28); Univ. Auditorium, Bloomington, Ind. (29); Shrine Mosque, Springfield, Mo. (31).

*SAMMI SMITH (Mega): High School Gym, Streetsboro, Ohio, March 16.

SPINNERS (Atlantic): Felt Forum, N.Y., March 23.

*STATLER BROS. (Mercury): High School Auditorium, Wenatchee, Wash., March 12; Palamino Club, Los Angeles (15); Santa Anita Race Track, Arcadia, Calif. (16); Sports Show, Duluth, Minn. (21-24).

THE TEMPREES (Stax): Richmond, Va., March 16.

TOWER OF POWER (Warner Bros.): Levitt Arena, Wichita, Kansas, March 14; Owen Fieldhouse, Norman, Okla. (15); Civic Center, Albuquerque, N.M. (16); Civic Center, El Paso, Texas (17); Civic Center Arena, Tulsa, Okla. (20); St. Paul Civic, Minn. (23).

DIANA TRASK (Dot): Jaycees Rodeo, Phoenix, Ariz., March 15-16; Oru Tulsa, Okla. (17-18); London, England (21-22); Bournemouth, England (23); Bristol, England (24); London (25); Scotland (27); Liverpool, England (28); Manchester, England (29); Drury Lane Theatre, London (30).

TANYA TUCKER (Columbia): Fairgrounds, Tulsa, Okla., March 16; Academy C&W Music Awards, (25); Memphis, Tenn. (29); Mobile, Ala. (30).

JERRY WALLACE (MCA): Municipal Auditorium, Shawnee, Okla., March 14; Convention Hall, Enid, Okla. (15); Bartlesville, Okla. Civic Center, Bartlesville, Okla. (16).

*JOE WALSH & BARNSTORM (ABC/Dunhill): War Memorial, Syracuse, N.Y., March 11; The Dome, Rochester, N.Y. (13); Capitol Theatre, Passaic, N.J. (15); Orpheum Theatre, Boston, Mass. (16); Bangor Auditorium, Maine (17); Shubert Theatre, Philadelphia (20); Convention Center, Louisville, Ky. (22); Sports Arena, Toledo, Ohio (23); I.M.I., Flint, Mich. (24); Coliseum, Evansville, Ind. (26); Mershon Auditorium, Columbus, Ohio (28); Grand Valley State, Grand Rapids, Mich. (29); Dane County Coliseum, Madison, Wisc. (30).

WAR (United Artists): Reinhalle, Dusseldorf, March 22; Musikhaller, Hamburg (23); Tivoli, Copenhagen (25); Olympia, Paris (27); Jarhunderhalle, Frankfurt (29); Stadhalle, Ludjigshavern (30).

BARRY WHITE & LOVE UNLIMITED (20th-Century): Sports Arena, Los Angeles, March 23.

THE YOUNGHEARTS (20th Century): Vancouver, March 7-20.

Thanks for the Beginning of another great year!

WISHBONE ASH

January 18 Buffalo, N.Y. Kleinhaus Auditorium
19 Passaic, N.J. Capitol Theater
20 *Chicago, Ill. Aragon Ballroom
21 *Des Moines, Iowa. Coliseum
22 *Cedar Rapids, Iowa. Municipal Auditorium
23 Milwaukee, Wisc. Milwaukee Auditorium
24 *Stevens, Wisc. Stevens Point Coliseum
25 Rockford, Ill. Rock Valley College
26 *Hammond, Ind. Hammond Civic Center
27 *Madison, Wisc. Dane County Coliseum
30 Davenport, Iowa. Municipal Auditorium
31 South Bend, Ind. Municipal Auditorium

February 1 Cleveland, Ohio. Allen Theatre
2 Dayton, Ohio. Palace Theatre
3 Allentown, Pa. Agricultural Hall
4 Baltimore, Md. University of Maryland

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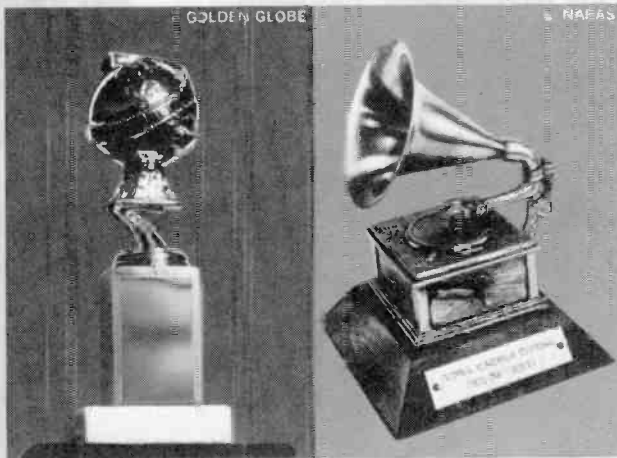
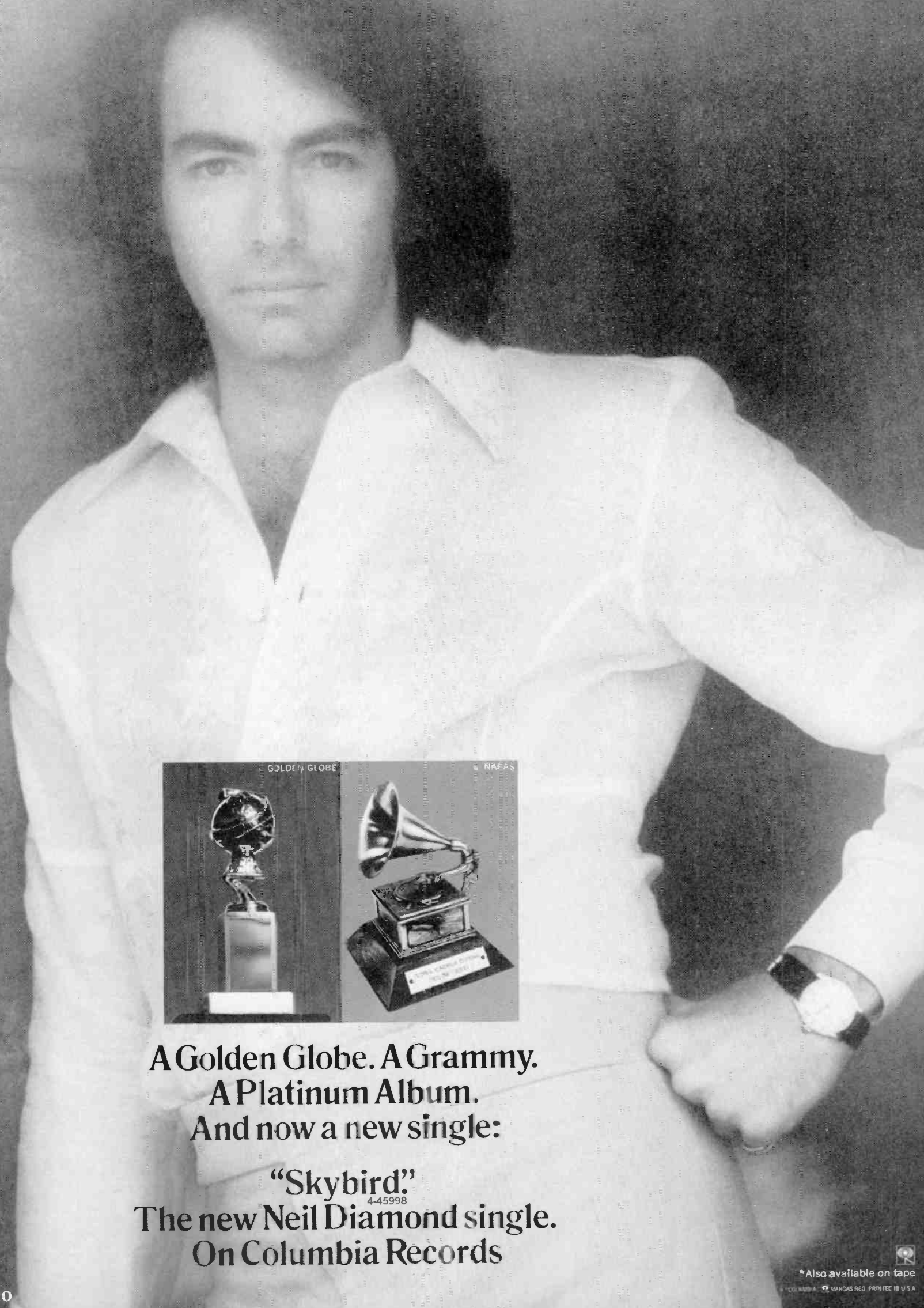
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What's Happening

By SAM SUTHERLAND

This week's campus airplay is based on playlists from student-operated stations in the U.S. and Canada including:

WASU-FM, Appalachian State U., Boone, N.C.
 KSDT-FM, U. of California, San Diego, La Jolla, Linda Clark
 WUJC-FM, John Carroll U., Cleveland, Tim Iacofano
 WCHP-AM, Central Michigan U., Mt. Pleasant, Bruce Mansfield
 WFIB-AM, (WGUC-FM), U. of Cincinnati, Ellen Roberts
 WRCU-FM, Colgate U., Hamilton, N.Y., Cott Thompson
 WDBS-FM, Duke U., Durham, N.C., Bruce Babski
 WECI-FM, Earlham College, Richmond, Ind., William Kates
 KLCC-FM, Lane Community College, Eugene, Ore., Dave Chance
 WKDI-FM, Northern Illinois U., Dekalb, Sheri Reeser
 WEAK-AM, Michigan State U., East Lansing, Jeff Smith
 KZSU-FM, Stanford U., Stanford, Calif., John Jeanes
 UTR, U. of Toronto, Katherine Willson
 WUVA-FM, U. of Virginia, Charlottesville, Geoff Allan
 WSRM-AM, U. of Wisconsin, Madison, Saul Spivack
 WUSO-FM, Wittenberg U., Springfield, Ohio, Alex Heckathorn

APPLE & APPLEBERRY, ABC (LP): WEAK-AM

BIG STAR, Radio City, Ardent (LP): WUJC-FM, UTR, WUVA-FM

ROY BUCHANAN, That's What I'm Here For, Polydor (LP): WCHP-AM

CARAVAN, For Girls Who Grow Plump In The Night, London (LP): WFIB-AM

PAPA JOHN CREACH & ZULU, Playin' My Fiddle For You, Grunt (LP): WCHP-AM, WUSO-FM

DEEP PURPLE, Burn, Warner Bros. (LP): WRCU-FM

DOOBIE BROTHERS, What Were Once Vices Are Now Habits, Warner Bros. (LP): WRCU-FM, WECI-FM

BOB DYLAN, Planet Waves, Asylum (LP): KZSU-FM

ELECTRIC LIGHT ORCHESTRA, On The Third Day, United Artists (LP): KZSU-FM

HAZEL & ALICE, Rounder (LP): WDBS-FM

HEARTSFIELD, Mercury (LP): KLCC-FM

HOT TUNA, The Phosphorescent Rat, Grunt (LP): WASU-FM

HUMBLE PIE, Thunderbox, A&M (LP): WCHP-AM, WECI-FM, WUVA-FM

AHMAD JAMAL, Jamaica, 20th Century (LP): KSDT-FM

EDDIE KIRKLAND, Front and Center, Trix (LP): WDBS-FM

MAIN INGREDIENT, Euphrates River, RCA (LP): KSDT-FM

MAN, Back Into The Future, United Artists (LP): WASU-FM

MANFRED MANN'S EARTH BAND, Solar Fire, Polydor (LP): WASU-FM

MARSHALL TUCKER BAND, A New Life, Capricorn (LP): WCHP-AM, WEAK-AM, WSRM-AM, WUSO-FM

JOHN MAYALL, The Best of, Polydor (LP): WSRM-AM, WUVA-FM

KATHI McDONALD, Insane Asylum, Capitol (LP): KLCC-FM

VAN MORRISON, It's Too Late To Stop Now, Warner Bros. (LP):

WKDI-FM, WSRM-AM
 ELLIOTT MURPHY, Aquashow, Polydor (LP): WUVA-FM
 ANNE MURRAY, Love Song, Capitol (LP): KLCC-FM
 NAZARETH, Loud'n'Proud, A&M (LP): WRCU-FM
 RARE BIRD, Somebody's Watching, Polydor (LP): WDBS-FM
 RETURN TO FOREVER Featuring CHICK COREA, Hymn of The Seventh Galaxy, Polydor (LP): WUSO-FM
 TODD RUNDGREN, Todd, Bearsville (LP): WECI-FM, UTR, WSRM-AM
 BOZ SCAGGS, Slow Dancer, Columbia (LP): WFIB-AM
 TOM SCOTT & THE L. A. EXPRESS, Ode (LP): WECI-FM
 SEALS & CROFTS, Unborn Child, Warner Bros. (LP): WECI-FM, WEAK-FM, WSRM-AM
 CARLY SIMON, Hotcakes, Elektra (LP): WUJC-FM, KZSU-FM
 BRUCE SPRINGSTEEN, The Wild, The Innocent and The E

Street Shuffle, Columbia (LP): WUSO-FM
 STATUS QUO, Hello, A&M (LP): WUJC-FM, WRCU-FM
 JEREMY STEIG, Monium, Columbia (LP): KSDT-FM
 BUFFY ST. MARIE, Buffy, MCA (LP): WFIB-AM
 STRAWBS, Hero & Heroine, A&M (LP): WKDI-FM, UTR, WUVA-FM
 TOWER OF POWER, Back To Oakland, Warner Bros. (LP): WRCU-FM
 MARTHA VELEZ, Matinee Weepers, Sire (LP): KSDT-FM
 DAVID T. WALKER, Press On, Ode (LP): KSDT-FM
 CLIFFORD WARD, Home Thoughts, Charisma (LP): WUSO-FM
 DAVID WERNER, Whizz Kid, RCA (LP): WUJC-FM, WUVA-FM
 JOHNNY WINTER, Saints and Sinners, Columbia (LP): WEAK-AM

Concerts Aid Push On Prison Reform

• Continued from page 3

Nine in the much-celebrated trial of the Berrigan brothers for their draft resistance activities, was imprisoned some 23 months for his activities. At present, he is executive director of the National Coordinating Committee for Justice Under Law (NCCJL), which receives all profits from the benefit shows.

In assembling the current project, Mische gained the free cooperation of Toxey French, of Indianapolis-based booking firm the Music Book, and of Saxon Sound, a Nashville sound specialist firm.

Toxey French, Margaret Ramspacher and Ray Chenoweth of The Music Book, and Bill Vaughn of Saxon were all astonished that Mische could put the concert together in three weeks, said Gaye French.

Interviewed at length prior to the concert, John McEuen of the Dirt

Band said his group was first contacted about eight months ago by Mische. Both McEuen and Ms. French said Mische's personal identification with prison reform and the concept of the NCCJL were key factors in pulling the concert-symposium idea together.

Reform Movement

Tickets were scaled at \$6.50, \$5.50 and \$3.50. The concert was followed by a two-day symposium styled as a citizens' hearing for prison reform in Indiana, chosen deliberately as the initial focal point because of problems in the state, reported Ms. French, who has volunteered to handle publicity for the event.

NCCJL includes among its supporters U.S. Congressmen Charles Percy, Edward Brooke, Birch Bayh, Frank Horton, Ronald Dellums, Herman Badillo, John Conyers, Ralph Metcalfe, Shirley Chisholm, William Green and former Rep. William Anderson.

Kenton Heads Jazz Clinics

LOS ANGELES—Veteran band leader Stan Kenton will again direct three week-long jazz clinics designed for both music students and educators on college campuses this summer.

Now in its 15th year, the Kenton "Jazz Orchestra in Residence" program will be held at Drury College, Springfield, Mo., June 16-21; Towson State College, Baltimore, July 21-26; and California State University, Aug. 11-16.

During the first week at Drury, the program will also offer a special curriculum for educators, composer-arrangers and professional musicians, believed to be the first held for professionals in conjunction with such a program. The professional sessions will be run concurrently with the clinic for students.

Curriculum for seminars will include individual and group instruction in all band instruments; concepts of jazz styles; rehearsal techniques; jazz theory; and composition and arranging for jazz ensemble. The curriculum for the professional entrants will cover more advanced subjects, incorporating teaching techniques.

Faculty will vary slightly with each campus, but the 19-member Kenton Orchestra will instruct at each clinic. Other faculty, expected to participate in one or more clinics, will include Dr. Herb Fatnoe, director of De Anza College bands; Hank Levy, director of the Towson State College Jazz Ensemble; Prof. Leon Breedon, director of the Lab Bands at North Texas State U.; Dan Haerle; Ken Hanna, composer and arranger for the Kenton Orchestra; Robert Curnow, Creative Worlds Records; Dr. Tom Ferguson, director of bands and jazz studies at Memphis State University; and Phil Rizzo.

During the past year, the Kenton Orchestra has held some 150 shorter concert/clinics at U.S. campuses.

The summer clinics are set to carry a per student charge of \$80 which covers tuition. Room and board charges will vary with each campus. Professional clinic enrollment is also \$80, and both courses are secured through a \$20 enrollment.

Applications and information are available through Kenton Clinics 1012 S. Robertson Blvd., Los Angeles 90035.

Latin Music

Caytronics Sets Up Office Branch Net

• Continued from page 1

branch move "was prompted simply because our product wasn't being handled properly on the market." He said that the branch operation would turn that situation around, both for Caytronics and its some 1,200 accounts in the U.S. "The branches will allow us to service the Latin industry better and should increase our sales by approximately 30 percent in 1974," said Cayre.

Formed in 1966, Caytronics is exclusive distributor in the U.S. for RCA Records and CBS Records Latin product and has six labels under its corporate umbrella. Multifaceted in sound and market approach, they are Mericana Records, Caliente Records, Pronto Records, a license of Ariola Records of Germany, Carino Records, Charro Records, and Nor-Mex Records. RCA product is sold under the Arcano label, while CBS product is sold under Caytronics Records.

Cayre stated that Caytronics, via each local operation, will increase its promotional and marketing efforts in that particular market. He said that a greater emphasis will be placed on radio and television advertising, with retailer tags, and that in-store sales aids will be more readily available. Delivery of product to accounts will be as close to overnight service as possible, he said.

The branches are geared to carry 90 days supply of inventory and range 2,000 to 5,000 square feet in space. A telex system will link each branch with the home offices here. (See executive turntable for branch manager appointments.)

Also being offered by the network, according to Cayre, is a "one-stop service to rack jobbers who, if they are carrying Latin product in their accounts, can come to a central location in their market for all Latin product." Cayre stated that Caytronics would even buy product from competing labels, so as to have full-line product to offer the racks. He said that the company would not

solicit this type of business, but that it was available.

Meanwhile, to back the company's inventory needs, Caytronics recently opened a new warehouse facility on Tenth Avenue here. Owned by the firm, the building contains upwards of \$700,000 in product. While the warehouse at present has some 10,000 square feet of space, Cayre said that plans call for an additional 10,000 square feet of space being utilized by opening up two more floors to product.

Latin Scene

NEW YORK

The nightclub scene here got a shot in the arm as Bobby and Danny Lopez' Chateau Madrid reopened last week. Closed for renovations for nearly two months, the club will now feature top Latin recording acts and dance bands five nights a week. Wednesdays through Sundays. Appearing on the opening bill were Mexican folk singers Miguel Aceves Mejia and Amalia Mendoza. Both artists record for RCA.

Richard Nader's latest Latin music concert, held at Madison Square Garden March 1, pulled in a full house—some 18,000 people. Featuring a number of top Latin acts, including Celia Cruz, Tipica '73 and Johnny Pacheco, the concert also marked the first major concert appearances here for Mericana Records' Roberto Torres. His appearance prompted a side attraction for the night, as Mericana general manager Ralph Lew took to the stage to present Torres with a gold disk for his sales performance on the label. ... Meanwhile, Peerless Records in Miami has released new LP product by Salinas, Los Gallos de Oro, Fernando Rio, and Los Freddy.

JIM MELANSON

Billboard SPECIAL SURVEY for Week Ending 3/16/74

Billboard Special Survey Hot Latin LP's

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IN MIAMI

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	RAY BARRETTO "Indestructible," Fania SLP00456	6	ROBERTO ROENA "Apollo Sound #5," Fania 443
2	TITO RODRIGUEZ "En La Soledad," TR 00700	7	TIPICA NOVEL "Se Colo La Tipica," TR-006005
3	ROBERTO TORRES "El Castigador," Mericana MYS114 (Caytronics)	8	LUIS GARCIA "Cerca De Ti," Audio Latino ALS4000
4	CONJUNTO UNIVERSAL "Mantecado," Velvet 1471	9	RAPHAEL "Raphael," Parnaso LPS 1130
5	MOCEDADES "Eres Tu," Borinquen 1190	10	GRAN COMBO "#5," EGC 005

IN LOS ANGELES

1	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	6	JUAN TORRES "Vol. #18," Musart 1619
2	LOS DIABLOS "#4," Musimex 5050	7	VINCENTE FERNANDEZ "La Misma," Caytronics 1359
3	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235	8	RUBEN Y MEMO "Ruben Y Memo," Orfeon 12-38021
4	MOCEDADES "Eres Tu," Borinquen 1190	9	WILLIE COLON "Lo Mato," Fania SLP-00444
5	LOS BABYS "Amor Traicionero," Peerless 1699	10	EDDIE PALMIERI "Sentido," Mango 103 (C0c0)

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CHARLIE COLLINS, JOHN HARRIS**

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Stevie Wonder

BLACK BULL PRESENTATIONS, TAURUS PRODUCTIONS

Radio-TV Programming

Ex-Comic Stages CoMarathon

By PAUL JAULUS

SAN FRANCISCO—KSFO-AM here recently aired eight hours of radio and record comedy co-hosted by comic Ronnie Schell and station air personalities Jim Lange, Gene Nelson, Dick McGarvin, John Gilliland, Russ Syracuse, Pete Scott, Scott Beach, Rick Cimino and Bobby Dale.

Much of the material utilized on the eight-hour comedy airing was culled from over 600 record albums, some of which had never been previously aired, and featured material by both contemporary and vintage artists. In addition, rare air-checks were uncovered for the show including underground tapes from other

radio stations and from recording studios.

The show was the inspiration of one time night club comic Al Newman, now program director of the San Francisco radio station. In scheduling the eight-hour comedy marathon, Newman noted "Comedians are philosophers with punch lines. The only difference between Lenny Bruce and Socrates is that Lenny had funnier material—and his critics didn't have a thing about hemlock."

Response to the KSFO-AM eight hours of comedy drew over 300 unsolicited letters from Bay Area listeners requesting a repeat which Newman is now considering.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

KSTT-AM in Davenport, Iowa, needs a good morning personality for the Top 40 station. Talk to program director Steve McCloud, who assures me that the station pays pretty good. . . . Russ Roberts and Robert Wade will host a progressive rock and jazz show Saturday nights on WJMA-AM/FM, Orange, Va., and they need albums, plus all of the biographical information they can obtain on artists, etc. . . . Dr. Brock (Grady Brock) is now doing a 6-10 p.m. show on WCFL-AM, Chicago. He'd been at WNOE-AM, New Orleans.

Bob Murray (he was previously program director of WIBW-AM in Topeka, Kan.) 3-7 p.m., and Skip Willis 7-midnight. . . . Doug James is doing the 6-10 p.m. stint on WIBG-AM, Philadelphia, and making about six personal appearances a week in the market at high schools. Kids just getting into radio never realize that an awful lot of an air personality's job is off the air.

Ralph Bledsoe, 215-272-1733, will be going to college in Rhode Island and would like to get part-time work at a radio station in the area. Work for low pay for the chance to learn. . . . Bob Raleigh and Jay Randall are now working at KULF-AM, Houston. . . . Marc Goldberg is looking for a sports gig. Was at WRSD-AM in Homestead, Fla. Call him at 305-233-3328. . . . Franklin Tooke, area vice president of Group W, is semi-retiring. He'll continue consulting the radio-TV chain. A former program director of both WOWO-AM in Fort Wayne and KDKA-AM in Pittsburgh, he started his radio career in 1935 at WOWO-AM.

Al Arneson is working the morning drive show at WNAM-AM, Neenah, Wis., now under the name of Al Kelly. He'd been doing weekends at KSTP-AM in Minneapolis. . . . John H. Kramer, program director of WHLO-AM, Akron, needs all the help he can get for a radiothon Mar. 15-17 to benefit the Children's Hospital of Akron. All groups and artists in the area about that time are asked to please call him for an on-air stint. . . . Old buddy Jim Nettleton reports that Long John Wade will continue doing his morning show at WCAU-FM, Philadelphia, as well as the talk show daily on WCAU-AM. "As long as he feels he can keep his eyes open. At any rate, while I'm not looking for a morning man, I am looking for a good jock for some other areas. Any takers?" Jim programs WCAU-FM.

Just noticed in Chuck Dunaway's Rock N' Roll Roller Coaster tipsheet that the next Texas Programming Meeting will be the weekend of June 28, 1974, in Austin, Tex. Sure would like to attend that event this year. If you aren't getting the Roller Coaster, might I suggest that you write for a sample copy from Chuck at 8007 Westheimer, Houston, Tex. 77042.

A note from Larry Lujack, WCFL-AM, Chicago: "I want equal space! I was almost moved to tears by the Metheny kid's glowing tribute to his father: I am also very proud of my father. He's in the Caldwell, Idaho market and a credit to the agricultural industry there. I thought everybody would like to read about it."

Mark Wayne has become production director of KIRO-AM in
(Continued on page 30)

WCAU-FM Hints Ready To Mix Talk With Melodies

PHILADELPHIA—WCAU-FM, very prominent talk format station, may soon begin weaving in music into its format. It was learned at press time that Allan Hotlen, program director, and promotion director Bill Soden, local musician, have already cut jingles for the new sound of the station that is expected to emerge, slowly, over the next several weeks.

The move was premeditated by the hiring of Dick Clayton from WIP-AM, Metromedia MOR format station in the city, and the addition of Long John Wade, air personality on WCAU-FM, an oldies format operation.

It is expected that the move to music will not be extensive; however, topics will arise about music and that music will be played to demonstrate the topic. Reason for the injection of music into the talk format is in order to lower the demographic age of the listening audience.



LEW WITZ of WCFL-AM is flanked by Lou Simon, vice president marketing, Phonogram/Mercury, and at right by Stan Bly, promotion manager of the label during recent open house at the label's Chicago headquarters.

Pro-Com Offers Comedy Series

PHILADELPHIA—Pro-Com Associates headed by Long John Wade, veteran air personality, has launched a new humor series into syndication. Called "Billy & the Kid," the series ranges from two-to-three minute programs and station is provided with five shows a week. Series can be purchased in 13, 26, 39 or one year segments. Wade said that the programs, all of which are directly related to the current music scene, can be played more than once during a day's programming.

Don Wade, a Seattle air personality, is the key figure behind the new show and does some of the voices. Others taking roles in the programs include John's wife, Rosemary, and air personalities such as Gary Brooks of WIBG-AM in Philadelphia and Joe Finnelli. Price of the series is based on the radio station's rate card. Pro-Com provides merchandising ideas for station's local sponsors.

New RADAR Study Set For Radio This Spring

WESTFIELD, N.J.—The four networks have commissioned Statistical Research Inc. here to conduct the 10th in a series of RADAR (Radio's All-Dimension Audience Research) studies this spring. The study will measure individuals listening to all radio as well as network affiliates and network programs for ABC, CBS, MBS and NBC. Study will encompass a week of daily phone interviews among about 4,000 people.

Country DJ's Aid Gasoline Waiters

LOS ANGELES — KLAC-AM, country radio station here, last week put together a band of local musicians and went out to entertain the people lined up at various gasoline stations waiting for gasoline.

The idea came from air personality Jay Lawrence and music director Carson Schreiber. They imposed upon a local doughnut shop to help provide refreshments and the band was called the Even and Odds. Schreiber said that if the gasoline shortage continues and the lines continue, the radio station may request aid from major artists to join the entertainment committee and sign autographs.

RKO Launches New Syndicated Specials

LOS ANGELES—RKO General Radio has launched a new radio series called "Special of the Month" that is available for syndication. Harvey Mednick and Mardi Nehrbass of the corporate programming operation of RKO General write and produce the series, features KHJ-AM, Los Angeles, air personality Charlie Van Kyke. Jon Badaux engineers the series.

First program in the series featured music of Chicago and interviews with two of the Chicago group—Jim Panhow and Robert Lamm. That show was debuted on KHJ-AM Feb. 24. The special for March in the monthly series will be an interview with Neil Diamond and some of his music. Other artists recorded or committed include Barbra Streisand, the Temptations, the Moody Blues, Stevie Wonder, Diana Ross, Three Dog Night, Elton John, Paul McCartney, the Jackson Five, the Carpenters, Gladys Knight, Marvin Gaye and Paul Simon.

Format of the show is that there is no host; the artist speaks informally on topics not necessarily music-oriented; Van Dyke does only voicing. Paul Drew, vice president of programming for RKO Radio, is executive producer of the series and already the first in the series has been aired on KFRC-AM, San Francisco;

Toccoa FM Goes To Harder Sound

TOCCOA, GA.—WLET-FM has switched to rock music during the day and progressive during the night, according to music director Jon Hughes. The lineup includes owner Otto McDonald, Mike Martin, Wayne Martin, and Hughes. The AM affiliate is a 5,000-watt country music operation. The FM station had been MOR in the day and rock at night.

WRKO-AM, Boston; WXLO-FM, New York; WHBQ-AM, Memphis (all RKO General stations) and CKLW-AM in Detroit.

New Syndication Co. Bows 5 Shows

LOS ANGELES—The new radio syndication firm of J.W.C. Corp. has been launched here. Five different programs are now ready for distribution, according to executive vice president Jack Gaines.

Shows offered include a series of five-minute interviews with entertainment people called "Las Vegas With Love," plus four different half-hour shows called "Dynamite Rock" and "Yesterday's Dynamite Rock," "Dynamite Country" and "Yesterday's Dynamite Country." The half-hour shows are hosted by Wayne Kerry. The five-minute show is handled by Jerry Wayne.

KBCA-FM Sets Live Jazz From L.A. Museum

LOS ANGELES—KBCA-FM will broadcast a series of concerts from the California Museum of Science and Industry starting March 14.

The 24-hour jazz station will broadcast live the 7 to 7:30 p.m. portion of the program which begins at 6 and runs until 8 p.m.

Chuck Niles, the afternoon personality, will host the broadcast with the Leroy Vinnegar Quartet the first act scheduled.

The series is being funded by the music performance trust fund of musicians union Local 47. Concerts planned for the second Thursday of each month will spotlight small groups.

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Vox Jox

• Continued from page 28

Seattle: he'd been on the air 2-6 p.m. for the past four years. **Bill Yeend**, 6-midnight man, moves into Wayne's slot and fill-in man **Steve Montgomery** moves into Yeend's slot. . . . **Walter S. Tucker** has been named general manager of KLPX-FM in Fort Worth; he'd been with Northeast Radio Network, Syracuse, N.Y. . . . New general manager of WLTA-FM in Atlanta, is **John M. DeHaven**. He'd been national sales manager for the Susquehanna Stations, New York City, which is the new owner of the FM station. . . . **Ted Anthony**, 312-766-6440, is looking for a good market position. Worked Chicago, etc. Good Top 40 personality and willing to crack the mustard.

Bob (Al Evens) Evans, who'd been with WBLI-FM in Patchogue, L.I., reports in from WCCC-AM-FM in Hartford, Conn. . . . **Tom Allen**, operations manager for KBOX-AM in Dallas, is looking for a good morning drive personality. . . . New program director of KJOE-AM in

Shreveport is **Bob Popa** and lineup on the country station now has Popa 6-10 a.m., **Eric Price** until 2 p.m., **Jonathon Haze** 2-7 p.m., **David Stanley** and **Kenny Gilbert** on weekends. . . . **Paul Brian** is the new morning personality on WYEN-FM in Des Plaines, Ill. He's just out of the service. . . . Lineup at WNCR-FM, the new country operation in Cleveland, includes program director **Ben Peyton** 6-10 a.m., **Bob North**, who doubles as production director, in mid-day, and **Bo Wiley** in afternoon drive Rest of station is via syndication from Drake-Chenault, Los Angeles.

Robert W. Morgan called to say that he and **Don Imus** were coming up to break my leg. But they haven't shown up yet. . . . **Robert Cole**, Hawaii, would you write **Sam Bellemly** here at the Billboard in Los Angeles? . . . **Bill Quay**, WAME-AM, Charlotte, air personality 6-10 a.m., reports that he's doing a weekly newspaper column for the local newspaper. . . . **Fred Vail**, promotion executive who hangs out in the deep South, is looking for a label deal.

Anyone needing a good promotion man can contact him at 704-523-5059. And, even if you don't want to hire him, how about calling and cheering him up?

Tom Adams reports that **Jim Beedle** went to WJJD-AM in Chicago and "I'm moving, too. From 2-6 p.m. to 3-7 p.m. Same station. Best I could do." . . . **Bill McLean** has re-joined KAKE-AM in Wichita, Kan., to do the 2-6 p.m. show. He was the morning man on the station for 19 years 1948-67. . . . **Louis J. Maierhofer**, general manager of WKMC-AM in Roaring Spring, Pa., reports that his station is looking for an air personality, as are several other area stations. "We have need for news, production, programming, and engineering or any combination thereof. The we includes WKMC-AM and other local stations. We ask for good attitude, ability to take direction, maturity, respectable personal habits, and some experience or knowhow." WKMC-AM, itself, is looking for a man with family responsibilities and who looks at radio as a profession rather than a gig.

Chuck Renwick, general manager of WHN-AM, New York, and responsible for its changeover to country music, has been appointed administrative assistant to **Jay Watson**, vice president of the radio division of Storer Broadcasting. Replacing him as general manager of WHN-AM is **Jack Kelly**, former executive officer of Storer Television Sales, New York. In addition, Storer made **Donald R. Hamlin**, formerly general sales manager of WDEE-AM in Detroit, general manager of WGBS-AM, Miami, following retirement of veteran Storer executive **Reggie Martin**. . . . Kalamusic, syndication firm that produces programming for WQLR-FM in Kalamazoo, Mich., and WOMC-FM in Detroit, will be in room 955 at the Shamrock Hotel in Houston during the annual convention of the National Association of Broadcasters March 17-20. After you visit the Billboard suite 1354, you can visit **Steve Trivers** and **Bill Wertz** with Kalamusic.

Ev Wren, vice president of KLAK-AM in Denver, has left to become a programming consultant and start up his old production firm. . . . **Doug (The Greaseman) Tracht** has departed WRC-AM in Washington to do the morning show at WPOP-AM in Hartford. Then, old buddy **Dan Clayton**, who had been programming WRC-AM, is leaving the station to become general manager of WBBF-AM in Rochester, N.Y. Hey, **Bob Klieve**—do you remember that station?

Steve (Steve Shannon) Nereahl is now doing swing shift and midnight-2 a.m. at KSTP-AM in Minneapolis; he'd been at WSPT-AM in Stevens Point, Wis. . . . **Chris Lane**, country side of The Program Shop radio syndication firm in Los Angeles, is the morning deejay at WOLD. Remember the tune by **Harry Chapin**? Well, NBC radio has a program on network and they decided to track down the morning air personality at WOLD-AM and finally found the station in Marion, Va. But the general manager told them they would have to talk to **Chris Lane**; the show was automated syndication. Program Shop seems to be booming along. They do XPRS-AM, the country station beaming from South of the Border Down Mexico Way and KBCM-AM in Sioux City, Iowa, among others.

Word is out that KSO-AM in Des Moines, Iowa, is going country. Program director is **Perry St. John**; new general manager is **Guy Fowler**. Don't seem sensible to me because WHO-AM went full-time country the other day. But Perry was hanging out at the country festival the other day in San Antonio and passing the word around. . . . **Ken Steele**, 717-762-9191, is looking for a personality job; all-night is okay. Have five-plus years of experience in Top 40 radio as personality and program director. . . . **Bob Benson** is out of WMAL-AM in Washington. . . . **Barry Richards** is back doing a dance show for WDCA-TV in Washington, channel 20. Artists wishing to get on the show should call him or **Milt Grant** at 202-654-2600. Show tapes Thursday night and is aired Friday late and Saturday again.

Sam Holman is now head of Hef-tal Broadcasting, replacing **Dick Casper**. For those of you who don't remember, Sam was one of the original air personalities on WABC-AM in New York when it went rock years and years ago. . . . **William J. Struyk**, program director of WOOD-AM-FM in Grand Rapids, Mich., notes that the station has a very stable staff. "Our turnover rate is low. However, we are constantly looking for new people. If a bright, talented young guy comes along who can handle our type of MOR adult format, we'll try to find a way to add him to our staff. If we can't take him on immediately, we will keep in touch with him until we have an opening. I guess what I'm saying is that the search for good people should never stop."

So, driving into work, I catch **Robert W. Morgan** on KIQQ-FM, Los Angeles, and he does a rap about "this record being No. 93 on our playlist, coincidentally . . . or perhaps not so coincidentally" and then goes into "Backstabbers" by the O'Jays. I'll give you half a guess which station has that particular frequency in Los Angeles. . . . I sort of goofed a bit about **Ron Nickell**; he's general sales manager of TM Programming. The bulk of the sales for TM Productions are handled by my good buddies **Jim Long** and **Jim West**. Long is general manager of TM Productions, Jim is senior vice president. Quite an operation. They're going to be in the Shamrock Hotel, so after you visit the Billboard drinking and radio discussion parlor a la mode at Suite 1354, Shamrock, you can meander down and talk to the TM people and let them sell you a \$49,672.32 jingles package.

Bob Shannon is the new program director of KDWB-AM in Minneapolis and **Chuck Buell** will be the new afternoon drive man at KFRC-AM in San Francisco. KDWB-AM needs another personality. **Hal Martin** (can't remember his real name right at this second) is really getting some big guns in at KFRC-AM. . . . **Bob Raleigh** is now doing 9-noon at KULF-AM in Houston; he'd been at KNEW-AM in San Francisco. . . . Ran into **Jane Ferguson** last night; she used to write for the Billboard when living in Boston; now she's in national sales for CBS-FM radio out of Los Angeles. She told me that **Lee Douglas** is the new program director of WOKY-AM in Milwaukee. He's married to another Billboard writer—**Marge Pettyjohn**. Ah, but these chicks get around.

Tucson is a pretty interesting city and some decent radio exists there. I

turned on the radio Sunday (24) about 8:05 a.m. and **Chuck Jackson** was doing a fairly good show on KIKX-AM. Time, name, and into tune unannounced, then back announce. Not much personality. After an **Elton John** tune, all he said was: "A big record for **Elton John**" and then went into a local commercial that he did well. Jackson may not be black, but he was using some soul in his voice, fairly okay; he lost the soul later and was white. If you're going to use the ballsy voice, you've got to be consistent. **Hank Cramer** did the news okay and intro'd the **Chuck Jackson** show. During the news, you could hear (hah!) the teletype. I

(Continued on page 38)

New Virginia AM-er Seeks DJ Personnel

BLACKSBURG, Va.—WQDX-AM, a new daytimer at 710 on the dial, will hit the air here May 1, according to program director **Bob Ashcraft**.

He was looking for air personalities last week. Station will be Top 40 in format, but with strong personalities. Signal of station will reach several colleges in the area, Ashcraft said.

More
Radio-TV Programming
See Page 38

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(Continued on page 58)

GRT Gears for More Custom Duplicating

By BOB KIRSCH

LOS ANGELES—To most people in the music business, the Music Tapes division of GRT Corp. is the most familiar name, but the custom products division is also highly active in record pressing, custom tape manufacturing and distribution.

Headed by Dave Travis, the custom products division has the responsibility for Mid-South Record Pressing, a Nashville facility which pressed the GRT owned Chess/Janus family of labels as well as servicing such firms as Grateful Dead Records and Original Sound.

"GRT owns this plant," Travis said, "and we have designed it to help penetrate the custom market. We are actively seeking more business, and business has been on the upswing. So far, we haven't had a great deal of trouble with material shortages. We are on allocation like everyone else, and we are running three shifts."

Travis said that the plant is pressing only records at the moment, but it is not impossible that tape will be manufactured there at some future date. "We have a man running the plant who is a former tape plant manager," he said, "so we will be prepared if we decide to do any tape."

As far as the tape situation is concerned, Travis said his division has enough tape to get through calendar 1975 with no trouble and enough paper inventory to last at least a year and a half. Costs are going up, especially on plastics, Travis said,

with increases from 10 to 15 percent. So far, however, GRT has not had to pass any of the costs along to its customers.

Sales Philosophy

"Our sales philosophy is the same for custom tape as it is for music tape," Travis said. "We are being very selective as to who our accounts are and we are looking for long term agreements with major firms. One thing we are doing is trying to warn firms even further to watch out for shortages. I've made a mailing to all of the major firms who do not have their own pressing suggesting that a secondary source be lined up. This is one way we may attract new customers, but the main way is to get them to use us as their prime supplier."

Travis said that GRT looks at the custom pressing division as just as integral part of the firm as the music area, and pointed out that the firm is growing rapidly in this area.

What are some of the things that the custom product division is involved in now?

"We are doing duplication for firms that do TV and promotional accounts, spoken word, educational and sales training accounts," Travis said. "Spoken word is growing very rapidly."

When the division does the duplication for TV tape offerings, this falls into custom's province because the firm does its own distribution. "We are willing to duplicate for any record label that does its own distribution."

(Continued on page 35)

Videotape Assn. Financial Rating Exchange Form

By RADCLIFFE JOE

NEW YORK—The Videotape Producers Association has formed a national and international financial credit rating exchange for the benefit of its members, according to Mort Dubin, chairman of the association's recently formed international board. (Continued on page 33)

REP CLOSEUP II

Rep Sees Blank Tape SKU, Not Accessory

By GRIER LOWRY

EDITOR'S NOTE: William Menezes & Associates, a five-man organization covering wide areas of the midwest, considers blank tape a stock keeping unit (SKU) in its own right along with any other merchandise and not as just an accessory (Billboard, Feb. 23). Major points covered in this second installment are:

- Stores should stock five or six brands from high end to low
- \$10 to \$20 ticket sales are becoming more commonplace
- Store personnel sales meetings should focus on only one or two topics
- Consumers should be shown inner workings of mechanisms
- The brand image of blank tape is a growing factor

Compact Car to Buoy Car Stereo

By ANNE DUSTON

CHICAGO—The move to compact cars forced by the gasoline shortage will result in a boom for car stereo as Americans will continue to demand luxury features said dealers at the recent auto show here.

Dealers also noted that buyers of 8-track units in new cars are forced to buy blind, with no information available on features of units, while paying from \$200 to \$502 (on the Lincoln Continental), according to spokesmen at the 66th Annual Automobile Show.

Most car manufacturers consider the accessory as a luxury and offer it only

on luxury models, in the AM/FM/MPX plus 8-track configuration, with four speakers. Chrysler, for example, offers it on all full size cars, but not on compacts or sports models. Plymouth does not have the option available at all as factory installed equipment. The Excaltor, a \$16,500 handcrafted car, offers a Motorola stereo radio/tape combi-

(Continued on page 36)

Detroit In-dash Stall, Motorola Growth: Kusisto

By EARL PAIGE

TUCSON — Accommodating safety devices will likely force Detroit car makers to forego any expansion into in-dash car stereo even though they realize its potential, according to Oscar Kusisto, Motorola executive, who outlined Motorola's vast expansion of its automotive products division prior to a convention here.

Here for the International Tape Association 4th annual seminar, Kusisto said the Motorola division has added executives, has taken over the entire second floor of the Franklin Park, Ill. headquarters and started work on a totally new research and development center on Mannheim Road outside the plant, has made its first deal with Toyota of Canada in an effort to source more equipment for Japanese car makers and has set April as the date of occupying the new 175,000 sq. ft. car sound factory in Sequin, Tex., already set for more expansion this year.

He agrees with the premise that if after market in-dash is so exciting, Detroit OEM In-dash should offer equal potential. A second part of the premise is that after market car stereo manufacturers are romancing new car dealers, who now look to car sound as a new profit area when big car sales are leveling off.

Detroit OEM

Thus, in view of the in-dash potential and new excitement about stereo on the part of car dealers, why doesn't Detroit step up its own OEM production? Kusisto said, "Detroit tends to lag in accessory products because of the stringent performance quality they demand of suppliers and exhaustive production and marketing tests which tends to build an after-market.

"Over the longer period, as more OEM sophisticated and high end production goes forward, costs tend to come down, and thus price to the consumer comes down.

"But I believe government safety standards will play an important part in how far automobile manufacturers can go in more auto sound. The government may force them to go either to air bags or safety belt ignition locks and they may have a problem therefore with hang-on accessories, a problem in available space."

(To Be Continued)

MARCH 16, 1974, BILLBOARD

50 Schaak Units, No Limit on Expansion

By IRENE CLEPPER

ST. PAUL—No grand openings, no sound rooms, no seasonal sales, no tapes and records, no job-security for managers—all part of a super-sales merchandising program that has brought St. Paul-based Schaak Electronics from one neighborhood store to a 48-store chain (50 by the end of this year).

The dynamo that powers this fast-growing organization is a 34-year-old double millionaire—Dick Schaak, whose life story reads like Horatio Alger, but, in truth, was inspired by Dale Carnegie.

Schaak (pronounced "shock") was a rowdy boy who lasted only one year at St. Thomas college. After he was expelled for fighting—repeatedly—he opted for Northwestern Electronics Institute "because my father had just bought this TV parts shop." Despite a straight A average for 77 weeks of the 88-week course, Schaak dropped out. "I was sitting there in class and just suddenly realized that a career in electronics wasn't for me," Schaak says. "I walked over to Dad's shop and asked if he could use some help until college classes started again." He was there only a few weeks before his father died, at 46, of cancer.

When he found how little the business would sell for—about \$10,000—Schaak decided to try to keep it going to support his mother and 13-year-old sister. He turned down the only offer he received: \$7,500. With \$1,100 in the bank and \$15,000 in accounts receivable, Schaak started to re-organize the business. When he became hard-nosed about collections and lost some accounts, he began shifting to retail TV parts for the handyman and assembling hi-fi kits into cabinets.

But salesmen weren't calling on him and he didn't know why until one day a rep invited him to lunch and told him flat out that they all regarded him as a "hot-headed young punk" and didn't want to do business with him. "I went home feeling really low," Schaak recalls. "I was alone and started going

through some of Dad's books and papers. I came across Dale Carnegie's book on *How To Win Friends and Influence People* and I can honestly say that it was a turning point in my life. It changed the values I put on different things."

Sales Jumped

That year—12 years ago—sales jumped 28 per cent, to \$250,000; the next year, 20 per cent, to \$300,000. Before the end of 1967 he had opened a second store and added up a sales volume of \$800,000.

The chance that launched the chain was the offer of 900 square feet of space in the Southdale shopping center, near Minneapolis. From a first year sales total of \$267, it now produces \$700 per square foot and the store has been expanded to 1,575 square feet.

Dayton-Hudson Properties, impressed with the figures, offered leases in other complexes and, from sales of \$1.6 million and earnings of \$52,000 from four stores in 1969, Schaak Electronics racked up \$9 million in sales and \$290,000 profits from 15 stores in the fiscal year ending May 31, 1973.

Projections are for \$19 million to \$22 million in sales in fiscal 1975.

It's probable that profit margins could go from the present 3 per cent to 4 per cent and bring net profits into the range of \$840,000.

January 10, Schaak announced that he had purchased 27 Allied Radio stores from the Tandy corporation which had been ordered by the Federal Trade Commission to divest itself of the stores. "It's like starting in business all over again," Schaak declared gleefully during a Billboard interview. "The challenge is just what our management needs!"

Schaak readily admits that electronics never had an appeal for him,

(Continued on page 36)



DICK SCHAAK, 34, poses near photograph of his father from whom he inherited a small TV parts store. At right, open look of chain's normally located shopping center units.



RepRap

Packer Sales of Scottsdale, Ariz., will sell the Glenburn/McDonald line of automatic turntables in Arizona and southern Nevada. The firm is headed by Jerry Packer.

* * *

Tecnimat, Inc. of Fort Lee, N.J., and Ossman Components Sales Corp., will rep the Amilon of cassette tape transports in southern N.Y., northern N.J. and Upstate New York respectively. Ossman, who will handle the line in upstate N.Y., is headquartered in Rochester, N.Y. It also maintains branches in Syracuse, Kingston, Buffalo and Vestal.

* * *

Jack McCaughey, in business since 1949 as Jack McCaughey Co., 5239 Rockhill Rd., Kansas City, Mo. 64110 (816) 523-8569, is looking for a short line of promotionally priced electronics for tobacco distributors, discount operations, and catalog showroom accounts on flyer and traffic promotions of non-catalog items. Jack covers Mo., Ka., Ia., Neb. and s. Ill. with Dave Stussi and Bob O'Neill.

* * *

Techniques of merchandising the e. Pa., s. N.J. and Del territory was cited by president Rex DePillis as a major reason why DePillis Associates, 15 Tanner St., Haddonfield, N.J. 08033 (609) 428-3800, was awarded the U.S. Pioneer "Rep of the Year" award for the eastern marketing area.

The firm services audio independent and chain stores, calling on every branch store and offering personal services such as problem solving, expediting of orders and parts, and 24-hour phone service. Salesmen attend new store openings, and work on the floor with store salesmen for special sales.

DePillis said he works to get a well represented line in the stores, and offers sales meetings with dealers. A current program involves sales personnel from seven Franklin Music stores, who are attending sales breakfasts and learning from DePillis Associates about the product and how to make a sale. "Sales people need to be sales oriented as well as technically oriented in the audio field," DePillis said.

DePillis remains optimistic about 1974, despite shortages. "We are looking forward to a very good year, and have hired an additional man, Irv Tanebaum, to help handle the volume we expect," DePillis said. His firm also reps Pioneer of America, BIB accessories, and Capital blank tape.

* * *

Recent appointments at Jensen Sound Laba include the appointment of Al Hotwanger as national sales manager, automotive speaker sales group, Chicago; and William F. Coulter Co., Inc., 6033 Berkshire, Dallas, Tex., 75225, as reps for mobile speaker products covering Tex., Okla., Ark. and La.

Hotwanger has been sales administration manager, export sales manager, and mobile products manager for Jensen since 1971. He is now responsible for speaker systems for cars, boats, trailers and mobile homes.

* * *

Webb Electronic Sales has added Design Acoustics to a line that includes over 30 major electronic firms, and 800 dealers, in Ka., Mo., Neb., Ia., and n. Okla. and Ark., Tim Grojean, vice-president, reports.

TV Tape Exchange

• Continued from page 32

Establishment of the international credit rating exchange is part of sweeping organizational changes instituted in a move to keep abreast of what Dubin calls the rapid growth of the videotape industry.

The restructuring program includes the appointment of three regional presidents located in New York, Los Angeles and Canada. These presidents will be elected to serve one year terms, and will automatically, upon their election, become members of the association's board of directors. The association originally had a single president. Already nominated for the presidency of the New York chapter of the VPA are Will Roth and Jim Hartzer.

Dubin, first president of the four-year-old VPA, will serve for three years in his position as international chairman of the board.

Arthur J. Hudson has been appointed sales rep for Fidelitone's replacement needle and audio accessory lines, Hiram A. Prince, vice-president, announced.

* * *

William Harlan and Lottie Morgan have been promoted to sale and promotion responsibilities of existing distributor prod-

ucts in specific territories, by Shure Brothers Inc., 222 Hartrey Ave., Evanston, Ill. 60204. Harlan will also be responsible for trade show activities, with Morgan handling consumer hi-fi shows. John Phelan has been named product coordinator with the firm.

* * *

The 1975 Midwest dmr Conferences are

currently being planned, Thomas Sullivan, Jr., executive vice-president, reports. The conferences include members and manufacturers from Mich., Ind., N. and S. Dak., Mo., Ia., and Ill. The Midwest conferences are unique, Sullivan said, in that computerized three days schedules of meetings between specific customers and manufacturers are

prepared in a month in advance. Customers are placed at tables within the conference hall, and are approached by manufacturers, a reverse of the normal arrangement. The emphasis is not on selling, but on ironing out problems, so there are no exhibits. Accommodations are made for last-minute appointments.

Meet The Family

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Electro Sound's new ES-505 series recorder/reproducers have a heritage of classic design and precision performance. They've been engineered specifically for broadcasters, recording studios, and other professional users.

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The ES-505



The ES-6000

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ITA SPEECH

Knauer Blasts Consumerism Lag

NEW YORK—The consumer electronics industry has been warned that it faces Federal legislation to ensure that consumer complaints are heard and looked into, because the industry has failed to adopt self-regulations.

The warning came from Virginia Knauer, President Nixon's advisor on consumer affairs, in a speech delivered to the annual conference of the International Tape Association (ITA) held recently in Tucson, Ariz.

Ms. Knauer's warning came as she took a swipe at the Electronic In-

dustries Association, and its Consumer Electronics Group for its rejection of a plea by her office to establish an industry-wide consumer panel to mediate complaints.

Ms. Knauer pointed out that such mediation panels had successfully existed in other industries such as major appliances and home building. Yet, she added, it was vetoed by the EIA shortly after the idea was broached several months ago.

Ms. Knauer's interpreted the EIA/CEG action to mean that the organization was closing its doors to

consumers. She added, "The EIA is sending a loud and clear signal that its Consumer Electronics Group does not want the scrutiny of outside eyes and ears."

The consumer advocate added that this attitude on the part of the EIA was inviting a crackdown by Congress and or the Nixon Administration.

Spokesmen for the EIA/CEG rejected Ms. Knauer's charge that the organization was closing its door on the consumer, and pointed out that it was felt the best approach to consumer satisfaction was through the efforts of individual companies, and that mediation may serve only to delay resolution of complaints.

Jack Wayman, staff vice president of the CEG elaborated by saying that his organization was examining the problem of complaints arbitration, and that the legislation to which Ms. Knauer alluded, the recently introduced Consumer Controversies Resolution Act, may very well be the solution to the problem.

Rep: Blank Tape SKU

• Continued from page 32

who buy Maxell master tape from the company. Privately, the rep doesn't feel most discount stores are willing to give blank tape the space and sales attention needed to sell it in volume.

In educating retailers on tape-merchandising how-to, Menezes bears down hard on the importance of demonstrating the difference between high-quality and low-quality. He handles only one line but encourages retailers to go with a multi-line policy, as many as five or six. His point on this is that only by stocking several brands can a retailer demonstrate the difference in various qualities. He also feels it is important for a dealer to be able to satisfy the demand for various qualities of tape, low-end as well as high-end. But he is emphatic that the customer who has bought a \$500 recorder shouldn't be sold a low-quality tape because it will prevent him from capitalizing on the quality of the unit.

Show Guts

"The most important step in selling good quality tape is simple," the rep said. "It involves salespeople being prepared to break open a cassette and show the customer the inner working mechanism of the tape. I can't over stress the value of showing the customer the inside secrets—the quality of the stainless steel roller, the precision plastic protrusions, the way all the parts are engineered so there is no rattle. This is see-for-yourself selling and it has immense impact. The dealer who follows this routine of breaking open the cassette is on his way to making this category big business."

Sales meetings which dwell exclusively on selling tape are part of the Menezes dealer educational format. A recent such seminar held at the Crown Center Hotel, in Kansas City, included the salespersonnel of World Radio Corporation, a multiple store chain with branches over Nebraska and Iowa.

"I have any number of accounts who have taken cognizance of the potential of tape and done wonders with this category. For example, we had an audio specialty store account in Lincoln, Nebraska that never sold tape before. He might have had a few tapes lying around the cash register but sales were almost zero.

(To Be Continued)

New Products



PANASONIC's RS 862 4-channel, 8-track player with FM/AM/FM stereo radio offers 2 VU meters, Quadruplex circuitry, sing along features and four matching 2-way walnut speakers for \$399.95.



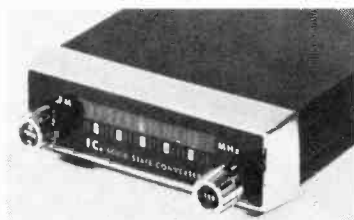
NORTRONIC's QM-6 Cassette Inspection and Cleaning Kit at \$9.90 includes spray tape/head cleaner, cassette head cleaner, inspection mirror and maintenance brush. Cleans foreign and domestic recorders.



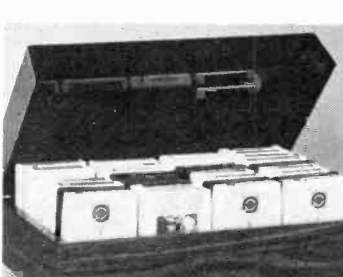
BIGSTON introduces its KD-300 cassette recorder at \$69.95 featuring sliding volume and tone controls, VU meter, 3 digit tape counter, automatic shut-off and ejection and built-in condenser mike.



TEAC's deluxe auto-reverse play stereo, reel-to-reel tape deck at \$649.50. This three motor, four head model, 4300 features 7-inch reels and records in four track two channel stereo.

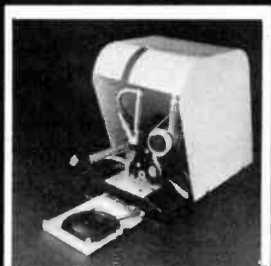


METRO SOUND introduces the MS211 Micro Mini FM Auto Radio Converter. The converter includes IC circuitry, AFC, AM-FM selector switch and is small enough to fit in an average sized ashtray.



LE-BO's tape cases feature walnut base, dust cover with removable hinge, blue interior. Four color display card is also furnished.

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NEWSMAKER

Ampex Music's Davis Sets New Marketing

• Continued from page 3

good music that can be sold—by that I mean good quality music—and a lot of very sophisticated equipment. It's only logical to bring it together provided we have the right packaging, the right program."

A UCLA graduate in electronic engineering, one-time ham radio operator and transmitter technician for a Pasadena radio station while at college, Davis went into commercial aviation electronics initially and spent a hitch as a naval radar laboratory technician before opening a recording studio in Los Angeles just prior to joining Crosby Enterprises. At the time, Crosby was sole distributor for Ampex recorders.

As varied as is his background, his involvement at Ampex over 20 years is even more complete. Moreover, the new involvement with audio dealers will not find Davis unknown in that market sector. One of his special projects for Ampex president Art Housman was that of closing down Ampex's consumer audio hardware division. This was done in such an orderly, well-planned manner that the firm received congratulatory letters from dealers, many of whom were helped in inventory balancing and more of whom actually were allowed to return merchandise.

The warranties of Ampex consumer recorders, in fact, are still in effect for shelf life, and the firm regularly receives warranty cards from consumers. Davis had to untangle myriads of contracts with Japanese manufacturers during the period of phase-out and continue to keep dealers satisfied, he pointed out.

Long Experience

The difficult task came after many years with Ampex dating from 1954

ITVA Eyes Music Copyright

NEW YORK—A special discussion on music copyright problems, and a panel discussion on the state of the art of videocassette and videodisk players will highlight the four-day annual conference of the International Industrial Television Association (ITVA) scheduled for April 21-24 at Chicago's Palmer House Hotel.

There will also be five revolving workshop sessions based on the theme, "Back To Basics," and covering such subjects as, "evaluation and improvement of programming," "management and cost effectiveness," "videotape editing tech-

when Ampex took over its own marketing of video recorders. Davis set up the Los Angeles district office, became national sales manager, left briefly to form his own video tape distributing firm but was lured back one and a half years later and steadily worked up the management framework: corporate national sales manager, vice president marketing, vice president/general manager audio/video communications division, group vice president.

Following the reorganization of Ampex in 1971, Davis was one of four men named as vice presidents of divisions: marketing (Davis' job), video products manufacturing, video products r&d and finance.

A heavy smoker until 10 years ago when he quit cold one morning at bedside, Davis relaxes by playing chess and enjoying hi-fi (he just set up a full quadrasonic system in his California home that now has to be moved).

Though calm and soft-spoken, Davis will answer the phone after hours in the suburban Chicago plant with a brisk, "Davis here." He said of taking calls when the staff has gone home, "If someone goes to the trouble of dialing for me, the least I can do is respond to that effort."

He believes his forte is management, basically motivating large numbers of people and what he has been doing most for 10 years. But he said, "Chicago will be no great success because of any individualized expertise of mine, but because of what all of us will be doing in concert."

While he agrees that Ampex lost one of its great strengths when it got out of manufacturing, he believes too that it has gained strength. He pointed to the professional audio, professional video, blank tape and now the music division. He credited William Slover, who has left the company, as putting AMD in its present profitable position.

Davis' job now is, "To make AMD fly."

niques," "graphics and set designs," and lighting for color and monochrome production." The workshops will run thrice on Tuesday, April 20, and twice on Wednesday, April 24.

Wally Briscoe, senior vice president of the National Cable TV Association which will be meeting in Chicago in conjunction with the ITVA, will be the featured ITVA luncheon speaker on April 23.

Briscoe is expected to talk about the coming interface between cable and industrial TV. Thomas Valentino will head the discussion on music copyright problems.

Orrox Buys CMX

OPELIKA, Ala.—The Orrox Corp. has acquired CMX Systems in a move designed to broaden the Orrox base in the professional video recording industry, according to William Orr, executive vice president of the firm.

CMX is the Emmy-award winning, California-based joint-venture company of CBS and the Memorex Corp. which developed computerized systems for editing videotapes. The transaction was settled for an undisclosed sum of cash.

According to Orr, the acquisition of CMX is another step in Orrox's long-range program aimed at broadening the capabilities and applications of videotape. He added, "CMX technology in systems, equipment and software meshes well with the hardware capabilities of Videomax and Barger (two Orrox subsidiaries).

"The market served by all three companies is the same, thus sales efforts can be coordinated to good advantage. We expect the acquisition to add significantly to our gross sales and profits during fiscal 1974," Orr said.

Orr also said that joint efforts of all the Orrox companies are expected to go a long way toward making videotape more economical and more practical in application.

Cassette Services Bolster Duplicating

NEW YORK—Cassette Services, Inc., has expanded its facilities to include cassette duplicating, according to David Sykes, the firm's national sales manager.

Sykes said his firm was now specializing in the duplication of short runs of original lectures, instructional courses, educational programs and other original material designed and produced for mass distribution.

Sykes said, "Our advantage is that we can provide small runs of a single piece to 500 pieces, rapidly, economically and of excellent quality.

GRT Tape Mfr. Bid

• Continued from page 32

tion, since all I really do is manufacture," Travis said.

"We are strictly custom, which means that we do not market and we do not distribute. There are some cases, however, where do a bit more than simply manufacture. For example, with Grateful Dead Records and Original Sound, we drop ship the product to their distributors as well as manufacture."

In the spoken word area, Travis said that "sales training is one of the most rapidly growing fields. For example, we are currently doing the duplication for a large pharmaceutical operation. In this industry, they have to send out material every time a new drug or medication is developed, so you can imagine the volume. We are also doing a lot with international communication. We can also do in-house production if a company simply gives us the script and not a master. We will even write the script if needed, provided they come up with a comprehensive outline."

Ampex Tape Promo

LOS ANGELES—Ampex Corp. is offering retailers a spring promotion on its 20/20+ cassette line.

The offer includes three 90-minute cassettes for the price of two. The manufacturer's suggested list price for the package is \$8.98. The units are designed for hanging or countertop display.

Tape Duplicator

By ANNE DUSTRON

After expanding capacity by 50 percent last year, Troy Machinery, Rockaway, N.J., manufacturers of silicone rubber and plastic pinch rolls, has put off long-range plans, including doubling capacity again this year, because of shortages, president Edward Joyce, reports. "We are sitting on supplies now, waiting for a pattern to emerge in the next two or three months, to facilitate planning," Joyce said.

Joyce warned that pyramiding of orders could create a situation such as happened in 1967-8, when supplies suddenly became available and the tape cartridge industry found itself with 12 months' supply on hand. "It's starting to happen in steel, with the move to smaller cars making more steel available for other users.

"A stronger dollar may reverse the trend of increased export business, which has risen 200 percent in the last three years, and is anticipated to rise another 50 percent, if the capacity to meet requirements is there," he added.

Bill E. Smith has joined Audio-Video Concepts, Inc., Washington, D.C., as production supervisor of all phases of studio operations. AVCon produces records, syndicated radio programs, and single screen and multimedia presentations.

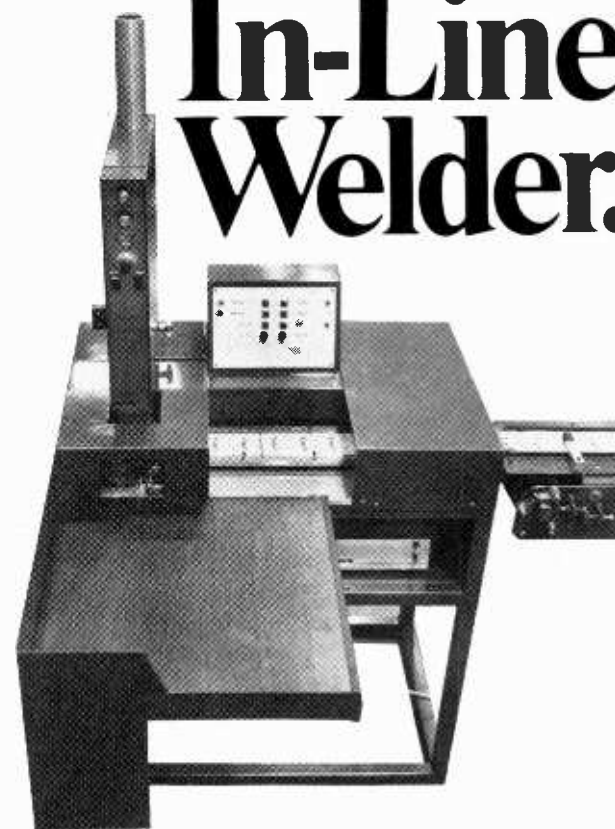
Webtek Distribution Adds Midwest, East

LOS ANGELES—Webtek officially began midwest and eastern distribution of pre-cut magnetic tape splices for cassettes and 8-track cartridges last week (1), with distribution originating from Chicago.

Prior to last week, all magnetic tape splices and products were available only from the firm's main plant in Los Angeles.

Chicago plans also call for the addition of a complete sales office for all tape related products, including custom cassette liners. The Chicago facility was previously used only for manufacturing.

The In-Line Welder.



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Used by several major recording companies for studio monitoring LTX-90 speakers are perfect cubes measuring 7 1/2 x 7 1/2 x 7 1/2—Walnut cabinet weighs 8 pounds each—power 35 watts—10 oz. magnets. LTX-90 speakers per pair are \$39.95 plus \$2.75 shipping—10 day money back guarantee. Send check, or money order or Mastercharge number to RHOADES NATIONAL CORP., Dept. B1, P. O. Box 817, Hendersonville, Tennessee 37075.

DEALERS WRITE FOR COMPLETE CATALOG.

NO GREEN CHEESE

Radio Shack Moon Acres Store Manager Incentives

NEW YORK—Radio Shack authorities claim to have acquired 849,000 acres of lunar property for use as sales incentives to its store managers.

Bernie Elfman, Radio Shack's retail sales promotion manager, negotiated the purchase of the moon property for an undisclosed sum from the Oklahoma Science and Arts Foundation, and its wholly owned subsidiary, the Kirkpatrick Planetarium.

The lunar soil will be divided into 100-acre parcels and will be awarded as sales incentives to Radio Shacks' more than 2,500 store managers throughout the U.S., Canada, South America and the Caribbean.

According to Elfman, the Oklahoma Science and Arts Foundation received the title to the moon after its annexation by the city council of Oklahoma City in 1965.

Meanwhile Radio Shack opened 25 new shops throughout the U.S. during the first two months of this year. The new outlets are located in New York, California, Oregon, New Jersey, Pennsylvania, Indiana, Michigan, Massachusetts, Ohio, North Carolina, Washington, Georgia, Utah, and Oklahoma.

The company has also begun expanding into western Europe under the name of Tandy International Electronics which already operates stores in England, Australia and Belgium.

13 Kenwood Line Additions

NEW YORK—The Kenwood Corp. has introduced 13 new products including six stereo receivers, two Dolbyized cassette decks two automatic turntables and three speaker systems.

The units, all of which will be available by this summer, were unveiled at special dealer and distributor meetings held in New York, Chicago and Los Angeles.

The receiver line, designated "Maxi" because of what Kenwood officials call their impressive size, power and performance, range from the 63 watts per channel KR-7400 with an introductory list price of \$519.95, to the 16 watts per channel KR-2400, budget-priced at \$219.95.

In between are the KR-6400, with 45 watts per channel of RMS power with a list price \$449.95; the KR-5400, with 35 watts per channel of RMS power with an introductory list of \$379.95; the KR-4400, with 25

watts per channel of RMS power and a list of \$299.95; the KR-3400, with 22 watts per channel of RMS power and an introductory price tag of \$219.95.

All the receivers incorporate an AM/FM radio, direct coupling between amplifier outputs and speakers, a low noise pre-amp section and a tuner section, which according to Kenwood technicians, was designed to give the units exceptionally high performance characteristics.

In addition, the models KR-7400 and the KR-6400 feature a "tape through circuit" which permits tape-to-tape dubbing through the units' dual tape system, while permitting simultaneous play of any other program source.

The two Dolbyized cassette decks added to the Kenwood line, both feature ferrite core record/play heads with precision micro gap that permits optimum control of bias fre-

quencies and extended high frequency recording and reproduction.

The units also feature a redesigned control panel that shies away from conventional piano key stylings, and, instead takes the eject, stop and pause controls and positions them above the keys in distinctive-styled bars.

The units, models KX-910 and KX-710, also incorporate automatic level control, automatic tape selection for optimizing equalization for all types of tape, automatic memory, and automatic shutoff. Introductory prices on these units are \$299.95 and \$249.95 respectively.

The KP-5022, with direct drive lists for \$299.95, while KP-3022 with dual motor, professional belt drive, lists for \$249.95.

Rounding out the line were three new speaker systems, the KL-77, KL-55 and KL-44 with list prices of \$129.95, \$89.95 and \$69.95.

Car Stereo

COMPACTS TO BUOY PLAYERS

• Continued from page 32

nation as standard equipment, the only car to do so.

Buick offers it on all models, with the AM/FM/MPX and 8-track at \$363 most popular in the Riviera luxury sports car. About 80 percent of Electra models are sold with tape/radio units, while the demand in other models like the Apollo and Century runs about 25 percent. Buick offers a Delco unit, in either the stereo radio/tape or AM plus tape, at \$260.

Dodge does not offer the model on all cars; for example, the Challenger will not accommodate a bulky tape/radio unit. A spokesman at Dodge said that the company is

working on changes that will allow 8-track units to fit all models.

Three factory installed models are offered by Pontiac: an AM with 8-track, \$215; AM/FM and 8-track, \$267; and AM/FM/MPX and 8-track, \$263. All units are made by Delco, with the cartridge opening located behind the radio dial. Speakers are on front and rear decks. Again, the demand is in the luxury and sports models, and not the economy cars like the Ventura.

Mercury-Lincoln is able to sell its four speaker tape unit with AM/FM/MPX in 40 percent of its full

size cars, and only 20 percent in the smaller cars. Cost is \$361.

Two car manufacturers who follow the under-35 buyer of sports and compacts with tape options are Ford and American Motors. Ford includes the option in the Pinto and Mustang, with a three-speaker installation at \$378 for the AM/FM/MPX and 8-track tape Philco model. While American Motors offers the option on the compact Gremlin, the sporty Javelin, and the 2-door Matador, sales only amount to 20 percent, with most buyers getting their tape and radio units in the after-market.

Installation by car dealers is preferred by many under-35 buyers because of the greater variety of units offered.

Datsun offers the Hitachi AM/FM/MPX plus 8-track at \$183.95, or the Clarion at \$199.95. Fiat has the option only available in the new Spider X 1/9 sports coupe, with two or four speakers, in either AM/FM plus 8-track, or AM/FM/MPX plus 8-track. A spokesman at Fiat predicted that in the next three years, as the fuel situation stabilizes, the price of gas will be 65 to 70 cents per gallon.

50 Schaak Units, No Limit on Expansion

• Continued from page 32

but "I totally enjoy business." Organization and motivation are key words with him. To find out how they've unlocked such marked success, Billboard asked some questions and Dick Schaak didn't withhold any answers.

BILLBOARD: Is there an average store in the chain—in size, sales or operation?

SCHAAK: Two shopping center stores are doing \$700 per square foot, but the average is \$450 per square foot. The stores range from 2,500 to 3,000 square feet. We feel that the smaller store is right for us. We don't want stores so large that, even with 25 people in them, they look empty. There's an excitement about crowded-with-people stores. Since we are a specialty store chain, we have only a certain amount of products. When you repeat what's on display, you limit your turnover.

BILLBOARD: Where are Schaak stores located?

SCHAAK: North Dakota, Minnesota, Wisconsin, Michigan, Ohio, Missouri, Illinois and Nebraska.

BILLBOARD: Will you stop at 50 stores?

No Limit

SCHAAK: We don't see any limit, but, with 50 stores at the end of this year, we'll be resting for two years. We're planning everything perfectly for this expansion—so we'll spend two years correcting everything that didn't go perfectly!

BILLBOARD: When did Schaak go public?

SCHAAK: In 1971.

BILLBOARD: You have three franchised stores—do you plan more?

SCHAAK: No, that's not the direction we'll go. These were cases where we had exceptionally good managers—who wanted to be in business for themselves. We didn't want to lose them, so we let them have the stores!

BILLBOARD: Where do your managers come from—how do you recruit?

SCHAAK: Each manager has the responsibility of training the assistant manager to replace him, so that

he can move on to another store. As for personnel recruitment, we hire a lot of satisfied customers! Each store manager hires his own personnel. We have been fortunate in the number of qualified people who seek out Schaak's to work for. We don't run any ads.

BILLBOARD: You have indicated that sales and motivational programs are a special interest of yours. What do you do in the way of sales training and motivation?

Sales Training

SCHAAK: We have no clerks—only sales professionals. There are Saturday morning meetings in each store. These are taped and the tapes are reviewed here at headquarters—both for ideas and for any suggestions that we might make. There are monthly factory meetings at a central location—usually a restaurant or hotel or motel, with dinner included.

BILLBOARD: How do you find out whether the sales training is working?

SCHAAK: Sales figures are, of course, one indication. The salesman has a quota to measure against. And managers are not paid just to manage—but to motivate and set an example. If a manager isn't one of the top two salesmen in the store in two out of every three months, he's put on probation. If he continues to lose out in the sales competition, he may be transferred to another store or reduced to salesman status.

BILLBOARD: If a manager has to compete against his salesmen to hold his job, wouldn't he tend to hire less than top-drawer salesmen?

SCHAAK: No. The store has a quota to meet, so if the store personnel isn't cutting it, there has to be a change. Also, the store manager gets a bonus on his salesmen's good production.

"Newfangler"

BILLBOARD: What's the signifi-

cance of the "Newfangler" buttons your salesmen wear?

SCHAAK: Newfangers are people who have more newfangled ways of handling customers. All Newfangers work here.

BILLBOARD: Okay, what are some newfangled ways?

SCHAAK: They all fall into the category of "professional selling." I go around Saturdays visiting the stores to be sure that our people are selling, not clerking. For example, if a customer asks for a battery, the salesman should tell him about alkaline batteries. We're not pressuring the customer to buy them, but they are better and the customer has a right to know about mercury and alkaline batteries. People don't understand everything about electronics—and we shouldn't wait for the questions to give them the answers. A customer should be told that a record cloth will prolong the life of a needle.

BILLBOARD: Should the salesman advise about quadrasonic?

SCHAAK: Three years ago, we held a Sound Odyssey, completely devoted to Quad Sound. We do this when something new comes on the market. But, as far as advocating one system over another, our job is to merchandise; it is the manufacturer's job to manufacture the equipment. Their engineers are much better qualified than we are to judge what makes a good system. We have a selection of all three. CD-4 is selling best. We sell enjoyment, entertainment—and you can definitely sell quadrasonic sound on that basis. The excitement is there.

BILLBOARD: You don't sell records and tapes. Why not?

SCHAAK: We sell blank tape. That's all. We don't want to confuse the public. We are specialists, not general line mass merchandisers.

(To Be Continued)

MARCH 16, 1974, **BILLBOARD**

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Chrysalis Covers All the Angles

English Indie Is Now Multi-Million Dollar Worldwide Operation

IN FIVE years the Chrysalis group of companies, best known for its involvement with contemporary English music personified by Jethro Tull, Ten Years After and Procol Harum, has quietly grown to be one of the few companies in the world which can boast success in every sphere of the music industry.

Chrysalis is involved in the areas of management, agency, concert promotion, publishing, tour servicing and, more recently, as a record company in its own right. Through this broad spectrum of activities, Chrysalis represents—in one area or another—a wide range of artists from David Bowie to Johnny Cash, from Liza Minnelli to Joe Cocker and from Jack Jones to Cat Stevens.

The company started five years ago although its roots were formed in 1967 when its founders, Terry Ellis and Chris Wright, formed the Ellis-Wright Agency which initially operated from a London apartment. Today the Chrysalis group of companies is a multimillion-dollar concern with offices in London, Los Angeles and New York.

From its roots as an agency, primarily booking college entertainment, Chrysalis soon entered the management field with Ellis managing Jethro Tull and Wright the group that became known as Ten Years After. Through experiencing the frustration of being managers with up and coming acts whose enthusiasm was falling upon the deaf ears of record and publishing company executives, Ellis and Wright—recognizing the validity of the maxim "do it yourself"—conceived the idea of a group of companies involved in every aspect of music and a group which would give them total control of the artists they managed. Thus Chrysalis came into existence in 1968.

"In 1967 the first Ten Years After album was released and Terry and I ran down to various record shops and found it had sold out," Wright recalled. "The record company had only pressed a few copies—it was the first album by an unknown group as far as they were concerned.

"But we knew a market existed because of their live appearances and I still maintain that record could have gone to number one if the records had been available. The situation was similar in the case of Jethro Tull. They already commanded a large audience interest in the autumn of 1968, but no one would sign them for recording. So we did it ourselves."

As Ellis and Wright became increasingly more involved in management, they brought in Kenny Bell and Richard Cowley to run the agency division, giving Ellis and Wright more time to concentrate on their management activities, on which the reputation of Chrysalis was initially built in America.

That early reputation was earned because of the Chrysalis management philosophy which Terry Ellis defines as "not just taking care of the business side of things but being involved as an objective observer in every aspect of the artists work. Above all we only work with artists whose talent we respect and we go out of our way to dispel the myth that rock musicians grow up with, that it is only possible to have a short period of success. We have set out to extend our artists careers through the belief that if they have the talent to entertain at 21, then they will still have that ability at 51."

The success of this philosophy is evident with Ten Years After and Jethro Tull who both came into existence as groups under the guidance of Ellis and Wright and who are now each in their seventh year. Further evidence comes with the continuing success of Procol Harum who have been managed by Chrysalis for the past four years and who have been in existence for eight years.

With the Chrysalis label established throughout Europe, Ellis and Wright's next move was to launch the label in America. This was achieved eighteen months ago through a deal with Warner Bros. which meant that Chrysalis had then become a world-wide record label.

"There is no independent English company with a successful U.S. operation," Ellis remarked. "I see that as a challenge of the same level as we faced when we began Chrysalis. Eighteen months ago the Chrysalis label appeared in every country other than America. I never saw it as a possibility to have just a label in the U.S., it had to be an effective company. America is the largest market in the world and the most important financially to any artist.

"In that market I feel you must work hard every day to keep a label with strong identity. I would not ask an artist to be on Chrysalis in the United States unless I could guarantee that to him.

"It was a big step opening up in the U.S. and a major commitment of time, money and energy. However, I'm very glad that we made the move and I feel very strongly that we have already made a considerable impact."

As supporting evidence, Ellis cited a No. 1 and a No. 3 album in the States by Jethro Tull, and a Top Twenty album by Procol Harum.

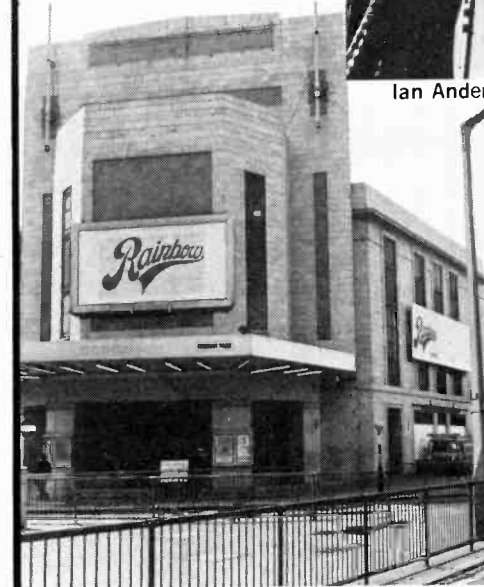
"1974 will definitely be the year when Robin Trower emerges as a major artist in the United States and Steeleye Span are on the verge of making their breakthrough. We've just signed our first American act, Black Sheep, about whom we are very excited."



Alvin Lee



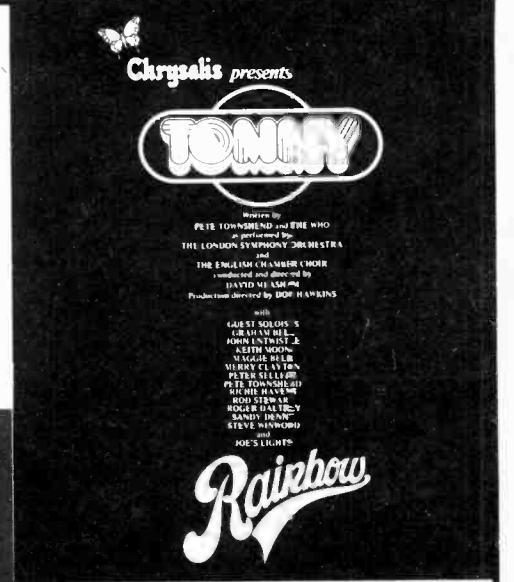
Leo Sayer



Rainbow Theatre



Procol Harum



Chrysalis' "Tommy"



Robin Trower

In England the label has, from its formation, been successful. Originally known as an album orientated label, it has more recently made a breakthrough as a singles label with a number one hit from Leo Sayer and a Top Twenty hit from Steeleye Span.

The emphasis that Ellis and Wright have put on the record company of late has meant that Chrysalis has now become more a cohesive unit based around the record company rather than a management-agency orientated organization as it was in its formative years.

"We were basically a management company with fingers in several other pies. Now we are a really cohesive unit revolving around the record company," Wright continued. "We are in a strong position today because we have as our background what many other companies are trying to create. A number of record companies have started agencies because live exposure is the key to selling records."

Before launching the label in America, Chrysalis had already established a New York base in order to provide tour management services for their British acts. Chrysalis Artists Services Inc. started off by servicing concert tours by Savoy Brown, Jethro Tull and Ten Years After.

The Chrysalis operation in the U.S. expanded in 1972 when the company launched its own publishing operation in America. The British publishing company was formed three years earlier with the initial purpose of publishing the copyrights of Jethro Tull and Ten Years After. It has now grown to a full scale publishing setup with approximately 2,000 copyrights in its catalog. Although reflecting the music of the Chrysalis label, the publishing operation—like the whole group of companies—also represents a wide range of artists, both American and English, varying from David Bowie to Steeleye Span to Shel Talmy's Hush Music.

Ellis explained the reason for opening the New York publishing office. "I feel it is a publishing company's responsibility to get recordings of its catalog and I simply did not believe that the publishing houses would be effective for us through an administration deal. It has been a long hard struggle but producers are finally beginning to realize that we have writers with hit songs. We have recently made something

of a breakthrough with our first major cover of a Leo Sayer song—"The Show Must Go On"—by Three Dog Night."

The Chrysalis agency in London represents as broad a spectrum of artists as the publishing company does. Aside from the Chrysalis Records and Management acts, the agency represents Cat Stevens, Stealers Wheel, Yes; Emerson, Lake and Palmer; Roxy Music, Joe Cocker and King Crimson. The agency also represents American touring artists including Johnny Cash, Van Morrison, the Mahavishnu Orchestra, Jo Jo Gunne and the German act Can.

Growing up alongside the agency has been Chrysalis Promotions, the division of the company responsible for promoting prestige concert appearances throughout the United Kingdom. In England Chrysalis also operate the London equivalent of the Fillmore Theatres. The Rainbow Theatre, in the two years it has been running under the control of Chrysalis, has become Europe's premiere rock venue and has staged most of the prestigious rock events taking place in Europe.

Immediately following its reopening with Deep Purple, the Rainbow staged two concerts from Joe Cocker, three shows by David Bowie, Procol Harum's only concert in England with a symphony orchestra, and appearances from Stephen Stills, the Four Tops, the Kinks, Ten Years After, the Osmonds, Slade and Yes. The Rainbow was also the setting for what many people considered to be the rock event of 1972—the all-star performance of Lou Reizner's production of "Tommy," which featured Peter Townshend, Roger Daltrey, Merry Clayton, Richie Havens, Stevie Winwood, Ringo Starr and Rod Stewart among its cast.

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Chrysalis: From Its Birth to Its World Involvement today

TERRY ELLIS and CHRIS WRIGHT met whilst in competition with each other as agents booking college entertainment. They had each been introduced to music as a potential career whilst at university and this common background led them to join forces in 1967.

They started business in the bedroom of Ellis' apartment in Shepherds Bush, London, and after a year operating as the Ellis-Wright agency, founded the Chrysalis group of companies which now, five years later, is a multimillion-dollar concern with offices in London, New York and Los Angeles. Chrysalis can already claim to be one of the most successful independent companies in the world with probably the most meteoric rise. It is also one of the few who can boast a successful involvement with every area of music.

Ellis' interest in music took positive shape during his time as a student at Newcastle University, where he studied mathematics and metallurgy, and also acted as social secretary, booking campus entertainment. He gained his Bachelor of Science degree, but was already partially convinced that he wanted to get into music as a career.

"I spent six months working with a London agent, much to the dismay of my family," Ellis recalled. "They couldn't understand why I was wasting my degree in that way, and as the six months weren't all that successful, I began to wonder whether they might not be right.

"So I took an organization and methods job in industry for a year, and ran an agency on a part time basis, dealing with the colleges. After that year, I decided I definitely wanted to go into music. That was in 1966, and three months later I met Chris. We were in competition in our college booking businesses but he wanted a London base, and I was feeling that handling just the college circuits was limiting. Consequently in the summer of 1967 we formed the Ellis-Wright agency."

After gaining his Bachelor of Arts degree from Manchester University, Wright continued running the blues club he had started whilst university social secretary. He worked out of a local agents office and started booking acts for college and university entertainment generally in the northwestern area of England.

Consequently he met and booked the group which was later to become known as Ten Years After and one of the cornerstones of the Chrysalis success story. A year later Ellis and Wright had become very involved with management. Ellis with Jethro Tull and Wright with Ten Years After. They had begun to experience the frustration of managers with up and coming acts whose enthusiasm often falls on the deaf ears of record



Terry Ellis and Chris Wright

agement organization and then the Chrysalis label in 1969, plus the concert promotion and publishing divisions. A further frustration, the difficulty of finding a suitable London venue, encouraged Ellis and Wright to acquire the lease of the Rainbow Theatre which they have kept alive ever since.

The Chrysalis organization today revolves around the record company. Each of the other divisions of the group is strongly established as one of the leaders in its field thus providing top flight back up for the record company.

"We are in a strong position today because we have as our background what many other companies are trying to create," continued Wright. "A number of record companies have started agencies because live exposure is the key to selling records."

After many years of continually swapping roles, Ellis and Wright have recently defined separate positions for themselves. Wright becoming managing director and responsible for the English group of companies and Ellis president and responsible for the American companies in the group.

"We are most fortunate," Wright explained, "to have an

are concerned, the Chrysalis philosophy is clear and unequivocal.

"We aim for a nucleus of superstars, but we never want to have more than we can comfortably and efficiently handle. The only thing that counts in the music business is success, and you're only as big as your biggest artist at any one point in time."

Wright is pleased with the progress and development of the Chrysalis organization and all its ramifications.

"We are basically a management company with fingers in several other pies. Now we are a really cohesive unit revolving around the record company."

An important regular date in the Chrysalis calendar is the Monday morning meeting. All the divisions and interests of the organization are represented at the meeting, which formulates policy, reaches decisions and sorts out problems and difficulties.

"Everybody who works at Chrysalis is given scope and can communicate freely with everybody else. We have no rigid demarcation lines, and no one gets reprimanded for doing



Alvin Lee

and publishing company executives who hear the same story all too often.

"In 1967 the first Ten Years After album was released, and Terry and I ran down to various record shops and found it had sold out," Wright recalled. "The record company had only pressed a few copies—it was the first album by an unknown group as far as they were concerned. But we knew a market existed because of their live appearances, and I still maintain that record could have gone to number one if the records had been available. The situation was similar in the case of Jethro Tull. They already commanded a large audience interest in the autumn of 1968, but no one would sign them for recording. So we did it ourselves."

Ellis and Wright conceived the idea of a group of companies involved in every aspect of music, giving them total control of the careers of the artists they managed. Thus Chrysalis was born in 1968.

The organization took shape through Ellis and Wright recognizing the validity of the maxim "do-it-yourself." Kenny Bell and Richard Cowley joined Chrysalis to run the agency division which gave Ellis and Wright more time to concentrate on their management activities.

Perception of the emerging rock market and confidence in their own judgment led logically to the formation of a man-



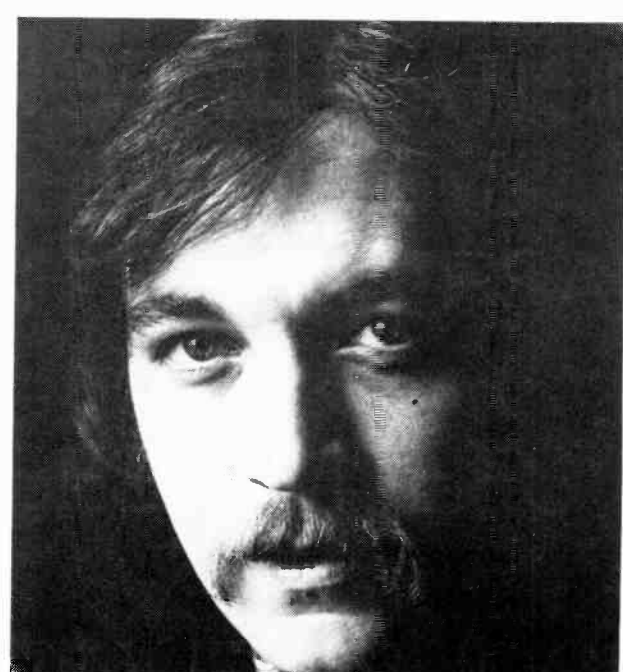
Ian Anderson

extraordinarily strong team of executives. Being a young company we have attracted the most talented and ambitious young men in the industry and it is these people who we see to be the springboard for our future development. The key men are our other directors: Doug D'Arcy, who is responsible for our sales and creative areas; and Terry Connolly, our financial director; in America we have our vice president Derek Sutton."

Wright cites the signing of Steeleye Span to the Chrysalis label two years ago as an important step in the growth of Chrysalis. It was the first time, he said, that Chrysalis had signed a band to the label which wasn't also managed by Chrysalis.

"We needed to prove that what we can do for our own acts, we can also do for others. We couldn't hope to have a strong agency, for instance, if we didn't give the same attention to both outside acts and our own. No one who works in the agency is involved in management, and the agency operates to the advantage of independent managers. It's just as important to the people in the agency to work for an outside band like Yes as it is for one of our own."

Wright maintains that shrewd, judicious management is the key to artists' success, and that there are far more good artists than good managers around at present. Where acts



Gary Brooker

something because it isn't his job," Wright continued. "If someone is doing something which we think isn't a good idea we can stop them. On the other hand, if we do think it's a good idea, we encourage them."

Wright foresees change as inevitable as time passes. The organization's ambition though remains constant: "to be a better record company, a better agency and a better promotion company, and to be able to break new groups."

"There will be an eventual change of image," Wright added, "and I can envisage us having a m-o-r act—but not a manufactured one. Some of our present acts will probably move into the m-o-r category in time, although the thought won't have crossed their minds yet."

"I don't care what Chrysalis is known as providing we're always known and recognized as a quality company."

Ellis is also emphatic about the quality image. "We were only ever interested in artists with talent. It simply happened that when we became involved with music, the talented artists were playing blues and founding the progressive era. We therefore became tagged with an 'underground' reputation which we've never really felt ourselves. There has been a tendency to categorize us with particularly heavy music, drugs, long hair and albums but I'm sure that this ended with Leo

(Continued on page C-10)

Congratulations



Chrysalis

THE PLEASURE HAS BEEN OURS

cheers

Bill Graham

and the f.m. family



How the Chrysalis Operation Works in America

CHRYSLIS, an established music complex in England, made its initial plunge into the American market in February, 1970, opening an office in New York. Derek Sutton, because of a past association with Terry Ellis, was asked to set up the operation.

The initial reason for Chrysalis having an American outpost was to provide tour management services for their British acts. "Few English managers," pointed out Sutton, "knew where to play in the U.S. at that time. And even after a few visits, they still needed a home base in this country through which to carry out the daily liaison with record companies, press, agencies, etc., and maintain credit and billing services."

Chrysalis Artist Services, Inc., located at 360 E. 65th Street, started off by servicing concert tours by Savoy Brown, Jethro Tull, and Ten Years After. "Later, we did tours for Family, and Chicken Shack. They were not successful," admitted Sutton.

The New York office handled two tours for Black Sabbath, and then imported Yes, a group in its second year of existence. The tour management service was beginning to flourish in the States.

After seven secretaries had "found the pace too exacting or my mode of working unacceptable," Linda Steiner (then Dignam) became Sutton's assistant in the Manhattan office, "and now is my second right arm." In July, 1973, she was named Office Manager for the Chrysalis New York Companies while Sutton became Vice-President of Chrysalis Records.

"Ms. Steiner," he explained, "handles the day-to-day running of our New York office. Although, I can't think of a suitable title, I'd be lost without her."

"In 1972," Sutton continued, "our publishing became available. The Almo deal ended, so we decided to start our publishing operation and began learning the ropes."

In its ever-increasing expansion, Chrysalis hired Marv Goodman last May, as Professional Manager for the Chrysalis Music Publishing Companies in the U.S., weaning him away from Wes Farrel.

"He's dynamic, personable, likable, and knows the pub-



Derek Sutton

lishing business. Marv has a good ear and has placed several of our songs."

Sutton noted that 1974 started by having "The Show Must Go On" covered. "The song is a smash single in Great Britain, as performed by the writer, Leo Sayer. Three Dog Night has recorded it here. It's our first major Chrysalis cover," Sutton proudly stated.

The Sutton-Chrysalis-Hollywood story goes back to August 1972, when Wright and Ellis asked Sutton to fly to Los Angeles with them. "On the way there, I found they were to negotiate a record deal. I learned a great deal from watching lawyers thrashing out all the angles between Warner Brothers and Chrysalis."

Shortly after, a major announcement was made that Warners would distribute Chrysalis product in the United States. The first release was a No. 1 album for Jethro Tull group, and a Top 10 single, "Living in the Past." These were followed by albums by Steeleye Span, Wild Turkey, Tir Na Nog, Procol Harum, Robin Trower and Bedlam.

"That first year of operation," Sutton said, "established a firm base for Steeleye Span, a traditionally English group." The electric folk group toured America several times, each tour showing them off in a stronger light.

Chrysalis was rewarded last year with the Stereo Review Album Award for Steeleye Span's "Parcel of Rogues."

"The major achievement of 1973 was Robin Trower, as far as initial record success." Trower and his group played concerts and night clubs cross-country, to outstanding reviews and public acclaim.

Sutton spends much of his time with Procol Harum when they are touring. "We have found that it is essential to have one responsible manager for each of our groups—I'm it for Procol!" It was Sutton who was the man behind the group's extremely successful 1973 promotional campaign for the "Grand Hotel" album, a promotional concept and execution which won the Philadelphia Art Directors Association's Gold Medal.

For Sutton, it is a personal satisfaction, seeing the company grow and prosper. In the States, he is the dominant Chrysalis figure. An imposing, impressive 6'4", 200-pounder, Sutton admitted, "I take the responsibility for getting everything done in America. This involves always being the "man in the middle," making decisions with other people. I work closely with Terry and Chris, and over the years have assumed

more and more responsibility. I run the companies here with direction from them."

Ellis, however, will be spending more time in the States, "as much time as his management activities with Jethro Tull will allow." Sutton noted it has been difficult generating action without the physical presence of either of the principals, especially Ellis. "We have to draw on his (Ellis') drive and imagination and his personality and his ear. No one else can really make the decision as to what is, or is not a record for Chrysalis.

It's impossible for him to do an effective job from England, due to the communication difficulties."

One of the few executives who spends time on the road with a group, Sutton admitted, "I've toured a lot with Procol Harum and Ten Years After, learning what this country (U.S.) is all about. I've been in every performance hall, and met every concert promoter, major and minor. Now, I'm meeting radio station people to see what they need, to help make their lives easier in terms of programming, information and special products."

Procol was one of the first groups to play "live" for WPLJ-FM in New York, and their 1973 "taped live" from the Hollywood Bowl was a resounding success on the King Biscuit Flower Hour.

"Now," said Sutton, "we are seeking other methods of exposing our acts, including television, which has become a major force in rock music."

In his capacity as Vice President of the record company, Publishing Wing and Tour Service Division, Sutton is "the buck stopper." "I take full responsibility for these companies. I know where the principals are trying to take them."

The amiable, knowledgeable Sutton, confessed to no presidential aspirations with any company. "My job is the safest and most rewarding position to hold. The duties are similar to Secretary of State. I don't seek the limelight, but I don't deal in anonymity. I don't want to be on stage. After all," he laughed, "you never hear of an assassinated Secretary of State!"



Linda Steiner

This man behind-the-scenes started his music concert career in England, where he and Ellis "ran all the dances at the University for three years." From there, Ellis went to London to put together an agency. Sutton got his Master's Degree in geophysics, and went to Canada to work in the oil industry. "I spent three years in the geophysical exploration industries seeking oil and uranium." While in Calgary and Vancouver, however, he kept his hand in the music field by working with local concert promoters.

In November, 1969, Sutton received a call from Ellis who said he was thinking of opening a New York office. Sutton, "turned down the invitation, flat." Following a Christmas holiday trip to England, however, Sutton was prevailed upon once more by Ellis, and this time changed his mind.

The year 1974 started off with a major personnel change at the Chrysalis Records office. Ron Goldstein, General Manager, since late 1972, announced his decision to leave the

company to go out on his own. Sutton confessed that "Ron's departure is a personal loss to me. The first year would have been terribly difficult without a man of his capabilities. And I learned a great deal from him. We are now changing our direction with the departure of Ron and increased presence of Terry. We will intensify our search for American artists—both established and new.

"We are aggressively exploring the singles market this year. Michael Papale, our National Promotion Director, was almost single-handedly responsible for Robin Trower's album success. If we had had more staff, I'm sure that the single, "Man of the World," would have taken off. In our direction changes the first thing we did was to triple our promotion strength. We have hired Greg Kimmelman and Fred Mancuso, and now we've got a great team!"

In the U.S. singles market, Chrysalis started 1974 off with the Cozy Powell smash hit, "Dance with the Devil," which became an American favorite, and had good chart action. The record was released earlier in England, and was on top of the charts for several weeks.

"The Company," Sutton said, "is now trying to build an association with Mickey Most, starting with 'Dance with the Devil,' which he produced." Most has artists on the Rak label in England, and has had numerous top chart hits there.

In his official capacity as head of Chrysalis in the States, Sutton signed his first American act this year, a group called Black Sheep, out of Rochester, New York, for whom he has high hopes. The first single from the five-man rock and roll band is "Stick Around," which will be released shortly.

"The Company," Sutton admitted, "has always been known as an album company. Cozy's single is the first Chrysalis single not culled from an album. The second will be Black Sheep's single. (But we will release a Black Sheep album if the single takes off.)"

In his move to continually keep Chrysalis growing on the West Coast, Sutton has named Donna Siani as Sales and Promotion Coordinator, a promotion from her secretarial post. The new junior executive "has drive, initiative, experience and intelligence. We'll make good use of those qualities this year, to help make this a major record company."

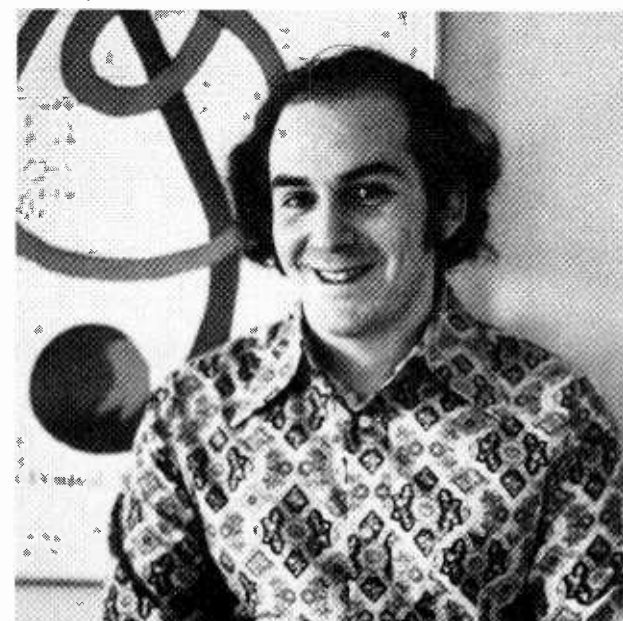
Sutton is actively seeking a premise for new offices. The Chrysalis office is presently located on the seventh floor of the 6922 Hollywood Boulevard building. It commands an expensive view of Los Angeles, but now it is time for the Company to seek new quarters.

The hectic Sutton schedule finds him in the Hollywood office three weeks of every month, one week in New York and accompanying Procol Harum on their U.S. tours. During those cross-country trips, he attempts to visit both radio stations and concert locations. It's a must," explained Sutton. "We've got to get down to street level—find what changes we must make to compete in this market place."

The schedule is a grueling one which sees him putting in many hours a day, far more than most employees or executives.



Mike Papale



Marv Goodman



Donna Siani

lishing business. Marv has a good ear and has placed several of our songs."

Sutton noted that 1974 started by having "The Show Must Go On" covered. "The song is a smash single in Great Britain, as performed by the writer, Leo Sayer. Three Dog Night has recorded it here. It's our first major Chrysalis cover," Sutton proudly stated.

The Sutton-Chrysalis-Hollywood story goes back to August 1972, when Wright and Ellis asked Sutton to fly to Los Angeles with them. "On the way there, I found they were to negotiate a record deal. I learned a great deal from watching lawyers thrashing out all the angles between Warner Brothers and Chrysalis."

Shortly after, a major announcement was made that Warners would distribute Chrysalis product in the United States. The first release was a No. 1 album for Jethro Tull group, and a Top 10 single, "Living in the Past." These were followed by albums by Steeleye Span, Wild Turkey, Tir Na Nog, Procol Harum, Robin Trower and Bedlam.

"That first year of operation," Sutton said, "established a firm base for Steeleye Span, a traditionally English group." The electric folk group toured America several times, each tour showing them off in a stronger light.

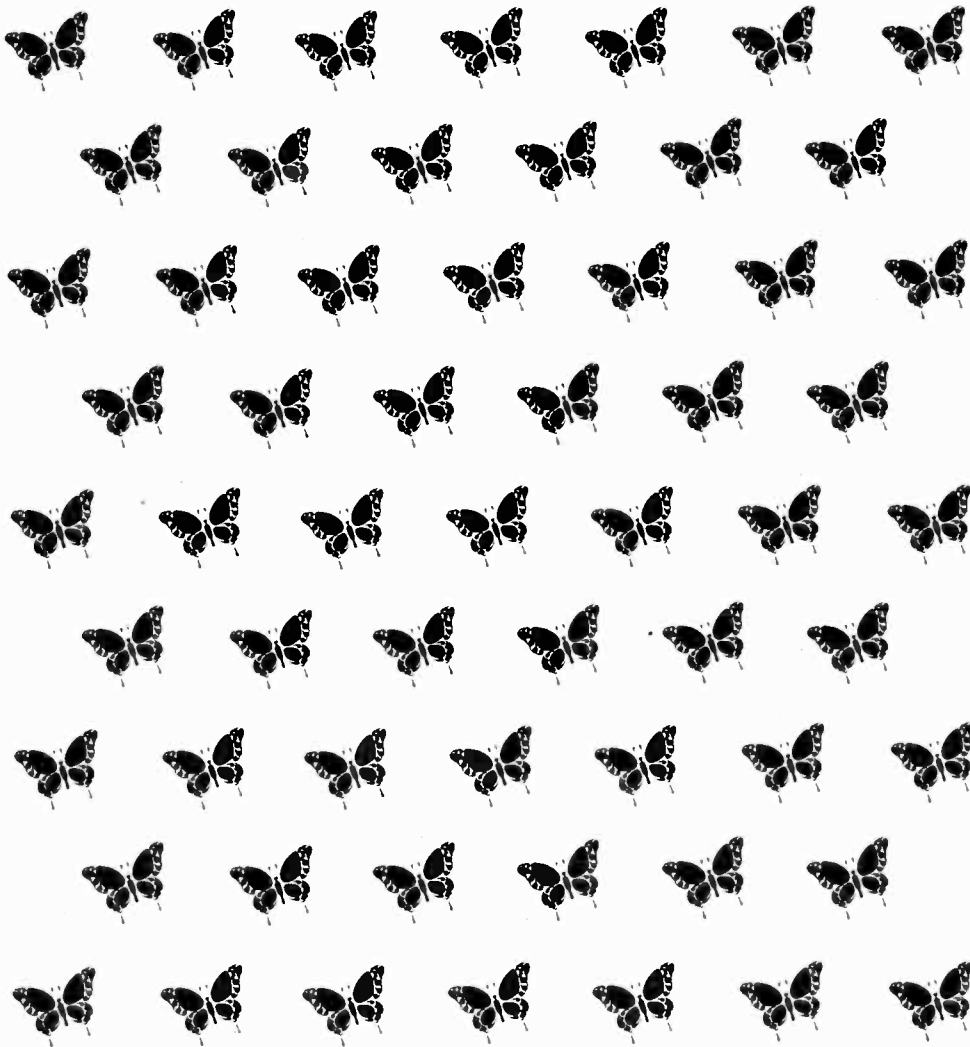
Chrysalis was rewarded last year with the Stereo Review Album Award for Steeleye Span's "Parcel of Rogues."

"The major achievement of 1973 was Robin Trower, as far as initial record success." Trower and his group played concerts and night clubs cross-country, to outstanding reviews and public acclaim.

Sutton spends much of his time with Procol Harum when they are touring. "We have found that it is essential to have one responsible manager for each of our groups—I'm it for Procol!" It was Sutton who was the man behind the group's extremely successful 1973 promotional campaign for the "Grand Hotel" album, a promotional concept and execution which won the Philadelphia Art Directors Association's Gold Medal.

For Sutton, it is a personal satisfaction, seeing the company grow and prosper. In the States, he is the dominant Chrysalis figure. An imposing, impressive 6'4", 200-pounder, Sutton admitted, "I take the responsibility for getting everything done in America. This involves always being the "man in the middle," making decisions with other people. I work closely with Terry and Chris, and over the years have assumed

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WARNER BROS. RECORDS



U.K. Label Aims for Singles Market And Hits the Charts With a Rush

DOUG D'ARCY began working for Ellis and Wright in 1968; subsequently he became a director of the group and is now responsible for the administration and direction of Chrysalis Records in the United Kingdom.

D'Arcy, like Wright, studied at Manchester University, graduating with a Bachelor of Arts degree in drama. In fact, he succeeded Wright, as social secretary of the university, booking acts for the Campus entertainment.

"I'd always been interested in rock music, it's a way of life and I'm happy that it should be so. First I was a fan, I'm still a fan. I think it is very important in maintaining freshness and vitality in my approach to the industry." He continues, "I met Chris again when I came down to London and he offered me a job with what was then the Ellis/Wright agency, booking acts for colleges and universities. I spent a year doing this, before I decided I wanted to get involved in other areas. Now, I am exclusively concerned with the Chrysalis label."

In his administrative role, D'Arcy supervises the co-ordination of the Chrysalis label's activities. "We are constantly developing our organization to cope with more complex demands, both in the domestic market and internationally." He analyzed the activities of the company in three basic areas, creative services, sales and manufacturing; finance administration.

The focal point for the Chrysalis personnel involved in these three areas is the product meeting held every Monday morning and attended by the senior executives. From this meeting the release schedule is decided and issued.

"The finance and administration is the responsibility of Terry Connolly, our Financial Director, and to whom our Product Co-ordinator reports. The Product Co-ordinator's function is simply to co-ordinate all releases via the release schedule and inform all parties of the production of deadlines.

"In the creative area," D'Arcy continued, "Royston Eldridge is responsible for the initiation and supervision of sleeve designs, advertising campaigns and press activities. We consider careful planning to be a major factor in this area.



Rod Duncombe

Royston Eldridge

An integrated, visual campaign, with all the components properly co-ordinated, is essential to creating the maximum amount of attention on a release. In fact a third of our releases in 1973 were charted here in the U.K.

"We take very great care to ensure that our sleeves reflect the personality of the artist and their record in a graphic manner. It is obviously the starting point for any merchandising campaign, and it is therefore essential that the highest standards of invention and professional techniques should be applied. In terms of the press office, the recent appointment of Chris Briggs will enable us to extend our communications flow."

D'Arcy explained that on the sales and manufacturing area, one of the demanding issues of the last few months had been the problems created by the shortage of pressing capacity and the limitations of the three-day week. He explained, "We have a Production Manager who is responsible for liaising with our suppliers for sleeves, pressings, etc. It is essential to remember an album is something that people keep in their collection over a period of time and that wherever possible, manufacturing standards should be rigidly adhered to. This obviously takes more time, but our deadlines are designed to allow for this. We were able, despite the crises, to supply close to a million singles, prior to and over the Christmas period, when we had Leo Sayer's "The Show Must Go



Bedlam

On" and Steeleye Span's "Guadate" both in the Top Ten simultaneously.

D'Arcy feels the single now is as important to the music industry as it was ten years ago, "It can't be ignored any more, and it is unfortunate that it was largely ignored for a while. It seems to me to part on two levels. As the strongest promotional device for an album and as an entity in itself. We have begun a major breakthrough as a singles company. We are confident of a consistent hit singles pattern over the forthcoming year. Part of our emphasis on singles led us to an agreement with Scratchy Records, run by Alan Seiffert and John Gayden. This is purely a singles company, that has their



Leo Sayer



Maddy Prior

own label in the U.K., with their product released on the Chrysalis label in the rest of the world.

"Radio promotion in Britain is limited, despite the advent of commercial radio on a local basis. It will be a year or so before this becomes highly effective. It is to the credit, therefore, of Chris Stone, who is responsible for Radio Promotion, that we have the new Steeleye Span single 'Thomas The Rhymer' breaking at the moment.

"It is, in fact, becoming common to regard Europe as a whole in terms of radio promotion, using Holland for example, as a breakout market for the rest of Europe, including the U.K. Radio Luxembourg is an important medium in this sense, since it covers most of Europe.

"International sales are obviously of great importance to us and we have a full time international liaison department headed by Rod Duncombe. We have plans in the future to have a European office, based in Europe, which will help us further to co-ordinate releases and promotional activities.

"We do, in the meantime, make major efforts on a regional level to compensate for the limited amount of broadcasting available, by supporting the appearances of our artists in concert or in clubs. On this level, liaison with promoters and managers is very important. Chrysalis is a company with management experience, and we are therefore able to offer the right kind of support and co-operation to the managers, since we understand their point of view and their needs. This experience has enabled us to achieve the most effective use of promotional budgets and marketing strategy.

"A&r is the heartbeat of any record company. It is the responsibility of Chris Wright, assisted by our a&r Co-ordinator, Roger Watson, and our policy is, I think, a simple one. We look to sign good music, whether it is in single or album form, solo artists or groups, it can be five, fifteen or fifty years old. We are quick in spotting talent, and we are justly proud of that. Our product has mostly been in a specific contemporary area, so far, but we are not restrictive in our outlook, and indeed, we have been discussing a classical project."

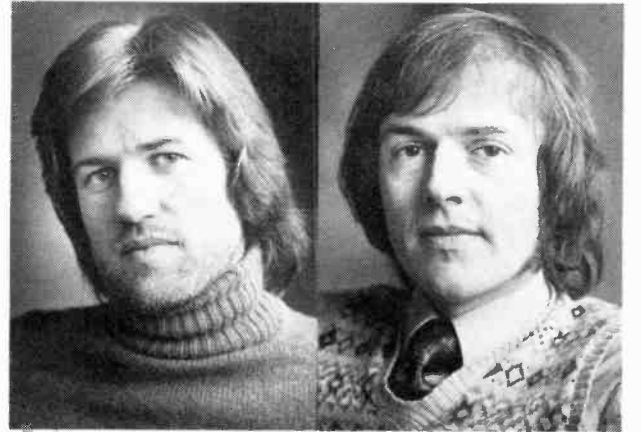
Developing the same theme, D'Arcy hopes that Chrysalis



Doug D'Arcy

Records will be recorded as something more than a formula company. "I'd like to think that we have got something new to offer the record industry. Maybe it's a question of attitudes. If we can be judged over a ten year period, I hope we will be found to have our own corporate identity. I am a great admirer of both Atlantic and Tamla Motown Records. Atlantic, because of the way in which they have, over a period of time, brought black music into the white market, and in doing so, have influenced other companies' a&r approach and brought in new styles into record production, and Tamla Motown for their sense of identity. Whenever I pick up a Tamla Motown record and play it, I have the feeling that it could be on the Tamla Motown label.

"In terms of our company, the stable of artists that we have is broad based, and represents in my opinion, a unique blend of talent. This is the context in which the company operates, and the interaction between various artists is a creative one. For example, in terms of production, Ian Anderson has been recently working with Steeleye Span, Matthew Fisher, ex-



Chris Stone

Roger Watson

Procol Harum organist, has just completed the second album from ex-Procol Harum guitarist Robin Trower, entitled 'Bridge of Sighs,' and that combination has been an extremely fruitful one. It is not merely a question of being a company in which artists are allowed to develop their music and personality, but also a question of intuitive response to situation.

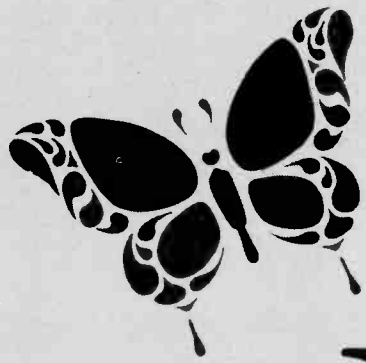
"We felt some time ago that the role of the producer was being neglected, and have searched rigorously outside the company as well as within for the kind of producers that would complement and encourage the artists. Felix Pappalardi, Chris Thomas and Ken Scott are just a few of the notable producers with whom we have been involved. A recent situation arose in which we had a young Scottish singer called Frankie Miller, who we felt would feel more at home recording in America. We contacted Alan Toussaint and arranged for Frankie Miller to go over to New Orleans, where they rehearsed and recorded an album which we will be releasing shortly. The results speak for themselves."

Asked about future plans, D'Arcy says, "We are ambitious, we always have been and still are.

"There is nothing so satisfying as signing an artist or group and sticking with them for two or three albums over two years or longer, seeing them develop and succeed as you thought they would and could."



Wild Turkey



Doesn't time fly!

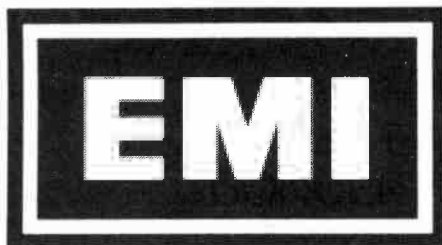
Love...CB, DB and the rest.



....and a great thing happened to music,
when the butterfly arrived.

HAPPY BIRTHDAY

Congratulations on 5 fantastic years



SWEDEN, DENMARK, NORWAY & FINLAND

Publishing: Exploiting All the Writers' Potential

THE PUBLISHING arm of the Chrysalis organization is Chrysalis Music, formed in 1969 with the initial purpose of publishing the copyrights of Jethro Tull and Ten Years After and a logical extension of the growing success achieved at that stage by the record label and management company.

Its general manager is Nigel Haines, who operates this division of the Chrysalis combine with a staff of three, including newly-appointed professional manager Bruce Maclean. Haines has a legal background, having trained as an attorney originally but finding the lure of contemporary music and the entertainment industry too strong to resist. He spent two years at Essex Music, working in the copyright department there and then specializing in contracts and other legal details, and joined the Chrysalis organization in his present capacity just over a year ago.

"We have about 2,000 copyrights in our catalogs now, 90 percent of them recorded, and earning income," said Haines. "Obviously the publishing operation reflects the Chrysalis label's music, and we're constantly looking for new writers, and encouraging and nurturing them when found to the point of recording. All our writers at present are also performers or potential performers."

This fact, coupled with the highly individual and personalized nature of their compositions, presents some problems in broad publishing terms. In recent years the progressive music vogue has been almost exclusively centered on writer-performers, and only rarely are other artists sufficiently interested and impressed to record material specifically identified already with the act who wrote it in preference to concentrating on their own copyrights. Haines recognizes this difficulty, and is endeavoring to rectify it.

"I've been trying to introduce more middle-of-the-road material, and by that I mean m-o-r in its most modern sense. We have to prove ourselves as publishers by obtaining cover versions, and this seems to be the sensible way of doing it."

Haines is acutely conscious of the role Chrysalis Music should play in behalf of all its writers.

"We try to do a publishing job rather than merely a banking one. We try to give the best service possible to our writers,

good collection of their money and good accounting as well as good promotion and exploitation of their output. We're regularly adjusting our overseas deals to obtain the best percentages for them."

He believes that music publishers have been considered to be rather second-class citizens until recently, with the record companies claiming most of the glory for successes often initiated by a publisher's perception and persistence. Talent hunting is a major part of his activities.

"The principal method of finding and signing new acts is listening to tapes submitted for our consideration," he disclosed. "We all listen—not just the publishing division—and we all express our opinions. I also rely on personal contacts with groups and managers, and much of my time is taken up by seeing bands perform. You can also find new talent through word of mouth, and there are many bands which start building a good name and reputation before anybody signs them up."

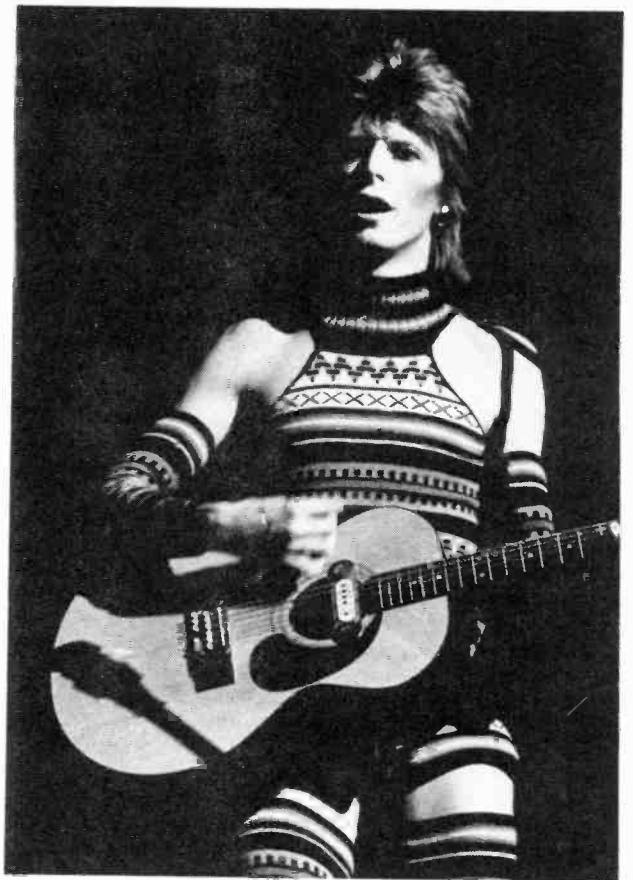
Haines and his colleagues regard each writer-performer as an individual investment for Chrysalis Music, without indulging in the practice of paying out inflated advances.

"We believe in giving the right kind of money to the right kind of writer," he declared. "One of the most rewarding things of all in this business is to find a young writer, put him on the staff payroll, and help him to develop his full potential."

The nature of the Chrysalis copyrights means that their performance earnings are not high at the moment. Haines would like to see more avenues of exposure available in radio and television, but added that the advent of Capital Radio last year in the commercial field is helping.

Overseas markets are proving lucrative for Chrysalis Music, notably the United States and Germany, but Haines said that so far Australia and Japan were virtually untapped in publishing terms. He pays close attention to the foreign aspect of the publishing operation.

"We like working with overseas affiliates who understand, like and appreciate the catalog. We don't want publishers who act as collecting houses for royalties, but people who will really



David Bowie

work the catalog and get covers. We spend a good deal of time servicing our sub-publishers with material and details of the artists concerned, and we meet them here in London in conference every year."

Since joining Chrysalis Music, Haines has acquired representation of the American Castle Hill Music catalog and Shel Talmy's Hush Music, and was involved in the negotiations allotting sub-publishing rights for the world outside the U.K. and Eire for Blanedell Music, the company which handles material by Leo Sayer, Adam Faith and Dave Courtney.

Among his recent signings are Bob Sergeant, who is recording for RCA produced by Mick Ronson, Brian Protheroe, No Man's Land, Karass, and ex-Nirvana member Patrick Campbell Lyons, who has releases on Bell and Worldwide. As well as publishing top moneyspinners such as Jethro Tull, Ten Years After, Procol Harum, Robin Trower, Steeleye Span, and Leo Sayer, Chrysalis still has publishing rights to David Bowie's material, and Haines is looking forward to increasing U.K. representation rights for American material.

"We will be setting up a separate department specifically to handle the American catalogs," Haines disclosed. "It will be a unique service."

He emphasized that Chrysalis Music is not solely dependent on its sister Chrysalis Records for obtaining copyrights, and the publishing operation has its own record production unit called Moth. Chrysalis Records gets first refusal on Moth output, but he stressed that Moth is not merely a clearing house for unwanted product.

"Some of the product we may produce and acquire might be unsuitable for the Chrysalis label, so it is a natural thing for us to have our own production company to enable us to place material with other record labels.

"We're always looking for new ways to exploit our material, and we're working on a novel idea in this direction right now. The business is changing frequently, and coming back is the singer who is looking for songs to record rather than writing his own."



Shel Talmy, Jon Rowlands, Hugh Murphy, Nigel Haines and Roger Watson

Chrysalis Aids Hush and New Acme

THE CHRYSALIS publishing division is administering the music publishing interest of the Hush and New Acme publishing and production enterprises. The principals of Hush are noted record producers Shel Talmy and Hugh Murphy and Jonathan Rowlands, associated in the past with stars such as Tom Jones, Engelbert Humperdinck, Rod Stewart and Tim Rose, who runs the business side.

The Hush group is two years old, and was founded by Talmy and Murphy. Its link with the Chrysalis organization is the result of a determination to concentrate and streamline its efforts in the music field.

"We're proud to be with Chrysalis for two reasons," explained Rowlands. "One is that we've got a decent publishing deal at last. The second reason is that everywhere we go in the world, Chrysalis and its affiliates have such a good name and reputation."

"We reappraised our last two years, and decided to get really into the music business by recording only artists who are already working, and who have managers, agents and equipment. Part of this entailed getting a direction in our publishing activities, and bringing together under one representative all the hundreds of copyrights which Shel, Hugh and I have acquired or been associated with over the years."

"After the 'deal' is made most production companies fall down on follow-through with record companies and artist managers. My function is to co-ordinate our continuing responsibilities and interest in the artist and product with the various labels and managers whilst Nigel Haines of Chrysalis

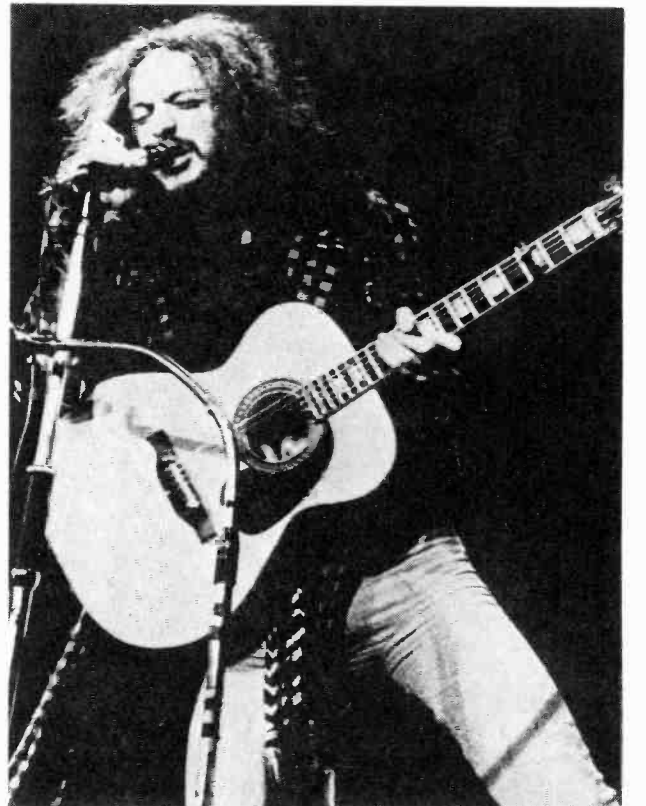
handles all our publishing affairs, removing that worry from my shoulders."

Rowlands added that this co-ordination has already paid off this year, particularly in the case of Shepstone & Dibbens who have won placings in the American, Belgian, French and German charts. Other promising writing and artistic talents on the Hush and New Acme rosters include Laurie Styvers, John McBurnie and Mandi Wilson.

Associated with Murphy and Rowlands in the New Acme operation is Tom Parker, who is also a director. Current Acme projects are two Charisma LPs, one featuring the Doggeral Bank group and the other Sir John Betjeman, the British Poet Laureate. Sir John has recorded an LP of his own poetry set to music by Jim Parker, brother of Tom entitled "Betjeman's Banana Blush"—released March 8th.

Tom Parker is co-producing an album by a group called Ferret with Hugh Murphy under the title of "Taking It For a Trot," and Murphy has just produced a new single by String Driven Thing entitled "This One's For You" and an LP by Jack The Lad, both for Charisma. Other Murphy recording activities are "Can I Have My Money Back?" by Gerry Rafferty and the "Shady Lady" single by Shepstone & Dibbens.

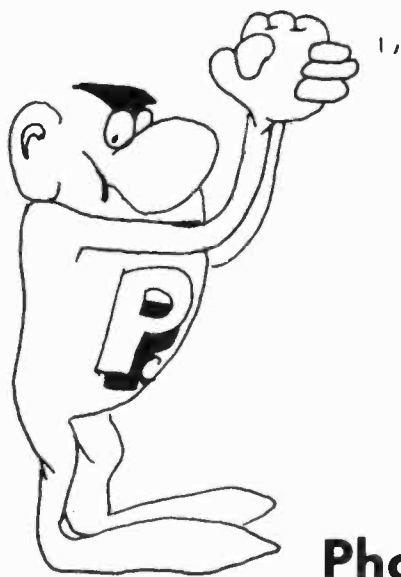
Shel Talmy's current and forthcoming recording production schedule centers on Foresight (for Warner Bros.), South Africa's John Weddepohl, Coven from the States, and the Alex Harvey Band. Which all means that there is plenty for Rowlands to co-ordinate, plenty for Chrysalis to look after in publishing terms, and still plenty of scope for new material from writers with the right talent.



Ian Anderson

The crowds and the Krauts love Chrysalis

**To all at Chrysalis congratulations
to your 5th anniversary
handshakes and kisses**



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London's Rainbow... Europe's Showcase

LONDON'S RAINBOW THEATRE was re-opened by Chrysalis in the summer of 1972. The re-opening itself was headline news in Britain's music press at the time for it was welcome news for the rock business which had suffered two major blows almost simultaneously when the Rainbow, under its original management, had closed and the Royal Albert Hall banned rock groups, leaving London without a major venue possessing the facilities to present rock properly.

During its short existence under previous management, the Rainbow had established a reputation as the rock venue in London. After it closed, Chrysalis acquired the lease and the Rainbow was opened to the public again on June 30th 1972 when it presented two shows from Deep Purple.

Since the Rainbow has been running under the control of Chrysalis, its reputation has grown from strength to strength. It is now, as the British newspaper Melody Maker recently described it, "Europe's premier rock theater," and has been the venue for most of the prestigious rock music events in Europe.

The theater itself has long been a part of the London music scene. In 1965 the Beatles staged their Christmas show there when the theater was known as the Astoria and, under that name, the theater was also a regular London venue for visiting American jazz bands. The theater opened as the Rainbow in November 1971 with three days featuring the Who and also presented major American attractions like the Byrds, Joan Baez, Melanie, Mountain, Poco and Alice Cooper. Among the big name British groups to appear at the Rainbow during that time were the Faces, Yes, Pink Floyd and Humble Pie.

"The original company who ran the theater operated as the sole promoters, presenting all the shows themselves. Unfortunately, this proved to be disastrous financially," explained Kenny Bell of the Chrysalis agency division and the company executive mainly concerned with the running of the Rainbow. "We feel the Rainbow is the only venue of its kind this side of the Atlantic where not only are rock artists welcome but every member of staff is specifically hired with a view to providing every requirement an artist could want. Artists enjoy playing the Rainbow and it's become known in the rock music field as Europe's showcase."

The Rainbow's reputation can be quickly judged by a glance at the list of acts who have appeared there in the two year spell that Chrysalis have operated the lease. The list reads like a Who's Who of the entertainment business.

Immediately following its re-opening with Deep Purple, the



Rainbow Theatre

Rainbow staged two concerts from Joe Cocker, three shows by David Bowie, Procol Harum's only concert in England with a symphony orchestra, and appearances from Stephen Stills, The Four Tops, The Kinks, Ten Years After, the Osmonds, Slade and Yes. The Rainbow was also the setting for what many people considered to be the rock event of 1972—the all-star performance of Lou Reizner's production of "Tommy," which featured Pete Townshend, Roger Daltrey, Merry Clayton, Ritchie Havens, Stevie Winwood, Ringo Starr and Rod Stewart among its cast.

Last year the Rainbow continued to present the cream of the rock acts from England and the United States. Among the 1973 highlights were concerts by two of rock's recluses. On January 13 Eric Clapton was persuaded by Pete Townshend to make a rare appearance which the press dubbed "Clapton's Comeback," again featuring an all star cast, and then in

July, Van Morrison returned to Britain for the first time in several years, to make his return at the Rainbow. A further high-spot was one of three London appearances by Liza Minnelli.

The prime consideration that Chrysalis had in mind when they re-opened the Rainbow was that there would be a good venue in London to present rock music and the company have made a sizable capital investment in the theater. The original Granada setting of the Rainbow (a classic theater design in Britain) has been renovated and added to. The Granada setting continues throughout the theater to the stage surround itself with its turreted castles and intricate pillar and fascia work.

With a capacity in excess of 3,000, it was also essential that the stage lighting and sound systems were of the highest quality and to that end some of the most complex and powerful equipment available has been installed at the Rainbow, making it a historic looking but technically advanced theater.

World Involvement

• Continued from page C-2

Sayer with whom we have unquestionably the most exciting artist of 1974 and a number one single."

Ellis is one of that Seventies breed, the transatlantic commuter. Since the inception of Chrysalis, he has spent six months of each year in the U.S.A. He has become one of the better known figures in the American rock scene due to his management of Jethro Tull.

"There is no independent English company with a successful U.S. operation," Ellis remarked. "I see that as a challenge of the same level as we faced when we began Chrysalis. Eighteen months ago, the Chrysalis label appeared in every country other than America. I never saw it as a possibility to have just a label in the U.S., it had to be an effective company. America is the largest market in the world and the most important financially to any artist.

"In that market I feel you must work hard every day to keep a label with strong identity. I would not ask an artist to be on Chrysalis in the United States unless I could guarantee that to him.

"It was a big step opening up in the U.S. and a major commitment of time, money and energy. However, I'm very glad that we made the move and I feel very strongly that we have already made a considerable impact."

As supporting evidence, Ellis cited a No. 1 and a No. 3 album in the States by Jethro Tull, and a Top Twenty album by Procol Harum.

"1974 will definitely be the year when Robin Trower emerges as a major artist in the United States and Steeleye Span are on the verge of making their breakthrough. We've just signed our first American act, Black Sheep, about whom we are very excited.

"We started our publishing arm in New York because I feel a publishing company's responsibility is to get recordings of its catalog and I simply did not believe that the publishing houses with hundreds of thousands of titles would be effective for us through an administration deal. It has been a long hard struggle but producers are finally beginning to realize that we have writers with hit songs. We have recently made something of a breakthrough with our first major cover of a Leo Sayer song—"The Show Must Go On"—by Three Dog Night.

"All in all our biggest problem in the United States, as it has been in England, is that of image. Radio program directors find it very hard to understand why a company with so much success with album artists should be aware of the singles market. I am, however, quite convinced that by the end of this year that will be just as historic a misunderstanding in the United States as it already is in England."

Chrysalis

you're looking good!



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Concerts With the Artists In Mind



Adrian Hopkins

CONCERT PROMOTION is an active part of the Chrysalis group's functions and grew out of the group's early specialization in the areas of management and agency.

Its primary objective was to provide an effective nationwide service, promoting at prime venues throughout Britain for the Chrysalis management groups Ten Years After, Jethro Tull and Procol Harum. As it was the brainchild of Terry Ellis and Chris Wright, in their managerial roles, the promotion division obviously placed great emphasis on being artist oriented.

Under the guidance of Wilf Wright, the promotion division expanded from purely servicing the Chrysalis management



Liza Minnelli

acts to promoting tours for all the acts handled by the Chrysalis agency. Wilf Wright explains that Chrysalis with their firm belief in the maxim—"do it yourself"—felt that they could promote their artists concerts better than anyone else. Initially, individual managers at Chrysalis had promoted their own acts but Wright set up the concert division in order to centralize that activity.

"In the early days we just promoted our own management artists and we were the first people in England to promote a nationwide concert tour as such as opposed to the old fashioned package tour. We then extended the promotion division and made it available to any artist the agency handled."

In the nine months that Wright headed the promotion division he promoted tours from Cat Stevens, Black Sabbath and King Crimson as well as Chrysalis' own headline acts. Wright then moved over to head the recently redefined Chrysalis management operation and Adrian Hopkins was brought in to take charge of concert promotion.

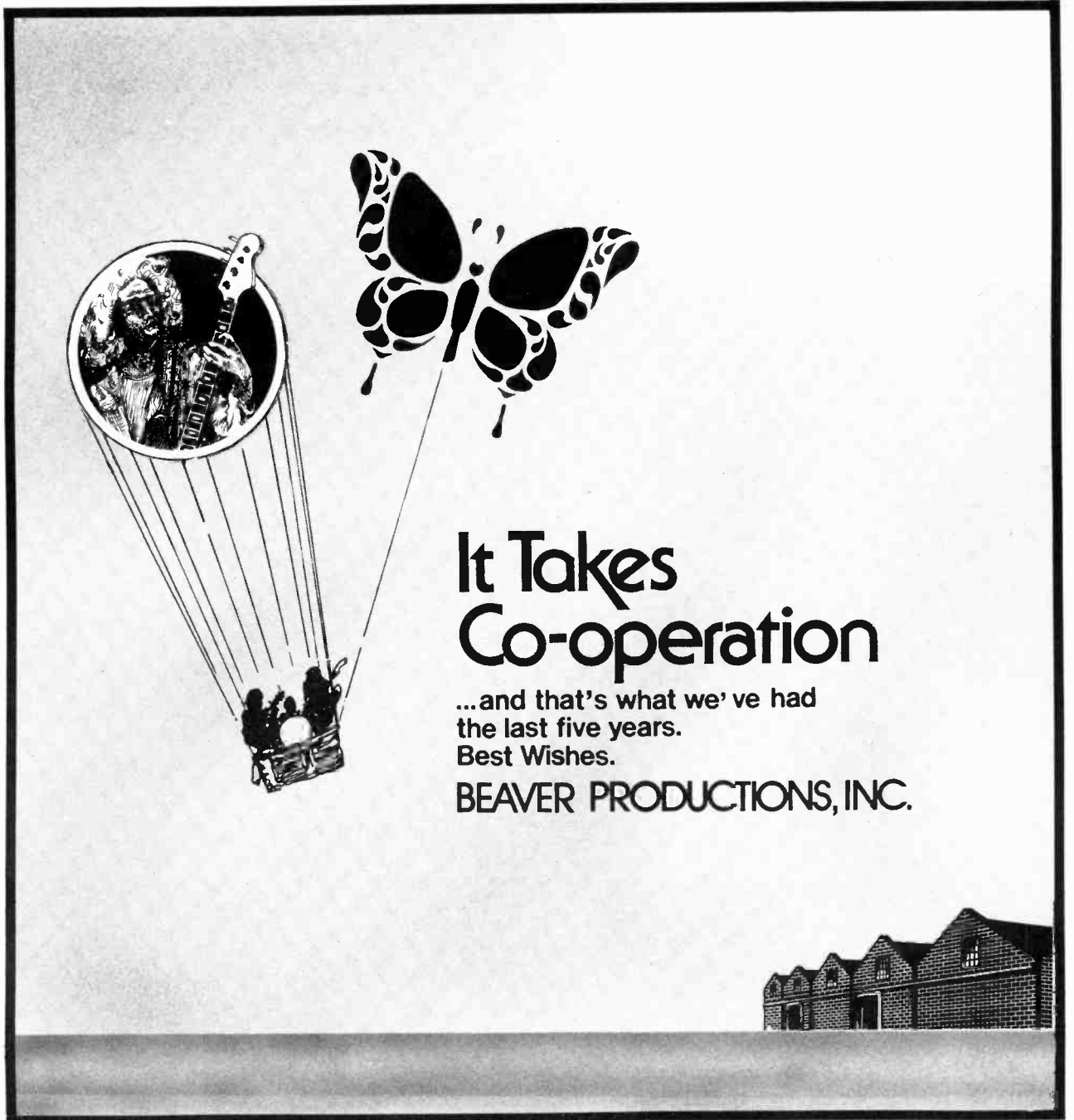
Hopkins took over thirteen months ago after operating as an independent promoter and agent during which time he had booked a lot of Chrysalis acts. The offer to head the concert promotion division was a direct result of this earlier association.

Hopkins' duties involved the initial wheeling and dealing to secure acts for British appearances and then organization of the venues and of the ancillary logistics necessary for the successful promotion of a tour. Under Hopkins' guidance the division has again grown, he has expanded the service to overseas acts.

"I deal direct and I buy dates off other agents," Hopkins explained. "I negotiate with the agents and managers and record companies of the acts I am after. Once I have secured the act I put together a tour which takes in the key venues the group needs to play.

"In a nutshell I work out the ticket prices, arrange for the printing that has to be done, plan an advertising campaign with posters in the local area and national press and on local radio. Obviously I watch the progress of seat bookings very closely and visit any slow areas to help things along. In short my job is to sell out the concert and make sure everything runs smoothly on the night."

Among acts Hopkins brought over during 1973 were Johnny Cash, Nahavishnu Orchestra and Van Morrison and he co-promoted appearances by Liza Minnelli. Among the acts Hopkins will be associated with this year are Jack Jones, Ella Fitzgerald and James Last.



It Takes Co-operation

...and that's what we've had the last five years.
Best Wishes.

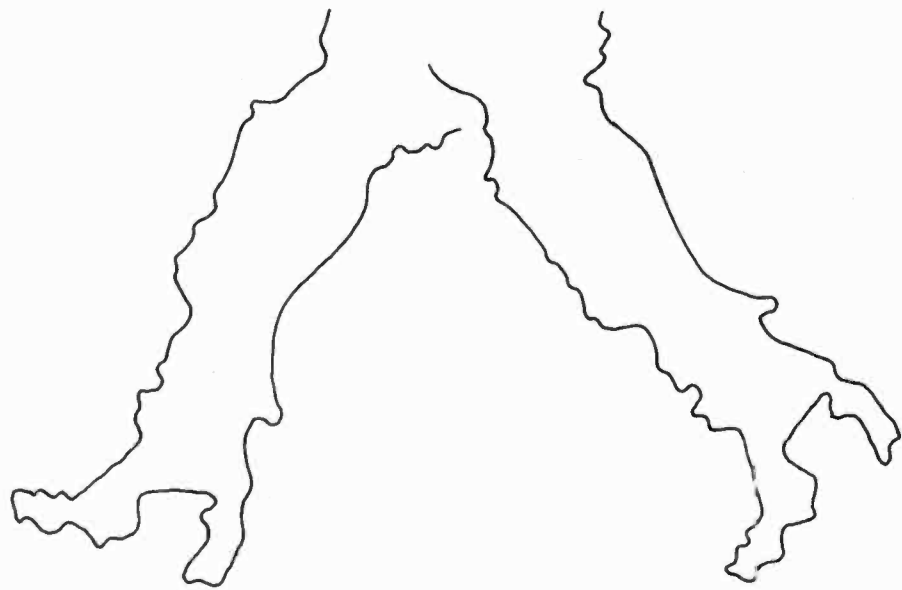
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Fly high for many many years after



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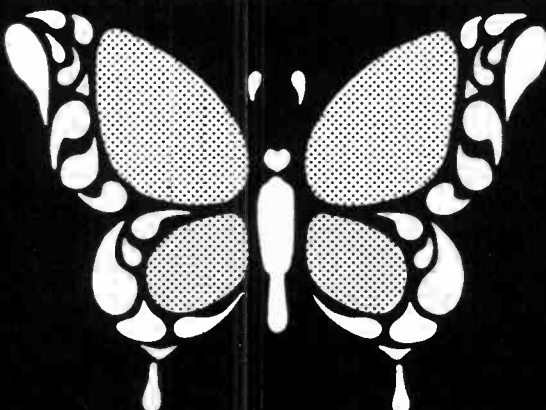
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Agency: Important Cog in the Wheel

THE AGENCY division is a thriving part of the Chrysalis organization, and has been headed for the past five years by Kenny Bell and Richard Cowley, who now have four other agents and bookers working under their supervision in the office.

Bell started in the music business on the performing side of the footlights, playing trumpet and leading his own big band in a residency at the California Ballroom, Dunstable, until a throat condition obliged him to end this role. He went into rock management, and then spent three years in agency work with Terry King, followed by a spell at the West One Entertainments division of EMI, before meeting Richard Cowley and forming Universal Attractions with him.

Cowley began as a booker working with Malcolm Rose before joining forces with Bell in Universal Attractions, which operated for three years until 1968 when Chris Wright and Terry Ellis invited him and Bell to merge resources with them and look after the agency side of the embryo Chrysalis organization.

The Bell-Cowley duo function with a mixture of energy, enterprise and enthusiasm which reveals no signs of blase complacency or any tendency to rest on their already substantial laurels. Indeed, they are both at pains to impress upon people that they never ever linger nonchalantly around the office waiting for the big offers for the big Chrysalis acts to roll in automatically. They rate new blood as the essential life blood for the continuing health and prosperity of the business, and are ceaselessly searching for promising new prospects while maintaining a first-class service of representation and effort in behalf of the stars already on the books.

"We look after our important artists individually between us," explained Bell. "We're responsible to the managers of the acts. It's not a straight split between us. Richard may have some particularly strong contacts in one territory useful to the acts I'm looking after, and vice versa, and we play it by ear and assist one another on this basis."



Van Morrison



Kenny Bell and Richard Cowley

"The agency division of Chrysalis is quite autonomous in its operation," emphasized Cowley. "For instance, if we book a Warner Bros. act, it's the Chrysalis agency doing the booking and not Chrysalis Records."

They represent 90 percent of the artists on the books exclusively, and handle bookings for the remaining 10 percent.

"Evenings and weekends we go to see new acts or attend gigs by artists we're already handling," Cowley continued. "We get more of a buzz from breaking a new act than practically anything else because that's the name of the game and the acid test for any agency."

"You need to sign the right acts and then handle them the right way. When you look at a new act and listen to them, you have to ask yourself if you can see them topping the bill at the Rainbow Theater or Madison Square Garden. There has to be some magic there. Roxy Music had it, and so did Leo Sayer when we went to see him in a rehearsal room at Brighton."

"We took on Leo Sayer, who was completely unknown at the time," added Bell. "Richard thought he had what it takes. We thought the same about Roxy Music when we heard them in a cellar at Covent Garden. Of course, you can be wrong about acts, and we can make mistakes like anyone else."

"New prospects are normally recommended to us by people we know in the business, and if we value the judgment of the recommender, we'll go and see anybody, no matter who they are or what they do. Everybody has a bad night occasionally, and we'll go and see them again if we think they've got something."

"I can remember the soul era and how some people got hurt when that bubble burst because they had concentrated on soul acts to the exclusion of everything else. We want to branch out and broaden our activity by getting into the m-o-r field, variety, cabaret and TV. For instance, we're helping to launch Brian Ferry of Roxy Music into a solo career in addition to his work with the group, and we brought Johnny Cash over

last year. The success of the Agency has contributed to the overall success of the whole Chrysalis organization."

"It's like cogs in a wheel," amplified Cowley. "If one cog fouls up, the wheel doesn't revolve properly. Kenny and I are involved all the time. We go to clubs, and we follow up recommendations. We'll send a new act to Manchester for nothing if need be, providing the date and the exposure are right because an agency must always be breaking new acts. People will always need entertainment because it's part of life."

Chrysalis Represents

CHRYSLIS AGENCY has exclusive agency representation of: Bedlam, Procol Harum, Bert Jansch, Ralph McTell, Cat Stevens, Robin Trower, Emerson, Lake and Palmer, Roxy Music, Eno, Ruby, Frankie Miller, Stealers Wheel, Groundhogs, Steel-eye Span, Hudson Ford, Strawbs, Jethro Tull, Stray, Joe Cocker, Stray Dog, Jonesy, Strife, King Crimson, Ten Years After, Leo Sayer, Tir Na Nog, P F M (Italy), Wild Turkey, Charlie and The Wide Boys, Yes, The Winkies.

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Defining the Philosophy of Management

THE REPUTATION of Chrysalis in the United States of America was initially built through its management activity. The careers of Jethro Tull, Ten Years After and Procol Harum have blossomed in the hands of Ellis and Wright.

Terry Ellis explains the Chrysalis management philosophy as "not just taking care of the business side of things but being involved as an objective observer in every aspect of the artists work. Above all we only work with artists whose talent we respect and we go out of our way to dispel the myth that rock musicians grow up with, that it is only possible to have a short period of success. We have set out to extend our artists careers through the belief that if they have the talent to entertain at 21 then they will still have that ability at 51."

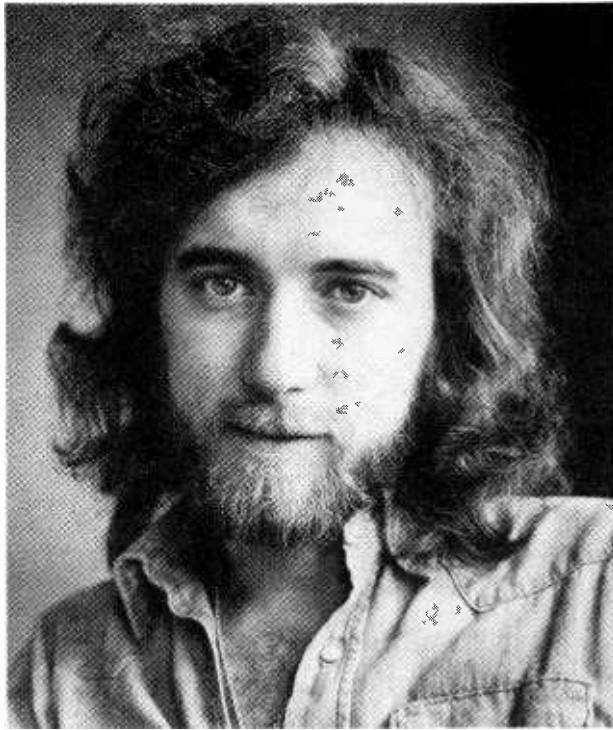
The success of this philosophy is evident with Jethro Tull and Ten Years After who both came into existence as groups under the guidance of Ellis and Wright and who are now each in their seventh year. Further evidence comes with the continuing success of Procol Harum who have been managed by Chrysalis for the past four years and who have been in existence for 8 years.

Although best known as a management company Chrysalis is with that field of activity. "At one time we had built up a large stable of artists but had difficulty devoting the amount of time to each of them that they deserved," explained Chris Wright. "Management is a very personal and time consuming commitment. A management relationship can hardly work if you and the artist are not really close friends. Your relationship must be such that you can become greatly involved in every aspect of the artist's life both public and private.

You must physically be with the artist at every notable event: every interview, every photo session; you must be in and out of the studio when they are recording and supervise tours to the extent sometimes of being at every concert.

"Terry manages Jethro Tull and I manage Ten Years After and Procol Harum although Derek Sutton has always been very involved with Procol when they are in the States. We obviously, of course, do not have the time to devote to the personal management of other artists although we have always wished to have a management company with a number of managers getting the benefit of our experience. Unfortunately, there are very few young executives interested in management, so we have reduced our roster down to two, Robin Trower and Frankie Miller, who are managed by Wilf Wright."

Wilf Wright joined Chrysalis shortly after the company was founded, he had previously been involved in campus enter-



Wilf Wright

tainment through time he spent as social secretary at Hull University. His first contact with Ellis and Wright was through booking Ten Years After and Tull at Hull. On leaving university Wright came to London and joined the Chrysalis agency division where he specialized in booking into the emerging college and universities market of the time.

Wright feels that the eighteen months he spent within the agency was an important period of time for him. Agency experience has become something of a training scheme for Chrysalis and most of the company's executives have agency experience.

"We had realized that what we missed in the overall organization was the facility to promote concerts, at that time Chrysalis management had promoted their own artists and this was arranged by individual managers themselves. We wanted to expand and so we set up what was to become the promotion division of Chrysalis. Initially this was for our own artists

but then we were asked to promote a concert tour for Black Sabbath and the success of that venture led us into forming a full time promotion organization available to all the artists handled by the agency.

"We were the first people in England to promote a concert tour as such as opposed to the old fashioned package tour. What I did was to centralize that organization in Chrysalis because we felt that we could do the job better than anyone else. During the nine months I spent coordinating Chrysalis promotions we set up successful tours for Sabbath, Cat Stevens and King Crimson as well as our own management acts Jethro Tull, Ten Years After and Procol Harum.

"At the time I moved into management we had already started to build up a roster of artists which we have subsequently cut in number because we felt that however much we believe in those people it was important to concentrate on a select few. It would not be fair to manage an artist unless you could devote 100% of your time to management."

Wright defines his role as being an independent figure within Chrysalis who the artist can relate to in terms of the company. "One of the biggest things for me," he went on to explain, "was to get the artist over the fear that they are just a part of a vast organization. Once you have established the right relationship between yourself and the artist you can then utilize all the facilities the company has to offer."

Wright, who gained invaluable experience through touring America with Jethro Tull and Ten Years After is an absolute believer in the ability of his artist. In talking about Robin Trower and Frankie Miller he went on to say, "it has always been my firm conviction that Robin and Frankie are destined for huge success. At one time both of them had worked together but it became obvious that the talents of the two was too big for one unit and that it should be separated to allow each of them to fulfill their own musical identity.

"With Robin particularly the success he has gained already confirmed our belief that his decision to leave an established band was a correct one and that the period of time waiting to find the right musical formula has been worthwhile.

"It is my belief that talent can never be manufactured and that it must exist naturally within an artist and I see it as my job to mould those talents into a presentable image for the public: to channel the energies of the artist in the right direction.

"Very often the artist will have the ideas but not know the best way to put them across, either on stage or on record, it is for this reason that I have placed such importance on the rapport between the artist and the manager. It must be a rapport which allows the manager to offer advice, to the point of criticism in every aspect of the artist's work. It has to be a two-way relationship where the artist can listen to the advice you give and be willing to act upon it because of his belief in the manager."



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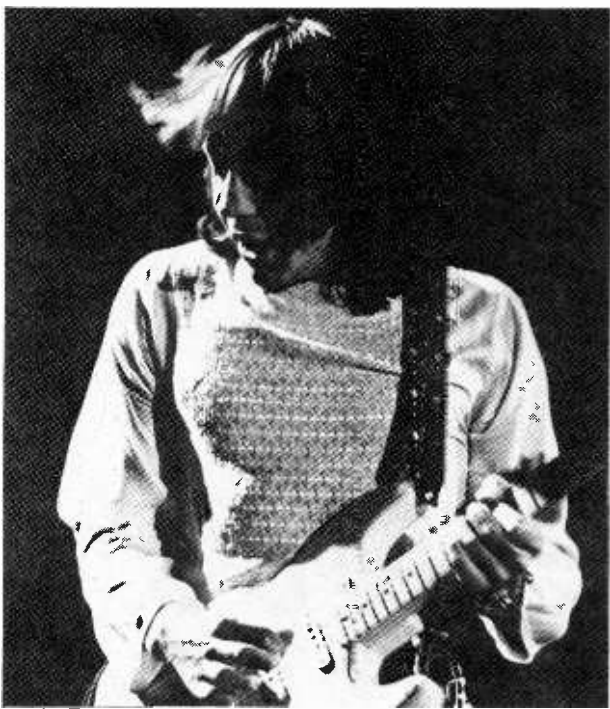
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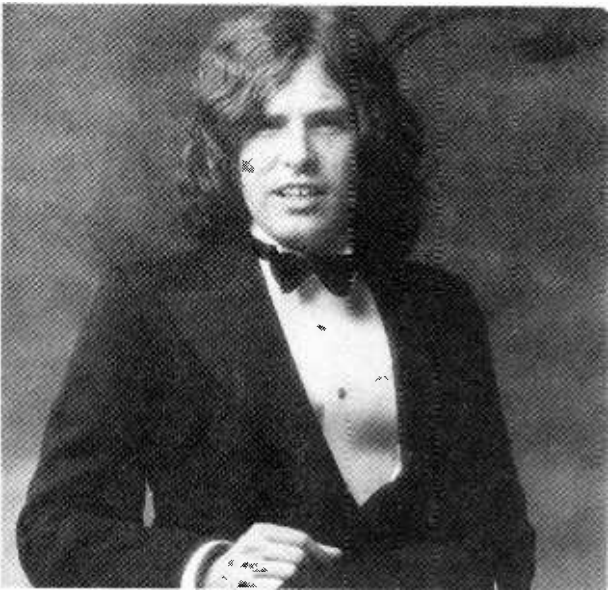
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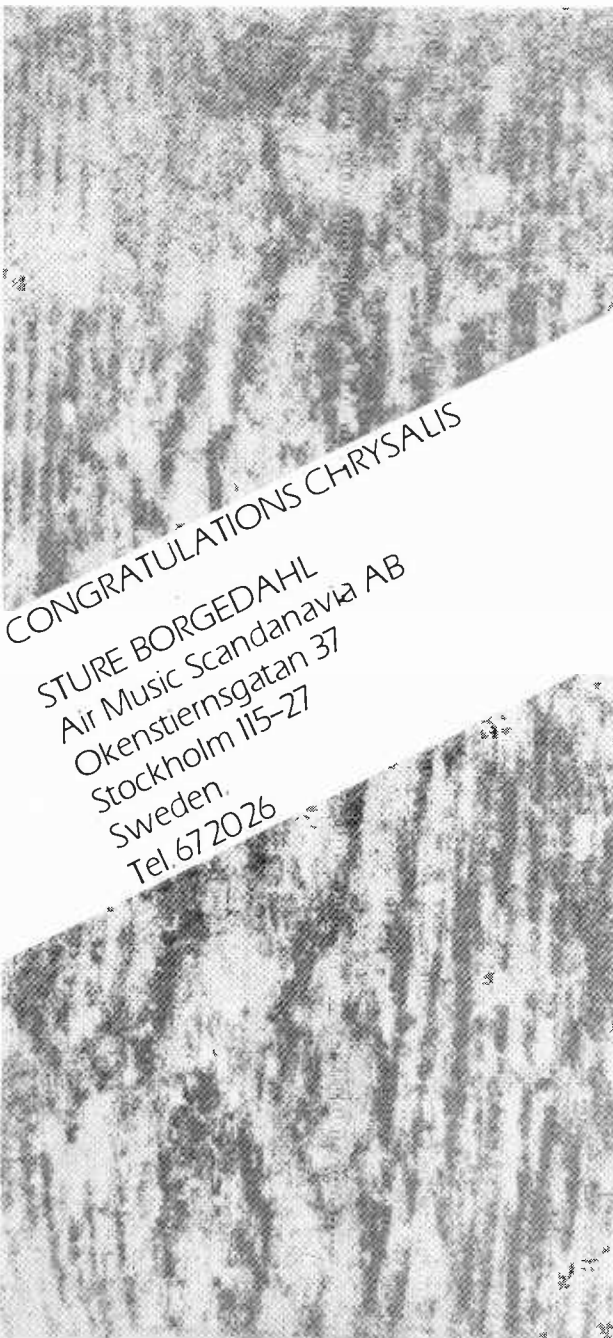
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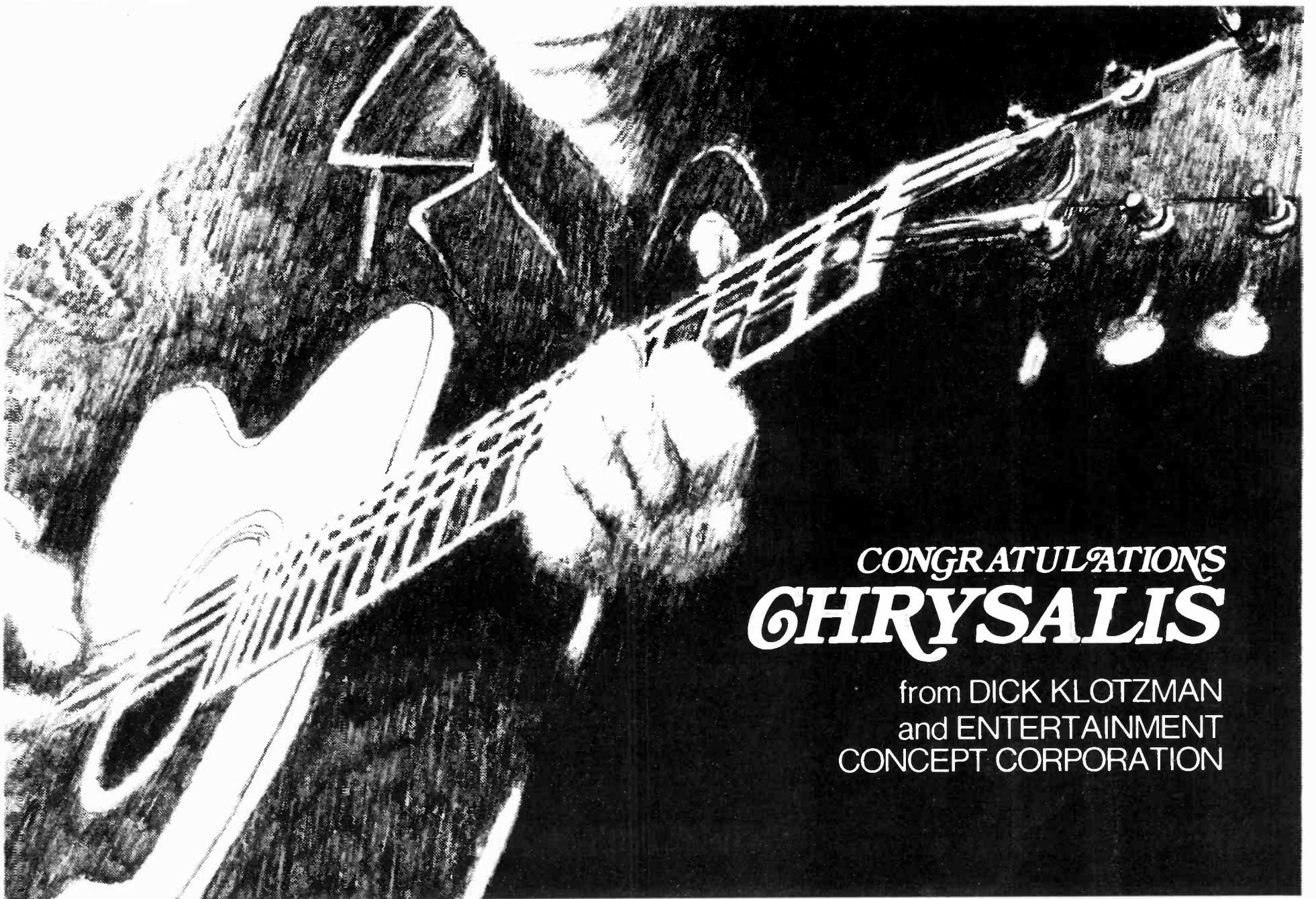


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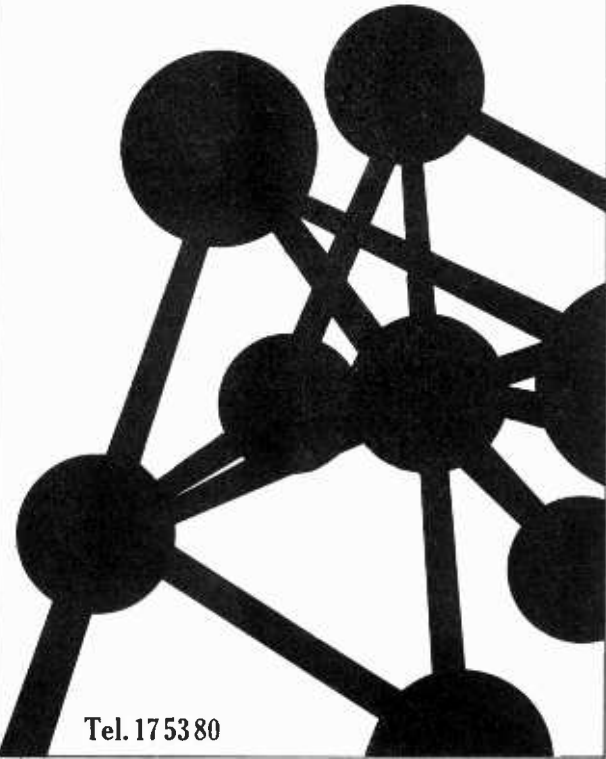


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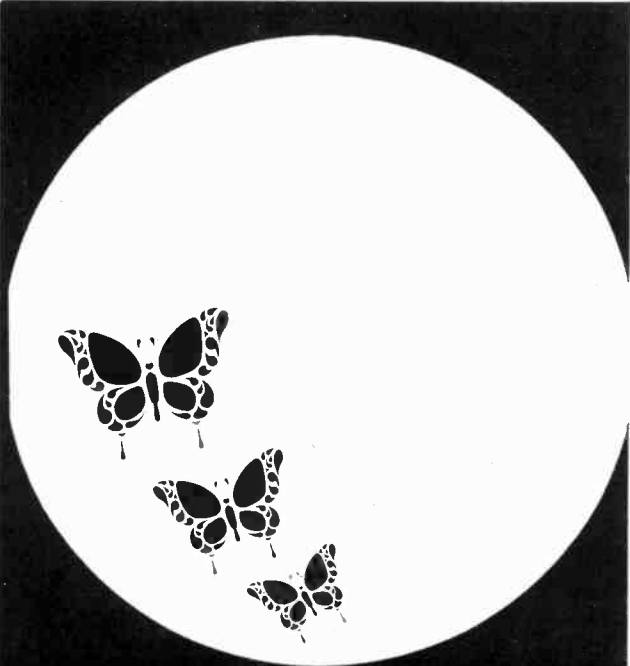
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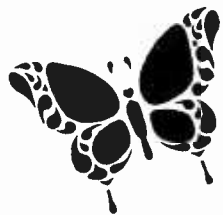
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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
★	4	8	LOOKIN' FOR A LOVE—Bobby Womack (I. W. Alexander, Z. Samuels), United Artists 375 (Kags, BMI)	★	52	3	TSOP—M.F.S.B. (K. Gamble, L. Huff), Philadelphia International 7-3540 (Columbia) (Mighty Three, BMI)	67	57	12	WITCH DOCTOR BUMP—Chabukos (H. Miller, R. McCoy, D. Matthews), Mainstream 5546 (Lifestyle, BMI)
2	1	9	MIGHTY LOVE, PART 1—Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 45-3006 (Mighty Three, BMI)	34	39	7	SOUND YOUR FUNKY HORN—K.C. & Sunshine Band (H.W. Casey, C. Reid, T.K. 1003 (Sherlyn, BMI)	68	64	10	IF IT WERE LEFT UP TO ME—Sly & The Family Stone (S. Stewart), Epic 5-11060 (Columbia) (Stonelower, BMI)
★	12	5	BEST THING THAT EVER HAPPENED TO ME—Gladys Knight & The Pips (J. Weatherly), Buddah 403 (KECA, ASCAP)	35	24	14	LET YOUR HAIR DOWN—Temptations (N. Whitfield, Gordy 7133 (Motown) (Stone Diamond, BMI)	69	75	4	CHAMELEON—Herbie Hancock (P. Jackson, H. Mason, B. Maupin, H. Hancock), Columbia 4-46002 (Hancock, BMI)
★	7	9	HOMELY GIRL—Chi-Lites (Eugene Record, Stan McKenney), Brunswick 55505 (Julio-Brian, BMI)	★	44	6	BEST THING THAT EVER HAPPENED TO ME—The Persuaders (J. Weatherly), Atco 6956 (Kega, ASCAP)	★	87	2	THE PAYBACK—James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14223 (Dynatone/Belinda/Unichappell, BMI)
5	2	12	BOOGIE DOWN—Eddie Kendricks (F. Wilson, L. Gaston, A. Poree), Tamla 54243 (Motown) (Stone Diamond, BMI)	37	34	11	GOTTA FIND A MOTHER—Whispers (Baker, Harris, Sigler, Felder), Janus 231 (Chess/Janus) (Mighty Tree, Golden Fleece, BMI)	71	66	5	CORAZON—The LTG Exchange (C. King), Wand/Fania 11269 (Scepter)
6	3	13	I'LL BE THE OTHER WOMAN—Soul Children (Homer Banks, Carl Hampton), Stax 0182 (Columbia) (East/Memphis, BMI)	★	46	4	I GOT TO TRY IT ONE TIME—Millie Jackson (Millie Jackson, Brad Shapiro), Spring 144 (Polydor) (Gaucho/Belinda/Double Ak Shun, BMI)	★	89	2	DANCING MACHINE—The Jackson 5 (H. Davis, D. Fletcher, W.D. Parks), Motown 1286 (Jobete, ASCAP Stone Diamond, BMI)
7	5	10	WE'RE GETTING CARELESS WITH OUR LOVE—Johnnie Taylor (Don Davis, Frank L. Johnson), Stax 0193 (Columbia)	39	25	17	CAN THIS BE REAL—Natural Four (L. Hutson, M. Hawkins, J. Hutson), Curtom 1994 (Buddah) (Aopa/Silent Giant, ASCAP)	74	78	4	ONE WOMAN MAN—Lawrence Payton (L. Perry, P. Townsend), Dunhill 4376 (ABC) (ABC/Dunhill/Rail, BMI)
8	6	16	JUNGLE BOOGIE—Kool & The Gang (Kool & The Gang/R. Bell), De-Lite 559 (P.I.P.) (Delightful/Gar, BMI)	40	29	11	THAT'S WHAT THE BLUES IS ALL ABOUT—Albert King (J. Strickland, B. Patterson), Stax 0189 (Columbia) (East/Memphis/Rogan, BMI)	75	79	3	THAT'S HOW HEARTACHES ARE MADE—Jerry Butler (B. Raleigh, B. Halley), Mercury 73459 (Phonogram) (Sea Lark, BMI)
★	20	6	OUTSIDE WOMAN—Bloodstone (Harry Williams), London 45-1052 (Crystal Jukebox, BMI)	41	30	12	IF IT'S IN YOU TO DO WRONG—Impressions (L. Simon, A.J. Tribble), Curtom 1994 (Buddah) (Julio-Brian, BMI)	76	82	3	PEPPER BOX—The Peppers (P. Arpady, M. Camson), Event 213 (Polydor) (New York Times, BMI)
10	13	10	THAT'S THE SOUND THAT LONELY MAKES—Tavares (J. Bristol, J. Dean, J. Clover), Capitol 3794 (Bushka, ASCAP)	42	31	14	STOP TO START—Blue Magic (J. Grant, A. Felder), Atco 6949 (W.M.O.C.T./Six Strings, BMI)	★	—	1	TOUCH AND GO—Al Wilson (J. Fuller), Rocky Road 30076 (Bell) (Fulness, BMI)
11	8	13	PUT YOUR HANDS TOGETHER—O'Jays (K. Gamble, L. Huff), Philadelphia International 73535 (Columbia) (Mighty Three, BMI)	43	32	12	THERE'S GOT TO BE RAIN IN YOUR LIFE (To Appreciate The Sunshine)—Dorothy Norwood (D. Norwood), GRC 1011 (Silver Thevis/Act One, BMI)	78	81	4	YOU MAKE ME FEEL BRAND NEW—Stylistics (T. Bell, L. Creed), Avco 4634 (Mighty Three, BMI)
12	9	15	SEXY MAMA—Moments (H. Ray, A. Goodman, S. Robinson), Stang 5052 (All Platinum) (Gambi, BMI)	44	48	11	SWEET DAN—Betty Everett (Johnny Watson), Fantasy 714 (Jowat, BMI)	79	65	8	TIN PAN ALLEY—Little Milton (Robert Geddins), Stax 0191 (Columbia) (Four Star, BMI)
13	14	10	I WISH IT WAS ME—Tyrone Davis (Leo Graham), Dakar 4529 (Brunswick) (Julio-Brian, BMI)	★	62	3	MIGHTY MIGHTY—Earth, Wind & Fire (M. White, V. White), Columbia 4-46007 (Sagfire, BMI)	80	85	3	LIFE IS A SONG WORTH SINGING—Johnny Mathis (T. Bell, L. Creed), Columbia 4-45975 (Mighty Three, BMI)
★	19	8	THANKS FOR SAVING MY LIFE—Billy Paul (K. Gamble, L. Huff), Philadelphia International 7-3538 (Columbia) (Mighty Three, BMI)	46	53	5	NEWSY NEIGHBORS—First Choice (Al Felder, Norman Harris), Philly Groove 183 (Bell) (Silk/Six Strings, BMI)	81	88	3	IT'S BAD FOR ME TO SEE YOU—Betty Wright (P. Sawyer, G. Jones), Alston 4620 (Atlantic) (Jobete, ASCAP)
15	10	14	I LIKE TO LIVE THE LOVE—B.B. King (D. Crawford, C. Mann), ABC 11406 (American Broadcasting/DaAnn, ASCAP)	47	35	12	LAST TIME I SAW HIM—Diana Ross (M. Masser, P. Sawyer), Motown 1278 (Jobete, ASCAP)	82	86	3	IF YOU AIN'T GOT NO MONEY—Willie Hutch (W. Hutch, R. Hutch), Motown 1287 (Jobete, ASCAP)
16	11	10	YOU'RE SO UNIQUE—Billy Preston (Billy Preston, Joe Green), A&M 1492 (Irving/W.E.P., BMI)	48	40	15	WISH THAT YOU WERE MINE—Manhattans (W. Lovett), Columbia 4-45971 (Blackwood/Nattaham, BMI)	83	91	4	I'M YOURS—Syl Johnson (S. Johnson, D. Carter, B. Johnson), Hi 45-3260 (London) (Jec, BMI)
17	15	9	YOU SURE LOVE TO BALL—Marvin Gaye (M. Gaye), Tamla 54244 (Motown) (Jobete, ASCAP)	49	51	6	WHEN THE FUEL RUNS OUT—Executive Suite (Harris, Felder, Sigler), Babylon 1111 (Golden Fleece/Mighty Three, BMI)	84	92	5	(It's Gonna Be) A LONG LONG WINTER—Linda Clifford (Curtis Mayfield), Paramount 0269 (Famous) (Curtom, BMI)
18	18	9	I JUST CAN'T GET YOU OUT OF MY MIND—Four Tops (D. Lambert, B. Potter), Dunhill 4377 (ABC/Dunhill/Soldier, BMI)	50	55	4	GOIN' DOWN SLOW—Bobby Blue Bland (J.D. Odom), Dunhill 4379 (ABC) (St. Louis, BMI)	85	92	5	TIGHTROPE—Junie (W.J. Morrison), Eastbound 619 (Chess/Janus) (Bridgeport, BMI)
19	21	8	IT'S BEEN A LONG TIME—New Birth (Baker, Wilson), RCA 0185 (Dunbar/Rutri, BMI)	★	68	4	SWEET STUFF—Sylvia (H. Ray, S. Robinson, A. Goodman), Vibration 529 (All Platinum) (Gambi, BMI)	85	83	6	I'M FALLING IN LOVE (I Feel Good All Over)—Fantastic Four (A. Hamilton, N. Toney), Eastbound 620 (Chess/Janus) (Bridgeport, BMI)
★	42	4	HONEY PLEASE, CAN'T YA SEE—Barry White (Barry White), 20th Century 2077 (Sa-Vette/January, BMI)	52	38	15	SOUL POWER—Maceo & The Macks (J. Brown), People 631 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	86	84	5	I'M INTO SOMETHING I CAN'T SHAKE—Paul Kelly (Paul Kelly), Warner Brothers 7765 (Tree, BMI)
★	27	6	MY MISTAKE WAS TO LOVE YOU—Diana Ross & Marvin Gaye (Pam Sawyer, G. Jones), Motown 1269 (Jobete, ASCAP)	53	43	17	LIVIN' FOR YOU—Al Green (Al Green, Willie Mitchell), Hi 45-2257 (London) (Jec/Al Green, BMI)	★	—	1	I BELIEVE—The Ebony's (E. Drake, I. Graham, J. Shir, A. Stillman), Philadelphia International 7-3541 (Columbia) (Cromwell, ASCAP)
22	16	15	TRYING TO HOLD ON TO MY WOMAN—Lamont Dozier (M. Jackson, J. Reddick), ABC 11407 (Built Proof, BMI)	54	58	15	WHAT IS HIP—Tower of Power (S. Kupka, E. Castillo, D. Garibaldi), Warner Brothers 7748 (Kupitilo, ASCAP)	88	94	2	THIS HEART—Gene Redding (D. Lambert, B. Potter), Haven 7000 (Capitol) (ABC/Dunhill, BMI)
23	17	14	LOVE'S THEME—Love Unlimited Orchestra (Barry White), 20th Century 2069 (Sa-Vette/January, BMI)	★	76	3	POWER OF LOVE—Martha Reeves (Gamble, Huff, Simon), MCA 40194 (Blackwood/Gaucho/Belinda, BMI)	89	93	2	I NEED YOU MORE—Sarah Vaughan (R. McCoy, H. Miller, G. Holley), Mainstream 5553 (Lifestyle, BMI)
★	45	4	TOUCH A HAND, MAKE A FRIEND—Staple Singers (H. Banks, R. Jackson, C. Hampton), Stax 0196 (Columbia) (East/Memphis, BMI)	★	70	2	HEAVENLY—The Temptations (N. Whitfield), Gordy 7135 (Motown) (Stone Diamond, BMI)	90	95	2	FUNCTION AT THE JUNCTION—Energy (F. Long, E. Holland), Shout 302 (Web IV) (Jobete, ASCAP)
★	33	7	KEEP IT IN THE FAMILY—Leon Haywood (Leon Haywood), 20th Century 2065 (Jim Edd, BMI)	57	49	16	QUICK, FAST, IN A HURRY—New York City (Thom Bell, Linda Creed), Chelsea 0150 (RCA) (Assorted/Bel, BMI)	91	100	2	I DON'T NEED NOBODY ELSE—Lou Courtney (L. Courtney), Epic 5-11088 (Columbia) (Emalou/Ragmar, BMI)
27	23	11	FIRST TIME WE MET—Independents (C. Jackson, M. Yancy), Wand 11267 (Scepter) (Butler, ASCAP)	58	50	8	THROUGH THE LOVE IN MY HEART—Sylvers (Leon Sylvers III), MGM 14678 (Dotted Lion/Syco, ASCAP)	92	98	3	DON'T START LOVING ME (If You're Gonna Stop)—Veda Brown (K. Smith), Stax 0194 (Columbia) (East/Memphis, BMI)
★	37	6	I WOULDN'T GIVE YOU UP—Ecstasy, Passion & Pain (Barbara Gaskins), Roulette 7151 (Big Seven, BMI)	59	61	7	SHE CALLS ME BABY—J. Kelly & Premiers (Gary Knight, Gene Allen), Roadshow 7005 (Stereo Dimension) (Screen Gems, BMI) (JRP, BMI)	93	97	3	WHERE THE LILLIES GROW—Sidney Joe Quails (C. Davis, C. Scott, K. Davis), Dakar 4530 (Brunswick) (Julio-Brian, BMI)
29	22	14	JOY—Isaac Hayes (Isaac Hayes), Enterprise 9085 (Columbia) (Incense/East/Memphis, BMI)	★	71	4	AND I PANICKED—The Dramatics (Jimmy Roach), Volt 4105 (Columbia) (Groovesville, BMI)	94	96	2	YEAR OF DECISION—Three Degrees (K. Gamble, L. Huff), Philadelphia International 3539 (Columbia) (Mighty Three, BMI)
30	26	11	I TOLD YOU SO—Deftones (William Hart), Philly Groove 182 (Bell) (Nickel Shoe, Wadaw, New Outlook, BMI)	61	67	7	LOVING YOU—Johnny Nash (M. Stevenson), Epic 5-11003 (Columbia) (Mikim, BMI/Cayman, ASCAP)	95	99	2	ONE BRIGHT MOMENT—Timmy Thomas (T. Thomas), Glades 1719 (T.K.) (Sherlyn, BMI)
★	41	5	WILLIE PASS THE WATER—Ripple (Dee Ervin, Ruth Robinson), GRC 1013 (Act One/Divident, BMI)	62	47	14	WHAT IT COMES DOWN TO—Isley Bros. (Isley Brothers), T-Neck 72252 (Columbia) (Boniva, ASCAP)	96	—	1	CARRY ME—Joe Spring (P. Mitchell, E. Shelby), Spring 145 (Polydor) (Muscle Shoals, BMI)
32	36	7	SAME BEAT—Fred Wesley & The JB's (James Brown), People 632 (Polydor) (Dynatone/Belinda, BMI)	63	69	5	PARTY BUMP, Pt. 1—Gentlemen & Their Ladies (McGruder, Steiner, Cowell), Jean 731 (Alithia) (Sound Ideas, BMI)	97	—	1	CAN YOU HANDLE IT—Graham Central Station (L. Graham), Warner Bros. 7782 (198FOE, None)
				64	54	15	I'D RATHER BE (Blind, Crippled & Crazy)—o.v. Wright (C. Hodges, D. Malone, P. Carter), Backbeat 628 (ABC/Dunhill) (Jec, BMI)	98	—	1	LEAVE YOUR HAT ON—Etta James (R. Newman), Chess 2148 (Chess/Janus) (Warner Bros./Randy Newman, ASCAP)
				★	77	3	WHO IS HE AND WHAT IS HE TO YOU—Creative Source (B. Withers, S. McKenney), Sussex 509 (Interior, BMI)	99	—	1	HEY BABE—The Joneses (Not Listed), Mercury 72458 (Phonogram) (Landry/Unichappell, BMI)
				66	56	16	I MISS YOU—The Dells (Tony Hester), Cadet 5700 (Chess/Janus) (Groovesville, BMI)	100	—	1	YOUR FUNNY MOODS—Skip & The Casuals (R.J. Williams, J. Purdie), D.C. Int'l 5003 (Dimetri, BMI)

Soul Sauce

AMA & Grammy Awards Point Up R&B's Advances

By LEROY ROBINSON

LOS ANGELES—Well, now that we've had two groups of music awards—the Grammy and its painstaking attempt to become meaningful, and the American Music Awards which is meaningless from the outset, and only serving to reduce Grammy to a more meaningless position—it's time for Black Music and its acts to continue its unequivocal credibility posture in 1974.

By now it should be apparent to most everyone within the music industry (except those that are myopic or who are never going to accept fact) that, aside from the many major contributions of Black Music artists, little or no other music made very much difference in 1973.

To support our claim, we can start with the most recent award shows that supposedly reflected the opinions of the peer group (the Grammy) and of the public (the AMA), where the obvious winners in both instances are exponents, as well as components, of the music form this writer heralds week to week. The exponents we're speaking of are Stevie Wonder and Roberta Flack, who captured major honors from the AMA, repeated at the Grammys, and were joined accurately so by Gladys Knight and The Pips. Outside of that trio (there were other such exponents passed over for obvious reasons) music had little going for it in 1973: a fact, mind you, we were fully aware of all year long, but was in need of the peer group and fans voting to make it stand up as truth as well.

But even with the accuracy in voting the correct winners, there is still the inaccuracy when extending acknowledgements to viable elements of our music. Namely, the gross and harmful crime committed by the American Music Awards with the absolute disregard for the only music indigenous to America, Jazz. How any award for "American Music" (Continued on page 38)

B.B. KING

1974 GRAMMY AWARD WINNERS

BEST Pop Vocal Performance by a Duo Group or Chorus

BEST R&B Vocal Performance by a Duo Group or Chorus

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Vox Jox

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thought that sort of thing went out with the Civil War. Jackson's production was superb; voice okay overall. No personality. I'm one of those types who believe in personality radio. Hope Chuck read the Casey Kasem article a week ago.

Jay Price took over the morning show on KHOS-AM at 6 a.m. and he really put some good empathy into the weather and later rapped something about the Wildcats and a PSA bit. His show was good and smooth; not as tight as McKay, but then McKay cut up a bunch of tunes a little too much. Frankly, I've always thought the ideal morning show (but damned tough to accomplish) would be to be very tight until around 7 a.m. and slowly taper off toward 8 a.m. Slow down slowly. Price handled a bit about postage increases very excellently. Lord, but at 6:50 a.m., Ted Brown was there with a Campbell Soup commercial (recorded, of course). The phone call one, Ted. At 6:56 a.m., Hank Snow's

"Hello, Love" got a good push. Price said it was going to be a big hit for Hank. Good record, too. Glad to see Hank back with a good one.

KCEE-AM, Tucson, was a mess. Following a Leroy Holmes tune, the air personality (who in the hell he was he wasn't saying and after hearing a little of the show I couldn't blame him for hiding) said: "That brings the time around to 13 minutes after 7." Gah. That brought me almost "around" to turning the dial. Had front and back spots around a record for a local firm, meaning that the whole shebang would have to be logged as a commercial. Music tepid. MOR can be the most beautiful format in town; KCEE-AM wasn't even the best station in its own building—poor selection of music overall, no personality, very little to offer a listener.

Cetec Inc., a subsidiary of Computer Equipment, Los Angeles, has come up with a new Model 1204 Audio Control Console aimed primarily at TV stations, but which

might prove a boon to radio operations. Has eight monitor muting switches which help prevent feedback from studio mikes and direct feed switching which bypasses the bus assignment and output sections, permitting the console to be used for production work while the station is on the air. If you're interested in more information, talk to Don Slack, national marketing manager. . . . Just talked to Rick Carroll, program director of KKDJ-AM in Los Angeles, and, in regards to my coverage of the promotion men's meeting in last week's issue, he says that Mikel Hunter of KMET-FM, Los Angeles, is the one who accused Biggie Nevins, program director of KF1-AM, Los Angeles, of playing all the stiffs. Whups! My apologies!

Phil Gardner, 219-485-7683, is a damned good personality; personality-prone. Good for a morning show; call him if you have an opening. . . . WLYV-AM in Ft. Wayne, Ind., is going country, I heard. . . . WIRE-AM in Indianapolis just got some Johnny Mann jingles via the Joseph P. Cuff firm in Los Angeles. WIRE-AM program director Bill Robinson flew into Los Angeles to work on them himself. . . . Richard Lynn Farr has been named general manager of KFIN-FM in Jonesboro, Ark. He'd been manager of KHIG-FM in Paragould, Ark. KFIN-FM should be on the air about the time you read this.

Awards Point Up R&B's Advances

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should exclude jazz is beyond this writer. and because of that oversight it was beyond this writer's plans to attend and support such an insult to Black Music, and American music in particular.

It is beyond us as well as to why another awards show, especially one that put jazz and blues, the roots for all the music awarded for greatness, back another 100 years. And at a time when Donald Byrd, a sterling jazz artist, had overcome and "Black Byrd," showed that jazz and rhythm and blues is really one with his album. And when Grammy was finally able to get at least one eye half way open in recognition of the innovative form.

Over the years, the underplaying of jazz music as a viable part of our culture is something most jazz fans have accepted, albeit we definitely did not agree. Then, in recent years (this one in particular) Grammy began to reflect on our music heritage and came up with such notables as Coleman Hawkins, who was placed in the Hall Of Fame along with Louis Armstrong. And, too, there were the nominations of two deceased giants of jazz, Art Tatum and Clifford Brown, which was odd but accepted humbly. Then, along comes the so-called American Music Awards with awards allocated to Pop, Soul, and Country and Western. Maybe if jazz music were a product out of Japan it might have been accepted as American.

Anyway you look at it, there is a great misuse of truth in America—the incidents in Washington reflect that fact—and there is a taking for granted all that has been provided by the natives of this land. And because there is also an unwillingness to give credit where it is due, no music award is going to mean very much until it does happen.

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Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	8	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)	31	33	10	LOVE'S MAZE Tempres, We Produce XPS 1903 (Columbia)
2	1	18	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	32	29	20	JOY Isaac Hayes, Enterprise ENS 5007 (Columbia)
3	3	12	1990 Templations, Gordy G-966V1 (Motown)	33	37	4	MAKOSSA MAN Manu Dibango, Atlantic SD 7276
4	5	13	THE PAYBACK James Brown, Polydor PD2-3007	★	43	2	KOOL JAZZ Kool & The Gang, De-lite DEP 4001 (P.I.P.)
★	8	7	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	★	44	3	EUPHRATES RIVER Main Ingredient, RCA APL1-0335
★	9	5	RHAPSODY IN WHITE Love Unlimited Orchestra, 20th Century T-433	36	22	13	POWER OF LOVE Jerry Butler, Mercury SRM 1-689 (Phonogram)
7	6	12	UNREAL Bloodstone, London XPS 634	37	21	9	BLACK EYED BLUES Esther Phillips, Kudu KU 14 (CTI)
8	10	16	STONE GON' Barry White, 20th Century T 423	38	39	5	EBONYS Philadelphia International KZ 32419 (Columbia)
9	4	12	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)	39	40	8	KEEP YOUR SOUL TOGETHER Freddie Hubbard, CTI 6036
★	13	6	LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA LA 1996	★	49	2	THE MAN Leroy Hutson, Curtom CRS 8020 (Buddah)
11	7	29	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	41	34	27	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794
12	15	22	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	42	35	14	NUTBUSH CITY LIMITS Ike & Tina Turner, United Artist UA LA180-F
13	11	20	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	43	50	19	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)
14	16	31	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	44	45	5	DO YOU HAVE THE TIME Younghearts, 20th Century T-427
15	18	12	SHOW AND TELL Al Wilson, Rocky Road RR 3601 (Bell)	45	47	6	UNBONDED Chambers Brothers, Avco 11013
16	17	13	OUT HERE ON MY OWN Lamont Dozier, ABC ABCX-804	★	—	1	BOOGIE DOWN Eddie Kendricks, Tamla T 330V1 (Motown)
17	19	27	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	47	42	9	HARD GOIN' UP Little Sonny, Enterprise ENS 1036 (Columbia)
18	12	23	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	48	46	17	ROCKIN' ROLL BABY Stylistics, Avco AV 11010
★	23	41	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	★	—	1	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292
★	28	6	BLUE MAGIC Atco 7038	50	53	4	GENESIS Soul Children, Stax STS 3024 (Columbia)
21	26	47	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	51	56	18	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1
22	20	10	BACK FOR A TASTE OF YOUR LOVE Syl Johnson, Hi XSHL 32081 (London)	52	54	3	SYLVERS II Pride PRO 0026 (MGM)
23	24	12	PRESS ON David T. Walker, Ode SP 77020 (A&M)	53	58	28	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)
24	25	7	CHECK IT OUT Tavares, Capitol ST 11258	54	—	1	SOME SINGIN' Maxine Weldon, Monument KZ-32588 (Columbia)
25	14	12	LAST TIME I SAW HIM Diana Ross, Motown M 812V1	55	36	26	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144
26	27	15	HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163 (ABC)	56	59	2	FULL CIRCLE Leon Thomas, Flying Dutchman FD 10167 (RCA)
27	31	17	WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)	57	41	13	SUPERFUNK Funk Inc., Prestige PR 10071 (Fantasy)
28	30	8	IT'S ALL IN THE GAME Tyrone Davis, Dakar DK 76909 (Brunswick)	58	48	20	THE DELLS Cadel CA 50046 (Chess/Janus)
29	32	9	LADY LOVE Barbara Mason, Buddah BDS 5140	59	60	2	THE MG'S Stax STS 3024 (Columbia)
★	38	5	GRAHAM CENTRAL STATION Warner Bros. BS 2763	60	—	1	LOVE, TOGETHERNESS & DEVOTION A&M SP 3602

Cable Ruling May Pry the Lid On Revision of Copyright Law

• Continued from page 1

nearly a decade. This, in turn, could give the condemned revision bill at least a minuscule chance of passage in this Congress, even if the odds are a thousand to one, some onlookers believe. (Billboard Jan. 12, Feb. 2)

Sen. John L. McClellan, chairman of the Senate Copyrights Subcommittee, said last week that the court decision in the CBS-Teleprompter case "does not change his intentions or his position." His intention is to move ahead with the revision bill in the Senate as soon as feasible (hopefully getting it to the full Judiciary Committee this month). His position on the issue is reflected in his bill, which makes Cable TV liable for copyright fees for the TV programming it picks up, but provides legislative safeguards against exorbitant charges.

Copyrights Subcommittee counsel Tom Brennan is still cautiously pessimistic about chances of a revision passing this year, but he does see highly improved chances for an earlier negotiation of the massive CATV stumbling block issue.

The court's decision has left almost nothing to be gained by movie and TV film producers and broadcasters for delaying the revision's progress, since the ruling provides no protection under the present 65-year-old copyright law. Big groups of copyright owner and broadcast interests who were backing delay, now have no reason for doing so. The Cable TV interests, with a stronger bargaining position, still have little reason to delay because Senator McClellan is sticking to his original decision to make CATV systems liable for copyright in the bill (S. 1361). It is likely that the rates will be at or near those already in the bill, although Cable interests will probably bargain for lower fees.

If a CATV truce speeds action on the Senate side, it will also help on the House side. The House-passed revision bill of 1967 lost its CATV section in a floor fight, and extensive hearings were expected on that issue when S. 1361 reached the House Copyrights Subcommittee. Agreement between the parties, reflected in the Senate bill, would eliminate need for those hearings—although a few other issues, such as record performance royalty (if it remains in the Senate bill) would probably call for some hearings on the House side.

Getting back to the Supreme Court's landmark decision, the majority ruling in the 9 to 3 vote was written by Associate Justice Potter Stewart. Justice Stewart also ruled in the earlier 1968 Fortnightly case, that local Cable TV pickup of TV programs was not liable under present copyright law. Last week's decision overturned a 1973 Appeals Court ruling that would have made Cable TV systems liable for copyright fees on imports from distant cities.

In a stunning blow to CBS and copyright owners, the majority held that Cable TV pickup does not constitute a "performance" of a copyrighted work which would properly be liable under the 1909 law, even though both Cable TV and television were undreamed of. Instead, the court majority found that the CATV systems merely "enhance" or extend the reception of a TV signal, and have no "creative function" in doing so.

The opinion said neither the distance involved in the Cable service, nor the competitive business factors, make the CATV pickup a broadcast

performance liable for copyright fees. As always, the high court urged Congress to legislate modern law for this modern technology.

Dissenting opinions by Justices William O. Douglas and Harry A. Blackmun (Chief Justice Warren E. Burger also dissented) scored the majority decision for allowing "acts of piracy" against copyright owners. Douglas, in typically strong language, said the CATV users were reproducing a copyrighted work, not by license of the owner, "but by theft."

Justice Douglas pointed out that a Cable TV system can pick up distant city network programming without payment, and compete for a local audience with a local TV station that has to pay copyright fees to air the show. He also trounced the court for in effect "making" copyright law which is a matter for Congress to handle.

In the CBS-Teleprompter case, the network had argued that import-

ing distant signals (Los Angeles programming into Farmington, New Mexico, in this case) plus such activities as program origination, made the systems equivalent to broadcast service, and so liable for copyright fees like broadcasters. A federal Appeal Court agreed with CBS last March, but only on the narrow issue of imported stations. The Court felt that CATV origination of programs, use of microwaves et al, did not put cable systems into the broadcaster class.

The copyright revision bill would allow CATV pickup of TV stations' copyrighted material, on payment of a compulsory licensing fee. The statutory fees would be set on a sliding scale rate, based on the size of the system's revenues and how many distant city stations it imports for its paying subscribers, via the multi-channel cable service. The fees would be subject to later review by a Copyright Tribunal established under the bill.

Leisure Wear Co. Welding Youth Appeal Through Rock

• Continued from page 1

mium. He intends to offer the record/tape program only through retailers who would be guide circulators. He emphasized that the concert guide's present circulation is already about 40 percent through record departments of stores which also carry Landlubber in their leisure wear sections. All clothing store copies are personalized with the store's name stripped in on page one. Clothing departments pay \$.015 for guide copies. The guides carry complete-as-possible national concert itineraries for the month and highlight new best albums.

Allen intends to broaden the guide editorially, because he hopes to help liquidate cost of the expanded monthly with record advertising. He already has heard from Jeff Markoff of Columbia House about a supplement insert in a forth-

coming issue. Getting record/tape company support will enable him to carry his guide circulation free into record retailers, he said.

Allen admits he got the idea for the national rock concert itinerary format from Shelly Finkle and Jim Koplick, co-promoters at Watkins Glen, with whom he worked closely. Their advance ticket sale showed a sizable mail order from the west coast, indicating the intense interest in major concerts.

The Harvard Coop here, one of the nation's largest campus retail outlets, for instance, takes 18,000 copies of the guide monthly. Just Pants, a national franchised chain out of Chicago, is the largest single user of the guides.

(For the history of how Landlubber built its marketing program on rock music and rock radio, see the next issue.)

WB Music Income Triples Since '71; Multi-Aids Cited

• Continued from page 3

take over 18 months for payment in full," he said. "So naturally the first area in which we showed sharply increased profits was our expanded print marketing, followed the second year by a boost in performance royalties from ASCAP and BMI."

Contributing to the overall profitability were overseas companies owned by WBM in England, Germany, France and Austria. Set up between two and three years ago, each WBM overseas branch is a profit maker which is empowered to make its own deals although sub-licensing of all material is automatically traded with the home office.

Silvers points up the independence of his operation by explaining how copyrights from the galaxy of writer-artists signed to the WEA labels are an "insignificant" portion of the rights WBM owns.

Another area of climb in royalties for 1973 was in use of the standard pre-rock copyrights amassed by Warner Music over the decades. Much of this is attributable to increased TV and film synchronization. "This shows the value of

our catalog, even though the \$200-\$250 we charge per use is far higher than the average \$50 fee of most other publishers."

Branch Sheet Drive

Among the new projects Silvers has on the drawing board for 1974 is the marketing of print music at record retailers through the W/E/A Distributing branches. "All we need at the branches is warehouse space," said Silvers. "We will have our own salesman at each branch and are now preparing 1,500 rack units to go into record stores. That's where the really big print sales have to be."

Audiofidelity, Enja in Deal

NEW YORK—Audiofidelity Enterprises has entered into an agreement with Enja Records, European jazz label, for national distribution. The initial release will consist of three albums featuring Charles Tolliver, Chick Corea, Peter Warren and Dollar Brand. AFE is preparing a promotion campaign to support the new affiliation.

(Published Once A Month)

Billboard SPECIAL SURVEY for Week Ending 3/16/74

Billboard Best Selling Gospel LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	15	REVEREND W. LED DANIELS Sermon—Build Your Own, Daniels 1001 (Jewel)
2	2	19	INEZ ANDREWS Lord Don't Move That Mountain, Songbird 226 (ABC)
3	5	15	ARETHA FRANKLIN AND JAMES CLEVELAND Amazing Grace, Atlantic SD2906
4	7	19	JAMES CLEVELAND Give Me A Clear Heart, Savoy 14270
5	13	5	SHIRLEY CAESAR The Invitation, HBX 2160
6	3	11	PILGRIM JUBILEE SINGERS Don't Let Him Own, Peacock PLP 193 (ABC)
7	4	15	SENSATIONAL NIGHTENGALES It's Gonna Rain, Peacock PLP 175 (ABC)
8	11	5	ANDRAE CRDUCH & THE DISCIPLES Hallelujah, Jesus Is The Answer, Light LS 5602
9	6	15	DIXIE HUMMINGBIRDS We Love You Like A Rock, Peacock 178 (ABC)
10	9	19	BEAUTIFUL ZION CHDIR I'll Make It Alright, Myrrh SP 6514 (Word)
11	8	15	REVEREND C.L. FRANKLIN The Eagle Stirs Her Nest, Jewel 0083
12	10	5	ERNEST FRANKLIN There's A Leak In This Old Building, Jewel LPS 0063
13	12	11	THE RANCE ALLEN GRDUP Gospel Truth GTS 2701 (Columbia)
14	24	15	BRODKLYN ALLSTARS Too Close To Heaven, Nashboro 7114
15	15	11	JAMES CLEVELAND Trust In God, Savoy 14302
16	14	5	INSTITUTIONAL RADIO CHOIR One More Day, Zanzee SVLP 2600
17	28	15	ANDRAE CRDUCH I Don't Know Why, Light LS 5546 (Word)
18	27	19	BROOKLYN ALLSTARS I've Got My Ticket, Jewel LPS 0067
19	17	11	ISAAC DOUGLAS & THE BIRMINGHAM COMMUNITY CHOIR Why Can't I, Creed 3045 (Nashboro)
20	-	1	JAMES CLEVELAND/HARDLD SMITH MAJESTICS Lord, Help Me To Hold Out, Savoy MG 14319
21	18	19	RANCE ALLEN That Will Be Enough For Me, Gospel Truth GTA 1204 (Columbia)
22	32	11	DELOIS BARRETT & THE BARRETT SISTERS God So Loved The World, Creed 3035
23	-	1	JAMES CLEVELAND Down Memory Lane, Savoy MG 14311
24	19	11	THE ANGELIC CHOIR Hold The Light, Savoy 7001
25	25	5	BILLY PRESTON Gospel In My Soul, Peacock PLP 179 (ABC)
26	21	15	REVEREND C.L. FRANKLIN Heard It Through The Grapevine, Chess CH73 (Chess/Janus)
27	-	1	JAMES CLEVELAND I'll Do His Will, Savoy MG 14284
28	-	1	JAMES CLEVELAND/SOUTHERN CALIFDRNIA COMMUNITY CHOIR I Told Jesus To Change My Name, Savoy MG 14322
29	16	19	ISAAC DOUGLAS & THE NEW YORK CITY CHDIR A Little Higher, Creed 3036 (Nashboro)
30	20	5	JAMES CLEVELAND AND THE GOSPEL GIRLS Trust In God, Savoy 14302
31	22	5	JAMES CLEVELAND & THE STAN LEE CHORAL ENSEMBLE Humble Yourself, Savoy 14313
32	26	19	REVEREND MACED WOODS God Save Your People, Gospel Truth GTS 2706 (Columbia)
33	-	1	THE PEOPLE'S CHOIR OF OPERATION PUSH It's Gospel, Gospel Truth GTS 2720 (Columbia)
34	35	15	SHIRLEY CAESAR SINGERS Get Up My Brother, Hob 2144 (Scepter)
35	33	15	THE JAMES HERNDON SINGERS Glori 1017

Country Music

Academy of Country Music Sets Nominees for Awards

LOS ANGELES—The Academy of Country Music has set nominees for its ninth annual awards show, set for network telecast over ABC-TV Mar. 28, 11:30 p.m.-2:00 a.m.

The show will be taped Mar. 25 at the John Wayne Theatre at Knott's Berry Farm. Roger Miller will host the show and artists include Loretta Lynn, Tanya Tucker, Tom T. Hall, Charlie Rich, Donna Fargo, Roy Clark, Conway Twitty, Freddie Hart and Doug Kershaw (Billboard, Mar. 9).

Complete list of nominees by category follows:

ENTERTAINER OF THE YEAR

Roy Clark (Dot)
Charlie Rich (Epic)
Johnny Rodriguez (Mercury)
Merle Haggard (Capitol)
Mel Tillis (MGM)

FEMALE VOCALIST OF THE YEAR

Anne Murray (Capitol)
Loretta Lynn (MCA)
Donna Fargo (Dot)
Dolly Parton (RCA)
Barbra Fairchild (Columbia)
Susan Raye (Capitol)

MALE VOCALIST OF THE YEAR

Charlie Rich (Epic)
Johnny Rodriguez (Mercury)
Merle Haggard (Capitol)
Marty Robbins (MCA)
Tom T. Hall (Mercury)
Conway Twitty (MCA)

VOCAL GROUP AND/OR DUET

Brush Arbor (Capitol)
Chaparral Bros. (unsigned)
Conway Twitty & Loretta Lynn (MCA)
Stalter Bros. (Mercury)
Dolly Parton & Porter Wagoner (RCA)

MOST PROMISING FEMALE VOCALIST

Olivia Newton-John (MCA)
Linda Ronstadt (Asylum)
Debbie Hawkins (unsigned)
LaWanda Lindsey (Capitol)
Sharon Leighton (Jan-Mar)

MOST PROMISING MALE VOCALIST

Dorsey Burnett (Capitol)
Little Joe Shaver (unsigned)
Ron Steagall (Capitol)
Ronnie Milsap (RCA)
Larry Booth (unsigned)
Danny Michaels (unsigned)

SINGLE RECORD OF THE YEAR

"Behind Closed Doors"—Charlie Rich (Epic)
"If We Make It Through December"—Merle Haggard (Capitol)
"The Most Beautiful Girl"—Charlie Rich (Epic)
"Satin Sheets"—Jeanne Pruett (MCA)
"The Americans"—Byron MacGregor (Westbound), Gordon Sinclair (Avco), Tex Ritter (Capitol)

SONG OF THE YEAR

"Behind Closed Doors" (Kenny O'Dell)
"If We Can Make It Through December" (Merle Haggard)
"Most Beautiful Girl In The World" (N. Wilson, B. Sherrill, R. Bourke)
"Old Dogs, Children And Watermelon Wine" (Tom T. Hall)
"Why Me" (Kris Kristofferson)

ALBUM OF THE YEAR

"Behind Closed Doors" (Charlie Rich)
"I Love Dixie Blues" (Merle Haggard)
"Love Is The Foundation" (Loretta Lynn)
"Introducing Johnny Rodriguez" (Johnny Rodriguez)
"Louisiana Woman/Mississippi Man" (Loretta Lynn/Conway Twitty)

COUNTRY MUSIC HITERY OF THE YEAR

Palomino Club (North Hollywood)
Brandin' Iron (San Bernardino)
Cal's Corral (Los Angeles)
Nashville Beach (Long Beach)
Nashville West (El Monte)

NONTOURING BAND

Sound Co.
Rebel Playboys
Tony Booth Band
Tennesseans Band
Palomino Ryders

TOURING BAND

Brush Arbor
Strangers
Nashville Brass
Staresiders
Buckeroos
Storytellers
Heartbeats

BASS

Jack Armstrong
Billy Graham
Larry Booth
Curtis Stone
James O'Rafferty

FIDDLE

Bill Armstrong
Doug Kershaw
Don Rich
Johnny Gimble
Tokyo Matsu

STEEL GUITAR

Red Rhodes
J.D. Maness
Bobby Boyd
Buddy Emmons
Lloyd Green

DRUMS

Jerry Wiggins
Danny Lane
Archie Francis
Buddy Harmon
Bill Adam

LEAD GUITAR

Al Bruno
James Burton
Danny Michaels
Roy Nichols
Don Rich

PIANO

Roscoe Horton
Floyd Cramer
Charlie Rich
Glen Harden
Hargus Robbins



CONWAY TWITTY becomes honorary Chief of the Choctaw Nation. Left to right are Bob Ellison, Bureau of Indian Affairs; Mayor W.P. Lerblance, Hartshorne, Okla.; Twitty; Harry J.W. Belvin, chief of the Choctaw Nation.

Faron Young & Manager Buy Publishing Catalogs

NASHVILLE—Faron Young and his manager, Billy Deaton, have purchased five more publishing catalogs in order to be "in contention with major publishing firms."

Already owners of three companies: Court of Kings (BMI); Faron Young Music (ASCAP) and Smokey Music (SESAC), the pair made 100% purchases through the Jer-Mar Investment Co., owned by Jerry Chesnut and Lamar Fike. These catalogs were originally a part of the Hubert Long publishing empire.

Involved in the purchase are Ramblin' Rose Music (ASCAP); Pawny-Rose (SESAC); Peppermint (BMI); Woodshed Music (BMI); and Poke Sallet Music (BMI).

The catalogs were purchased by Jer-Mar from the Hubert Long estate last year. All of the catalogs are active, and each has well-known copyrights. Pawny-Rose was co-owned by Roy Drusky, while Peppermint was co-owned by Isam Long, brother of the late Hubert Long.



HILLMAN HALL, left, has signed exclusively with Buckhorn Music Publishing. Kris Kristofferson, whose first home was with Buckhorn, stopped by to congratulate Hall and Marijohn Wilkin, president of Buckhorn.

Celebrity Game Goes National

NASHVILLE—A country music celebrity game has been put on the market here by Bud Swindle, its originator, and will be sold, among other places, at the Country Music Hall of Fame and at Opryland.

The game features a trip to Music Row, replete with various pitfalls and/or accelerations. One can, for example, collect a royalty or pay travel expenses, get involved in a road show or a talk show, or can even tap the bank for a gold record.

Featuring the Nashville skyline, the game is played with a single die and with cards drawn from the game board.

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Ronny Robbins

"Broke Down And Alone"

b/w "Brand New You, Same Old Me"

MCA 40197



Trucker Assn. Eyes Country Disc Promotion

• Continued from page 3

president of the coalition. "Jerry Todd went to Washington to get some relief for the independent drivers, and simply got sold out. Nothing has improved, but we're going to have the greatest mass movement through music ever seen in this country."

Todd, now president of the coalition, held a meeting at his home in South Roxana, Ill., and decided to organize the drivers. Almost immediately 20,000 truckers signed up, paying an initiation fee of \$15 and dues of \$5.00 a month.

This money was used primarily to put the session together. The independent truckers contracted with

Gil Milam, a writer-artist from Franklin, Ky., who wrote and recorded "American Life's Dream" at the RCA Studios here.

The initial 25,000 records are going to truck stops across the nation which already have agreed to place the record in their jukeboxes, and to country music radio stations, some of whom have promised to program the song.

The record will be used to lobby in Washington, and to increase the membership of the coalition "until we finally have all 800,000 members," according to Coleman.

There also will be a promotional campaign. Milam will do a series of interviews all over the nation on country stations, and will appear at truck stops which bear an emblem indicating they are playing the record. The word also will be spread through citizen band radios, according to Coleman.

The writer-artist is donating all royalties and performing rights to the coalition. Bobby Williams, another leader in the group, will head the promotional campaign.

Other releases already are being pressed, and will be distributed as soon as the first one has run its course, Coleman said.

With a touch of bitterness, Coleman said another well-known country artist who is famous for his truck songs refused to cooperate with the group. Or, at least his manager did.

"We will pull everyone of his records out of the truck stops and send them back to Nashville," he said.

Last Shows at Ryman Set Opry Records; Nixon to Visit Debut

NASHVILLE—For the first time in its 48 year history, the "Grand Ole Opry" had to give a special matinee performance in the wintertime to accommodate the overflow crowds seeking admission.

The tremendous surge for tickets came despite the fuel crisis, and was believed related to the fact that there are thousands who want to see the show in the old Opry House, which now is in its final week. The program moves this week to the new structure at Opryland U.S.A.

After playing to a sell-out on Friday night (3,200), the show was sold-out twice for Saturday night. Nearly 1,000 still were unable to get tickets, so "Opry" manager Hal Durham quickly assembled a show consisting of Bob Loman, Charlie Louvin, Wilma Lee & Stony Cooper, the Carlises, Roy Acuff, the Four Guys and Del Wood. This group entertained for two hours on Saturday afternoon.

The combined shows meant a weekend audience in excess of 10,000. Unknown to the audience, some of the performers were playing the old Ryman Auditorium (the original name of the aging structure) for the last time. The last show will be next Friday night, but some of the members will be on the road at that time.

President Slated

However, nearly all 62 regular members of the cast will be on hand for the grand opening of the new house next Saturday (16). Among

those who will be in the audience is President Richard Nixon, who has accepted an invitation to attend. The invitation-only list also includes several senators, congressmen and governors of various states.

The new house is a \$15 million structure and can best be described as having class.

The 2,514th consecutive weekly broadcast of the world's oldest radio show will be opened by Roy Acuff, the "King of Country Music," and an Opry regular since 1937.

The first three hours of the grand opening will be broadcast nationally over a special radio network, beginning at 6:30 p.m. (CDT), and the entire six hours may be heard on WSM-AM.

The new Opry House actually is the seventh home of the "Opry," but the first structure specifically designed and built for the show. The

Col. J. Collins Visits Nashville

NASHVILLE—Air Force Col. J. Quincy Collins, a prisoner of war in Viet Nam for eight years, will visit here this week to pitch some of the songs he wrote while confined.

Col. Collins, who also was director of the famed P.O.W. Choir, wrote his songs with a bamboo stick on toilet paper, his only devices while imprisoned.

The officer will call on several publishers here, since many of his songs are country oriented.

show outgrew each of its previous homes.

The new Opry House, which will seat some 4,500, retains all of the atmosphere of the past,

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MERLE HAGGARD

Makes His Television Dramatic Debut On

"DOC ELLIOT"

"Gold Mine" episode



ABC-TV Wednesday, March 13

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Nashville Scene

By BILL WILLIAMS

Danny Davis tells this story on himself. He went through two recording sessions and a show before glancing down and discovering he was wearing one black shoe and one red shoe. He says he was distracted by his pretty little daughter, Tara, and that accounts for his problem. ... **Charlie McCoy** tapes the *Midnight Special* this week, to be aired next week. Appearing with him will be the **Barefoot Jerry** group, formerly known as **Area Code 615**. **Roy Clark** hosts the show. ... **Mac Sargent** and **Pat Turpin**, long time friends of **Billy Walker**, were married last week in the balcony of the Grand Ole Opry House while the Nashville Symphony Orchestra, in rehearsal, played on stage. ... One of the more unusual benefits was held here to aid a parochial school which needed repairs. Taking part were **Ricci Mareno**, **Bobby Lee Trammell**, **Jean Steakely**, **Jim Glaser**, **Jerry Gillespie**, **Charlie Black**, **Susan St. Marie**, **The Country Cavaliers**, and **D.J. Fontana** and his Nashville Swingers.

The **Gross Brothers** are looking for a label to release a song recorded a year ago. The song was written by **Ron Good**, who died of a heart attack a few weeks later. ... **Hillman Hall**, brother of **Tom T. Hall**, has signed exclusively with **Buckhorn Music Company**. ... **Marty Martel** and his *Midnight Special* are an extended tour through the west, returning to Nashville at the end of March. ... **Shorty Lavender** and his staff landed their first booking at the *Satellite Club* in Lincoln, Neb., placing **Joe Stampley** there. ... **Don Adams** set for an Atlantic session this week. ... **Ray Griff** is going wild as a writer. He currently has material on seven albums on the *Billboard* charts. ... **CHML-AM**, Hamilton, Ont., is about to debut a country music show, hosted by **John Murphy**. It's scheduled weekly from 6:30 to 10 p.m. on Saturday, Murphy has been a country music broadcaster for some 20 years in various Canadian markets. Artists can pre-tape interviews by calling (416) 549-2411.

Dot's **Pat Roberts** performed the national anthem and appeared at half-time festivities at a Seattle Supersonics game before a crowd of 13,000. The team annually honors country music. ... The **Hank Williams Jr.** show broke all records at Lynchburg, Va., despite four inches of snow on the ground. Some 4,000 showed up, grossing \$20,000, with 1,500 turned away. ... The **Buck Starr** and the **Country Outlaws** group consists of three brothers: **Tony**, **Buck** and **Mike Starr**, and **Tiny Tackel** and **Roy Jordan**. They were discovered by **Faron Young** and brought to Nashville. Booked by **One Nites**, they are on the verge of a recording contract. ... **Johnny Cash** is set for four weeks in Nevada this year, one more than a year ago. ... Good things are happening to **Merle Kilgore**. He has finished a musical on records, written and produced by **Alex Zanetis**, he was selected for the **Burt Reynolds** film, and has done two national commercials, one of which was given an award. ... **GRC** has rushed the **Moe Bandy** single, "I Just Started Hatin' Cheatin' Songs Today," which is getting advance rave reviews. ... **Bob Eubanks** of American Management has announced the signing of **Barbara Mandrell** for exclusive representation in all fields, and sim-

(Continued on page 44)

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 3/16/74

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★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	13	THERE WON'T BE ANYMORE—Charlie Rich (Charlie Rich), RCA 0195 (Charles Rich, BMI)	35	41	7	LISTEN—Wayne Kemp (Jay Marshall, Ray Griff), MCA 40176 (Blue Echo, ASCAP)	68	82	3	SILVER THREADS AND GOLDEN NEEDLES—Linda Ronstadt (J. Rhodes, D. Reynolds), Asylum 11032 (Central Songs, BMI)
2	4	9	THERE'S A HONKY TONK ANGEL—Conway Twitty (Troy Seals, Danny Rice), MCA 40173 (Danor, BMI)	36	23	15	TONIGHT SOMEONE'S FALLING—Johnny Carver (B. Braddock, J. Gimer), ABC 11403 (Tree, BMI)	69	80	2	RAINY NIGHT IN GEORGIA—Hank Williams Jr. (T. White), MGM 14700 (Combine, BMI)
3	3	11	SWEET MAGNOLIA BLOSSOM—Billy "Crash" Craddock (Rory Bourke, Gayle Barnhill), ABC 11412 (Chappell, ASCAP/Unichappel, BMI)	37	33	11	CHIP, CHIP—Patsy Slegg (J. Barry, C. Crawford, A. Resnick), Mega 203 (Viva, BMI)	70	75	9	LITTLE MAN—Logan Smith (L. Smith), Brand X 678 (Points West, BMI)
4	5	10	WOULD YOU LAY WITH ME (In A Field Of Stone)—Tanya Tucker (David Allen Coe), Columbia 4-45991 (Window Captive, BMI)	38	24	14	WORLD OF MAKE BELIEVE—Bill Anderson (Pee Wee Maddux, Marion Carpenter, Pete McCord), MCA 40164 (Gulf Stream/Singing River, BMI)	71	77	4	DRLEANS PARISH PRISON—Johnny Cash (Denver, Kniss, Taylor), RCA 0213 (House Of Cash, BMI)
5	8	10	MIDNIGHT, ME & THE BLUES—Mel Tillis (Jerry House), MGM 14689 (Sawgrass, BMI)	39	26	15	SOMETIME SUNSHINE—Jim Ed Brown (James Coleman, Johnny Wilson), RCA 0180 (Yearbook, BMI/Pana, ASCAP)	72	78	3	LORD, HOW LONG HAS THIS BEEN GOING ON—Doyle Holly (L. Morris), Barnaby 5030 (MGM) (Sing Me/Backyard, ASCAP)
6	7	13	I LOVE YOU, I LOVE YOU—David Houston & Barbara Mandrell (D. Walls, M. Wilson, S. Lyons), Epic 5-11068 (Columbia) (Algee, BMI)	40	27	10	WHATEVER HAPPENED TO RANDOLPH SCOTT—Statter Brothers (H. Reid, D. Reid), Mercury 73448 (Phonogram) (ABC) (American Cowboy, BMI)	73	81	4	HELLO TROUBLE—Lawanda Lindsey (E. McDuff, O. Couch), Capitol 3839 (Blue Book, BMI)
7	6	13	DADDY, WHAT IF—Bobby Bare (Hal Silverstein), RCA 0197 (Evil Eye, BMI)	41	29	14	RED ROSE FROM THE BLUE SIDE OF TOWN—George Morgan (Betty Jean Robinson, Hank Snow), MCA 40159 (4 Star/Hank's, BMI)	74	83	5	SUNSHINE ON MY SHOULDER—John Denver (Denver, Kniss, Taylor), RCA 0213 (Cheery Lane, ASCAP)
8	12	10	WRONG IDEAS—Brenda Lee (Shel Silverstein), MCA 40171 (Evil Eye, BMI)	42	31	15	WHEN I GET MY HANDS ON YOU—Diana Trask (Norris Wilson, C. Taylor, Diana Trask), Dot 17486 (Famous) (Al Gallico/Algee, BMI)	75	87	4	I USE THE SOAP—Dickey Lee (David Gates), RCA 0227 (Iphahulu, ASCAP)
9	11	8	BABY DOLL—Barbara Fairchild (J. Crutchfield, D. Earl), Columbia 4-45988 (Duchess, BMI)	43	39	9	I CHANGED MY MIND—Billy Walker (Conway Twitty), MGM 14693 (Twitty Bird, BMI)	76	89	2	JUST ENOUGH TO MAKE ME STAY—Bob Luman (J. Weatherly), Epic 5-11087 (Columbia) (Keca, ASCAP)
10	2	12	ANOTHER LONELY SONG—Tammy Wynette (B. Sherrill, M. Wilson, T. Wynette), Epic 5-11079 (Columbia) (Algee/Altan, BMI)	44	50	11	YOU'RE MY WIFE, SHE'S MY WDMAN—Charlie Louvin (D. Wilkins, A. Broughton), United Artists 368 (Little David, BMI)	77	-	1	MY PART OF FOREVER—Johnny Paycheck (J. Foster, B. Rice), Epic 5-11090 (Columbia) (Jack & Bill, ASCAP)
11	9	11	LOVING YOU HAS CHANGED MY LIFE—David Rogers (Jerry Foster & Bill Rice), Atlantic 45-4012 (Jack & Bill, ASCAP)	45	54	5	I NEVER GET THROUGH MISSING YOU—Bobby Lewis (Arthur Kent, Frank Stanton, Bill Collie), Ace Of Hearts 0480 (Golden Horn, ASCAP)	78	84	6	TELL ME A LIE—Sammi Jo (B. Wyrick, B. Buckins), MGM South 7029 (Fame, BMI, Rick Hall, ASCAP)
12	10	12	THAT'S THE WAY LOVE GOES—Johnny Rodriguez (S.D. Shafer, L. Frizzell), Mercury 73446 (Phonogram) (Blue Crest, BMI)	46	65	4	AT THE TIME—Jean Shepard (Bill Anderson), United Artists 384 (Stallion, BMI)	79	86	4	WHAT A WAY TO GO—Del Reeves (J. Chesnut), United Artists 378 (Passkey, BMI)
13	15	8	TWENTIETH CENTURY DRIFTER—Marty Robbins (Marty Robbins), MCA 40172 (Mariposa, BMI)	47	59	3	IS IT WRONG (For Loving You)—Sonny James (W. McPherson), Columbia 4-46003	80	85	7	MAMA'S GOT TO KNOW HOW—Doug Kershaw (Doug Kershaw), Warner Bros. 7763 (Tree, BMI)
14	25	6	THE CRUDE OIL BLUES—Jerry Reed (Jerry R. Hubbard), RCA 0224 (Vector, BMI)	48	61	4	YOU NEVER SAY YOU LOVE ME ANYMORE—Nat Stuckey (Gayle Barnhill, Johnny Christopher), RCA 0222 (Unichappel/Easy Nine, BMI)	81	-	1	HONEYMOON FEELIN'—Roy Clark (R. Hellard, G.S. Paxton), Dot 17498 (Famous) (Coustic, BMI)
15	14	13	A LOVE SONG—Anne Murray (D.L. George, K. Loggins), Capitol 3776 (Portofino/Gnossos, ASCAP)	49	57	5	I'LL NEVER GO AROUND MIRRORS—Lefty Frizzell (S.D. Shafer/L. Frizzell), ABC 11416 (Blue Crest, BMI)	82	79	5	THANK YOU FOR THE FEELING—Billy Mize (Johnny Slate, Red Lane, Larry Henley), United Artists 372 (Tree, BMI)
16	17	13	WAKE ME INTO LOVE—Wilma Burgess & Bud Logan (R. Lane, R. Porter, T. McKeon), Shannon 816 (N.S.D.) (Tree/Cross Keys, BMI)	50	68	3	THINGS AREN'T FUNNY ANYMORE—Merle Haggard (M. Haggard), Capitol 3830 (Shade Tree, BMI)	83	92	3	SILVER THREADS AND GOLDEN NEEDLES—Charlie McCoy (J. Rhodes, D. Reynolds), Monument 8600 (Columbia) (Central Songs, BMI)
17	21	5	I'VE GOT A THING ABOUT YOU BABY/TAKE GOOD CARE OF HER—Elvis Presley (Tony Joe White), RCA 0196 (Swamp Fox/White Haven, ASCAP)	51	55	5	I STILL CAN'T BELIEVE YOU'RE GONE—Willie Nelson (Willie Nelson), Atlantic 3008 (Willie Nelson, BMI)	84	90	3	SPIDERS AND SNAKES—Jim Stafford (J. Stafford), MGM 14648 (Kaiser/Boo/Gimp, ASCAP)
18	20	9	WHEN YOUR GOOD LOVE WAS MINE—Harvel Felts (Jerry Foster, Bill Rice), Cinnamon 779 (Jack & Bill, ASCAP)	52	56	9	MARLENA—Bobby Goldsboro (B. Goldsboro), United Artists 3718 (Pen In Hand/Unart, BMI)	85	94	2	BORN TO LOVE & SATISFY—Karen Wheeler (B. Rice, J. Posner), RCA 0223 (Jack & Bill, ASCAP)
19	16	9	RAINBOW IN DADDY'S EYES—Sammi Smith (Dallas Frazier, Sanger Shafer), Mega 204 (Blue Crest, BMI)	53	47	8	AMERICANS—Tex Ritter (Gordon Sinclair), Capitol 3814 (Conestoga, BMI)	86	95	2	COUNTRY BUMPKIN—Cal Smith (D. Wayne), MCA 40191 (Tree, BMI)
20	22	7	HOUSTON (I'm Comin' To See You)—Glen Campbell (David Patch), Capitol 3808 (Kayteekay/Hummar, ASCAP)	54	60	10	I JUST HAD YOU ON MY MIND—Sue Richards (Sue Richards), Dot 17481 (Famous) (Ensign, BMI)	87	-	1	NO CHARGE—Melba Montgomery (H. Howard), Elektra 45883 (Wilderness, BMI)
21	32	4	HANG IN THERE GIRL—Freddie Hart (Freddie Hart), Capitol 3627 (Blue Book, BMI)	55	49	12	TURN ON YOUR LIGHT (And Let It Shine)—Kenny Price (R. Pennington), RCA 0198 (Dunbar, BMI)	88	-	1	STORMS OF TROUBLED TIMES—Ray Price (J. Weatherly), Columbia 4-46015 (Keca, ASCAP)
22	28	5	(Jeannie Marie) YOU WERE A LADY—Tommy Overstreet (Moreno, Charlie Black), Dot 17493 (Famous) (Ricci Moreno, SESAC)	56	76	4	SEASONS IN THE SUN—Bobby Wright (Rod McKuen, Jacques Breil), ABC 11418 (E.B. Marks, BMI)	89	91	3	I GAVE UP A GOOD MORNING—Red Steagall (R. Steagall, S. Linnard), Capitol 3825 (Willex, ASCAP)
23	30	6	(We're Not) THE JET SET—George Jones & Tammy Wynette (B. Braddock), Epic 5-11083 (Columbia) (Tree, BMI)	57	69	4	J. JOHN JONES—Marie Owens (Billy Ray Reynolds, K. Phyllis Powell), MCA 40184 (Claremont House, BMI)	90	93	3	SHE STILL COMES TO ME—Henson Cargill (D. Feller), Atlantic 4016 (Vector, BMI)
24	45	4	A VERY SPECIAL LOVE SONG—Charlie Rich (B. Sherrill, Norro Wilson), Epic 5-11091 (Columbia) (Algee, BMI)	58	64	7	LOVELY LADY—Murray Kellum (Murray Kellum, Sonny Ladet), Cinnamon 777 (Toast, BMI)	91	-	1	REFLECTIONS—Jody Miller (R. Lane, R. Porter, N.B. Johnson), Epic 5-11094 (Columbia) (Tree, BMI, Cross Keys, ASCAP)
25	37	4	I'LL TRY A LITTLE HARDER—Donna Fargo (Donna Fargo), Dot 17491 (Famous) (Prima Donna, BMI)	59	62	8	CLAIM ON ME—George Hamilton IV (Lee Clayton), RCA 0203 (Resaca, BMI)	92	-	1	SOMETHING BETTER—O.B. McClinton (M. Kasser, R. Vanhoy), Enterprise 9091 (Columbia) (Tree, BMI)
26	13	15	I'M STILL LOVING YOU—Joe Stampley (Glen Sutton, George Richey), Dot 17485 (Famous) (Flagship/Al Gallico, BMI)	60	67	7	SUPERSKIRT—Connie Cato (R. Hellard, Gary S. Paxton), Capitol 3788 (Acoustic, BMI)	93	-	1	LAST OF THE SUNSHINE COWBOYS—Eddy Raven (E. Raven), ABC 11421 (Milene, ASCAP)
27	34	6	IT'S TIME TO CROSS THAT BRIDGE—Jack Greene (Ben Peters), MCA 40179 (Ben Peters, BMI)	61	73	3	WE SHOULD BE TOGETHER—Don Williams (A. Reynolds), JMI 36 (Jack, BMI)	94	96	2	YOU BET YOUR SWEET LOVE—Kenny O'Dell (K. O'Dell), Capricorn 0360 (Warner Bros.) (House Of Gold, BMI)
28	42	6	HELLO LOVE—Hank Snow (Betty Jean Robinson, Aileen Mnich), RCA 0215 (Four Star, BMI)	62	74	2	SOME KIND OF WDMAN—Faron Young (J. Peppers, T. Cash), Mercury 73464 (Phonogram) (Coal Miners, BMI)	95	98	2	WHISTLE STOP—Roger Miller (R. Miller), Columbia 4-46000 (Roger Miller, BMI)
29	36	6	I'M LEFT, YOU'RE RIGHT, SHE'S GONE—Jerry Lee Lewis (B. Taylor, S. Kesler), Mercury 73452 (Phonogram) (Hill & Range, BMI)	63	58	7	BOTH SIDES OF THE LINE—Josie Brown (Marion Frances), RCA 0209 (Ma-Ree, ASCAP)	96	97	3	WALKIN' IN TEARDROPS—Earl Richards (B. Emerson, J. Emerson), Ace Of Hearts 0477 (Golden Horn, ASCAP)
30	38	7	THE OLDER THE VIOLIN, THE SWEETER THE MUSIC—Hank Thompson (Curley Putnam), Dot 17490 (Famous) (Tree, BMI)	64	70	6	LET THE FOUR WINDS BLDW—Jack Reno (D. Bartholomew, A. Domino), United Artists 374 (Travis, BMI)	97	99	2	I'M FREE—Stan Hitchcock (J. Foster, B. Rice), Cinnamon 782 (Jack & Bill, ASCAP)
31	35	10	TRACES OF LIFE—Lonzo & Oscar (Paul Huffman, Joane Kelly), GRC 1006 (Hardtack/Act One, BMI)	65	71	5	BACK IN THE COUNTRY—Roy Acuff (Eddy Raven), Hickory 314 (MGM) (Milene, ASCAP)	98	100	2	BOB, ALL PLAYBOYS AND ME—Dorsey Burnette (C. Williams), Capitol 3829 (ATV, BMI)
32	18	11	SNAP YOUR FINGERS—Don Gibson (G. Martin, A. Zanetis), Hickory 312 (MGM) (Fred Rose, BMI)	66	72	6	DDN'T STOP NOW—Sherry Bryce (Sherry Bryce), MGM 14695 (Sawgrass, BMI)	99	-	1	BITTER THEY ARE, HARDER THEY FALL—Larry Gatlin (L. Gatlin), Monument 7-8602 (Columbia) (First Generation, BMI)
33	18	11	I'VE JUST GDT TO KNDW—Freddy Weller (B. Emerson, J. Emerson), Columbia 4-45968 (Golden Horn, ASCAP)	67	88	2	SMILE FOR ME—Lynn Anderson (R. Bourke), Columbia 4-46009 (Chappell, ASCAP)	100	-	1	WELDCME HDME—Peters & Lee (J. Dupre, S. Beldone, B. Blackburn), Philips 40729 (Phonogram) (Bello, ASCAP)

Amazing Pride.

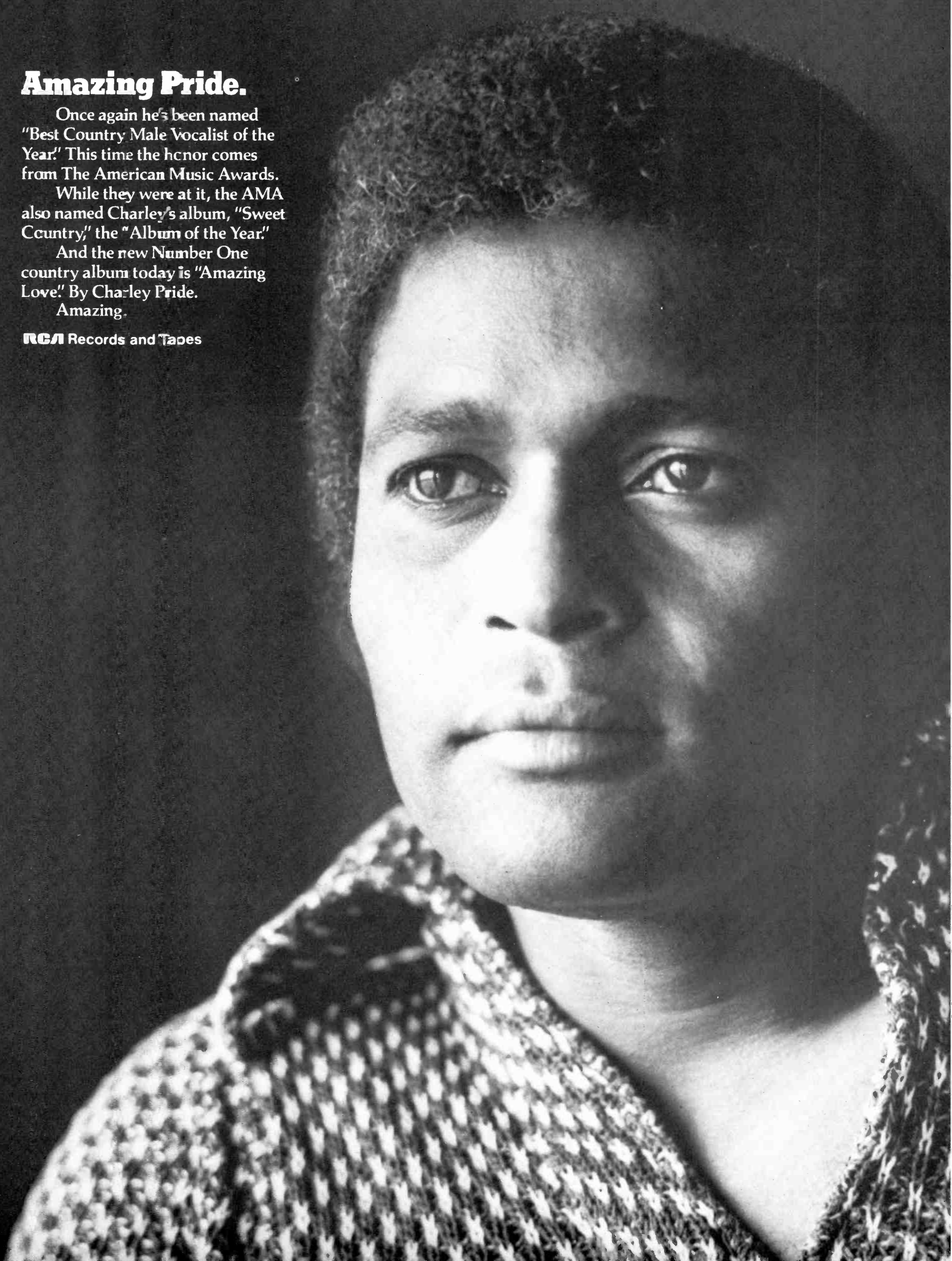
Once again he's been named "Best Country Male Vocalist of the Year." This time the honor comes from The American Music Awards.

While they were at it, the AMA also named Charley's album, "Sweet Country," the "Album of the Year."

And the new Number One country album today is "Amazing Love." By Charley Pride.

Amazing.

RCA Records and Tapes





"I get so many requests for LETTER TO A TRUCKER'S WIFE." ... "I think it will go all the way."

Billy Cole
WHO Des Moines Iowa
Host of Country Music U.S.A.

This new single release "LETTER TO A TRUCKER'S WIFE" by Gene Davis is way over due. It's making the request line outdo itself. I think it's great.

Billy Parker
KVOO Radio
Tulsa, Oklahoma

Consistently one of the most requested songs on my show.

Charlie Douglas
WFL Radio
New Orleans, La.

IT'S A HIT! NO DOUBT ABOUT IT.

Bill Mack
"All Night Show"
WBA Radio
Fort Worth, Texas

The wife of every truck driver will be deeply moved by this song, LETTER TO A TRUCKER'S WIFE.

Bob Jackson
WIL Radio
St. Louis, Mo.

Sometimes when a D.J. plays a record for the first time, it seems to have that hit sound, then when the request line lights up, that proves it. LETTER TO A TRUCKER'S WIFE has that sound.

Larry Scott
KLAC Radio
Los Angeles, Calif.

Our most requested record

Dennis Rainwater
KEBC
Okla. City

Gene A. Davis

BACKED WITH HAULIN' STEEL



ASSOCIATED RECORDING ARTISTS OF AMERICA, LTD.
P.O. BOX 12044 OKLAHOMA CITY, OKLA. (405) 528-2284

Country Music Winn Flays Country TV

NASHVILLE—Network television producer Bob Winn charged here last week that "Nashville musicians are prostituting themselves," settling for what he calls third and fourth rate TV shows.

Referring to network shows now featuring country music, Winn called them a "pile of garbage." Winn made it clear he was referring to the "Music Country U.S.A." series on NBC, which has slipped to 54th position in the ratings out of 62 shows.

Winn, who last year produced the first "Opryland" show, said he also is disappointed with the recent Country Music Hit Parade show.

"I was shocked at the quality," he said. "More and more it makes the Madison Avenue people think the only things that can come out of here are Eddy Arnold dance routines."

Winn was here with game show MC Monte Hall, who is recording a soundtrack for a TV special taped at Sea World in Orlando, Fla.

Nashville Scene

Continued from page 42

ilarly for Marty Robbins.

The much-awaited album done by Chet Atkins and Merle Travis, is just released. It should be a collector's item. ... It's official now: Conway Twitty is a chief of the Choctaw Nation, which includes the Choctaws, Creeks, Chickasaws, Seminoles and Cherokees. His Indian name is Hatako-Chtokchito-A-Yakni-Tolia, which means "Great Man of Country Music." ... Diana Trask will return with Danny Thomas to the Sands Hotel in Las Vegas in June. ... The La France Sisters have signed a contract with Pompeii Records in Texas following their appearance at the Louisiana Association of Fairs and Festivals.

... Linda K. Lance, overcoming a bout with anemia which forced cancellation of some of her dates, is back and going strong. She'll tour this summer with Roy Drusky. ... Tanya Tucker, felled by the flu, had to cancel her first date ever. Stone-

wall Jackson took it over, just 24 hours after signing with the Buddy Lee Agency. ... A test market sampling of the new Don Frost record was done in Columbus, Ohio, and WMNI-AM said the response was overwhelming. ... Skeeter Davis, currently on tour in Africa, reports great success with her RCA concerts. She has with her an evangelist named Bill Lowery, who gives a sermon at the conclusion of her show. She also is carrying a writer and photographer with her. ... Doug Kershaw has been added to the March 16th country show in New York, headlined by Lynn Anderson.

... Jeannie C. Riley returns to her native Texas, opening at the Shamrock Hotel in Houston. ... Bob Cady again is president of Del-Mar Records. He had been out of action for the past two years after an auto accident. He now is in the process of lining up distributors for his releases.

Country music singer Betty Amos seems to be doing well with her novel, "Wayward and Searching." Interest already has been expressed by a producer for movie rights. Betty is already working on her second novel, to be published by Aurora. She also has formed a six-piece, all-girl band, called the Nashville Kitty Kats. ... Becky Brown, wife of

RCA's Jim Ed Brown, had her first showing as a new member of the Tennessee Art League. ... Del Reeves and Stan Hitchcock swapped benefits for hometown schools; Del was on Stan's show in Dickson, Tennessee, and Stan on Del's in Centerville. ... The West

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 3/16/74

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* Star Performer—LP's registering proportionate upward progress this week.

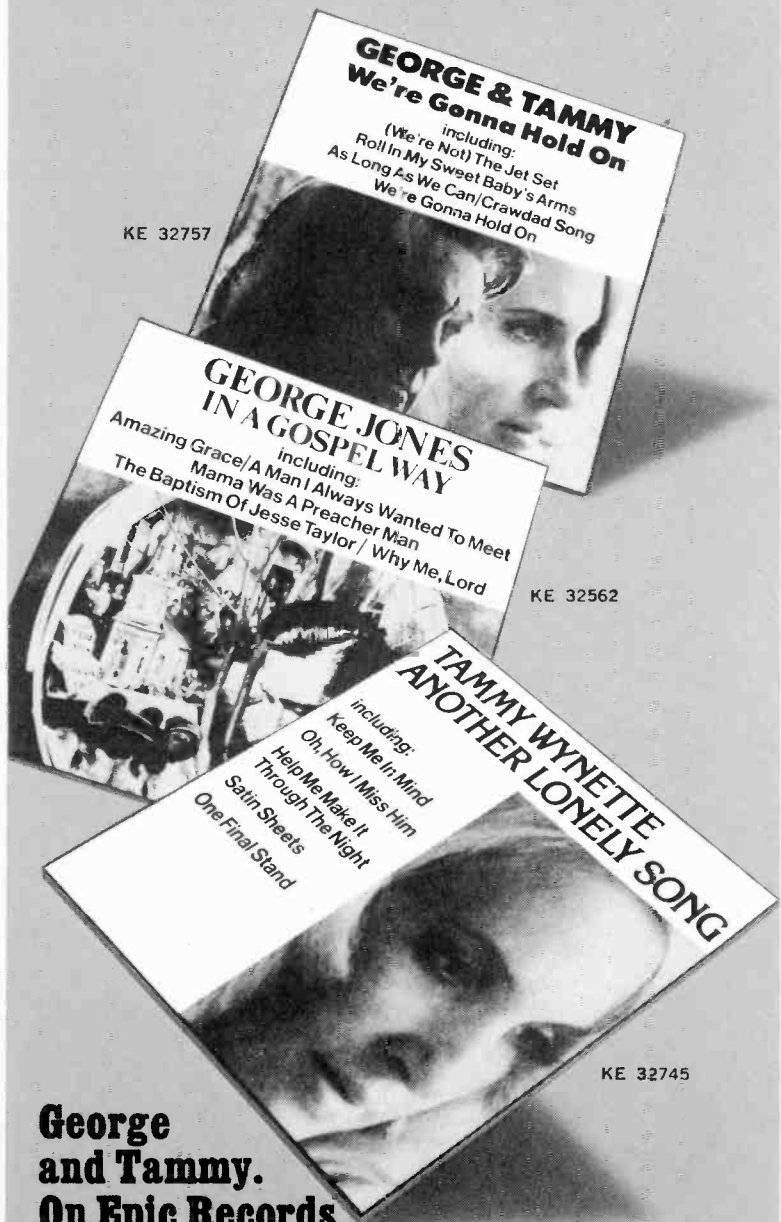
This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	47	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
★ 2	4	5	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
3	1	10	LET ME BE THERE—Olivia Newton-John, MCA 389
4	6	10	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram)
5	3	10	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
6	7	10	SOUTHERN ROOTS/BACK HOME TO MEMPHIS—Jerry Lee Lewis, Mercury SRM 1-690 (Phonogram)
7	8	16	NEW SUNRISE—Brenda Lee, MCA 373
8	5	11	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-2-0290
9	11	9	AN AMERICAN LEGEND—Tex Ritter, Capitol 11241
10	10	11	I REMEMBER HANK WILLIAMS—Glen Campbell, Capitol SW 11253
11	9	12	AMAZING LOVE—Charley Pride, RCA APL1-0397
★ 12	18	4	I'M STILL LOVING YOU—Joe Stampley, Dot DOS 26020 (Famous)
13	15	11	THE UPTOWN POKER CLUB—Jerry Reed, RCA APL 1-0356
14	17	13	FASTEST HARP IN THE SOUTH—Charlie McCoy, Monument KZ 32749 (Columbia)
★ 15	22	5	THE ENTERTAINER OF THE YEAR—Roy Clark, Capitol ST 11264
16	12	13	THE MIDNIGHT OIL—Barbara Mandrell, Columbia KC 32743
17	20	9	BEAN BLOSSOM—Bill Monroe, MCA 2-8002
18	13	17	ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018 (Famous)
19	16	18	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
20	19	13	ALL ABOUT A FEELING—Donna Fargo, Dot DOS 26019 (Famous)
★ 21	32	3	KID STUFF—Barbara Fairchild, Columbia KC-32711
22	14	12	IF YOU CAN'T FEEL IT, (It Ain't There)—Freddie Hart, Capitol ST-11252
23	26	8	KINDLY KEEP IT COUNTRY—Hank Thompson, Dot DOS 26015 (Famous)
24	27	4	SONG AND DANCE MAN—Johnny Paycheck, Epic KE 32570 (Columbia)
25	21	11	SHADES OF STEEL—Lloyd Green, Monument KZ 32532 (Columbia)
26	29	7	KENTUCKY SUNSHINE—Wayne Kemp, MCA 369
27	23	12	CAN I SLEEP IN YOUR ARMS/LUCKY LADIES—Jeannie Seeley, MCA 385
★ 28	34	7	RED, WHITE & BLUE (Grass), GRC 5002
29	25	12	IT'S A MAN'S WORLD—Diana Trask, Dot DOS 26016 (Famous)
★ 30	48	2	JOLENE—Dolly Parton, RCA 0473
31	33	9	JUST ANOTHER COWBOY SONG—Doyle Holly, Barnaby 15011 (MGM)
32	35	8	ARMS FULL OF EMPTY—Buck Owens, Capitol ST 11222
33	24	14	CLINGING TO A SAVING HAND—Conway Twitty, MCA 376
★ 34	44	2	MY THIRD ALBUM—Johnny Rodriguez, Mercury SRM 1-6999 (Phonogram)
35	36	10	THE FARMER—Porter Wagoner, RCA APL 1-0346
36	40	4	HOUSE OF THE RISING SUN—Jody Miller, Epic KE 32569 (Columbia)
★ 37	—	1	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
38	28	25	SAWMILL—Mel Tillis, MGM SE 4907
★ 39	—	1	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard, Capitol ST-11276
40	42	3	THE LEGENDARY LEFTY FRIZZELL—ABC ABCX 799
41	46	2	FULLY REALIZED—Charlie Rich, Mercury SRM 2-7505 (Phonogram)
42	30	14	COUNTRY SUNSHINE—Dottie West, RCA APL1-0344
43	39	3	GREATEST HITS VOL. 1—Connie Smith, RCA APL1-0275
44	47	3	THE PILGRIM—Larry Gatlin, Monument KZ-32571 (Columbia)
45	31	28	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
46	38	28	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
47	—	1	WOULD YOU LAY WITH ME—Tanya Tucker, Columbia KC 32744
48	—	1	SHE'S GOT EVERYTHING I NEED—Eddy Arnold, MGM 4912
49	—	1	HAPPY HOUR—Tony Booth, Capitol ST-11270
50	43	4	TOO MANY MEMORIES—Bobby Lewis, Ace Of Hearts 3-1002 (Golden Horn)

RCA's Jim Ed Brown, had her first showing as a new member of the Tennessee Art League. ... Del Reeves and Stan Hitchcock swapped benefits for hometown schools; Del was on Stan's show in Dickson, Tennessee, and Stan on Del's in Centerville. ... The West

Virginia legislature has passed a resolution praising native son Charlie McCoy for his accomplishments in the field of music. ... Songwriter Phyllis Hiller of Nashville is teaching a course geared for teachers and children at Holy Name College in Oakland, Calif. this summer.

MARCH 16, 1974, BILLBOARD

The couple that lives on the charts is once again winning your hearts, with a countrywide tour, with new hits galore, and three red-hot albums for starts.



George and Tammy. On Epic Records and Tapes

Country Music

Kris & O'Dell Receive Top Writer Award

NASHVILLE—Kris Kristofferson and Kenny O'Dell, both Grammy Award winners, continued their string of conquests by taking top honors in the annual Nashville Songwriter's Award presentation.

Kristofferson was named Songwriter of the Year, elected by members of the Nashville Songwriter's Association, and O'Dell won the runner-up award.

Certificates of outstanding achievement in songwriting went to the following writers: Bill Anderson, Rory Bourke, Billy Sherrill, Norro Wilson, Dolly Parton, Merle Haggard, Tom T. Hall, Don Earle, Nick Nixon, John Volinkety, Jim Owen, Becky Bluefield, Conway Twitty, Billy Joe Shaver, Ben Peters, Irwin Levine and Russell Brown, Boudleaux and Felice Bryant.

Principal speakers at the event, held last Tuesday at the Sheraton South here, were MGM's Mel Tillis and Billboard's Bill Williams.

BMI Suit Vs. Md. Station

NEW YORK—Broadcast Music Inc. (BMI) has filed a copyright infringement suit Feb. 25 in the U.S. District Court in Maryland against station WEBB, Baltimore. The suit alleges that copyrighted songs were performed on the station without authorization and in violation of the U.S. Copyright Act.

The action against the station, which is owned by J.B. Broadcasting of Baltimore, Ltd., is the latest move by BMI in its crackdown on subscriber stations which allegedly are delinquent in paying performance fees (Billboard, March 2).

Acts Entertain Ga. Penitentiary

ATLANTA—A pair of GRC acts was utilized in what was described as "the first in a series of recreational programs" for the inmates of the Atlanta Federal Penitentiary.

The leading act was Red, White & Blue (grass), a country group. Appearing also were The Counts, also of GRC, playing predominantly jazz and r&b, and Hydra, recently signed with Capricorn records.

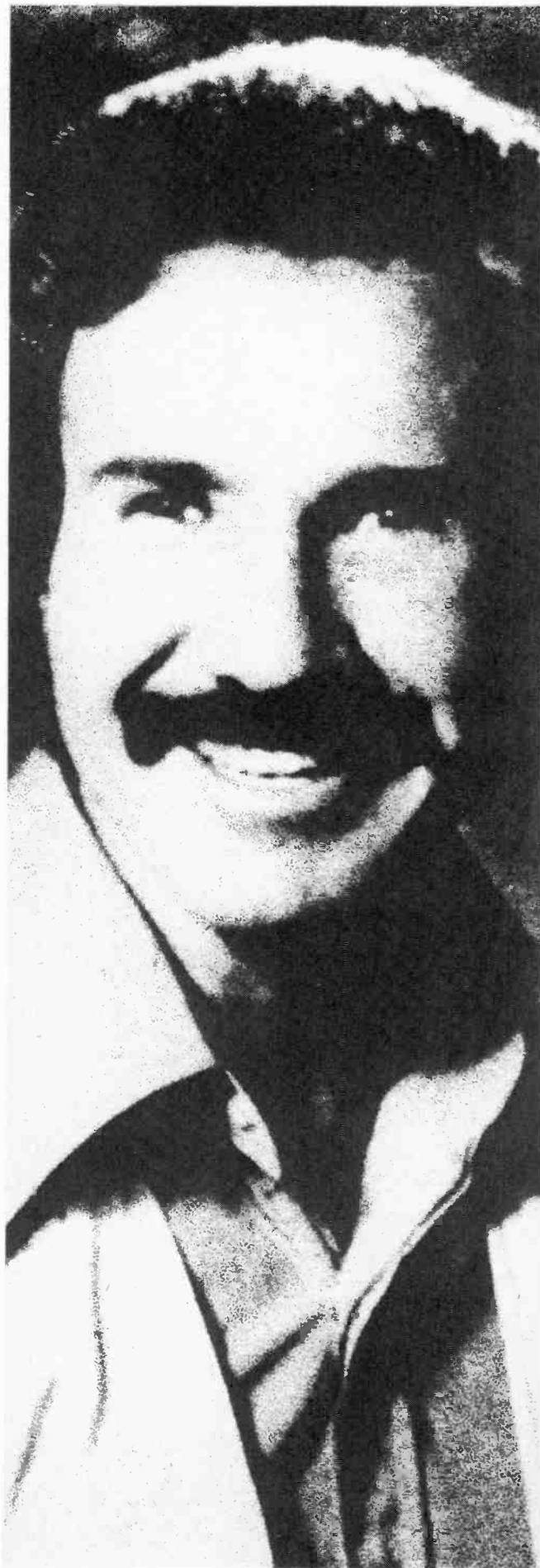
The three acts performed before a crowd of more than 2,000 at the prison auditorium. The program was sponsored by Richards', an outstanding club here.

Label Added By Green Menu

NEW YORK—Green Menu Music Factory, Inc., a management, publishing and independent production firm here, has expanded its operation to include a label, Green Menu Records. The company issued its first single last week, a coupling of old favorites performed by Henry Jerome's Banjos.

Jerome, Green Menu president, said he is currently organizing a network of independent distributors to handle his line, with Beta Records Distributors here the first to be named. The company will produce its own material as well as issue selected leased masters, and plans to release up to 10 singles during its first year. Album product will hinge on the success of singles penetration, Jerome said.

MARTY ROBBINS



"I'm Wanting To"

MCA 40172

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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	3	7	SUNSHINE ON MY SHOULDER John Denver, RCA 0213, (Cherry Lane, ASCAP)
2	1	8	SEASONS IN THE SUN Terry Jacks, Bell 45432 (E.B. Marks, BMI)
3	2	12	LAST TIME I SAW HIM Diana Ross, Motown 1278, (Jobete, ASCAP)
4	5	8	DARK LADY Cher, MCA 40161 (Senor, ASCAP)
5	4	12	I LOVE Tom T. Hall, Mercury 73436, (Phonogram), (Hallnote, BMI)
6	15	4	A VERY SPECIAL LOVE SONG Charlie Rich, Epic 5-11091 (Columbia) (Algee, BMI)
7	6	14	LOVE'S THEME Love Unlimited Orchestra, 20th Century 2069, (Sa-Vette, January, BMI)
8	7	14	MY SWEET LADY Cliff De Young, MCA 40156, (Cherry Lane, ASCAP)
9	10	18	ERES TU/TOUCH THE WIND Mocedades, Tara 100 (Famous), (Radmus, ASCAP)
10	8	14	LOVE SONG Anne Murray, Capitol 3776, (Portofino/Gnossos, ASCAP)
11	19	4	THE LORD'S PRAYER Sister Janet Mead, A&M 1491, (Almo, ASCAP)
12	14	8	STAR Stealers Wheel, A&M 72508 (Hudsonbay, BMI)
13	9	22	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
14	18	11	BEYOND THE BLUE HORIZON Lou Christie, Three Brothers 402 (CTI), (Famous, ASCAP)
15	13	7	HOUSTON (I'm Comin' To See You) Glen Campbell, Capitol 3808, (Kayeekay, Hudmar, ASCAP)
16	12	13	LIFE IS A SONG WORTH SINGING Johnny Mathis, Columbia 4-45975, (Mighty Tree, BMI)
17	16	13	YOU'RE SIXTEEN Ringo, Apple 1870, (Capitol), (Viva, BMI)
18	11	12	I SHALL SING Garfunkel, Columbia 4-45983, (Warner-Tamerlane, Caledonis Soul, BMI)
19	23	5	MOCKINGBIRD Carly Simon & James Taylor, Elektra 45880, (Unart, BMI)
20	17	13	OOOY, WHAT IF Bobby Bare, RCA 0197, (Evil Eye, BMI)
21	43	2	I'LL HAVE TO SAY I LOVE YOU IN A SONG Jim Croce, ABC 11324, (Blendingwell/American Broadcasting, ASCAP)
22	20	7	IN THE MOOD Bette Midler, Atlantic 7270, (Shapiro/Bernstein, ASCAP)
23	31	5	THERE WON'T BE ANYMORE Charlie Rich, RCA 0195, (Charles Rich, BMI)
24	21	18	SHOW AND TELL Al Wilson, Rocky Road 30073 (Bell), (Fullness, BMI)
25	26	6	FOOLS PARADISE Don McLean, United Artists 363, (Nor Va Jak, BMI)
26	28	7	THE ENTERTAINER Marvin Hamlisch, MCA 0174, (Mulltmood, BMI)
27	32	3	BEST THING THAT EVER HAPPENED TO ME Gladys Knight & The Pips, Buddah 403, (Kecca, ASCAP)
28	30	3	LOVING ARMS Kris Kristofferson & Rita Coolidge, A&M 1498, (Almo, ASCAP)
29	39	2	TSOP M.F.S.B., Philadelphia International 7-3540 (Columbia), (Virgin, ASCAP)
30	36	4	TELL ME A LIE Sami Jo, MGM South 7029, (Fame, BMI/Rich Hall, ASCAP)
31	33	3	NICE TO BE AROUND Maureen McGovern, 20th Century 2072, (Fox Fanfare, Almo, BMI, ASCAP)
32	27	6	TAKE CARE OF HER/I'VE GOT A THING ABOUT YOU BABY Elvis Presley, RCA 0196, (George Paxton/Swamp Fox, White Haven, ASCAP)
33	38	5	MIDNIGHT AT THE DASIS Maria Muldaur, Reprise 1183 (Warner Bros.), (Space Potatoe, ASCAP)
34	-	1	KEEP ON SINGING Helen Reddy, Capitol 3845 (Pocket Full Of Tunes, BMI)
35	47	2	SKYBIRD Neil Diamond, Columbia 4-45998, (Stone Bridge, ASCAP)
36	-	1	HOOKED ON A FEELING Blue Swede, EMI 3627 (Capitol), (Press, BMI)
37	34	5	FREE AS THE WIND Engelbert Humperdinck, Parrot 45-40077, (London), (Soultown, BMI)
38	45	3	PIANO MAN Billy Joel, Columbia 45963, (Home Grown/Tinker Street Tunes, BMI)
39	46	4	SINGIN' IN THE RAIN Sammy Davis, Jr., MGM 14685, (Robbins, ASCAP)
40	-	1	HELP ME Joni Mitchell, Asylum 11034, (Crazy Crown, BMI)
41	-	1	ONE HELL OF A WOMAN Mac Davis, Columbia 46004 (Screen-Gems Columbia/Songpainter/Sweet Glory BMI)
42	50	2	WATCHING THE RIVER RUN Loggins & Messina, Columbia 46010, (Jasperville/Gnoss/Portafino, ASCAP)
43	49	2	I'M A TRAIN Albert Hammond, Mums 7-6026 (Columbia), (Leeds, ASCAP)
44	40	4	MUSIC EYES Heartsfield, Mercury 73449, (Phonogram) (House of Living, ASCAP)
45	-	1	OH MY MY Ringo, Apple 1872 (Capitol), (Braintree, BMI)
46	37	8	W.O.L.D. Harry Chapin, Elektra 45874 (Story Songs, ASCAP)
47	29	7	JESSICA Allman Brothers Band, Capricorn 0036 (Warner Bros.), (No Exit, BMI)
48	-	1	TOUCH A HAND MAKE A FRIEND Staple Singers, Stax 0196 (Columbia) (East/Memphis, BMI)
49	42	5	SOMEBODY FOUND HER Addisi Brothers, Bell 45,434, (ABC/Dunhill, Soldier, BMI)
50	48	3	SPIN BALL Herbie Mann, Atlantic 3009, (Herbie Mann, ASCAP)

Classical Music

CRI, in Broader Policy Approach, Looks to Fortify Sales Volume

By ROBERT SOBEL

NEW YORK—Composers Recordings Inc., long a conservative staple in the classical field, is taking a broader policy approach on various levels. These include a wider distribution system, a more modern packaging concept on some items, and bolder repertoire moves.

"We're not abandoning our conservative policy by any means," stated Jack A. Somer, vice president, who joined CRI in September. "We still are a conservative label and will remain so, dedicated to the recording exposure of the American contemporary composer. These new thrusts will just be an adjunct to our main policy."

In the field of distribution, CRI entered into a deal with Sam Goody's distribution firm, SMG, in October, for the New York area.

And on a national basis, CRI hired Larry Sockell as its field sales representative. This has resulted, according to Somer, in widening direct pattern of dealing with retailers. The firm has also added Tower Records on the coast and Kimmara in Chicago and will be handled by additional Discount stores.

Also, to reach a wider youth audience, CRI product is being made available through the Jazz Composer's Orchestra Assn.'s distribution service. "This is a deal which we feel is important because it puts CRI albums into the hands of a buyer whom we did not reach with any real depth previously," Somer said. As part of its slight shift in repertoire stance, CRI will record "larger things" on one record rather than the grab-bag of selections in style

and motive of several composers, which had no central point or direction to attract the buyer, Somer said. A new departure for CRI was the release in December of a children's record featuring "The Pied Piper of Mamelin" which, according to Somer, is selling extremely well.

Hoping to capitalize on the "Exorcists" commercial value and the George Crumb popularity, CRI recently issued an LP featuring Crumb's "Black Angels (Thirteen Images From the Dark Land)," which is headlined in the Warner Bros. film. CRI backed the album with a promotion mailer keynoted to Crumb's original recording. "Maledetto" by Kenneth Gaburo, which will be released shortly, is still another example of CRI's broadening base with more non-academic repertoire. Other departures from previous releases are "The Bewitched," a dance-satire by Harry Partch and a recording of Andrew Imbrie's Symphony No. 3 with the London Symphony Orchestra, Harold Faberman as conductor. Covers for all three have been more commercially designed, heightened by brighter colors and more appealing artwork.

Somer said that CRI also plans to step up its output from 14 to some 20 releases per year. CRI is wholly-subsidized. Records sell for \$5.95 suggested list price.

Salabert to Mark Birth Of Poulenc

NEW YORK—Editions Salabert, music publishers, is preparing a brochure marking the 75th anniversary of the birth of Francis Poulenc on Jan. 7. In addition to the biographical and critical information, the brochure will include Salabert's extensive catalog of the Poulenc oeuvre comprising all facets of the composer's work. Also planned is a current discography.

This year will also see the publication by Salabert of the first in a series of Poulenc choral works having both English and French texts, the "Chansons Francaises." This series will eventually culminate in the publication of the entire Poulenc choral catalog with texts in both languages.

RCA Promotion on Film Score Series

NEW YORK—Hot sales on "Casablanca—Classic Film Scores of Humphrey Bogart" and release of "Gone With the Wind—Classic Film Score by Max Steiner" has prompted RCA Records to launch a nationwide advertising and promotion campaign on its Red Seal Classic Film Scores series.

Announcement was made by Jack Maher, director of Merchandising, who said: "The classic film series which now numbers seven albums, has been one of the most successful Red Seal projects in recent years. Sales on 'Casablanca,' the album of Humphrey Bogart movies, were more than double any previous title in its initial release, and it promises to be the biggest seller of the series. Also, we have just released 'Gone

With the Wind,' the Max Steiner score."

Maher said the campaign would be launched with trade advertising and consumer advertising in the Schwann Catalog, Rolling Stone and the National Lampoon.

There are posters and mounted covers, stickers, illustrated divider cards showing the seven albums in the series, radio and TV spots, 150 and 400-line ad mats and other merchandising tools.

The theme of the campaign is "You Must Remember This," the first line of "As Time Goes By" (Casablanca), most famous song from the Bogart motion pictures, and there will be a special order form covering the seven titles currently available in the series.

Classical Notes

Angel recorded a rediscovered concerto by Max Bruch. It was recorded in London, with Antal Dorati conducting and with Nathan Twinning and Martin Berkofsky doing the piano-playing honors. To complete the album, a second side of previously unrecorded piano music by Bruch has just been taped in Los Angeles by the two young American artists. Release is planned for May.

Pianist Andre Watts received a standing ovation after a concert in Belgrade. . . . The Violoncello Society of New York named Paul Tobias winner of its triennial Gregor Piatigorsky Award. . . . The date of the concert opener in the Cincinnati Symphony Orchestra's 1974/75 8 p.m. pops series has been changed to fit in with Ella Fitzgerald's booking schedule. She'll appear Sept. 15 rather than Oct. 13. . . . Toronto Symphony off on one of longest and most extensive tours in its history. The orchestra, under direction of guest conductor, Kazimierz Kord, will cover 16 European cities over four weeks. Live and taped reports from various stops on tour will be broadcast over three Toronto radio stations: CFRB, CMFI-FM, and CBL-FM.

Antal Dorati to become Royal Philharmonic Orchestra's senior conductor beginning July 11, 1975. He'll remain music director of National Symphony Orchestra but will

relinquish chief conductor post of Stockholm Philharmonic Orchestra in June, which he held since 1966. . . . Cleveland Orchestra to tour Latin America in April 1975. The tour, which will be for two weeks, will involve Mexico City, Caracas, Rio de Janeiro, Sao Paulo, and Buenos Aires. Music director Lorin Maazel will conduct.

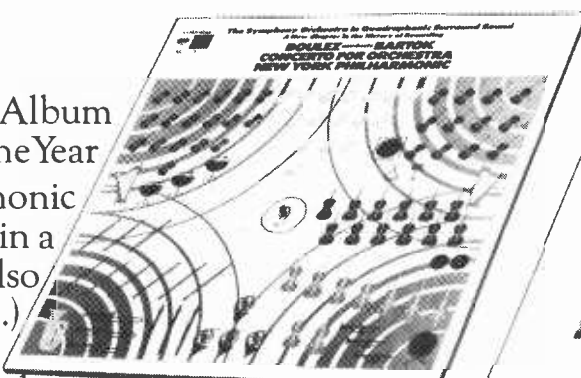


MITZI COLLINS, folksinger, joins producer Simon Pontin, middle, and host Norman Goldblatt on "The Empirical Compound," a program tracing the heritage of classical music through live performances of folk music on WBF, Rochester, New York. Miss Collins sings at the station on Fridays, in a new approach by the station to familiarize listeners with classical music through music they identify with more easily.

Masterworks Are Masterworks.

Grammy Award Winners On Columbia Records

Classical Album
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Awards to Pierre Boulez
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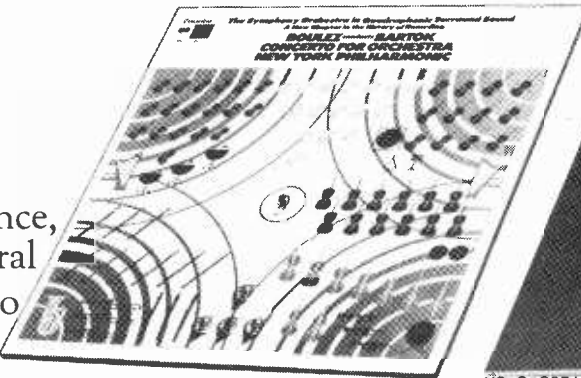
MQ 32132*



M 31620*

Best Solo
Instrumental Recording
Without Orchestra
Award to
Vladimir Horowitz

Best Performance,
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Pierre Boulez

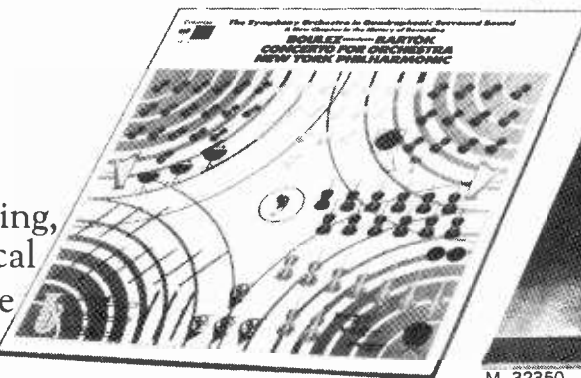


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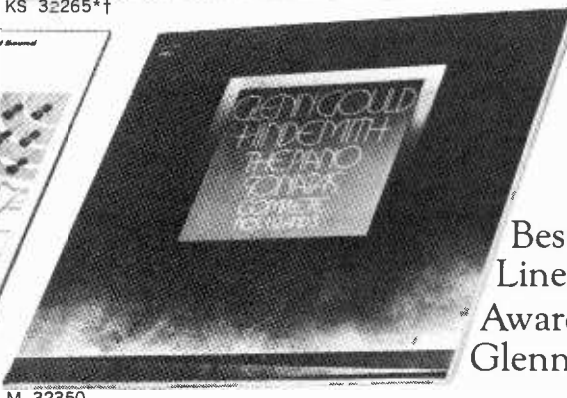


Best Score
for a Musical
Awards to Stephen Sondheim
and Goddard Lieberson

Best Engineering,
Classical
Awards to Ray Moore
and Edward T. Graham



M 32350



Best Classical
Liner Notes
Award to
Glenn Gould

Spotlight

B.W. STEVENSON—*Calabasas*, RCA APL1-0410. The Texas vocalist hits his stride with this most impressive package for there are strong efforts toward gospel, clean rock and country pop. "Look For the Light" is gospelish; "Little Bit of Understanding" is rock and "We Had It All" borders on country folk, a John Denver type work. Los Angeles sidemen add powerful rhythmic support and an outstanding chorus of funky voices, led by Linda Ronstadt, provide another nerve tingling ingredient. "Living It Day By Day," in addition to a sweeping vocal feeling, has some tasty horn effects. It is a standout production. This LP is the most significant Stevenson has released in his short career as a nationally known artist. With the proper exploitation, this LP could be a massive seller; it's that good. All the infectious ingredients in pop and rock are blended perfectly here.

main emphasis again placed on his ebullient vocals. Soul programmers may need prodding, but progressive jocks will lead the way once they've heard Allan Toussaint's funky "Hercules," the lovely title track or the literally ecstatic "Let It Happen." Stark album graphics prove an added plus for display.

MICK RONSON—*Slaughter on 10th Avenue*, RCA 1-G353. Bowie's guitarist works up an intriguing first set, including a fairly straight version of "Love Me Tender" and a rocking "Only After Dar." Ronson is a brilliant guitarist and has done some marvelous arrangements here. The only real criticism is that several of the cuts drag, particularly the nine minute "Pleasure Man/Hey Ma Get Papa," which would have been more effective in shorter form. Still the LP is far more credible than most efforts from band members going solo.

AL STEWART—*Past, Present and Future*, Janus JLS 3063. (GRT). Exceptionally well done set from long time British folk star. Stewart has a pleasing voice to go with his writing talents, particularly on cuts such as "Old Admirals" and the nine minute "Nostradamus," a striking story of a 16th century prophet done at differing tempos and featuring excellent guitar work from Stewart. Stewart is not quite rock and not quite folk, and is certainly one of the more refreshing voices to come along in sometime.

FARON YOUNG—*Some Kind of a Woman*, Mercury 1-698. The old master has a bunch of good ones here. Chief of these are "My Woman's With Child," "Please Change the Subject" and "I Can't Get the You Out of Me." Faron is one of the best ballad singers ever and this offers an outstanding collection.

KENNY PRICE—*Turn on Your Light and Let It Shine*, RCA 1-0435. Kenny Price really turns on when he performs and he's in great voice. As noted by Ray Pennington, Kenny can sing

anything and here he almost does it. Ballads, uptempo (almost Jerry Reed Style), a little Latin rhythm and just exceptional work throughout.

Spotlight—the most outstanding of the week's releases; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the chart among the lower half positions; **review editor**: Eliot Tiegel; **reviewers**: Nat Freedland, Bob Kirsch, Claude Hall, Bill Williams, Sam Sutherland, Is Horowitz, Jim Melanson, Bob Sobel, Phil Gelormine, Eliot Tiegel.

Billboard's Recommended LP's

pop

BUFFY SAINTE-MARIE—*Buff*, MCA 405. Ex-folkie tries for a new identity, but only succeeds in confusing the matter. "Sweet Little Vera" is the most commercial effort in terms of arrangement, instrumentation and simplistic lyric. "Star Boy" showcases her sweet, thin voice.

THOMAS JEFFERSON KAYE—*First Grade*, ABC Dunhill DSX-50142. Vocalist can be gruff and gravelly and rough, but he's best presented softly on "American Lovers." Kaye, the producer is handled well by a&r man Gary Katz. "Shine the Light" is a prime example of a true blending of pop with a country sound.

BRIAN AUGER'S OBLIVION EXPRESS—*Straight Ahead*, RCA APL1-0454. Multiple keyboard virtuoso Auger continues developing his rock-jazz-Latino explorations with utmost taste and feeling. LP consists of five long cuts, all excellent in development and inventiveness, with no draggy sections. Perfect FM programmer. A word of boo for tacky execution of a fine cover design concept.

RAINBOW CANYON—*Rollin' In the Rockies*, Capitol ST-11272. Clean controlled rock from this new quintet which can sound vocally expansive ("Take You Down") or reminiscent of Crosby, Stills, Nash and Young on "Invisible Song."

TUCKY BUZZARD—*Buzzard*, Passport PPS 98001. Bill Wyman's proximity as producer makes new sense with each outing by this increasingly tough, powerful unit, dominated by Jimmy Henderson's vocals and Terry Taylor's slashing guitars. If their live performances on the upcoming Deep Purple tour can approach the fire here, expect new progressive acceptance. Sample "Run In The Mornin'," a raw, hard rocker, "Hanging On In There" and the more adventurous mood shifts of "Near To Me."

JERRY LaCROIX—*The Second Coming*, Mercury SRM-1-701. (Phonogram). Vocalist-saxophonist works in a funky manner, crossing the soul/rock river on a ferry which is in constant motion. "You Girl" shows off his gritty voice and his fine blues inspired band.

JOHN DENVER—*Beginnings With the Mitchell Trio*, Mercury SRM 1-704. Good set of folk material from Denver's early days with the old folk trio. Material is vintage 1965, at the tail end of the hootenany period, with good versions of Phil Ochs' "That's the Way It's Gonna Be" and "Get Together." Interesting for collectors.

DIGBY RICHARDS, RCA VPL 1-0001. Pretty set from singer-songwriter in the rock easy listening vein which is so popular today. Cuts such as "A Little Piece of Peace" far above the norm for a debut set.

MICHAEL FENNELLY—*Lane Changer*, Epic KE 32703. Former mainman for Crabby Appleton, Fennelly sets forth on a decidedly heavy-rocking course that seems charted toward England in its influences: zooming metallic guitar leads, wailing vocals and some stunning tunes offer a mix that recalls Led

Zep, early Humble Pie and other U.K. landmarks. But Fennelly stands on his own with support from Argent's Bob Herit and Jim Rodford. Try the title track, the rolling "Shine A Light" and "Dark Night," sweetened with Rod Argent's mellotron.

LES VARIATIONS—*Moroccan Roll*, Buddah BDS 5601. This powerful, new band from France sparks its Buddah album debut with a raw mixture of straightforward American rock 'n' roll, splashed with interesting touches of Moroccan and French influence. The four member group drive hard on "I Don't Know Why" and the title cut, "Moroccan Roll," but also knows how to slow it down with colorful tunes such as "Leslie Lust" and "All I Want to Know." Set was cut in Paris and mixed in New York and Memphis. Could happen.

MIKE VERNON—*Moments of Madness*, Sire SAS 7410. The funkiness of the rhythms on this British import almost belies the blueness of the eyes of the artist. Mike Vernon, who wrote the music and lyrics, produced the albums and plays many of the instruments heard, has creditably married the rich black rhythms of Philadelphia and Detroit with the commercial pop sounds of the Beatles and the Stones to give the album broad appeal. May well be a sleeper. Cuts include, "Night Out," "Stoney Ground," "Don't Bulldog Me" and the title tune.

soul

MUDDY WATERS & HOWLIN' WOLF—*London Revisited*, Chess CH 60026. (GRT). Traditional blues by two stout veterans accompanied by a number of top British sympathizers produce enjoyable moments. But nothing significantly new. Waters voice is infinitely smoother than Wolf's. Wolf's "The Killing Floor" has a jumpy feeling. Waters' "Hard Days" is medium tempoed sadness.

BLACK HEAT—*No Time To Burn*, Atlantic SD 7294. Black Heat's seven members burn vinyl on this new r&b entry for Atlantic. Driving percussion work is accented by the sterling use of saxophones, flutes and woodwinds. The band's rhythm section cooks from the opening "No Time to Burn" throughout on "Rapid Fire" and up until the final piece "Times Have Changed." Joel Dorn and Jimmy Douglass produced.

jazz

MICHAEL URBANIAK—*Fusion*, Columbia KC 32852. A mercurial contemporary instrumental mix, spiced with Urbaniak's violin and soprano reeds, two keyboards and sensual vocal tracings from Urszula Dudziak marks this debut here by the Polish unit. Group's sleek ensemble style could garner both progressive and jazz airplay from devotees of Mahavishnu and Weather Report; accordingly, there's even singles-length title track for those too cautious or hurried to sample the richer pleasures of tunes like "Good Times, Bad Times" and "Seresta."

Pop

PAUL SIMON IN CONCERT—*Live Rhymin'*, Columbia PC 32855. The comparatively reclusive Simon delighted concert goers during last year's tour with a balanced program of his best material, from both his stint with Garfunkel and his more recent solo ventures. Now we have this recorded chronicle of the tour, complete with Simon's musical companions Uru-bamba and the Jessy Dixon Singers. There are rough edges to the vocals, occasional sound problems but enough good music (nearly 55 minutes) and personal warmth to point toward strong sales. Best moments come with the haunting solo version of "American Tune" and, with Uru-bamba, a solid reading of "Duncan," as well as a rollicking "Loves Me Like A Rock."

ELVIS PRESLEY—*Good Times*, RCA CPL1-0475. It hasn't been too long since RCA released a historical package of vintage Elvis and now here's the latest featuring slow ballads "Take Good Care of Her," high pitched hip swayers "I Got a Feelin' In My Body" and full bodied tear jerkers like "My Boy." There's a sad tinge in Presley's voice which gives the works an emotional coating. The addition of J.D. Sumner and the Stamps lend a legitimate gospel quality to such tunes as "Talk About the Good Times." The latter tune has some bouncy two-handed piano playing. The LP shows the multifaceted vocal skills of the headliner.

GLADYS KNIGHT & THE PIPS—*Claudine Soundtrack*, Buddah BDS 5602 ST. Film music is all the more better for the inclusion of this fine pop act which sings Curtis Mayfield's score. "The Makings of You" and "Hold On" are solid ballads which allow Gladys to get her soul into the material. The Pips are strong in their role of cushioning Gladys' performance. Mayfield's lyrics are clearly defined and help explain the domestic travails which are inherent in this story.

JACK JONES—*Harbour*, RCA APL1-0408. A lovely ballad LP with production by Rick Jarrard, puts Jones in a comfortable setting. His high level of excellence guarantees ample radio programming material. "It Didn't Come Easy" is a smooth sample of Jones' mastery of lyric interpretation. His phrasing and intonation are flawless. He is able to communicate the lyricist's most in-depth and delicate meaning, whether singing softly or stretching out. For an interesting example of clever utilization of various percussive undercoatings listen to "Would You Say I Love You" with Jones doing the vocal overdubs and swinging mightily.

BOZ SCAGGS—*Slow Dancer*, Columbia KC 32760. Scaggs' maverick vision has brought him even more decisively into the mainstream of contemporary r&b styles with this latest masterwork, produced by soul veteran Johnny Bristol and given a lush, ethereal presence through H.B. Barnum's strings. It's Scaggs who really dominates here, though, his

Soul

EARTH, WIND & FIRE—*Open Our Eyes*, Columbia KC 32712. The latest from this progressive soul/rock unit sustains both the broad stylistic base and the spiritual thematic core that has made their past work proof positive of the band's potential. Produced by leader Maurice White and Joe Wissert at Caribou Ranch, the new set offers some Sly, funky excursions into pure rhythm ("Mighty Mighty") and the quieter elegance of "Fair But So Uncool" as well as more conventional gospel-edged tunes like "Devotion" and the title tune.

NATURAL FOUR, Curtom, CRS 8600. Leroy Hutson is fast becoming to Curtom artists what Kenny Gamble and Leon Huff are to Philly International acts. On this album which he has produced, arranged and penned most of the selections, honing the Natural Four, from Oakland, Calif., into a chart riding product with outstanding potential. The foursome enhances the over-all package with harmony and rhythms that are soulful and stylish. Recommended cuts include "Things Will Be Better Tomorrow," "Love That Really Counts" and the current chart product "Can This Be Real."

Country

CHARLIE RICH—*Very Special Love Songs*, Epic 32531. These really are very special songs, as only Charlie Rich can deliver them. There are at least six good singles possibilities in the LP, plus his hit single and a standard. The hottest property in the business today, he won't begin to cool down with this one.

CHET ATKINS, MERLE TRAVIS—*The Atkins-Travis Traveling Show*, RCA 1-0479. If you love good guitar by two of the greatest in this business, this is for you. And you get all sorts of bonuses. While picking, the two tell some of the background of their lives, they do some singing, they do some pop ballads, some uptempo country, a little boogie, and everything anyone could want. Great album cover, too. This one could sell for centuries.

Novel Set on Black Record Co.; Film to Start Rolling

• Continued from page 3

song for her. She would like to see the single out before the novel.

"Number One With a Bullet" has already stirred up some controversy when lawyers representing Motown Records sought to approve the gal-lies prior to the publication date (Billboard, Jan. 26). Farrar, Straus & Giroux refused the request. "Motown must assume that it is the only black record label in existence," stated Ms. Jesmer, active for eight years in public relations work for a number of popular black artists before writing the book.

"Obviously, there are going to be guessing games played regarding the identities of the book's protagonists. I think that's healthy," she said. However, both she and Palmer claim the work is strictly fiction and not based on any particular individual or record company.

Ms. Jesmer was paid a \$6,000 advance after submitting five chapters to the publisher. It took her eight months to complete the book and marks her first novel. Bantam Books has already acquired the paperback rights. The hardcover edition will sell for \$8.95.



DEREK SUTTON, vice president of Chrysalis Records, center, inks the label's first Yank act, **Black Sheep**, as the group's producer, **Stuart Love**, left, and **Marv Goodman**, right, professional manager of Chrysalis, look on.

Motown, Bell Session Duel

LOS ANGELES — Motown Records is a party in two recent lawsuits at Superior Court here. The label is seeking \$1,500 from Bell Records, allegedly unpaid for a loanout of Motown writer-producer Ron Miller to produce three Shirley Jones songs last April. In turn, Bell has countersued for \$11,000 allegedly gone over-budget at the sessions.

In a separate case, Motown is being sued for \$14,600 by Tuesday Publications, a Chicago-based black-interest newspaper supplement. Plaintiff claims the sum is unpaid for an April 1971 full-page ad for a Diana Ross TV special.

**Already
a hit!**
**“The Show
Must Go On”** D-4382
from
**3 Dog Night’s
forthcoming
album**
“Hard Labor” DSD-50168

3 Dog Night will host “In Concert” March 15th.





BARBRA STREISAND—All Is Fair In Love (3:50); producer: Tommy Lipuma; writer: Stevie Wonder; publisher: Stein & Van Stock/Black Bull, ASCAP. Columbia 46024. Barbra lends her magnificent interpretive skill and her beautiful voice to this broad picture of life, of fate and chance. It's from her No. 1 LP. Perhaps the best interpretation and presentation of Wonder's wonderful tune. Flip: no info available.

LOVE UNLIMITED—Under the Influence of Love (3:18); producer: Barry White; writers: Barry White, Paul Politi; publisher: Fox Fanfare, Very Own, BMI. 20th Century 2082. A grandiose orchestral setting sets the tone for this moving, flowing vocal effort by the girls. This is a well integrated vocal/instrumental production which sounds better with each play. Flip: no info available.

AL GREEN—Let's Get Married (3:16); producers: Willie Mitchell, Al Green; writer: Al Green; publisher: Jec, Al Green, BMI. Hi 45-2262 (London). Al concedes that he's got to stop fooling around and tie the knot. That's the key message, done with zest and simplicity, but wrapped up neatly in a soul package with a brief taste of some female background voices. Flip: no info available.

recommended

DAWN featuring TONY ORLANDO—It Only Hurts When I Try to Smile (3:27); producer: Hank Medress, Dave Appell; writers: E. Levine, L. Brown; publisher: Levine & Brown, BMI. Bell 45,450.

LEON RUSSELL—If I Were a Carpenter (2:38); producer: Denny Cordell; Leon Russell; writer: Tim Hardin; publisher: Hudson Bay, BMI. Shelter 40210 (MCA).

TODD RUNDGREN—A Dream Goes on Forever (2:21); producer: Todd Rundgren; writer: Todd Rundgren; publisher: Earmark, Screen Gems, Columbia, BMI. Bearsville 0020. (Warner Bros.).



ISLEY BROTHERS—Summer Breeze (Part 1) (3:05); producers: R. Isley, O. Isley, R. Isley; writers: J. Seals, D. Crofts; publisher: Dawnbreaker, BMI. Tneck 2253. (Columbia). Last year's pop hit is given a soft soul rendition this time around and the Brothers do a convincing job. It's a nice change for them. Flip: no info available.

HAROLD MELVIN AND THE BLUENOTES—I'm Weak For You (3:22); producer: Gamble, Huff; writers: K. Gamble, L. Huff, C. Gilbert; publisher: Mighty Three, BMI. Philadelphia Intl 3543 (Columbia). This song crosses the soft and gutsy fields with Melvin and his associates melding their voices on this tale of masculine weakness when it comes to the right woman. Flip: Satisfaction Guaranteed (Or Take Your Love Back) (3:28); writers: K. Gamble, L. Huff; info the same in all other categories.

recommended

BETTY SWANN—Fall In Love With Me (2:50); producer: Money Prods.; writer: B. Swann; publisher: Jobete, BMI. Abet 9455 (Nashboro).

Z.Z. HILL—Am I Groovin' You (3:07); producer: Matt Hill; writer: Z.Z. Hill; publisher: Unart, Hillwin, BMI. United Artists 412.

RUFUS—Tell Me Something Good (3:30); producers: Bob Monaco, Rufus; writer: S. Wonder; publisher: Stein & Van Stock, Black Bull, ASCAP. ABC 11427.

WILLIAM BELL—Gettin' What You Want (Losin' What You Got) (3:29); producers: William Bell, Al Jackson; writers: W. Bell, R. Hanson, J. McDuffie, E. Gordan; publisher: Azrock Publ., South Memphis, BMI. Stax 0198 (Columbia).

JIMMY JONES—If I Knew Then (What I Know Now) (3:31); producer: Eyeball; writers: A. Williams, J. Jones; publisher: Banana Peel, BMI. Capitol 3849.

TOMORROW'S PROMISE—That's The Way It Will Stay (3:27); producer: Phi-Mar Prods.; writer: Melvin Matthews; publisher: Astronomical, BMI. Capitol 3855.

JOE QUARTERMAN AND FREE SOUL—I'm Gonna Get You (2:54); producer: J. Quarterman for Free Soul; writer: J. Quarterman; publisher: Access, Free Soul, BMI. GSF 6915.



LARRY WEISS—Rhinstone Cowboy (3:05); producer: Larry Weiss; writer: Larry Weiss; publisher: 20th Century, House of Weiss, ASCAP. 20th Century Fox 2084. Neil Diamond sound-alike shows great poise and professionalism; tune is quite catchy.

KEN LYON & TOMBSTONE—Sing Song City (3:04); producer: Mike Lewis, Stewart Wiener Ent.; writer: K. Lyon; publisher: Blackwood, BMI. Columbia 4-46017. Inventive, adventurous production combining soul, rock and Indian ingredients helps launch this promising act.

JACQUI VERDELL—He's Mine (3:43); producer: Gene Barge; writer: J. Verdell; publisher: East, Memphis, BMI. Respect 2505. (Columbia). A Roberta Flack sound-alike who has the confidence and skill to credibly interpret a ballad.

GLORIA SCOTT—What Am I Gonna Do (3:15); producer: Barry White; writers: Vance Wilson, Thomas Anderson; publisher: Va-Dezza, BMI. Casablanca 0005. (Warner Bros.). Soul vocalist handles this ballad well with a fine production seconding her effort.

GLORIA GAYNOR—Honey Bee (2:58); producer: Paul Leka for DCA; writers: M. Steals, M. Steals, M. Ledbetter; publisher: Dramatis, BMI. MGM 14706. A stomping, buzzing arrangement sets the climate for the vocalist's adequate vocal range.

ANDERSON BROTHERS—I Can See Him Loving You (2:35); producer: R. Dahrouge for Ballack-Dahrouge Prod.; writer: R. Dahrouge; publisher: Access, BMI. GSF 6914. Everybody sings well on this recollection of a tender sexual moment.

PHANTOM—Calm Before The Storm (3:26); producer: Phantom; writer: Phantom; publisher: Gear Pub., ASCAP. Capitol 3857. A Jim Morrison-type vocalist creates a sound that will probably appeal to some radio programmers because of its novelty angle.

BEL-AIRES—Seven Days (3:33); producer: Robert Banks; writers: P. Gay, C. Banks; publisher: Brut, Retient, Taugem, ASCAP. Brut 817. (Buddah). Soul group speaks of a breaking relationship in terms of how much time it has to do its business.



DOTTIE WEST—Last Time I Saw Him (3:00); producer: Billy Davis; writers: Michael Masser, Pamela Sawyer; Jobette (ASCAP); RCA 0231. Dottie takes this pop hit and makes it re-live under the genius of Billy Davis. She is singing at her best and she still makes it come off country. Flip: no info available.

MARTY ROBBINS—I'm Wanting To (2:48); producer: Marty Robbins; writers: Ronny Robbins, Karen Russell; Mariposa (BMI); MCA 40172. Another soft ballad in the traditional Robbins style, sung, as always, with feeling. That's all it takes for a Robbins hit. Flip: no info available.

DIANA TRASK—Lean It All On Me (2:47); producer: Norris Wilson; writer: Josh Whitmore; Al Gallico (BMI); Dot 17496. One of the most soulful singers in the country business, Diana has another winner. This will supplement her smash successes on the stage and should enhance her great career even more. Flip: no info available.

RONNIE MILSAP—Pure Love (2:19); producers: Tom Collins and Jack Johnson; writer: Eddie Rabbitt; Briarpatch/Pi-Gem (BMI); RCA 0237. This tune from his most recent album is its title song and the lyrics are exceptionally clever. His delivery style also is outstanding. Flip: no info available.

JOHNNY DUNCAN—The Pillow (2:39); producer: Billy Sherrill; writer: Johnny Duncan; Algee (BMI); Columbia 4-46018. A tender ballad with sharp lyrics and a fine, soft melody. Duncan continually gets better, and this is one of his best. Flip: no info available.

SAUNDRA RUCKER—The Prisoner's Song (3:11); producer: Fred Foster; writer: Guy Massey; Shapiro, Bernstein (ASCAP); Monument 8601. This is one of those left field picks, but it's a beautiful version of the ancient song, with special credit to Bill Justis. She's had the talent for a long time and now it comes out. Flip: "Kiss It Away"; producer: same; writer: Shel Silverstein; Evil Eye (BMI). (CBS).

JERRY LEE LEWIS—Just A Little Bit (3:05); producer: Huey Meaux; writer: D. Gordon; Conrad (BMI); Mercury 393. From his "Southern Roots Album," it's as rock as it is country, but it's Jerry Lee in an outstanding production job by Huey Meaux. Flip: "Meat Man"; producer: same; writer: Mack Vickery; Tree (BMI).

recommended

RONNIE SESSIONS & PATTY TIERNEY—You Say The Sweetest Things (2:07); producer: Jimmy Bowen; writers: S. Linzer, D. Appell; Tridem (ASCAP) & Fine Arts (BMI); MGM 14712.

BRIAN SHAW—Friend Named Red (2:11); producer: Ray Pennington; writers: Sam Weedman, Gene Taylor; Dunbar (BMI); RCA 0230.

JOE DOUGLAS—Hello (1:56); producers: Robin Hood Brians & Randy Fouts; writer: Doug Badon; Sunnybrook (BMI); Swamp Fox 712.

TERRY STAFFORD—Captured (2:13); producer: Earl Ball; writers: Rory Bourke & Eddie Rabbitt; Home, S.P.R. (BMI); Atlantic 4015.

TOMPALL GLASER—Texas Law Sez (1:51); producer: Tompall Glaser; writer: Judy Riley; Fifteen Years (BMI); MGM 14701.

JOHNNY CARVER—Country Lullabye (2:37); producer: Ron Chancey; writers: B. Mann, C. Weil; Screen Gems-Columbia and Summerhill Songs (BMI); ABC 11425.

KENNY O'DELL—Let's Go Find Some Country Music (2:30); producer: Kenny O'Dell; writer: Kenny O'Dell; House of Gold (BMI); Capricorn 0038.

TONY DOUGLAS—His and Hers (2:25); producer: Don Logan; writers: Tony Douglas, C. Jennings, O. Couch; Big D. and Glad (BMI); Paula 395.

Ms. Strauss Forms Agency

NEW YORK—Carol Strauss has formed C. J. Strauss & Co. here as a public relations agency specializing in contemporary arts publicity. Initial projects include public relations coordination for national tours by the Jefferson Starship, Stephen Stills, Melissa Manchester and Aerosmith.

C. J. Strauss & Co. is also managing publicity for the Bottom Line Theater-Cabaret, recently opened here.

Ms. Strauss outlined the firm's operations as national in scope, but specialized creative services and consultation on New York-based events is being stressed.

During her former association with Gibson & Stromberg (see Exec Turntable), Ms. Strauss handled that firm's New York office and worked on projects including the Rolling Stones' tour, the Pointer Sisters' Roseland party and Yevgeny Yevtushenko's poetry reading at the Felt Forum.

Clark Catalog Getting Famous Special Drive

NEW YORK—The Famous Music Corp. has launched a special sales and merchandising program to promote the entire Dot/Famous catalog of entertainer Roy Clark, including his newest release, "The Entertainer."

The promotion, which will run through March 22, is based on the theme "Entertainer of the Year" and was designed to celebrate Clark's receipt of this year's Entertainer of the Year award, sponsored by the Country Music Association.

According to Andy Miele, vice president, marketing, Famous Music, the Clark promotion will be supported by an array of merchandising aids, a number of 30-second TV spots on "Hee Haw" and other selected programs, so-called "traffic-stopper" prepackaged window display kits for participating dealers, as well as pocket-sized folders of Clark's catalog and die-cut easel-backed counter displays.

Klein Seeks Delay

• Continued from page 10

ABKCO's publishing contract with the Stones terminated Aug. 31, 1971, and ABKCO has withheld payment of royalties to the Stones claiming that the latter failed to turn over all tunes written prior to that date. Some \$700,000 has been bonded by ABKCO to cover royalties due as per a statement dated Feb. 15, 1974, Klein said.

Clarify Rights

The initial award, it was emphasized, clearly confirmed that masters and re-recording rights are separate entities, and that ownership of one does not necessarily carry with it ownership of the other. But the panel held that the Stones could not be prevented from recording live concerts containing material in albums transferred to them by ABKCO, providing the tapes were used for film background or reference and not for records.

Albums relinquished to the Stones were "Sticky Fingers," "Exile on Main St." and "Jamming with Edward."

Executive Turntable

• Continued from page 10

Hills-based Alva Records. . . Paul Van Orden has been named general manager of General Electric's audio electronics products department. He was formerly marketing manager of the same department. . . James P. Tann has joined Motorola, Inc. as business manager, advanced products group, consumer products division. He will assist the group in developing new approaches in technology, manufacturing, marketing, and financial management. . . Also at GE, Ivan Mendelsohn has been named national accounts manager for GE audio electronics products, eastern region. He headquarters in New York. . . David Horowitz has joined Rogers, Cowan & Brenner Public Relations as vice president. He was formerly Los Angeles manager of Solters/Sabinson/Roskin. . . Larry Jaffe, former advertising director of Talent-Booking Directory, has founded an independent advertising service in Los Angeles. . . Fred Marks has been named marketing manager of Walt Disney Productions music division, U.K. He will be responsible for both recordings and music publishing in the U.K. and Europe. . . A realignment in the parts and accessories division of Zenith Radio Corporation has caused the following changes: Richard H. Quast is a now manager of operations; Wendel J. Camp has been named to the newly-created position of manager, order entry; and Roy F. Robertson has been named to the newly-created post of manager, inventory control.

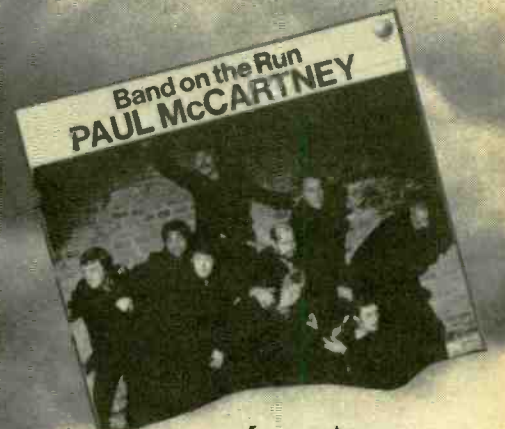
(Continued on page 70)

JET

(1871)

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PAUL McCARTNEY AND WINGS



from the
Band On The Run
album (SO-3415)



M.O. Discount Deal by Paper Won't Affect Stores: Manager

LONDON—Supplies to the U.K. retail trade of the new Elvis Presley "Legendary Performer" album will not be affected as a result of a mail-order discount deal being offered by the Sun newspaper.

This assurance was given by the company's marketing manager Brian Hall, following complaints made by the Grammophone Record Retailers' Committee. "We feel that in a time of shortage, all quantity supplies should go to retail establishments only and not to outside sources," commented the association's secretary Harry Tipple. He also noted that the GRRC regarded the Sun's offer, at \$1.40 below the recommended retail price, plus a money-back guarantee, as constituting unfair competition to the retail trade. "It could be that the unconditional moneyback offer will be abused by people recording the LP and then returning it," added Tipple.

Hall explained that RCA had not been aware of the Sun's policy of refunding money to dissatisfied customers at the time the deal had been made. "It looks bad, I agree," said Hall, "and if we were to become involved with the Sun again we would certainly ask for that to be omitted."

Atl Bows Pop Label in U.K.

LONDON—Atlantic managing director, Phil Carson, has announced the launch of a pop label, Antic, the brainchild of Atlantic a&r man Dave Dee who has been appointed label manager of Antic, a post that he will fulfill alongside his other Atlantic responsibilities.

The motive behind the formation of Antic has been the feeling that Atlantic needed a specialist pop label aimed specifically at releasing the type of pop record currently making the U.K. charts. Atlantic U.K. was felt to be an American-oriented company and the singles on Atlantic were American angled. To reach the British pop charts it was felt more beneficial to put product on a separate label and treat it as such.

The first release on Antic, delayed because of the current crisis, will be on April 1. It will be "See You Later (Little Baby Love)" by Smiffy. This will be followed at two week intervals by "Silver Boy," by Cherrie Van Gelder Smith; "Miss Lucy" by Onkinsmok and "Hoodoo" by the Crash Brothers. All four artists are Dave Dee discoveries.

CBS and VEB Firm in Tie

NEW YORK—CBS Records Int'l has signed contracts with VEB Deutsche Schallplatten, becoming the first American record company to enter into licensing agreements in East Germany. VEB Deutsche Schallplatten director Harri Koltzsch and CBS Records Int'l president Walter Yetnikoff concluded the deal last week after more than a year of negotiations.

VEB Deutsche Schallplatten plans an initial release of five CBS LPs, including a country sampler, greatest hits collections by Andy Williams, Johnny Cash and Louis Armstrong, and an album by French artist Danyel Gerard.

Explaining the arrangements made with the Sun, Hall said that the newspaper would place a bulk order once the 28-day offer had run its course and then RCA would arrange for a special pressing either here or in America. The company was not responsible for taking back returns, had not delivered any records so far to the Sun, which had yet to place an order, and had not negotiated terms below the dealer price. "We can no more control the price at which the Sun offers the al-

bums to the public than we can a dealer," he said.

Hall stressed that RCA had imported 25,000 copies of "Legendary Performer" from America and this supply had not yet been exhausted.

Geoffrey Bridge, director of the BPI, which has also been consulted by the GRRC, said that he had expressed concern to RCA about the moneyback offer which could encourage buyers to pirate their own tape copies before returning the record.

Austrian Printers to Form Intl Operation

VIENNA—The Austrian Printers and Publishers House Styria, Graz, is about to form an international AV enterprise including the production and trade of AV carriers.

Dr. Gottfried Kellermayer, the new AV Group will, after three years, include shareholders of the publishing and insurance branches as well as the public and banks, heading for a three mio DM in the first phase.

About a year after formation, the second phase is supposed to incorporate more publishing houses and banks at home and abroad at a capital stock of seven mio DM. The capital need for the first five years is said to be about 70 mio DM.

Dr. Kellermayer said intensive hardware tests favored the U-Matic-Video cartridge system by Sony, but Styria-Audiovision sees Philips' VLP as an alternative.

After completing their own production schedules for autumn this

year, all Styria booksellers in Austria, West Germany and Switzerland, will sell programme cartridges. Main emphasis will be on leasing cartridges with or without players.

Styria-Audiovision also aims at the electric and photo trade, as well as mail order. Kellermayer said his firm has about 2,500 subscribers for the first year.

To check the efficiency of audio-visual courses at schools, 85 students underwent tests. They were instructed by 11 video lessons on Data processing. An overwhelming 90 percent said they were happy with the results.

Meanwhile West Germany's ZDF tv channel public rights corporation has predicted the new AV systems will have become a self-supporting medium of worldwide significance by the late 1970s.

This would be significant because it could end the current monopolies by tv stations.

Otto-Versand, one of West Germany's leading mail-order houses, has equipped its outdoor service organization with portable Super Eight Fairchild daylight projectors.

AV shows, according to president Guenter Nawrath, will support sales promotions. The next step would be videodisks in catalogs.

Mobile Studios Spurred by Workweek Curb

LONDON—The three-day working week has brought about an increased use of mobile recording facilities. Ronnie Lane's mobile recording studio, Island and the Manor have all reported increased use of their respective mobiles. As mobile studios are already licensed to operate off large generators built into them, compulsory cutbacks in electrical consumption or even power cuts can have no effect on them.

Paul Lambert, business manager of the Lane Studio, says that record companies and studios have expressed increased interest in using a mobile recording studio and are contemplating more live albums.

LMS is fully occupied until the end of March on a six-week session with Led Zeppelin who are using the mobile at their country home to record an album for release later this year. Since the beginning of the year the mobile has also been used to record Rory Gallagher for his forthcoming "Live in Ireland" album and to record Rick Wakeman's new work based on Jules Verne's "Journey to the Centre of the Earth" at its Royal Festival Hall debut.

Past glories for the mobile now include Eric Clapton's live album, the Who's "Quadrophenia," the Reading Festival live album, the Rainbow presentation by Lou Reizner of "Tommy" and a forthcoming album by Free.

Beatles Still Clearing Up \$\$ Problems, Says Apple Mgr.

LONDON—The suggestion in the High Court last week that the Beatles are on the point of settling their business differences was premature, Apple general manager Bernard Brown said this week.

He said: "It's far too early to say anything. To suggest the Beatles are on the point of clearing up their problems and may get together again is far too premature."

"The legal people are entitled to their opinions but we really can't say what will happen."

During the hearing, Thomas Bingham QC, for the receiver looking after Apple, said: "Happily, it is much hoped that the partners are on the point of resolving their differences."

"The receiver is told the parties had every hope that a final overall settlement will be capable of achievement—and shortly."

The judge, Mr. Justice Megarry, said: "A degree of harmony has been restored to the Beatles in this limited sphere."

On the application of the receiver and manager of the group's multi-million-dollar business, Apple Corps, the judge made orders by consent which will assist the receiver in conducting the affairs of the Beatles' partnership.

The court heard that McCartney, Lennon, Harrison and Starr were

anxious that at this stage there should not be a fiercely contested series of issues which could exacerbate tempers and perhaps make a settlement more difficult.

An order appointing a receiver was made in March 1971 in McCartney's action for the legal break-up of the group.

A High Court judge had then expressed grave doubts about the wisdom of the appointment of ABKCO Industries, run by Allen Klein, to manage the group.

Justice McGarry was told last week that Lennon, Harrison and Starr, along with Apple and other parties, had started High Court proceedings against ABKCO.

ABKCO had started proceedings in America against the group. Thomas Bingham QC said there was a "welter" of litigation proceedings in the States and in England in which the validity of ABKCO's claim for commission was very much in issue.

No relief is sought against ABKCO, which was represented in court last week, in McCartney's partnership action.

Andrew Leggatt, QC, for McCartney, said it was hoped any settlement would be worldwide. Last week's orders by consent related to the conduct of the receivership.

Laskys, Audio Chain in U.K., Into Disk Retailing

LONDON—Laskys, the leading U.K. audio retail chain, which in 1972 merged with one of its biggest rivals, G.W. Smith & Co., is moving into record and tape retailing.

In a pilot scheme, the company will initially start selling product in three new stores the firm will be opening within the next two or three months in London's Oxford Street, Kingston and Southend. If this extension of Laskys activities proves popular with its customers, the firm's entire chain of shops—at present, there are 24—will eventually start selling records and tapes.

The record and tape departments in the new London, Kingston and Southend shops will be operated through a deal Laskys has signed with Record Merchandisers. Each department will stock around 1,200 titles and will carry records, cassettes and cartridges.

Although Laskys success has been founded on the firm's remarkable price advantage over ordinary High Street stores—the firm boasts that

some of its items are marked down by as much as 40 percent under normal recommended retail prices—there will be no price-cutting on record and tape product.

Laskys said it wants to offer a "complete sound service" to its customers and although the two sides of the recorded music industry have traditionally always been kept well apart, vehemently believes records and tapes can be sold alongside hardware.

The new London store is due to open next month and will stock, in addition to records and tapes, over 3,000 audio items from the ranges of every major hardware manufacturer.

Eire Posts Euro Entry

DUBLIN—"Cross Your Heart," with words and music by Paul Lyttle, is Ireland's entry for the 1974 Eurovision Song Contest and will be sung in Brighton by Tina on April 16. This follows the result of the first postal vote for the National Song Contest, which was screened by RTE television. Another first was the choice of just one singer, Tina, to sing all eight songs in the final.

"Cross Your Heart" received 16,685 votes, with the runner-up, "Is Liom E" receiving only 5,044. Tina was voted Ireland's leading female singer in the latest "New Spotlight" magazine poll. She was formerly lead singer with the Real McCoy but left the band to start a solo career following a road accident last year. Her most successful disk has been "I Don't Know How to Love Him."

Paul Lyttle used to be a member of the Chips, then moved on to form his own group, The Lyttle People, but has since rejoined the re-formed Chips. "Cross Your Heart" will be issued on Polydor.

Benedetto to Brazil

NEW YORK—Vittorio Benedetto of CAM visits Brazil March 15-28 to coordinate production affiliations for CAM and to meet with local recording and music industry executive Benedetto can be reached at the El Dorado Hotel in Sao Paulo, Brazil.



DURING A VISIT to Lyon, France, on his national tour, Pathe-Marconi singer Julien Clerc was presented with five gold disks for sales of his records in France. With Clerc, left, are Pathe-Marconi director general, Michel Bonnet, and singer Francoise Hardy.

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ABC Promotion



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UA Opens Own Canadian Branch

TORONTO—On Jan. 17, 1972, United Artists Records opened its own branch in Canada with Stan Kulin as president and Allan Matthews as director of promotion. The label had previously been distributed by MCA in this country. A review of the company's last two years reveals that they have made good strides in sales and the development of Canadian acts on the label.

Kulin expounded the company's philosophy. "From the outset, we believed that it was important to set up a good distribution network, whether it be independently or through company-owned branches. As it turned out, Capitol Records handles our product in Ontario and Quebec and the Maritimes; Thomas Rathwell Ltd. in Manitoba and Saskatchewan; Acklands in Alberta; and Johnston Appliances in British Columbia. We are very pleased with the results that we are getting from this set-up.

"We felt that we wanted to handle our own promotion, the planning of releases and the search for Canadian talent. We do our own mailings so that we have our finger on where the records are going and, more important, whether they have actually gone out.

"We are committed to finding and developing Canadian talent. Because of our size we feel that we can handle six Canadian artists and do them justice. Overall, this policy has been successful. Even though we can't say we are making great sums of money with Canadian acts, we are

at least in a break-even situation."

Allan Matthews indicated that a number of records have been broken in this country, then funneled into the U.S.

"A record that we have out now by Katja Ebstein, called 'The Star of Mykors,' is doing very well here. We have weekly product meetings at which we review all product from companies all over the world with an eye to picking up masters from other labels. John Pozer, who heads our publishing department, was in MIDEM this year. We picked up Ebstein at that time."

Pozer came to UA in November of 1973, when the company opened its two publishing companies, United Artists Music (Canada) Ltd., a CAPAC company, and Unart Music (Canada), listed with BMI. At that time it was announced that the companies' functions would include the acquisition and representation of Canadian writers as well as the Canadian administration of copyrights from other countries. Pozer was appointed to head the publishing and a&r departments.

UA's Canadian roster includes Mike Graham, Alexandre Zelkine, Abraham's Children and the Davies Sisters. David Wiffen was originally signed to United Artists in the U.S. but his contract is being transferred to the Canadian company.

Are there any special problems that the company runs into in the promotion of the Canadian talent on the label rather than some of their other more established acts such as

Bobby Goldsboro, Don McLean, Ike & Tina Turner, and the Nitty Gritty Dirt Band?

Said Matthews, "We have taken the emphasis off pushing the Canadian aspect of the material we release. Americans are not impressed with the fact that a Canadian record becomes a hit in Canada because of the CRTC rulings. Most people tend to think that because of the 30 percent ruling here, it is easy to make a Canadian record a hit and, therefore, it loses a lot of credibility in their eyes."

Kulin added "In Canada we all know what we aren't. We aren't Americans. The philosophy we try to keep in mind when marketing a record is that music is universal. If a song is number one in Germany then I think that it has potential anywhere in the world. Rather than playing up the fact that any record we produce is Canadian, we just try to make good records and I think that that speaks for itself when we take it to a music director."

Continued Matthews, "To say that a record is Canadian is in most cases a complete turn-off. People tend to become over-critical with the product and pull it apart, telling you how the record should have been produced."

One of the labels latest Canadian acquisitions is Karl Erickson, whose latest album "I Am Next" has received good critical praise across the country and strong airplay.

From the Music Capitals of the World

TORONTO

Calvin Lew has been appointed promotion representative for UA Records in Vancouver. Lew also works for Johnston Appliances, UA's British Columbia distributor. Jim Fotheringham has been hired as promotion representative at Thomas Rathwell in Winnipeg, UA's Manitoba and Saskatchewan distributor. ... CKWX in Vancouver, has changed its format to uptown-country, effective the middle of March, reported Tom Peacock. CKWX is a Selkirk Holding's company with a 50,000 watt clear signal. CJVI in Victoria, also a Selkirk station, has a country format and is doing well with it. ... WEA Music in Canada has released a single by Mood Jga Jga, "Mood Jealousy." The single has only been released in Canada, and WEA has started a major campaign to break it in this country with an eye to stimulating interest in the song worldwide. The band will appear in Toronto in March. ... Badfinger will play at the Victory Theatre in Toronto on March 29 for SRO Productions.

RCA Canada has obtained a new 30-minute radio show on John Denver. Interested stations can call their local RCA representative. ... Maurice Solway has returned from a tour of Australia and the U.S. where great interest was stimulated in his album, "The Violin." ... Good Noise Records and Andre Perry held a press reception at the Park Plaza Hotel in Toronto to introduce their act, The Hotel Orchestra to Toronto press and media people. ... Yehudi Menuhin will appear at Montreal's Place des Arts on April 16 and 17. Included in his performances will be Bartok's "2nd Concerto for Violin and Orchestra," a work that is available through Polydor in Canada on the Mercury Golden Imports Series. ... Vancouver-based group, Sun, who has just replaced their injured drummer, are ready to set out on a tour of Western Canada. Dates were booked by Dennis Compo and Tom Nellis of the NBA booking agency. The band has just had a record released on SGM Records entitled "Trying All Alone." A color videotape has been recorded for use in the promotion of the act.

Montreal group Mahogany Rush attracted more than 2,000 each night to two concerts held at Saint-Denis Theater in Montreal on Feb. 15 and 16. The band will headline a show on Saturday (16) at the 4600-seat Masonic Temple in Detroit. The Chambers Brothers and Graham

Central Station appear on the same show. On March 29 they will appear at London Arena in Ontario with Iggy Pop and Elephant's Memory. The group will give a special two-hour concert at the Flinn Theatre in Burlington, Vermont on Thursday (21). Mahogany Rush's second album will be called "Child Of The Novelty." ... MCA Canada's Croamcheeze Good-Time Band will appear at Toronto's Horseshoe Tavern on Thursday (14) at which time a press reception will be held for the band. ... Chuck Azzarello is no longer at CHLO in St. Thomas, Ontario. ... "Sundown" is the new single from Gordon Lightfoot's latest LP also entitled "Sundown." ... Joni Mitchell dropped by the El Macombo to catch a set of Bonnie Bramlett's while she was in Toronto. Afterwards, she dropped in to the Imperial Room of the Royal York Hotel to see Tony Bennett who was appearing there. She was introduced to the audience by Bennett. ... Elektra recording artists Painter were in Toronto recently to tape a segment of the CTV show "Roq" with Mike Steele and host Terry David Mulligan and meet with Toronto press. Wayne Dion of CHAM in Hamilton talked to the band on the air.

Musimart Bows Label

MONTREAL—Musimart Ltd., one of Canada's leading independent record importers and distributors since 1947, have launched a new label called Sting Records with the first product to be ready in the middle of March according to Jack Inhaber, the director of marketing and sales. The label will work closely with independent producers concentrating on Canadian content.

Added Inhaber, "An important phase in our operation will be the emphasis placed on producers with track records."

Mike Kordupel, the national promotion director, said that Sting Records will kick off the label with three singles releases simultaneously.

Musimart distributes Fantasy Records in Canada and the U.S.-based label has listened to some of Sting's new masters and are considering them for U.S. distribution.

Fete Cites RPM Publisher

TORONTO—Members of the Canadian music industry turned out in force on Feb. 19 to honor Walt Grealis, the publisher and editor of RPM Music Weekly, on the occasion of the publication's 10th anniversary at a \$25 a plate banquet held at Toronto's Inn on the Park. Approximately 300 guests attended a cocktail party which was followed by the banquet at which various speakers, including MC Ron Newman; Mel Shaw of Music World Creations and manager of the Stampeders; Harold Moon, former head of BMI Canada; Paul White of Capitol Records-EMI; Bruce Davidsen of IPC Promotion Consultants; record retailer Sam Sniderman; Stan Klees of RPM; Ed Preston of RCA Ltd.; Sjeff Franken of the Canadian Radio and Television Commission; Allan Slaight; Vic Wilson; Johnny Mur-

phy; country singer Carroll Baker; and Terry McGee of Columbia Records, reviewed the last 10 years of RPM. Billboard's Steve Lappin flew in from Los Angeles and expressed his best wishes on behalf of the publication. Pierre Juneau, the chairman of the CRTC, was unable to attend but sent a video-tape of his speech.

Bobby Curtola greeted the crowd and toasted RPM before leaving for his engagement at the Hillcrest in Hamilton. The banquet was planned, without the knowledge of Walt Grealis, by a committee that called themselves "The Tenth Anniversary Banquet Committee," and consisted of Glenda Roy, RCA; Lori Bruner, Polydor; Alex Sharpstone, CFTR, Toronto; Vic Wilson, SRO Productions; Terry McGee, Columbia, and Johnny Murphy, RCA.

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From the Music Capitals of the World

LONDON

Fred Marks, former managing director of Phonogram and international vice-president of Fantasy, has been appointed marketing manager of Walt Disney Productions music division in London. He will have responsibility for records and music publishing activity in the U.K. and Europe. In addition to reporting to Gus A. Zelnick, managing director of WDP and European supervisor, Marks will also answer directly to Jimmy Johnson, president, and Phil Sammeth, vice-president of Disney-Vista Records.

Reporting to Marks will be Tony Owtrim, who will continue in his present capacity as manager of the U.K. records division. Marks, whose experience before joining the record industry, was in films as a senior executive of the Hoyts theatre chain in Australia, will visit Burbank and the Disneyland and Disney World centers this month before making a tour of European licensees.

There may be no more new record shops opened in Oxford Street because of the astronomical rents charged by property companies. This is the forecast of Laurie Krieger, managing director of the Harlequin chain, speaking after the opening of a new 1,500 square feet store in Oxford Street recently.

"I feel that is the last record shop to be opened in the street," he said, "The rentals being asked nowadays are telephone figures."

Krieger now has two Oxford Street shops 50 yards apart, and plans to open four more shops—at Ilford, Winchester, Basingstoke and Kingston—within a month to bring the strength of the Harlequin chain up to 50 shops.

Said Krieger: "When we had six shops we thought we had a lot. Then we had 12 and wondered how we would cope. Now I suppose we shall keep going until it gets too much of a headache to expand further." ... Chairman Louis Benjamin, managing director Walter Woyda and international director Nick Hampton visited Paris for talks with Vogue's Leon Cabat last week, regarding Pye's plans to set up European companies. ... Music for Pleasure is

hoping to put more fizz into its sales by teaming up with soft drinks giant Pepsico in the first joint venture between Pepsico and a major record company. MFP has released the "Non-Stop Party Record" comprising 20 tracks, mostly covered versions of hits, lasting 50 minutes, and supported by extensive promotion at record outlets, liquor stores, food shops and pubs.

Paul Robinson Enterprises has linked with Moose music, production and publishing. Robinson Enterprises will market and merchandise material from the Moose Music Group. ... Due to musical differences, Tony Visconti is no longer to produce Marc Bolan. ... Ronco chief Tony Goldston is convalescing at home after a spell in Westminster hospital. ... EMI is launching its own paper, Music Talk, a fortnightly, 5,000-circulation giveaway to be edited by Monty Smith.

Paul Robinson Music has concluded a deal with top Swedish guitarist Janne Schaffer for the master of Schaffer's instrumental album called "Janne Schaffer," which has reached number one in Sweden. ... German Easy Listening star Bert Kaempfert is to give two concerts at the Albert Hall on April 22. They will mark his stage debut and follow negotiations by Polygram promotion man Chris Peers which began 10 months ago. Great Western Festivals will promote the concert. ... Queens Park Rangers' soccer team captain, Terry Venables has recorded, "What Do You Wanna Make Those Eyes at Me For?" on Decca with a team single to follow. ... Henry Hadaway has signed a label distribution deal with Discobel SV, Belgium's major independent distributor. The arrangement is for the release of Hadaway's Satril Records product in Belgium and Luxembourg under the Satril logo and label. ... CBS custom labels manager Greg Edwards hosted a recent edition of Top Of The Pops. ... Revival Records is to distribute the Merrymakers label world-wide. ... Extensive plans have been drawn up by Chrysalis Records for the promotion of Steeleye Span's just released new album, "Now We Are Six"

while the group are touring the U.S. Most music papers will carry advertisements for the album and three TV shows to be screened on BBC 2 on March 20, 27 and April 3 under the title "Steeleye Span's Electric Folk." MARTIN THORPE

PARIS

Barclay has announced an agreement with Ken Glancy of RCA to handle all Charles Aznavour's recordings in English for the U.S. In effect, this is a wide opening for Aznavour English releases in America. ... Mireille Mathieu has been invited by French watchmaker Piaget to star at a special gala at St. Moritz, to commemorate the firm's centenary. ... For a month, the Bobino Music Hall will present a song and laughter program featuring top French singers and comics. ... RCA has released a Sylvie Vartan LP called "Je Chante Pour Swanee." It was recorded during a television program "Top a Sylvie." ... Lydia Verkine's first record, released by Barclay, is an album comprising songs written by herself. ... Chi Coltrane followed a recent visit to Paris with a CBS album "Let It Ride." ... German singer Mary Roos is making a name in France. She has appeared several times on television, and CBS has now released an album of 12 songs in French. ... David Essex was recently in Paris to promote two singles, "Rock On" and "Lamplight," released by CBS.

HENRY KAHN

'Rachel' Costs RSO \$682,000

• Continued from page 8

dented the group's profits, which as a result moved up by \$200,000 only on the 1972 figure to \$3.3 million pre-tax. Amount available for distribution to shareholders was down by \$400,000 to \$1.3 million and a final dividend of 7.25 percent is proposed, bringing the total to 12.75 percent.

According to chairman Robert Stigwood, receipts from the film "Jesus Christ Superstar" are expected to amount to not less than \$24 million by the end of September, of which RSG profit will amount to about \$2.1 million—of which \$80,000 was taken into last year's figures.

Stigwood reports that the RSO label is continuing to expand and that a number of releases by existing and new artists are planned for the future. In view of the current economic climate, no profit forecast for the current year was made.

TV Spending Soars

• Continued from page 1

spent about \$600,000 that year.

Last year saw record companies like EMI, which spent \$300,000, participating. Phonogram also used TV time, as did Polydor. In all, last year, some 25 record companies jumped on the TV promotion bandwagon—more than three times the number using TV the year before.

It was last year that really saw big money being spent on TV advertising, with K-Tel spending by far the most. By November the company had bought about \$3 million worth of time in TV promotion. In November, last year alone, K-Tel spent about \$500,000 on TV promotion of its albums. Meanwhile, Arcade spent about \$1.7 million and Ronco about \$1.3 million up to that month.

However, last year saw other record companies spending more on TV promotion, with Bronze at about \$27,000 and B&C at nearly \$12,500 among them. In November, RCA splashed out more than \$25,000 on TV advertising, bringing its yearly TV expenditure to more than \$42,000; Multiple Sound Distributors' Tempo Records did a one-off advertising campaign costing it about \$62,000 for that month.

Among other TV advertisers last year were A&M, Apple, Bell, B&C, CBS, Charisma, DJM, GM Records, MCA, Majestic, Matrix, Mooncrest, Philips, Pinnacle, Carsette, Pye, Rolling Stone Records and Warner Brothers.



NEW YORK writer/producer Peter Anders signed a longterm production deal with the Motown U.K. production company. At the signing are, left to right, Dave Valente, professional manager of Jobete, London; Peter Anders and Trevor Chruccill, Motown U.K.'s a&r director.

MARCH 16, 1974, BILLBOARD



KENJI SAWADA, seated centre, was voted Japan's top male artist in 1973 and recently paid a visit to Polydor International head office in Hamburg to discuss his launching as an international star. Also present were, seated, left to right, Shin Watanabe, president of the Watanabe Production Co., of Tokyo, Japan's largest promotion and production company, and Misa Watanabe, the company's vice president; standing, left to right, Giichi Itagaki of Watanabe Productions, Akira Nakamura, head of Watanabe London, Dr. Werner Vogel-sang, president of Polydor, Wolfgang Arming, also of Polydor, and Michihiko Ikeda, Sawada's producer. Sawada's latest hit, "Miserareta Yoru" is a hit in Japan and is due to be produced in English and French for international release later this year.

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BRITAIN

(Courtesy: Music Week)
*Denotes local origin

This Week	Last Week	Artist
1	2	JEALOUS MIND—*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
2	1	DEVIL GATE DRIVE—*Suzi Quatro (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
3	3	THE AIR THAT I BREATHE—*Hollies (Polydor)—Rondor (Ron Richards)
4	7	YOU'RE SIXTEEN—*Ringo Starr (Apple)—Jewel (Richard Perry)
5	5	REBEL REBEL—*David Bowie (RCA)—Mainman/Chrysalis (David Bowie)
6	8	REMEMBER—*Bay City Rollers (Bell)—Mews (Bill Martin/Phil Coulter)
7	4	WOMBLING SONG—*Wombles (CBS)—Batt Songs (Mike Batt/Belfry Prod.)
8	15	BILLY, DON'T BE A HERO—*Paper Lace (Bus Stop)—Intune (Mitch Murray/Peter Callander)
9	11	THE MOST BEAUTIFUL GIRL—Charlie Rich (CBS)—Gallico/KPM (Billy Sherrill)
10	17	JET—*Paul McCartney & Wings (Apple)—McCartney/ATV (Paul McCartney)
11	28	CANDLE IN THE WIND—*Eton John (DJM)—DJM (Gus Dudgeon)
12	16	IT'S YOU—*Freddie Star (Tiffany)—London Tree (Dave Christie)
13	10	MA HE'S MAKING EYES AT ME—Lena Zavaroni (Philips)—Feldman (Tommy Scott)
14	14	NEVER GONNA GIVE YA UP—Barry White (Pye)—Schroeder (Barry White)
15	12	LOVE THEME—Love Unlimited Orchestra (Pyle)—A. Schroeder (Barry White)
16	6	TIGER FEET—*Mud (RAK)—Chinnichap/Rak (Mike Chapman/Nicky Chinn)
17	9	THE MAN WHO SOLD THE WORLD—*Lulu (Polydor)—Mainman (David Bowie)
18	20	BURN BABY BURN—*Hudson Ford (A&M)—Hawkana (J. Ford/T. Allom/R. Hudson)
19	19	HAPPINESS IS ME & YOU—*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)
20	13	SOLITAIRE—Andy Williams (CBS)—Kirshner/Warner Bros.
21	27	AFTER THE GOLD RUSH—*Prelude (Dawn)—Warner Bros. (Fritz Fryer)
22	26	SLIP & SLIDE—*Medicine Head (Polydor)—Biscuit/Feldman (Tony Ashton)
23	22	ALL OF MY LIFE—Diana Ross (Tama Motown)—Jobete London (M. Randall)
24	—	I GET A LITTLE SENTIMENTAL OVER YOU—*New Seekers (Polydor)—Mustard/Carlin (Tony Macaulay/Tommy Oliver)
25	50	SCHOOL LOVE—Barry Blue (Bell)—ATV (Barry Blue)
26	21	TEENAGE DREAM—*Marc Bolan (EMI)—Wizard (Tony Visconti)

27	18	ROCKIN' ROLL BABY—Stylistics (Avco)—Gamble-Huff
28	44	WHO DO YOU THINK YOU ARE—*Candlewick Green (Decca)—Belsize (Chas Peate)
29	32	WILL YOU COME BACK TO ME—Aretha Franklin (Atlantic)—Jobete London (G. Wexler/A. Mardin)
30	23	DANCE WITH THE DEVIL—*Cozy Powell (Rak)—Rak (Mickie Most)
31	30	MY CHO-CA-CHOO—*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
32	25	LIVING FOR THE CITY—Stevie Wonder (Tama Motown)—Jobete London (Stevie Wonder)
33	49	SMOKIN' IN THE BOYS' ROOM—Brownsville Station (Philips)—R. Mellin (D. Morris)
34	24	TEENAGE RAMPAGE—*Sweet (RCA)—Chinnichap/Rak (Phil Wainman/Chinnichap)
35	—	EVERLASTING LOVE—Robert Knight (Monument)—Peter Maurice (Buzz Cason/Mac Gayden)
36	45	FUNKY NASSAU—Beginning of the End (Atlantic)—Copyright Control (A. Marlin Prod.)
37	—	WHO'S IN THE STRAWBERRY PATCH WITH SALLY—Tony Orlando & Dawn (Bell)—A. Schroeder (Hank Medress/Dave Appell)
38	43	JUST MY SOUL RESPONDING—Smokey Robinson (Tama Motown)—Jobete London (Smokey Robinson/Willie Hutch)
39	33	YOU WON'T FIND ANOTHER FOOL LIKE ME—*New Seekers (Polydor)—Tic Toc London (Tommy Oliver)
40	48	JAMBALAYA—Carpenters (A&M)—Acuff-Rose (Richers & Karen Carpenter)
41	34	GALLOPING HOME—*London String Chorale (Polydor)—Weekend
42	37	WILL YOU STILL LOVE ME TOMORROW—Melanie (Neighborhood)—Screen Gems (P. Schekeryk)
43	—	MA-MA-MA-BELLE—*Electric Light Orchestra (Warner Bros.)—Carlin/Sugartown (Jeff Lynne)
44	35	A LITTLE LOVIN'—Neil Sedaka (Polydor)—Kirshner/Warner Bros. (Neil Sedaka)
45	—	SEVEN SEAS OF LOVE—*Queen (EMI)—Feldman (Ray Thomas Baxter/Queen)
46	38	BABY WE CAN'T GO WRONG—*Cilla Black (EMI)—Grenyoko/Vineyard (David Mackay)
47	—	LISTEN TO THE MUSIC—Doobie Bros. (Warner Bros.)—Warner Bros. (Ted Templeman)
48	31	HIGHWAYS OF MY LIFE—Isley Bros. (Epic)—Carlin (Isley Bros.)
49	42	LOVE ON A MOUNTAIN TOP—Robert Knight (Monument)—KPM (B. Cayson/M. Gayden)
50	46	THE SHOW MUST GO ON—*Leo Sayer (Chrysalis)—Blanedell/Compass (Adam Faith/Dave Courtney)

BELGIUM

(Courtesy Of Belgium Radio & TV) SINGLES

This Week	Last Week	Artist
1	—	THE MOST BEAUTIFUL GIRL—Charlie Rich
2	—	DIRTY OL' MAN—Three Degrees
3	—	IS EVERYBODY HAPPY—Jackpot
4	—	THE AIR THAT I BREATHE—Hollies
5	—	DON'T BREAK THIS HEART—Jack Jersey
6	—	MIS WONDERFUL—Wallie Tax
7	—	JE T'AIME JE T'AIME CHERIE—James Lloyd
8	—	DYNAMITE—Mud
9	—	OH LONESOME ME—The Walkers
10	—	JAMBALAYA—The Carpenters

ALBUMS

1	JESUS CHRIST SUPERSTAR/SOUNDTRACK
2	40 GOLDEN HITS—Various Artists
3	THE SINGLES 1969-1973—The Carpenters
4	GREATEST HITS OF DEMIS ROUSSOS
5	BURN—Deep Purple

DENMARK

(Courtesy Of I.F.P.I)

This Week	Last Week	Artist
1	—	(LP) FOREVER & EVER—Demis Roussos (Philips)
2	—	(SINGLE) GOODBYE MY LOVE—Demis Roussos (Philips) (Intersong)
3	—	(LP) BURN—Deep Purple (Purple/EMI)
4	—	(SINGLE) NUTBUSH CITY LIMITS—Ike & Tina Turner (United Artists/EMI)
5	—	(LP) SOUND '74—The Les Humphries Singers (Decca)
6	—	(SINGLE) DO THE YO-YO—Walkers (Philips) (Intersong)
7	—	(LP) KANSAS CITY—The Les Humphries Singers (Decca)
8	—	(LP) NON STOP DANCING '74—James Last (Polydor)
9	—	(SINGLE) INGA KATINGA—Gasolin (CBS)
10	—	(LP) PLANET WAVES—Bob Dylan (Asylum)
11	—	(LP) JEG VENDER MIG I SENGEN—Niels Skousen (Polydor)
12	—	(SINGLE) HAMMOND POPS 10—Klaus Wunderlich (Telefunken)
13	—	(LP) NOW & THEN—The Carpenters (A&M)
14	—	(SINGLE) VASCOMAT LIZA—Sebastian (Harvest/EMI) (Morks Musikforlag)
15	—	(LP) UBERALL AUF DER WELT—Freddy Breck (BASf)

NEW ZEALAND

(Courtesy of N.Z.B.C.) SINGLES

This Week	Last Week	Artist
1	—	YOU'RE SIXTEEN—Ringo Starr
2	—	SKYDIVER—Daniel Boone
3	—	BABY BLUE—George Baker Selection
4	—	GOODBYE YELLOW BRICK ROAD—Elton John
5	—	BIG NORM—Ebony
6	—	SORROW—David Bowie
7	—	YOU WON'T FIND ANOTHER FOOL LIKE ME—The New Seekers
8	—	TAKE ME HIGH—Cliff Richard
9	—	EVERYONE KNOWS—Bulldog's Allstar Goodtime Band
10	—	PHOTOGRAPH—Ringo Starr
11	—	LENA LOOKIE—Kenny Rogers & The First Edition
12	—	LET ME BE THERE—Olivia Newton-John
13	—	JAMBALAYA—The Carpenters
14	—	THE PEACEMAKER—Albert Hammond
15	—	BE—Neil Diamond

SOUTH AFRICA

(Courtesy of Springbok Radio) SINGLES

This Week	Last Week	Artist
1	—	THE PEACEMAKER—Albert Hammond (CBS) (M.P.A.)
2	—	PHOTOGRAPH—Ringo Starr (Parlophone) (Tro Essex)
3	—	RING RING—Bjorn, Benny, Anna & Frida (Sunshine) (Breakaway)
4	—	LITTLE JIMMY—Gwyneth Ashley Robin (MVN) (Laetrec)
5	—	THE WONDER OF YOUR LOVE—Jody Wayne (Plum) (Laetrec)
6	—	SORROW—David Bowie (RCA) (Clan)
7	—	IF YOU NEED ME—After All (Reprise) (Laetrec)
8	—	CHARLY—Sean Rennie (Nitty Gritty) (Ardmore & Beechwood)
9	—	THE TIPS OF MY FINGERS—Peter Vee (Bullet) (Plymouth)
10	—	NUTBUSH CITY LIMITS—Ike & Tina Turner (United Artists) (United Artists/Clan)

SPAIN

(Courtesy Of "El Musical") SINGLES

This Week	Last Week	Artist
1	—	LA ESTRELLA DE DAVID—Juan Bau (Zafiro) (Micros/RCA)
2	—	48 CRASH—Suzi Quatro (EMI) (Southern)
3	—	HELEN WHEELS—Paul McCartney & Wings (EMI) (Armonico)
4	—	PHOTOGRAPH—Ringo Starr (EMI)
5	—	LA DISTANCIA—Roberto Carlos (CBS)
6	—	GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips-F) (Canciones Del Mundo)

SWITZERLAND

(Courtesy Of Radio HITPARADE) SINGLES

This Week	Last Week	Artist
1	—	KANSAS CITY—The Les Humphries Singers (Decca)
2	—	TEENAGE RAMPAGE—The Sweet (RCA)
3	—	I'D LOVE YOU TO WANT ME—Lobo (Philips)
4	—	NUTBUSH CITY LIMITS—Ike & Tina Turner (United Artists)
5	—	HONEY NO—Middle Of The Road (RCA)
6	—	DEVIL GATE DRIVE—Suzi Quatro (RAK)
7	—	SCHOENES MAEDCHEN AUD ARCADIA—Demis Roussos (Philips)
8	—	STAR STAR—The Rolling Stones (Rolling Stones)
9	—	PHOTOGRAPH—Ringo Starr (Apple)
10	—	TCHIP TCHIP—Cash & Carry (Barclay)

Bleak Year Forecast For the Philippines

By OSKAR SALAZAR

MANILA—Unless the delivery of biscuit and the supply and cost of crude oil are put back to normal, the music-record industry in the Philippines is facing a bleak year.

The impending slump can mean death to minor companies and to firms with highly diversified interests but lacking of facilities for recording and pressing.

The cost of pressing of singles has more than doubled. This is aggravated by the fact that retail prices of records have remained stationary.

The Philippine Assembly of Record Producers (PARP), the most important body of the industry, is reluctant to deliver a new price increase, cautious that the buying public might again shy away from the products. Its price increase experiment of May of last year did not prove successful. A month after the May increase, PARP effected a price decrease—singles from P3 to P2.50 and albums from P25 to P21 (before the May increase, a single cost P2 and an album cost P18).

Small companies, usually being serviced by major companies in their pressing needs, are anxious over effecting a new price increase. The contention is the price of singles in the Philippines is not proportional to the price of albums. It is a common practice here to cull and release six singles from an album of 12 cuts. Thus for the current album price of P21, the proportional price for singles should be, as advocates of this proposal uphold, P3.50 instead of the prevailing P2.50.

The pressing cost for singles has more than doubled—from 55 centavos to 120 centavos. For albums, the cost leaped to P5.50. Costs of other services like recording, printing and promotion have become prohibitive, too. Very little profit or none at all is left to small companies.

To survive, these companies must 1) Concentrate on LP production; 2) Select single productions; 3) Cut down staff and overhead; 4) Halt expansion and diversification; 5) Release slow-moving artists from contracts.

Major companies, on the other hand, can alleviate their plight by pushing their other areas of businesses—broadcasting, publishing of pop magazines, motion picture booking and exhibition, tape servicing and duplication, artist booking, TV and stage productions, operating jukeboxes and extending primary

services such as recording and pressing.

The energy crisis now prompts businessmen to increase salaries and wages of their staff. The soaring costs of services and labor also are hitting them.

All is not depressing, however. The Philippines' GNP, per capita income and literacy are fast shooting up. Electrification of the whole country, wider urbanization and stabilization of the peso are taking place. Political stability is the big factor.

Glitter Ailing Cancels Tour

LONDON—A tour of Rhodesia by Gary Glitter, which was the subject of a High Court hearing in London, has been called off because the singer is ailing.

A statement on behalf of the Bell artist stressed that the tour had been cancelled "purely because Gary was unwell." A goodwill visit, not involving concerts, will be made when Glitter recovers and a tour will be arranged for "the near future."

In a High Court hearing, Mr. Justice Plowman cleared the Musicians' Union of allegations that it had tried to stop the tour. The judge said that although a cancellation message sent to the tour promoters was an anticipatory breach of contract, the union had played no part in the matter beyond answering questions about the artist's position under union rules. The union had banned members from appearing in Rhodesia and South Africa because of allegedly racial discrimination and suppression of free trade unions.

The judge dismissed an application by the Queen's Hotel, of Salisbury, Rhodesia, for a temporary order preventing the union from attempting to induce Glitter to break his contract. Glitter, who had been made a party to the application although the tour promoters sought no order against him, was awarded his costs of the hearing.

Plowman said that the union denied forbidding Glitter to perform in Rhodesia or raising the issue of segregated audiences, nor had any threats of disciplinary action or sanctions been made. He added that Glitter had been assured by the promoters that he would not be appearing before segregated audiences.

MARKETPLACE

Continued from page 31

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Sasseti

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Sasseti is the oldest music editor in Portugal. 125 years of experience, hard work and progress, made it a modern enterprise and a leader on the portuguese musical market.

Sassetti, leaders in the music field since 1848

The "Casa Sassetti" was established in 1848 in a fashionable street of Lisbon, to sell music scores, pianos and other musical instruments.

It was founded by João Batista Sassetti, born in 1817 with a deep passion for music which forced him to work in this field. Originally, the "Casa Sassetti"—the company's first name—was therefore the fruit of artistic rather than commercial vocation.

Notwithstanding, João Batista Sassetti left a sizable fortune to his heirs, when he died in 1889 at his palace of Cova da Moura . . .

Soon after its opening the small but cozy shop became a meeting point for the leading musical personalities of the time, who played a remarkable role in the development of that art in Portugal.

Since its very beginning, "Casa Sassetti" engaged in a publishing activity which won it widespread reputation and high praise; it launched the best Portuguese artists of all times, namely the great composer and pianist José Viana da Mota, shown in the picture, who won international repute.

Sassetti also played an important role in the development of light music in Portugal, launching the Portuguese and world hits of the time.

From Portuguese "fado" to the fox-trots of the gay twenties, from the first tangos to its efficient and specialized work in the sound track of the most important films of the early times of Portuguese cinema. When the Portuguese Republic was proclaimed in 1910, Sassetti were the first to publish the new National Anthem.

Sassetti's tradition of being first in the musical field together with its background in the Portuguese social and historical scene originated tradition of permanent modernism in a small country far from modern music and history.



the pianist and world known composer published by Sassetti



Tonicha, one of "Zip's" artists, in 1971, represented Portugal at the Dublin Eurovision Song Contest.

Sassetti—forerunners of prestige in the Portuguese music market in 1973.

In spite of its glorious past and a tradition of modernism kept during its 125 years of life, Sassetti did not turn to the past alone; quite the contrary, it found the right balance between prestige and dynamism and became one of the leading companies on the Portuguese market.

This dynamic tradition justified its concern to equip itself with the necessary human and financial means

to meet the requirements of a quickly developing market. In fact, progress boomed over the last three years and Sassetti established itself as one of the firmest, most effective and competitive companies. Its modern management and highly skilled administration, executive and production musical and lyrical staff is engaged in an all-out effort to renew the music publishing business in Portugal.

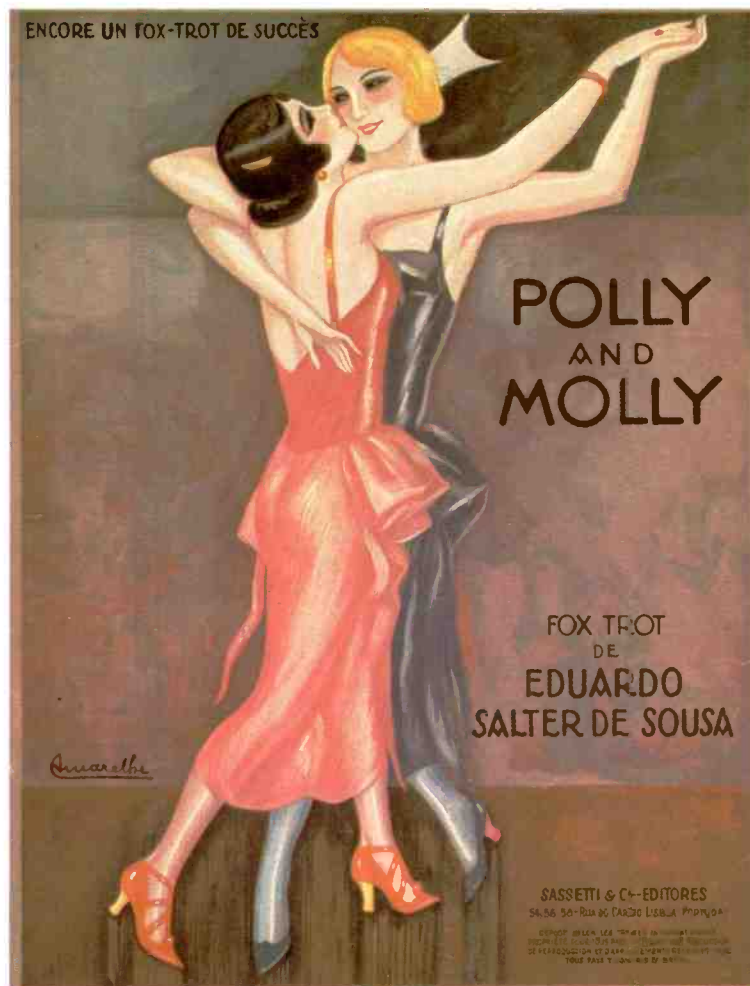
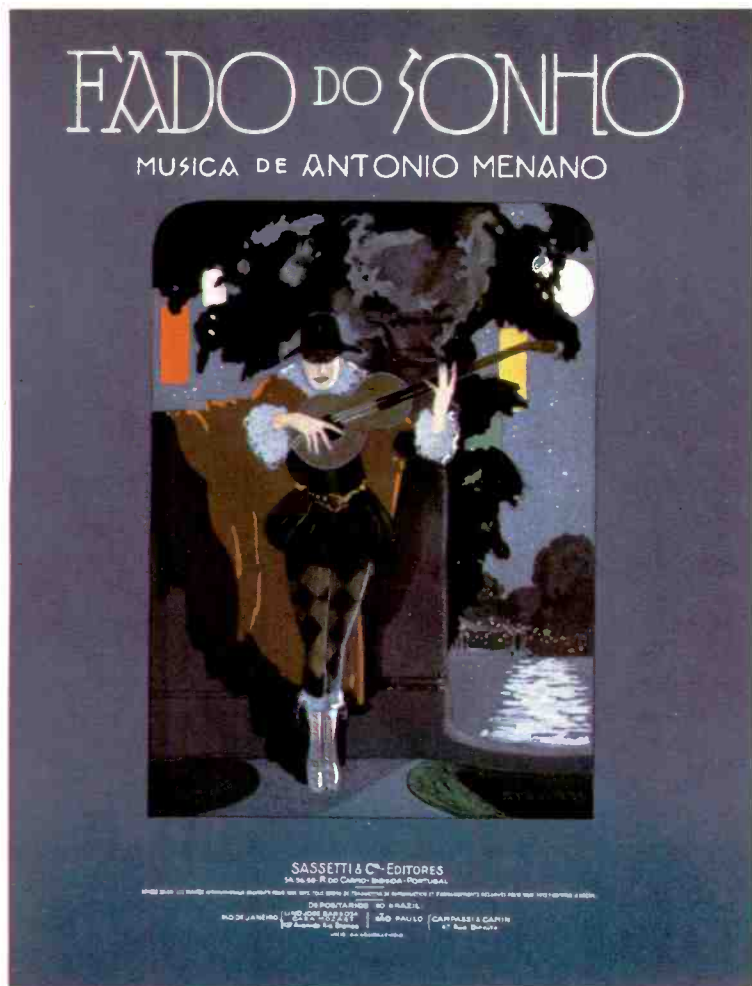
In 1973, the company, which led the Portuguese market for classical music signed in 1973 the largest contract ever in Portugal, worth eight million U.S. \$ at retail prices. In the light music market too, Sassetti proved itself an active and enterprising concern; amongst its artists, the company ranks some of the most famous, winners of Portugal's top prizes and trophies over the last three years.

In this field, particular relevance should be given to the light music "Zip" brand, which triggered a whole new movement attracting some of the best Portuguese performers and singers, like Tonicha, who won Portugal's TV song contest for the "Zip" brand and represented Portugal in the Eurovision Song Contest at Dublin.

The "Zip" brand was originally connected with one of the most popular programmes on Portuguese TV, in 1969 and 1970, which quickly jumped to a position of great influence and prestige, and became a favourite of the Portuguese public.

Notwithstanding its background, Sassetti does not lead the records market in the light and classical music fields alone. It insisted in keeping alive its cultural tradition and in 1971 launched a new series—"Disco Fado"—which brought to the public the names and the work of the best Portuguese poets and authors.

A group of great actors and "diseurs" recorded for this series works from the Portuguese Medieval Poets and Luis de Camoens to the contemporary Portuguese poets. "Art for art's sake," a motto of the founder of Sassetti, was not forgotten.



Since its beginning, Sassetti ordered from known artists the covers for their publications. These two covers, in typical 20's style, were designed by famous artists of the time.



The "Zip" gimmick and brand of Sassetti's light music records.

Sassetti's monumental work— An Anthology of European Music

Sassetti firmly established itself in the classical music market in Portugal with a work of a size, importance and prestige which is in itself enough evidence of the company's initiative and boldness.

An Anthology of European Music includes a total of more than 200 records, divided in two parts—"From

the Minstrels to Beethoven" and "From Beethoven to modern times"; even by international standards, it is a unique undertaking in the history of classic records.

The first part of this collection "From the Minstrels to Beethoven," comprising a total of 110 records, was launched with an enormous success

in Portugal, during a cocktail party which gathered all VIPs of the music, arts, press and radio worlds. This initiative will be completed with the publication of "A History of Music" and "A Guide to Music Listeners," thoroughly illustrated, published with the co-operation of the best Portuguese and foreign experts.



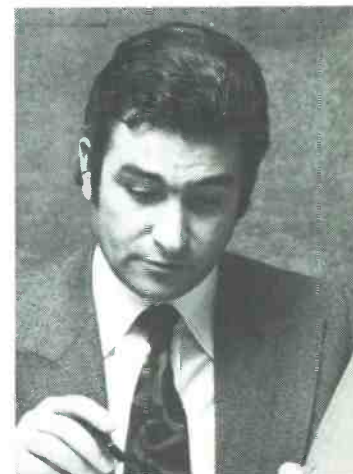
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Mr. J.M. Guardado
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Miss Manuela Quitério
Secretary

Organizers of Jazz and Classic Music Concerts

As part of its cultural promotion program, Sassetti contracts the best artists in the world to play in Portugal, in order to give to the public a better idea of the quality of the artists and the records. Artists like Steve Lacy and the Allan Silva Quartet have already performed in Portugal and the Paris Orchestra will soon be giving a concert in Portugal's best theater.

From a glorious past to modern premises

Apart from its modern premises head offices, Sassetti has two of the best record shops in Portugal; one of these is the only shop in Portugal with a top quality hi-fi auditorium.

The size of Sassetti's premises made it possible for the company to

divide the space available in a rational and harmonical way and to improve the work conditions of all those employed by one of the youngest and of the oldest Portuguese music publishers. In fact, music makes the atmosphere, but atmosphere also helps to make music.



Tradition alone does not keep the company alive; progress and up-to-date methods are also necessary—as in Sassetti's computer, the brain behind the music of our time.

Who's Who in Sassetti Staff

A team of qualified and up to date experts guarantees the success and good operation of a large size company like Sassetti.



Mr. Carlos Gil
Manager



The auditorium of one of Sassetti's record shops, unique in Portugal!



View of the record shop at Rua Nova do Almada, not far from the place where the original Sassetti shop was established in 1848.



Sassetti
Sociedade portuguesa de música e som, SARL
Av. Conselheiro Fernando de Sousa, 25 A/B—Lisboa—1
Portugal
Telefones: 65 60 94/5/6/7/8
P.O. Box 1415 Lisboa 1



**FOR US
TRADITION
IS THE PRESENT.
WE STAND
FOR EXPERIENCE
AND QUALITY.**

Established in 1848, we grew more modern each year. This is why we are number one in the classical records' market in Portugal and go on widening our prospects and working on a true and firm international basis.

We are bound by tradition. Quality, experience and progress, remain our target beyond 1974.

Billboard FM Action Picks

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

BABYLON, N.Y.: WBAB-FM, Kathy Cunningham
BALTIMORE: WKTK-FM, Joe Buccheri
DALLAS: KAFM-FM, Loretta Angeline
DENVER: KBPI-FM, Frank Felix
EUGENE: KFMF-FM, Janice Whitaker
NEW ORLEANS: WNOE-FM, Lee Armstrong
NORFOLK: WOWI-FM, Larry Dinger
PHILADELPHIA: WMMR-FM, Dennis Wilen

PRINCETON: WPRB-FM, Daisann McLane
PROVIDENCE: WBRU-FM, Dick Wingate
SAN JOSE: KSJO-FM, Douglas Droese
TEMPLE: KYLE-FM, George Bruce
TOLEDO: WIOT-FM, Dave Lonca
TORONTO: CHUM-FM, Benjy Karch
UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
VALDOSTA, Ga.: WVVS-FM, Bill Tullis

AMBOY DUKES, "Journeys & Migrations," Mainstream WBAB-FM
APPLE & APPLEBERRY, ABC/Dunhill: KFMF-FM, WKTK-FM
HOYT AXTON, "Life Machine," A&M: KFMF-FM
BADFINGER, Warner Bros.: KYLE-FM
BALLIN' JACK, "Live & In Color," Mercury: WKTK-FM, WBAB-FM
BARNABY BYE, "Room To Grow," Atlantic: WBAB-FM
MAGGIE BELL, "Queen Of The Night," Atlantic: WPRB-FM, WOUR-FM, KBPI-FM, WOWI-FM, WMMR-FM, KSJO-FM
BOZ SCAGGS, "Slow Dancer," Columbia: WBRU-FM, WVVS-FM, WKTK-FM, WOUR-FM, KAFM-FM
JIMMY BUFFETT, "Living & Dying In 3/4 Time," Dunhill: KFMF-FM
BUTTS BAND, Blue Thumb: WOWI-FM, WNOE-FM
CARAVAN, "For Girls Who Grow Plump In The Night," London: WBAB-FM
RAY CHARLES, "Come Live With Me," Crossover: WMMR-FM
CHICK COREA & RETURN FOREVER, "Hymn Of The 7th Galaxy," Polydor: WIOT-FM
PAPA JOHN CREACH, "Playin' My Fiddle For You," Grunt: WIOT-FM
CHARLIE DANIELS, "Way Down Yonder," Kama Sutra: KAFM-FM, WNOE-FM
BOBBY DARIN, "Darin 1936-1973," Motown: KSJO-FM
SPENCER DAVIS, "Livin' In The Back Street," Mercury: WVVS-FM, WBAB-FM
DOOBIE BROTHERS, "What Were Once Vices Are Now Habits," Warner Bros.: WNOE-FM, CHUM-FM, KAFM-FM, WIOT-FM
THE 11th HOUSE WITH LARRY CORYELL, Vanguard: WKTK-FM, WBRU-FM, WMMR-FM, WOWI-FM
MICHAEL FENNELLY, "Lane Changer," Epic: WKTK-FM, WBRU-FM, WOUR-FM
PETER FRAMPTON, "Something's Happening," A&M: WBRU-FM, WVVS-FM, WMMR-FM, KSJO-FM, WBAB-FM, WPRB-FM
ARETHA FRANKLIN, "Let Me In Your Life," Atlantic: CHUM-FM, WBRU-FM, KBPI-FM, WMMR-FM, KSJO-FM, WOUR-FM
BARRY GOLDBERG, Atco: WOWI-FM, WPRB-FM, WOUR-FM
GOLDEN EARRING, "Moontan," Track (Import): WVVS-FM, WOWI-FM, KBPI-FM, WOUR-FM, WBAB-FM, WKTK-FM
HERBIE HANCOCK, "Headhunters," Columbia: WNOE-FM
BO HANSSON, "Magician's Hat," Charisma: WPRB-FM, WOWI-FM
EDDIE HARRIS, "E.H. In The U.K.," Atlantic: CHUM-FM
ALEX HARVEY BAND, "Next," Vertigo: WMMR-FM
HOTSPUR, Columbia: KYLE-FM
HOUND DOG TAYLOR, "Natural Boogie," Alligator: WOUR-FM
ELLIOT MURPHY, "Aqua Show," Polydor: KYLE-FM
ANNE MURRAY, "Love Song," Capitol: KFMF-FM

NATIONAL LAMPOON, "Missing White House Tapes," Banana: WMMR-FM
OREGON, "Distant Hills," Vanguard: WPRB-FM, WOUR-FM, WOWI-FM
ANN PEEBLES, "I Can't Stand The Rain," Hi: WPRB-FM
POINTER SISTERS, "That's A Plenty," Blue Thumb: KFMF-FM, WBAB-FM, KAFM-FM, WBRU-FM
RARE BIRD, "Somebody's Watching," Polydor: KYLE-FM, KAFM-FM
LOU REED, "Rock 'n Roll Animal," RCA: KAFM-FM, WNOE-FM
TODD RUNDGREN, "Todd," Bearsville: WIOT-FM, KAFM-FM, KFMF-FM
TERJE RYPDAL, "What Comes After," ECM: WOWI-FM
TOM SCOTT & THE L.A. EXPRESS, Ode: KFMF-FM
SEALS & CROFTS, "Unborn Child," Warner Bros.: WNOE-FM
PAUL SIMON, "Live Rhythim," Columbia: WVVS-FM
BUFFY ST. MARIE, "Buffy," MCA: WOWI-FM, KBPI-FM, CHUM-FM
JIM STAFFORD, MGM: KFMF-FM
HUMBLE PIE, "Thunderbox," A&M: KFMF-FM
KEITH JARRETT, "Yawuh," Impulse: CHUM-FM
ERIC KAZ, "Cul-De-Sac," Atlantic: WMMR-FM
EDDIE KENDRICKS, "Boogie Down," Tamla: KSJO-FM
KISS, Casablanca: CHUM-FM
JERRY LA CROIX, "Second Coming," Mercury: WVVS-FM, KAFM-FM, WOUR-FM
KATHI McDONALD, "Insane Asylum," Capitol: WOUR-FM, CHUM-FM
MADURA, "Madura II," Columbia: WIOT-FM
HERBIE MANN, "London Underground," Atlantic: WVVS-FM, WKTK-FM
MANFRED MANN, "Solar Fire," Polydor: CHUM-FM, WNOE-FM, KAFM-FM
MARSHALL TUCKER BAND, "A New Life," Capricorn: WIOT-FM
JOHN MAYALL, "Best Of," Polydor: KYLE-FM
LEE MICHAELS, "Tailface," Columbia: KAFM-FM, KYLE-FM, WVVS-FM
VAN MORRISON, "It's Too Late To Stop Now," Warner Bros.: KSJO-FM, WKTK-FM, KFMF-FM
MOUNTAIN, "Twin Peaks," Windfall: KYLE-FM, CHUM-FM
STRAWBS, "Hero & Heroine," A&M: WIOT-FM
STRING DRIVEN THING, "The Machine That Cried," Charisma: WMMR-FM, WPRB-FM, WBAB-FM
TOOTS & SVEND, "Yesterday & Today," A&M: WVVS-FM
TOWER OF POWER, "Back To Oakland," Warner Bros.: KYLE-FM, WKTK-FM, WIOT-FM
TUCKY BUZZARD, "Buzzard," Passport: WVVS-FM
VINEGAR JOE, "Six Star General," Island (Import): WBRU-FM
EUGENE WALLACE, "Book Of Fool," ABC/Dunhill: WOWI-FM
JOHNNY WINTER, "Saints & Sinners," Columbia: WIOT-FM

Bubbling Under The HOT 100

101-US AND THEM, Pink Floyd, Harvest 3833 (Capitol)
102-YOU MAKE ME FEEL BRAND NEW, The Stylistics, Avco 4634
103-POWER OF LOVE, Martha Reeves, MCA 40194
104-DID YOU NO WRONG, J. Geils Band, Atlantic 3007
105-SILVER THREADS AND GOLDEN NEEDLES, Linda Ronstadt, Asylum 11032
106-I TOLD YOU SO, The Delfonics, Philly Groove 182 (Bell)
107-WHO IS HE, AND WHAT IS HE TO YOU, Creative Source, Sussex 509
108-THE FIRST TIME WE MET, The Independents, Wand 11267 (Scepter)

109-WHEN I LOOK INTO YOUR EYES, Santana, Columbia 45999
110-SAXAPHONES, Jimmy Buffett, Dunhill 4378
111-WILLIE PASS THE WATER, Ripple, GRC 1012
112-THIS HEART, Gene Redding, Haven 7000 (Capitol)
113-YOUR FUNNY MOOD, The Casuals
114-IF IT FEELS GOOD, DO IT, Stories, Kama Sutra 588 (Buddah)
115-LET'S GO, LET'S GO, LET'S GO, The Chambers Brothers, Avco 4632
116-MADELAINE, Stu Nunnery, Evolution 1088

Bubbling Under The Top LP's

201-MERLE HAGGARD, If We Make It Through December, Capitol ST11276
202-STEALERS WHEEL, Ferguslie Park, A&M 4419
203-HANK CRAWFORD, Wildflower, Kudu KU 15 (CTI)
204-JOHN MAYALL, The Best Of, Polydor PD 2-3006
205-MALO, Ascension, Warner Bros. BS 2768
206-ESTHER PHILLIPS, Black Eyed Blues, Kudu KU 14 (CTI)
207-FIRST CHOICE, Armed & Extremely Dangerous, Philly Groove 1400 (Bell)
208-AHMAD JAMAL, Jamalca, 20th Century T 432

209-BOBBI HUMPHREY, Blacks and Blues, Blue Note LA 142 (United Artists)
210-RAY CHARLES, Come Live With Me, Crossover CR 9000
211-LEO SAYER, Silverbird, Chrysalis BS 2738 (Warner Bros.)
212-HENRY GROSS, A&M SP 4416
213-SUZI QUATRO, Bell 1302
214-MONTROSE, Warner Bros. BS 22400
215-TOM SCOTT & THE L.A. EXPRESS, Ode SP 77021 (A&M)
216-DON SEBESKY, Giant Box, CTI 6031/32
217-SILVERHEAD, 16 & Savaged, MCA 391

Jukebox Programming

MFR. CLOSE-UP

Wurlitzer Phaseout; Operating Business Profitable: Roling

By EARL PAIGE

CHICAGO—The jukebox operating business is profitable and large operations that are diversified in vending and games also will continue to flourish, said R. C. Roling, board chairman, Wurlitzer Co., which is discontinuing its domestic jukebox manufacturing after 40 years and following recent innovations in tape and 4-channel units.

Wurlitzer will sell outright or liquidate its domestic jukebox manufacturing operation, he said, but Deutsche Wurlitzer in Europe will continue to manufacture jukeboxes and vending equipment. Affected in the move are 40 domestic Wurlitzer distributors, "though almost all are operators," Roling noted.

Jukebox sales accounted for an estimated 15 percent of overall Wurlitzer volume in the current year.

In noting that the board pondered the decision to quit making jukeboxes for a long time and that jukebox manufacturing "is not a growing business," Roling laughed at one point in the interview when

asked if perhaps jukeboxes were being made too well and thus not being replaced often enough.

"Operators tell us that they're never made well enough."

Operator Growth

Reminded that Music Operators of America, the national jukebox operators organization, continues to flourish, Roling said he does see a contradiction in operator growth and sales of jukeboxes.

"The good operators with big routes and who are in vending and games are making money and will continue to make money, but I don't feel they are making money off phonographs alone." He said he believes MOA's big surge in its recent shows has come from expansion of the games business.

Wurlitzer innovated in developing a tape cassette jukebox two years ago and more recently in showing a quadrasonic model. The firm also developed and marketed a limited edition of a nostalgic model jukebox.

What's Playing?

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

ATLANTA: MIXED PURCHASES

Lela Gripado
Star Music
739 Lambert Dr. N.E.
(409) 873-3038

"Touch A Hand. Make A Friend." Staple Singers. Atco 0196
"Eres Tu (Touch The Wind)." Mecedades
"There Won't Be Anymore." Charlie Rich
"Mockingbird." Carly Simon
"I've Got To Use My Imagination." Gladys Knight and The Pips. Buddah 393

"There Won't Be Anymore." Charlie Rich
"I Love." Tom T. Hall
"Would You Lay With Me (In A Field of Stone)." Tanya Tucker. Columbia 45991

"That's The Way Love Goes." Johnny Rodriguez. Mercury 73446
"Daddy, What If." Bobby Bear. RCA 0197
"Wrong Ideas." Brenda Lee. MCA 40171
"The Girl Who Waits On Tables." Ronnie Milsap. RCA 0097
"Jolene." Dolly Parton. RCA 0145
"The World Of Make Believe." Bill Anderson. MCA 40164

FINDLAY, OHIO: POP AND COUNTRY PURCHASES

Paul Hoppe
Findlay Music Co.
1637 Tiffin Ave. 45840
(419) 422-8145

"One Hell of a Woman." Mac Davis. Columbia 46004
"Hooked On A Feeling." Blue Swede. EMI 3627
"Let Your Hair Down." Temptations. Gordy 7133
"Stop To Start. Blue Magic. Atco 6949 Country
"Honky Tonk Nighttime Man." Merle Haggard. Capitol 3830 Pop Spinners
"Seasons In The Sun." Terry Jacks
"Sunshine On My Shoulder." John Denver

MUSKOGEE, OK: POP PURCHASES

George Sevier
A & J Vending Inc.
1221 Baltimore 74401
(918) 422-8145

"Mockingbird." Carly Simon
"Eres Tu (Touch The Wind)." Mecedades
"Jet." Paul McCartney/Wings
"Rock On." David Essex
"Seasons In The Sun." Terry Jacks
"Sunshine On My Shoulders." John Denver

PORTLAND: POP PURCHASES

Cathy Seabolt
A & A Amusement Co., Inc.
14324 S.E. Stark St.
(503) 255-7286

"Seasons In The Sun." Terry Jacks
"Dark Lady." Cher
"Jet." Paul McCartney/Wings
"Bennie and The Jets." Elton John
"Jim Dandy." Black Oak Arkansas. Atco 6984

GREENFIELD, MASS: COUNTRY PURCHASES

Tim Strahan
Mohawk Music
435 Deerfield St. 01301
(413) 774-4351



JUKEBOX programming booster Les Montooth of Peoria, Ill. showed off prize birthday present when he addressed a past Neb. meeting.

Billboard HOT 100 Chart Bound

Recording Industry Association of America seal of certification as million seller (Seal indicated by bullet)*

STAR PERFORMER: Star designates records showing greatest upward movement compared to previous week's position.

LET'S GET MARRIED—Al Green (Hi 2262)
 UNDER THE INFLUENCE OF LOVE—Love Unlimited (20th Century 2082)
 ALL IN LOVE IS FAIR—Barbra Streisand (Columbia 46024)
 SEE TOP SINGLE PICKS REVIEWS, page 50

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	10	SEASONS IN THE SUN—Terry Jacks (Terry Jacks), J. Brel, Rod McKuen, Bell 45432	34	20	14	YOU'RE SIXTEEN—Ringo (Richard Perry), Richard & Robert Sherman, Apple 1870 (Capitol)	68	66	5	IT'S BEEN A LONG TIME—The New Birth (Fugua III), Baker, Wilson, RCA 0135
2	2	11	BOOGIE DOWN—Eddie Kendricks (Frank Wilson, Leonard Caston), F. Wilson, L. Caston, A. Poree, Tamla 54243 (Motown)	35	35	7	ENERGY CRISIS '74—Dickie Goodman (Dickie Goodman, Phil Kahl), Rainy Wednesday 206	82	82	2	THE LOCO-MOTION—Grand Funk Railroad (Todd Rundgren), G. Goffin, C. King, Capitol 3840
3	6	9	DARK LADY—Cher (Snuff-Garrett), John Durrill, MCA 40161	36	43	8	WE'RE GETTING CARELESS WITH OUR LOVE—Johnnie Taylor (Don Davis), Don Davis, Frank Johnson, Stax 0193 (Columbia)	70	73	7	MUST BE LOVE—James Gang (James Gang), T. Bolin, J. Cook, Atco 6953
4	10	8	SUNSHINE ON MY SHOULDER—John Denver (Milton Okun), Denver, Kniss, Taylor, RCA 0213	37	47	7	JUST DON'T WANT TO BE LONELY—The Main Ingredient (Silvester, Simmons, Gooding), Barrett, Freeman, Eli, RCA 0205	71	78	5	STAR BABY—Guess Who (Jack Richardson), Burton Cummings, RCA 0217
5	3	17	THE WAY WE WERE—Barbra Streisand (Marty Paich), A. Bergman, M. Bergman, M. Hamlish, Columbia 4-45944	38	58	3	I'LL HAVE TO SAY I LOVE YOU IN A SONG—Jim Croce (Cashman & West), J. Croce, ABC 11424	72	62	8	I JUST CAN'T GET YOU OUT OF MY MIND—4 Tops (Steve Barri, Dennis Lambert, Brian Potter), B. Lambert, B. Potter, Dunhill 4377
6	8	7	MOCKINGBIRD—Carly Simon & James Taylor (Richard Perry), Inez & Charley Foxx/James Taylor, Elektra 45880	39	25	18	LET ME BE THERE—Olivia Newton-John (Bruce Welch, John Farrar), John Rostill, MCA 40101	73	83	4	MIDNIGHT AT THE OASIS—Maria Muldaur (Lenny Waronker, Joe Boyd), D. Michtern, Reprise 1183
7	4	15	JUNGLE BOOGIE—Kool & The Gang (Kool & The Gang), Ronald Bell, Kool & The Gang, De-Lite 559 (P.I.P.)	40	44	11	W.O.L.D.—Harry Chapin (Paul Leka), Harry Chapin, Elektra 45874	74	84	3	I'M A TRAIN—Albert Hammond (Roy Halee), A. Hammond, M. Hazelwood, Mums 7-6026 (Columbia)
8	5	19	ROCK ON—David Essex (Jeff Wayne), D. Essex, Columbia 4-45940	41	53	4	TOUCH A HAND MAKE A FRIEND—Staple Singers (Al Bell), H. Banks, R. Jackson, C. Hampton, Stax 0196	75	68	6	HOUSTON (I'm Comin' To See You)—Glen Campbell (Jimmy Bowen), David Paich, Capitol 3808
9	7	19	SPIDERS AND SNAKES—Jim Stafford (Phil Gernhard & Lobo), Jim Stafford, David Bellamy MGM 14648	42	45	6	I'VE GOT A THING ABOUT YOU BABY/TAKE GOOD CARE OF HER—Elvis Presley (not listed), T.J. White, RCA 0196	76	90	2	TOUCH AND GO—Al Wilson (Jerry Fuller), J. Fuller, Rocky Road 30076 (Bell)
10	14	6	JET—Paul McCartney & Wings (Paul McCartney), McCartney, Apple 1871 (Capitol)	43	46	5	I'LL BE THE OTHER WOMAN—Soul Children (Al Jackson, Homer Banks, Carl Hampton), Homer Banks, Carl Hampton, Stax 0182 (Columbia)	77	70	7	THAT'S THE SOUND THAT LONELY MAKES—Tavares (Johnny Bristol), J. Bristol, J. Dean, J. Glover, Capitol 3794
11	13	10	ERES TU (Touch The Wind)—Mocedades (Juan Carlos Calderon), Juan Carlos Calderon, Tara 100 (Famous)	44	65	2	OH MY MY—Ringo Starr (Richard Perry), V. Ponce, R. Starkey, Apple 1872 (Capitol)	78	81	3	WATCHING THE RIVER RUN—Loggins & Messina (Jim Messina), K. Loggins, J. Messina, Columbia 46010
12	23	5	BENNIE & THE JETS—Elton John (Gus Dudgeon), Elton John, Bernie Taupin, MCA 40198	45	55	4	LET IT RIDE—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, C.F. Turner, Mercury 73457 (Phonogram)	79	NEW ENTRY	NEW ENTRY	DANCING MACHINE—The Jackson 5 (Hal Davis), H. Davis, D. Fletcher, W.D. Parks, Motown 1286
13	17	10	COME AND GET YOUR LOVE—Redbone (Pat & Lolly Vegas), L. Vegas, Epic 5-11036 (Columbia)	46	56	6	TELL ME A LIE—Samji Jo (Sonny Limbo), B. Wyrick, M. Buckins, MGM South 7029	80	NEW ENTRY	NEW ENTRY	(I'VE BEEN) SEARCHIN' SO LONG—Chicago (James William Guercio), J. Pankow, Columbia 46020
14	21	5	HOOKED ON A FEELING—Blue Swede (Bengt Palmers), Mark James, EMI 3627 (Capitol)	47	52	4	ON A NIGHT LIKE THIS—Bob Dylan (Bob Dylan), B. Dylan, Asylum 11033	81	85	3	UNBORN CHILD—Seals & Crofts (Louie Shelton), J. Seals, Warner Bros. 7771
15	11	16	LOVE'S THEME—Love Unlimited Orchestra (Barry White), Barry White, 20th Century 2069	48	51	8	THANKS FOR SAVING MY LIFE—Billy Paul (Gamble-Huff), K. Gamble, L. Huff, Philadelphia International 73538 (Columbia)	82	89	2	SHE—Southcote (Hilly Leopold), B. David, Buddah 399
16	19	13	TRYING TO HOLD ON TO MY WOMAN—Lamont Dozier (M. Jackson), M. Jackson & J. Reddick, ABC 11407	49	30	11	AMERICANS—Byron MacGregor (Peter Schermer), Gordon Sinclair, Westbound 222 (Chess/Janus)	83	92	3	GOIN' DOWN SLOW—Bobby Blue Bland (Steve Barri), J.D. Odum, Dunhill 4379 (ABC)
17	18	10	SEXY MAMA—Moments (S. Robinson, H. Ray, A. Goodman), H. Ray, S. Goodman, S. Robinson, Slang 5052 (All Platinum)	50	34	10	DOO DOO DOO DOO DOO (Heartbreaker)—Rolling Stones (Jimmy Miller), M. Jagger, K. Richard, Rolling Stones 19109 (Atlantic)	84	NEW ENTRY	NEW ENTRY	SKYBIRD—Neil Diamond (Tom Catalano), N. Diamond, Columbia 45998
18	22	11	MY SWEET LADY—Cliff De Young (Gil Rodin, J. Musso), John Denver, MCA 40156	51	38	17	LAST KISS—Wednesday (John Dee Driscoll), W. Cochran, Sussex 507	85	100	2	ONCE YOU UNDERSTAND—Think (Stallman & Susser), L. Stallman, B. Susser Big Tree 15000 (Atlantic)
19	9	17	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do)—Aretha Franklin (Jerry Wexler, Arif Mardin), Stevie Wonder, C. Paul, M. Broadnax, Atlantic 45-2995	52	63	4	HONEY PLEASE CAN'T YOU SEE—Barry White (Barry White), B. White, 20th Century 2077	86	95	2	MIGHTY MIGHTY—Earth, Wind, & Fire (Joe Wissert & Maurice White), M. White, V. White, Columbia 46007
20	31	4	THE LORD'S PRAYER—Sister Janet Mead (Martin Erdman), A. Strals, A&M 1491	53	39	22	SHOW AND TELL—Al Wilson (Jerry Fuller), Jerry Fuller, Rocky Road 30073 (Bell)	87	NEW ENTRY	NEW ENTRY	HELP ME—Joni Mitchell (NOT LISTED), J. Mitchell, Asylum 11034
21	24	8	MIGHTY LOVE, Pt. 1—The Spinners (Thom Bell), B. Jefferson, B. Hayes, C. Simmons, Atlantic 3000	54	49	12	ABRA-CA-DABRA—De Franco Family (Walt Meskell), Martin, Meskell, 20th Century 2070	88	NEW ENTRY	NEW ENTRY	OH VERY YOUNG—Cat Stevens (Paul Samwell-Smith & Cat Stevens), C. Stevens, A&M 1503
22	12	14	A LOVE SONG—Anne Murray (Brian Ahern), D.L. George, K. Loggins, Capitol 3776	55	67	4	MY MISTAKE WAS TO LOVE YOU—Diana Ross & Marvin Gaye (Hal Davis), F. Sawyer, G. Jones, Motown 1269	89	NEW ENTRY	NEW ENTRY	DANCE WITH THE DEVIL—Cozy Powell (Mickie Most), P. Dennis, M. Hayes, Chrysalis 2029
23	26	8	THERE WON'T BE ANYMORE—Charlie Rich (none listed), Charlie Rich, RCA 0195	56	59	6	HOMELY GIRL—The Chi-Lites (Eugene Record), Eugene Record, Stan McKenney, Brunswick 55505	90	NEW ENTRY	NEW ENTRY	THE SHOW MUST GO ON—Three Dog Night (Jimmy Ienner), L. Sayer, D. Courtney, Dunhill 4382
24	32	5	BEST THING THAT EVER HAPPENED TO ME—Gladys Knight & The Pips (Kenny Kerner, Richie Wise), J. Weatherly, Buddah 403	57	54	12	LIFE IS A SONG WORTH SINGING—Johnny Mathis (Thom Bell), T. Bell, L. Creed, Columbia 4-45975	91	96	2	PEPPER BOX—The Peppers (Storlando Sirocco), P. Arpadys, M. Camison Event 213 (Polydor)
25	42	3	TSOP—MFSB (none listed), K. Gamble, L. Huff, Philadelphia International 7-3540 (Columbia)	58	86	2	KEEP ON SINGING—Helen Reddy (Tom Catalano), D. Janssen, B. Hart, Capitol 3845	92	80	5	BEYOND THE BLUE HORIZON—Lou Christie (Tony Romeo), Robin, Whiting, Hapling, Three Brothers 402 (CTI)
26	29	9	ROCK & ROLL HOOCHIE KOO—Rick Derringer (Rick Derringer, Bill Szymczyk), Rick Derringer, Blue Sky 7-2751 (Columbia)	59	61	7	I WISH IT WAS ME—Tyrone Davis (Willie Henderson), Leo Graham, Dakar 4529 (Brunswick)	93	79	7	QUICK, FAST, IN A HURRY—New York City (Thom Bell), Thom Bell, Linda Creed, Chelsea 0150 (RCA)
27	15	13	PUT YOUR HANDS TOGETHER—The O'Jays (Gamble-Huff), K. Gamble & L. Huff, Philadelphia International 73535 (Epic)	60	74	4	TUBULAR BELLS—Mike Oldfield (Mike Oldfield), M. Oldfield, Virgin 55100 Atlantic	94	94	3	BEST THING THAT EVER HAPPENED TO ME—The Persuaders (The Young Professionals), J. Weatherly, Atco 6956
28	16	15	I LOVE—Tom T. Hall (Jerry Kennedy), T. T. Hall, Mercury 73436 (Phonogram)	61	71	4	PIANO MAN—Billy Joel (Michael Stewart), B. Joel, Columbia 45963	95	98	2	MR. NATURAL—Bee Gees (Arif Mardin), B. Gibb, R. Gibb, RSO 408 (Atlantic)
29	36	4	A VERY SPECIAL LOVE SONG—Charlie Rich (Billy Sherrill), B. Sherrill, N. Wilson, Epic 5-11091	62	72	5	WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker (Billy Sherrill), David Allen Coe, Columbia 45991	96	NEW ENTRY	NEW ENTRY	HEAVENLY—The Temptations (Norman Whitfield), N. Whitfield, Gordy 7135 (Motown)
30	37	7	LOOKIN' FOR A LOVE—Bobby Womack (Bobby Womack), J.W. Alexander, Z. Samuels, United Artists 375	63	60	8	JOLENE—Dolly Parton (none listed), Dolly Parton, RCA 0145	97	99	3	MUSIC EYES—Heartfield (Tom Geving, Heartfield), none listed, Mercury 73449 (Phonogram)
31	33	11	STAR—Stealers Wheel (Leiber/Stoller), Joe Egan, A&M 1483	64	76	3	YOUR CASH AIN'T NOthin' BUT TRASH—Steve Miller Band (Steve Miller), C. Calhoun, Capitol 3833	98	88	4	THERE'S GOT TO BE RAIN IN YOUR LIFE (To Appreciate the Sunshine)—Dorothy Norwood (Marlin Nichols), D. Norwood, GRC 1011
32	28	15	I LIKE TO LIVE THE LOVE—B.B. King (Dave Crawford), D. Crawford, C. Mann ABC 11406	65	75	4	OUTSIDE WOMAN—Bloodstone (Mike Vernon), H. Williams, London 1052	99	NEW ENTRY	NEW ENTRY	ROCK AROUND THE CLOCK—Bill Haley & The Comets (NOT LISTED), J. DeKnight, M.C. Freedman, MCA 60025
33	27	11	LAST TIME I SAW HIM—Diana Ross (Michael Masser), M. Masser, Pam Sawyer, Motown 1278	66	69	6	SHE'S GONE—Hall & Oates (Arif Mardin), D. Hall, J. Oates, Atlantic 2993	100	91	5	THE CRUDE OIL BLUES—Jerry Reed (Chet Atkins & Jerry Reed), Jerry R. Hubbard, RCA 0224

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub; MCA = MCA Music; TMK = Triangle Music/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; FMC = Frank Music Corp.; CRIT = Criterion Music Corp.; ALF = Alfred Publishing Co., Inc.; BELL = Bellwin Mills.

HOT 100 A-Z—(Publisher—Licensee)

Abra-Ca-Dabra (20th Century/Cakewalk, ASCAP)	54	Doo Doo Doo Doo Doo (Heartbreaker) (Promopub, ASCAP)	50	Keep On Singing (Pocket Full Of Tunes, BMI)	86	Put Your Hands Together (Mighty Three, BMI)	27	Star Baby (Dunbar/Circus, BMI)	71	Until You Come Back To Me (Sunshine On My Shoulder) (Cherry Lane, ASCAP)	4
Bennie & The Jets (Dick James, None)	12	Energy '74 (New York Times/Rainy Wednesday, BMI)	35	Last Kiss (Kolob, BMI)	51	Quick Fast In A Hurry (Assorted/Belbovy, BMI)	93	Tell Me A Lie (Fame, BMI; Rich, ASCAP)	46	A Very Special Love Song (Algee, BMI)	29
Best Thing That Ever Happened, Gladys Knight (Keca, ASCAP)	24	Eres Tu (Touch The Wind) (Radmus, ASCAP)	11	Let It Ride (Ranbach/Top Sail, BMI; Eventide, CAPAP)	32	Rock Around The Clock (Myers, ASCAP)	26	There's Got To Be Rain In Your Life (Silver Theis/Act One, BMI)	98	Virginia (Touch Me Like You Do) (Bay, BMI)	67
Best Thing That Ever Happened, Persuaders (Keca, ASCAP)	94	Goin' Down Slow (Arc, BMI)	83	Let Me Be There (Al Gallico, BMI)	39	Rock On (Jeff Wayne, PRS)	8	There Won't Be Anymore (Charles Rich, BMI)	23	Watching The River Run (Jasperilla/Gnosso/Portofino, ASCAP)	8
Beyond The Blue Horizon (Famous, ASCAP)	92	Heavenly (Stone Diamond, BMI)	96	Life Is A Song Worth Singing (Mighty Three, BMI)	57	Seasons In The Sun (E.B. Marks, ASCAP)	1	Thanks For Saving My Life (Mighty Three, BMI)	48	The Way We Were (Colgems, ASCAP)	5
Boogie Down (Stone Diamond, BMI)	2	Homely Girl (Julio Brian, BMI)	56	Lookin' For A Love (Kags, BMI)	30	Sexy Mama (Gambi, BMI)	17	That's The Sound That Lonely Makes (Gushka Gushka)	77	We're Getting Careless With Our Love (Groovesville, BMI)	36
Come & Get Your Love (Blackwood/Novalee, BMI)	13	Honey Please Can't You See (Sa-Vette/January, BMI)	52	The Lord's Prayer (Almo, ASCAP)	20	She's Gone (Uni-Chappell, BMI)	66	Touch & Go (Fullness, BMI)	53	W.O.L.D. (Story Songs, ASCAP)	40
The Crude Oil Blues (Vector, BMI)	100	Hooked On A Feeling (Press, BMI)	14	A Love Song (Portofino/Gnosso, BMI)	10	Show & Tell (Fullness, BMI)	53	Touch & Go (Fullness, BMI)	53	Would You Lay With Me In A Field Of Stone (Window/Captive, BMI)	62
Dancing Machine (Jobete, ASCAP/Stone Diamond, BMI)	79	Houston (I'm Comin' To See You) (Kaytekey/Hudmar, ASCAP)	75	Love's Theme (Sa-Vette/January, BMI)	63	The Show Must Go On (Chrysalis, ASCAP)	90	TSOP (Mighty Three, BMI)	25	Your Cash Ain't Nothin' But Trash (Hill & Range, BMI)	64
Dance With The Devil (Buddah, ASCAP)	89	I Just Can't Get You Out Of My Mind (ABC/Dunhill/Soldier, BMI)	72	Mighty Love (Mighty Three, BMI)	37	Outside Woman (Crystal Jukebox, BMI)	65	TSOP (Mighty Three, BMI)	25	You're Sixteen (Viva, BMI)	34
Dark Lady (Senor, ASCAP)	3	I'll Be The Other Woman (East/Memphis, BMI)	43	Mighty Love (Mighty Three, BMI)	37	Pepper Box (New York Times, BMI)	65	Tubular Bells (Virgin, ASCAP)	60		
		I'll Have To Say I Love You In A Song (Blendingwell/American Broadcasting, ASCAP)	38	Mighty Love (Mighty Three, BMI)	37	Piano Man (Home Grown/Tinker Street Tunes, BMI)	61	Unborn Child (Dawnbreaker, BMI)	60		

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.
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IS THIS MAN A PATRIOT? TRAITOR?



Oh her power shall rest
On the strength of her freedom,
Her glory shall rest
On us all.



Here's to the land
You've torn out the heart of,
Richard Nixon find yourself
Another country to be a part of.

FIND OUT!

ON THE NEW PHIL OCHS SINGLE.

"POWER AND GLORY"

b/w

"HERE'S TO THE STATE OF RICHARD NIXON"

(AM 1509)

ON A&M RECORDS

Produced by Gorson-Ochs

"We have nothing to fear
but fear itself."

— Franklin Delano Roosevelt
(1933)

Billboard TOP LP's & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL									
★	5	5	BARBRA STREISAND The Way We Were Columbia PC 32801	6.98		7.98		7.98				36	41	7	FOGHAT Energized Bearsville REPBR 6950 (Warner Bros.)	5.98		6.97		6.97				71	69	7	LEO KOTTKE Ice Water Capitol ST 11262	5.98		6.98		6.98							
	2	6	JONI MITCHELL Court And Spark Asylum 7E-1001	6.97		6.97		6.97				★	45	49	JOHN DENVER Poems, Prayers & Promises RCA LSP-4499	5.98		6.98		6.98	7.95				72	59	17	BLACK OAK ARKANSAS High On The Hog Atco SD 7035	5.98		6.97		6.97						
	3	1	BOB DYLAN Planet Waves Asylum 7E-1003	6.97		6.97		6.97				★	50	26	MARIA MULDAUR Reprise MS 2148	5.98		6.97		6.97	7.95				★	105	3	LOU REED Rock 'N' Roll Animal RCA APL1-0472	5.98		6.95		6.95						
	4	4	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95				39	43	7	GORDON LIGHTFOOT Sundown Reprise MS 2177	5.98		6.97							74	73	120	LED ZEPPELIN IV Atlantic SD 7208	5.98		6.98		6.98						
	5	3	CARLY SIMON HotCakes Elektra E 1002	6.97		6.97		6.97				40	40	19	LOGGINS & MESSINA Full Sail Columbia KC 32540	5.98	6.98	6.98	7.98	6.98					75	74	27	MARVIN GAYE Let's Get It On Tamla T329VI (Motown)	5.98		6.98		6.98						
	6	6	YES Tales From Topographic Oceans Atlantic SD 2-908	9.98		9.97		9.97				41	30	18	BILLY COBHAM Spectrum Atlantic SD 7268	5.98		6.97		6.97					★	124	2	TOWER OF POWER Back To Oakland Warner Bros. BS 2749	5.98		6.97		6.97	7.95					
★	9	19	MIKE OLDFIELD Tubular Bells Virgin VR 13-105 (Atlantic)	5.98		6.97		6.97				42	35	19	THE WHO Quadrophenia MCA 2-10004	11.98		12.98		12.98					77	76	32	HELEN REDDY Long Hard Climb Capitol SMAS 11213	5.98		6.98		6.98						
	8	8	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98		7.98		7.98				★	53	11	BILLY JOEL Piano Man Columbia KC 32544	5.98		6.98		6.98						78	78	28	ISLEY BROTHERS 3 + 3 T-Neck KZ 32453 (Columbia)	5.98	6.98	6.98	7.98	6.98					
	9	10	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98		12.98		12.98				44	31	12	AL GREEN Livin' For You Hi ASHL-32082 (London)	6.98		6.98		6.98					★	80	2	TODD RUNDGREN Something/Anything? Bearsville 2BX 2066 (Warner Bros.)	6.98		7.97		7.97						
	10	7	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	5.98		6.95		6.95	6.95			★	86	3	DEEP PURPLE Burn Warner Bros. W 2766	6.98		7.97		7.97					★	108	2	GRATEFUL DEAD The Best of, Skeletons From The Closet Warner Bros. W2764	6.98		7.97		7.97						
	11	14	BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS 2695	5.98		6.97		6.97	7.95			46	38	8	GRAHAM NASH Wild Tales Atlantic SD 7288	5.98		6.97		6.97					81	84	48	SEALS & CROFTS Diamond Girl Warner Bros. BS 2699	5.98	6.97	6.97	7.97	6.97	8.95					
	12	15	LOVE UNLIMITED ORCHESTRA Rhapsody In White 20th Century T 433	5.98		6.98		6.98				47	42	28	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	5.98		6.98		6.98					★	117	2	HUMBLE PIE Thunderbox A&M SP 3611	6.98		6.98		6.98						
	13	12	O'JAYS Ship Ahoy Philadelphia International KZ 32408 (Columbia)	5.98		6.98		6.98				★	93	3	SEALS & CROFTS Unborn Child Warner Bros. W 2761	6.98		7.97		7.97					83	88	24	JESSE COLIN YOUNG Song For Juli Warner Bros. BS 2734	5.98		6.97		6.97						
	14	13	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98				49	46	15	BETTE MIDLER Atlantic SD 7270	5.98		6.97		6.97					★	84	1	EDDIE KENDRICKS Boogie Down Tamla T 330V1 (Motown)	5.98		6.98		6.98						
	15	16	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98		6.98		6.98				50	44	57	JIM CROCE Life & Times ABC ABCX 769	5.98		6.98		6.98					85	89	51	BREAD The Best Of Elektra EKS 75056	5.98	6.97	6.97	7.97	6.97	7.95					
	16	11	LOVE UNLIMITED Under the Influence Of 20th Century T 414	5.98		6.98		6.98				51	47	20	NEIL DIAMOND Jonathan Livingston Seagull Columbia KC 32550	6.98		6.98		6.98					★	96	5	GLADYS KNIGHT & THE PIPS Anthology Motown M 792 S2	6.98		7.98		7.98						
★	29	8	THE STING/SOUNDTRACK MCA 390	5.98		6.98		6.98				52	51	49	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98		6.97		6.97					87	82	19	DAVE MASON It's Like You Never Left Columbia KC 31721	5.98		6.98		6.98						
	18	21	AMERICAN GRAFITTI Soundtrack MCA 2-8001	9.98		10.98		10.98	11.95			★	75	4	CHARLIE RICH There Won't Be Anymore RCA APL1-0433	5.98		6.98		6.98					88	91	31	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-573 (Phonogram)	5.98		6.95		6.95						
	19	19	EMERSON, LAKE & PALMER Brain Salad Surgery Manticore MC 66669 (Atlantic)	5.98		6.98		6.98				54	49	22	LINDA RONSTADT Don't Cry Now Asylum SD 5064	5.98		6.98		6.98					★	89	51	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	5.98	6.97	6.97	7.97	6.97	8.95					
	20	22	THE WAY WE WERE/ SOUNDTRACK Columbia KS 32830	6.98		7.98		7.98				55	60	48	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98		6.98		6.98					90	67	19	JACKSON BROWNE For Everyman Asylum SD 5067	5.98		6.98		6.98						
	21	17	JIM CROCE I Got A Name ABC ABCX 797	5.98		6.98		6.98				56	54	12	OLIVIA NEWTON-JOHN Let Me Be There MCA 389	5.98		6.98		6.98					★	91	1	TODD RUNDGREN Todd Bearsville 2 BR 6952 (Warner Bros.)	9.98		11.97		11.97						
	22	24	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	5.98		6.98		6.98				57	52	12	ELECTRIC LIGHT ORCHESTRA On The Third Day United Artists UA LA188-F	5.98		6.98		6.98	11.95				92	98	33	Z.Z. TOP Tres Hombres London XFS 631	5.98		6.95		6.95						
★	32	9	MFSB Love Is The Message Philadelphia Intl. KZ 32707 (Columbia)	5.98		6.98		6.98				58	62	11	JAMES BROWN The Payback Polydor PD 2-3007	7.98		9.98		9.98					93	83	26	LYNYRD SKYNYRD MCA Sounds of the South 363	5.98		6.98		6.98						
	24	23	GREGG ALLMAN Laid Back Capricorn CP 116 (Warner Bros.)	5.98		6.98		6.98				59	55	16	SUNSHINE Original Television Soundtrack MCA 387	5.98	6.98	6.98	7.98	6.98					94	61	12	DIANA ROSS Last Time I Saw Him Motown M 812V1	5.98		6.98		6.98						
	25	20	CARPENTERS The Singles, 1969-1973 A&M SP 3601	6.98		7.98		7.98				60	48	7	ELVIS PRESLEY A Legendary Performer Vol. 1 RCA CPL1 0341	7.98		8.95		8.95					95	99	6	BOBBY WOMACK Lookin' For A Love Again United Artists UA LA99-G	6.98		6.98		6.98						
	26	26	BARRY WHITE Stone Gon' 20th Century TC-423	5.98		6.98		6.98				61	64	12	HARRY CHAPIN Short Stories Elektra EKS-75065	5.98		6.98		6.98					96	70	13	AL WILSON Show & Tell Rocky Road RR 3601 (Bell)	5.98		6.98		6.98						
	27	27	RICK DERRINGER All-American Boy Blue Sky KZ 32481 (Columbia)	5.98	6.98	6.98	7.98	6.98				★	72	6	NEW BIRTH It's Been A Long Time RCA APL1-0285	5.98		6.98		6.98					97	100	5	SMOKEY ROBINSON & THE MIRACLES Anthology Motown M 793 R3	7.98		9.98		9.98						
	28	18	STEVE MILLER BAND The Joker Capitol 11235	5.98		6.98		6.98				63	58	30	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Bros.)	5.98		6.97		6.97	7.95				98	71	90	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98		6.98		6.98						
	29	25	RINGO STARR Ringo Apple SWAL 3413 (Capitol)	6.98		6.98		6.98				★	—	1	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. W 2750	6.98		7.97		7.97					★	101	2	ANNE MURRAY Love Song Capitol ST 11266	5.98		6.98		6.98						
	30	28	TEMPTATIONS 1990 Gordy G-966V1 (Motown)	5.98		6.98		6.98				65	57	21	ISAAC HAYES Joy Enterprise ENS 5007 (Columbia)	5.98		6.98		6.98						102	101	67	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	7.97	6.97					
	31	36	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-596 (Phonogram)	5.98		6.95		6.95				★	80	4	JOHNNY WINTER Saints & Sinners Columbia KC 32715	5.98		6.98		6.98					103	66	13	PINK FLOYD A Nice Pair Harvest SABB 11257 (Capitol)	7.98		9.98		9.98						
	32	37	DAVID ESSEX Rock On Columbia KC 32560	5.98		6.98		6.98				67	56	15	ALICE COOPER Muscle Of Love Warner Bros. BS 2748	5.98		6.97		6.97					104	77	16	SANTANA Welcome Columbia PC 32445	6.98	7.98	7.98	7.98	7.98						
	33	39	STEVIE WONDER Innervisions Tamla T 326 L (Motown)	5.98		6.98		6.98				68	63	36	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98					★	105	—	1	ARETHA FRANKLIN Let Me In Your Life Atlantic SD 7292	6.98		7.97		7.97					
	34	33	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98				69	68	25	ROLLING STONES Goats Head Soup Rolling Stones COC 59101 (Atlantic)	5.98		6.98		6.98					106	85	39	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98		6.95								



Greg Adams

Trumpet
Flugelhorn

Horn arrangements

Elton John
Santana
Jose Feliciano
Tower of Power
and others

String arrangements

Santana
Tower of Power
and others

Mic Gillette

Trumpet
Flugelhorn
Trombone
Bass trombone
French horn
Baritone horn
Tuba

Steve Kupka

Baritone sax
Oboe
English horn

Emilio Castillo

Tenor sax

Lenny Pickett

Tenor sax
Alto sax
Soprano sax
Bass sax
Clarinet
Bass clarinet
Flute
Alto flute

TOWER OF POWER HORN SECTION

Recording credits: **Elton John** (upcoming album), **Santana**, **Jose Feliciano**, and others

Ron Barnett Management

POST OFFICE BOX 24829 • LOS ANGELES, CALIFORNIA 90024
213/479-4389

TOP LP's & TAPE

POSITION 108-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE							
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	
108	87	29	WAR Deliver the Word United Artists UA 1A128-F	5.98		6.98		6.98	7.95			170	171	18	JOHNNY MATHIS I'm Coming Home Columbia KC 32435	5.98	6.98	6.98	7.98	6.98	
109	90	19	GEORGE CARLIN Occupation: Foole Little David 1005 (Atlantic)	5.98		6.97		6.97				171	175	5	EDDIE HARRIS E.H. In The U.K. Atlantic SD 1647	5.98		6.97		6.97	
110	109	24	THE MOTHERS Over-Nite Sensation Disc Reel MS 2149 (Warner Bros.)	5.98		6.97		6.97	7.95			172	155	38	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98		13.98		13.98	16.95
111	110	94	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97		6.97	6.95			174	143	17	BLUE MAGIC Atco 7038	5.98		6.97		6.97	
112	115	11	BLOODSTONE Unreal London XPS 634	5.98		6.98		6.98				175	162	85	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98		6.98	
113	103	16	J. GEILS BAND Ladies Invited Atlantic SD 7286	5.98		6.97		6.97				176	180	3	THE FIRESIGN THEATRE Presents The Tale Of The Giant Rat Of Sumatra Columbia KC 32730	5.98		6.98		6.98	
114	111	22	TONY ORLANDO & DAWN New Ragtime Follies Bell 1130	5.98		6.98		6.98				177	160	6	TAVARES Check It Out Capitol ST 11258	5.98		6.98		6.98	
115	114	49	BEATLES 1967-1970 Apple SKBO 3404 (Capitol)	9.98		11.98		11.98				178	183	3	PAUL WILLIAMS Here Comes Inspiration A&M SP 3606	6.98		6.98		6.98	
116	107	41	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98				180	185	2	NATIONAL LAMPOON Missing White House Tapes Banana BTS 6008 (Blue Thumb)	6.98		7.98		7.98	
118	92	7	LINDA RONSTADT Different Drum Capitol ST 11269	5.98		6.98		6.98	6.98			182	164	32	DEODATO 2 CTI 6029	5.98	6.98	6.98	7.98	6.98	7.98
119	104	47	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	7.98	9.98	15.96	9.98	11.95			183	176	43	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98	6.98	6.98	7.98	6.98	
120	116	18	BILLY PAUL War Of The Gods Philadelphia International KZ 32409 (Columbia)	5.98		6.98		6.98				184	174	67	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97	7.95
122	120	58	ELTON JOHN Don't Shoot Me I'm Only The Piano Player MCA 2100	5.98		6.98		6.98	7.95			185	152	15	RETURN TO FOREVER featuring CHICK COREA Hymn Of The Seventh Galaxy Polydor PD 5536	5.98		6.98		6.98	
123	119	23	TEMPTATIONS Anthology Motown M782 A-3	9.98		11.98		11.98				186	189	3	JIMMY BUFFET Living And Dying In 3/4 Time Dunhill DSD 50132	6.98		7.95		7.95	
125	123	41	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98		6.98		6.98				187	194	9	CREATIVE SOURCE Sussex SRA 8027	5.98		6.95		6.95	
126	121	67	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98				188	193	2	NAZARETH Loud 'N' Proud A&M SP 3609	6.98		6.98		6.98	
127	125	31	GRAND FUNK We're An American Band Capitol SMAS 11207	5.98		6.98		6.98				191	161	54	KRIS KRISTOFFERSON Jesus Was A Capricorn Monument KZ 31909 (Columbia)	5.98		6.98		6.98	
128	135	81	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97	7.95			192	-	1	MOCEADES Eres Tu (Touch The Wind) Tara TRS 33000 (Famous)	6.98		7.98		7.98	
129	129	16	CLIMAX BLUES BAND FM/Live Sire SAS 2-7411 (Famous)	5.98		6.98		6.98				193	172	6	JESSE COLIN YOUNG The Soul Of A City Boy Capitol ST 11267	5.98		6.98		6.98	
130	133	21	B.B. KING To Know You Is To Love You ABC ABCX 794	5.98		6.98		6.98				194	-	1	GLADYS KNIGHT & THE PIPS Knight Time Soul S 741V1 (Motown)	5.98		6.98		6.98	
132	128	17	STYLISTICS Rockin' Roll Baby Avco AV 11010	5.98		6.98		6.98				195	141	25	GARFUNKEL Angel Clare Columbia KC 31474	5.98	6.98	6.98	7.98	6.98	
133	131	70	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98		6.98		6.98				196	163	18	AMERICA Hat Trick Warner Brothers BS 2728	5.98		6.97		6.97	
135	94	13	BOB DYLAN Dylan Columbia PC 32747	6.98		7.98		7.98				197	138	11	ROD STEWART/FACES Live—Coast To Coast Overture And Beginners Mercury SRM 1-697 (Phonogram/Tapes Warner Bros.)	5.98		6.95		6.95	
136	145	14	GENESIS Selling England By The Pound Charisma FC 5060 (Atlantic)	5.98		6.97		6.97				198	186	4	LETTERMEN All Time Greatest Hits Capitol SW 11249	5.98		6.98		6.98	
137	134	49	BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	9.98		11.98		11.98				199	200	6	DAVID T. WALKER Press On Ode 77020 (A&M)	5.98		6.98		6.98	
												200	190	4	RICK NELSON & THE STONE CANYON BAND Windfall MCA 383	5.98		6.98		6.98	

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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

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By a Duo, Group Or Chorus
1974

The Buddah Group

Inside Track



DAVIS



WHITE



RUNDGREN

STAR STREAKERS: Rumors abounded prior to **Todd Rundgren's** concert last week before 7,000 students at the University of South Carolina that a "streak-in" had been scheduled at showtime. Rundgren, eyeing several strategically placed uniformed officers, said he'd be glad to join in the demonstration—after the show. True to his word, the Wizard, joined by fellow artist **M. Frog**, led a group of 50 streaking students across the University's campus. Both Rundgren and Frog record for Bears-ville Records.

Columbia's **Mac Davis** is set to star in an NBC-TV summer music-variety series beginning July 11. "The Mac Davis Show" will be the summer replacement for "The Flip Wilson Show," which will not return in the fall. Davis' series runs eight weeks. . . . Prior to his success on 20th Century with his **Love Unlimited Orchestra** and singers, **Barry White's** past professional assignments included bricklaying, carpentry and hairdressing. . . . **Joel Grey** talking to **Jimmy Nederlander** about a one-man show at the Palace in New York this fall. . . . Orchestra conductor **Sam Donohue** hospitalized with cancer at Washoe Medical Center, Reno, Nevada. . . . **Vidicom Systems** spending more than \$250,000 to restore and to refurbish the 45-year-old Beacon Theater on Broadway. . . . **Mahavishnu John McLaughlin** recording in London with **Michael Tilson-Thomas**. The pair will collaborate on an album with the **London Symphony Orchestra**. . . . **Leonard Bernstein's** Mass was televised on New York's NET station to raise money for the public-sponsored network.

RCA releasing "Daybreak," a new single by **Harry Nilsson** from the forthcoming motion picture "Son of Dracula" starring the artist and **Ringo Starr** who, with former Beatle buddy **George Harrison**, assists on backup playing. . . . Associate musical conductor **Phil Fradkin** will tour with the musical "Gypsy" prior to its Broadway premiere in September. Latest in the long line of Gypsies is **Zan Charisse**, the niece of **Cyd Charisse**. . . . Reports indicate **Russ Ballard** leaving **Argent** after next American tour. . . . Producer **Terry Melcher's** first effort as vocalist will be on Reprise. . . . **Gene Fletcher Brownell**, Los Angeles music photographer, held a Grimey Awards Ceremony to compete with the Grammys. . . . **Sonny Carver's** Courtesy House Productions setting up nationwide distribution for Alva Records. . . . Over 8,000 turned away

during **Buck Owens** tour of Japan. . . . **Barry White's** Los Angeles performing debut at the Sports Arena March 23. . . . Following her only New York recital of the season, soprano **Leontyne Price** was feted at the St. Regis Hotel. RCA president **Kenneth Glancy** was on hand for congratulations. . . . Last week in Atlanta, GRC's **Red, White & Blue(grass)** and the **Counts** held a benefit performance for the inmates at the Atlanta Federal Penitentiary. With Capricorn's **Hydra**, the three acts played before a captive audience of 2,000.

Frank Sinatra cancelled out of a three-day Caesars Palace return in Vegas, but added an extra night to his already two day, two performance date at the Nassau Coliseum in Uniondale, N.Y.



PRICE



NILSSON



PLANT

Readers of Circus Magazine, consumer rock journal, have voted **Led Zeppelin** top in three categories: Best Group, Best Lead Singer, group's **Robert Plant**; and Best Lead Guitarist, group's **Jimmy Page**. More than 20,000 ballots were tabulated. The band is currently in the studio working on their sixth Atlantic album.

MGM re-releasing three old **Jane Powell** albums, thanks to her popularity on Broadway when she took over the **Debbie Reynolds** role in "Irene." . . . **Sir Lew Grade** has optioned "Donkey Hootie," a 90-minute Christmas special to be produced via A.T.V. in London for simultaneous airing in Great Britain and the U.S. in December, 1974. . . . Tonsillitis cut short piano man **Billy Joel's** Max's Kansas City date. **Buzzy Linhart** and **Elliott Randall** replaced. At the club a week before, **Maria Muldaur** hopped on stage to join funky fiddler **Papa John Creach** for a song. . . . **Jay & the Americans**, with 19 consecutive chart records under their belts, are seeking a recording deal. . . . The **Rick Nelsons** expecting fourth stork. . . . **Listen**, New Jersey rock foursome, completed an album claimed to have taken several years to develop. Group is taking the product now to the majors. . . . **Chappell Music** has entered into a co-publishing agreement with **Steve Metz Ltd.** Metz produces for Musicor, Avco and Phonogram. He is also co-owner of Wednesday Morning Music.

A new department specializing in the exploitation of film music has been formed by **Morty Wax Promotions**. Wax represents film music from "The Way We Were," "Papillon," "The Sting" and "Serpico." **Neal Whitton** is general manager.

Executive Turntable

• Continued from page 50



BASTIAANS



WENDT



SASS

Howard E. Bonner has joined **Admiral Corporation** as vice-president, engineering-electronics division, leaving his position at Texas Instrument Corp. as program manager. Prior to that, he was chief engineer at Philco Corp. . . . **Koss Corporation** has added **Cedric R. Bastiaans** as chief engineer, a newly created post. The Dutch born engineer has been involved in sound reproduction development, first with Philips Phonographic Industries, the Netherlands, and most recently, as manager of special devices research, Westinghouse Electric Corp., Pittsburgh. . . . **Edward P. Reavy, Jr.**, vice-president and general manager, consumer products division, **Motorola, Inc.**, announced the appointment of **Dr. Andrew R. Sass** as director of technology. Dr. Sass was most recently with the IBM Corporation. . . . **Chuck Wendt**, former product manager for **Jensen Sound Lab's** General Sound speaker line, has been promoted to advertising and promotion manager. His new duties will involve him in market planning, product design and merchandising.

★ ★ ★

Sol Schildhouse, formerly chief of cable television for the Federal Communications Commission, has joined the law firm of Farrow, Cahill, Kaswell & Schildhouse. And at 20th Century Music, **Larry Marks** has been appointed director of professional activities. He is an experienced writer/producer and has been a publishing executive with Schroeder and Damont. . . . **James W. Hawn** has been named Capitol Records district sales manager for Cleveland. He replaces **Mike Mathewson**, who has left the company. Hawn was most recently Capitol's special accounts manager, Boston.



SADOWY



CASHIN



SINDELAR

Artie Fisher has been named executive assistant to **Morris Levy**, president of Adam VIII Ltd. Fisher, formerly with Columbia Records as assistant to the vice president of special products will be involved in packaging albums for the firm, which is a direct television marketer of concept album packages. . . . **Bob Esposito** has joined the Screen Gems-Columbia Colgems Music as professional manager, East Coast. Making his headquarters in New York, Esposito was previously general manager of Neighborhood Music Corp. . . . **Joseph Sadowy** has been appointed eastern regional sales manager for the consumer products division of the Sony Corporation of America. He succeeds **James Unoki**, who has been named general manager of the international division of Sony Corporation, Tokyo. In his new post, Sadowy will be responsible for the marketing of radios, hi-fi components, stereo music systems, and television sets in 13 eastern states. He was most recently sales manager for New York's metropolitan area. . . . **Thomas H. Cashin** has been named senior vice president, marketing, for GTE Sylvania, Inc. Cashin will be responsible for corporate marketing plans, policies and programs and their implementation in Sylvania's seven operating groups. He also will be responsible for the distribution services division, which operates 22 centers throughout the U.S.

★ ★ ★

Charles R. Miller has been named field sales training manager for TEAC Corporation of America. Joining the firm with retailing experience from both Pacific Stereo and Dow Sound City stores in California, Miller will be responsible for a major portion of a forthcoming TEAC tape training program and will work with dealers on educational programs for consumers. . . . **Dennis Turner** has been named vice president of Heller-Fischel Agency, Beverly Hills. He will head the firm's concert division. Also, joining the firm's booking agency are **Gary Bongiovanni** and **Mark Hyman**. . . . **Richard Landy** has resigned as a member of BMI's performing rights staff. Remaining in publishing, Landy will announce plans shortly. . . . At Jason Management, the talent management arm of Michael Thevis Enterprises, **Tim Hicks** and **Ed Glenn** have been appointed as road managers. . . . **Lee Gabler** has been appointed head of the television department at International Famous Agency. Gabler, who had joined the firm nine years ago, will be responsible for all talent in firm's television activities.

MARCH 16, 1974, BILLBOARD

Chi Chain Slates R&B Push

• Continued from page 1

St. store. 117 radio spots of 60-sec. duration on four stations and print ads in three newspapers.

Styled as an in-depth inventory event "Soul Explosion" rather than one based on price, the merchandise will be predominantly \$3.97 (regular \$5.98) with a spread from \$1.99 cut-outs to \$5.97 packages. There will be no tape and no 4-channel product.

CPS twice yearly utilizes what Ms. Yoksoulian calls "swing space." This time, the space is switching from ori-

ental rugs to patio furniture. Each fall, a classical records event is held, but the idea for the present soul focus was to do something different, she said.

Taking into consideration the heavy soul music traffic in other areas, she said the featured 36 items will be stocked at the Evergreen Plaza CPS store too.

Stock will be situated with the advertised merchandise separated and all other merchandise alphabetical by artist, except the gospel product.

Radio Spots

Coordinating the sale is Steve Salsberg, advertising director of Lieberman, one of the largest independently owned rackjobbing firms, and Dennis Sinclair, Lieberman Chicago branch manager-manager.

Salsberg said he is buying WVON-AM predominantly 7-11 p.m. but will use two spots between midnight and 3 a.m. He is using run of schedule on WJPC-AM, WBMX-AM and WSDM-FM. He is spending \$3,000 in radio spots. Print ads appear in the Sun Times, Daily Defender (Chicago's main black newspaper) and the Downtown News. A Sun Times full page ran Mar. 6 to kickoff the event.

Hours will be regular 9:15-5:45 p.m. Tues., Wed., Fri., Sat. and 9:15-7 p.m. Mon.-Thurs.

Salsberg said merchandise was selected both from the standpoint of pop cross-over titles and "more ba-

sic" soul and was gathered through working with label representatives and Ms. Yoksoulian and her staff.

Representative titles: "His California Album," Bobby Blue Bland and "Memphis Unlimited," O.V. Wright (Dunhill); "To Know You Is to Love You," B.B. King and "Out There on My Own," Lamont Dozier (ABC); "Give Me Something Real," Ashford & Simpson and "Graham Central Station" (Warner Bros.); "Looking for Love," Bobby Womack, "Black & Blue," Bobby Humphrey and "Big Time Love" Cornelius Bros. & Sister Rose (UA); "Payback," James Brown (Polydor); "Mighty Love," Spinners and "Let Me in Your Life," Aretha Franklin (Atlantic); "New Birth" and "Euphrates River" the latter by Main Ingredient (RCA); "Big Bad Bo," Bo Diddley (Chess) and "Della vs Dramatics" (Cadet); "I've Got Work to Do," David T. Walker and "Tom Scott & L.A. Express" (Ode); "Be What You Are," Staple Singers (Stax); "Joy," Isaac Hayes (Enterprise); "Sextant," Herbie Hancock (Columbia); "Love Is a Message," MFSBV (Philadelphia International); "Living for You," Al Green (London); "Giant Box," Don Sabecky (CTI); "Hedzoleh Sounds," Hugh Masekela, "Unsung Heros, Jazz Crusaders and "That's a Plenty," Pointer Sisters (Blue Thumb) with last four titles advertised on WSDM only.

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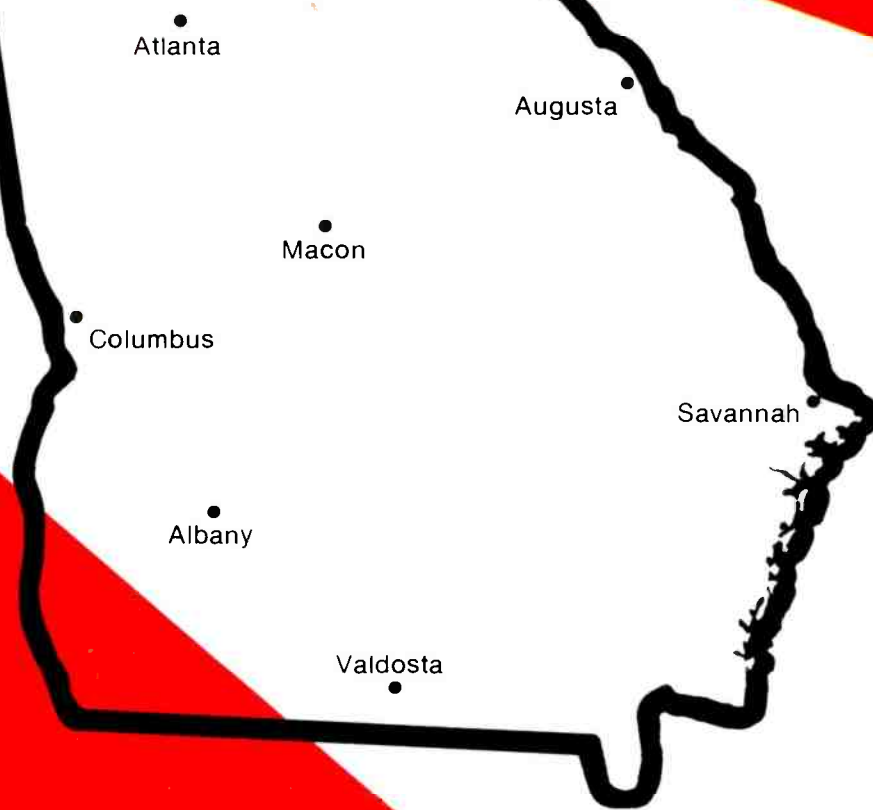
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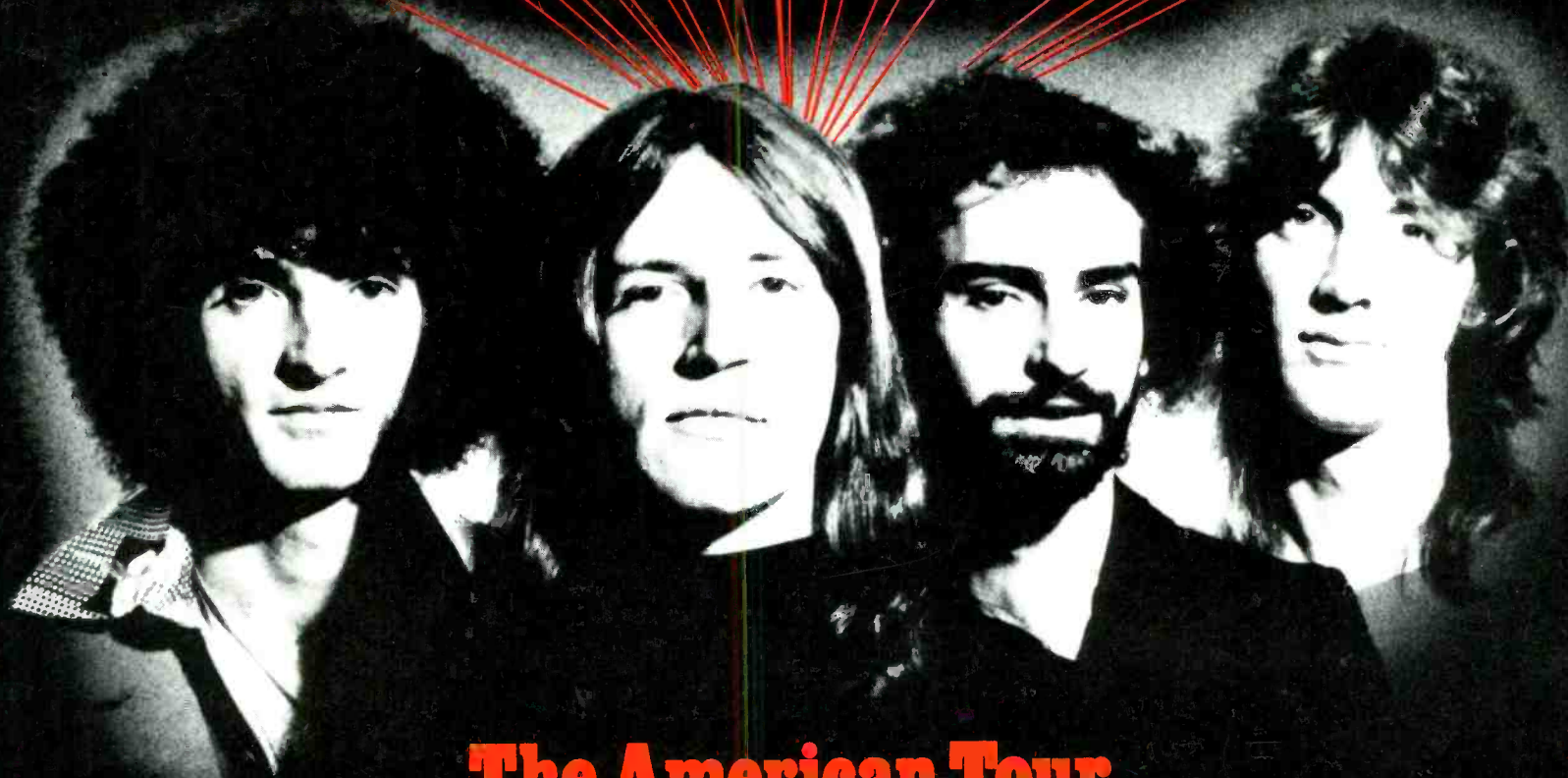
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Mar. 29/Miami, Sportatorium
Mar. 30/Tampa, Tampa Stadium
Mar. 31/Gainesville, Univ. of Florida
Apr. 5/Hampton Roads, Coliseum
Apr. 6/Greensboro, Coliseum
Apr. 7/Roanoke, Civic Center
Apr. 12/Binghamton, Broome Coliseum

Apr. 13/Springfield, Civic Center
Apr. 15/Boston, Boston Gardens
Apr. 20/Providence, Civic Center
Apr. 21/New Haven, Coliseum
Apr. 22/New York, Madison Sq. Gardens
Apr. 25/Detroit, Cobo Hall
Apr. 26/Dayton, Hara Arena
Apr. 28/Madison, Dane County Coliseum
May 2/Washington, D.C., Capitol Center
May 3/Philadelphia, The Spectrum

May 4/Charleston, Civic Center
May 9/Cleveland, Public Auditorium
May 10/Pittsburgh, Civic Arena
May 11/Chicago, Chicago Stadium
May 17/Shreveport, Hirsch Col.
May 18/Houston, Coliseum
May 19/Dallas, Convention Center
May 24/San Antonio, Coliseum
May 25/Tulsa, Assembly Center
May 26/Kansas City, Civic Arena

May 31/San Francisco, Cow Palace
June 1/Los Angeles, Forum
June 2/San Diego, Sports Arena
June 7/St. Louis, Kiel Auditorium
June 8/Des Moines, Veteran's Coliseum
June 9/Omaha, Civic Auditorium
June 19/Salt Lake, Salt Palace
June 21/Spokane, Coliseum
June 22/Portland, Memorial Col.
June 23/Seattle, Seattle Coliseum

produced by Todd Rundgren