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ABC Ups 45's Price; Other Labels Next?

By ELIOT TIEGEL

LOS ANGELES—ABC will raise its suggested retail price on singles to \$1.29 with the release shortly of Three Dog Night's "Sure As I'm Sitting Here" disk.

The label looks to be the first in the country to move to a higher price plateau from the 98 cents level at which singles are commonly list priced.

Indications are that ABC will be followed by Columbia, with A&M and Warner Bros. both reported sitting on the fence and mulling over when to go the same route.

Raising singles prices was among the topics discussed during last week's NARM committee meetings at the Century Plaza.

Columbia had surveyed St. Louis market retailers last March, and during the NARM meetings last week,

reaffirmed its intention to go to \$1.29.

In a spot check around the country, the following labels said no when asked if they planned a price hike: Bell, UA, Atlantic, Capitol, *(Continued on page 12)*

Sansui QS LP's Get 'Stereo' Tag

By CLAUDE HALL

LOS ANGELES—A lot of record companies, both in the U.S. and in Japan, are pressing quadrasonic albums using the Sansui QS matrix system, but labeling the albums only as stereo.

This has been suspected for some time and is now confirmed by Moto- *(Continued on page 32)*

CES Facing Many Moods

By STEPHEN TRAIMAN

CHICAGO—As an expected 40,000 registrants converge here for the biggest Consumer Electronics Show, the key is a genuine anxiety over where the economy will take the consumer market through 1974 and into next year.

In addition to viewing the usual blend of new products and improved models, most attendees will be taking their own industry pulse—weighing these vital factors:

- The average retailer's sales are up 7 percent from 1973, but prices are up more, and unit volume is down.

- In U.S. dollars, Japanese unit labor costs rose 171 percent last year vs. only 3 percent in America—and 1974 labor costs for major audio/video exporters Japan and Germany also are expected to exceed the U.S. *(Continued on page CES-1)*

Senate Panel Sets Vote on Mechanical Rate & Royalty Fees

By MILDRED HALL

WASHINGTON — Senate Judiciary Committee members will vote this week on explosive amendments to the McClellan Copyright Revision bill, S. 1361. These include: a jump in mechanical rate to 3.5 cents per tune; a move to kill the controversial record performance royalty outright, or lower or delete payments for record play by broadcasters, according to committee sources.

Another amendment would exempt jukeboxes from any review of the proposed \$8 per box music performance fee except by Congress—bypassing the Copyright Tribunal set up in the bill to oversee and review statutory rates in the bill,

such as jukebox, mechanicals and cable TV royalties.

The Judiciary Committee markup hearing, which was put over from last week to Tuesday (11), moves the embattled revision bill S. 1361 nearer the Senate floor vote determinedly sought by its author, copyrights subcommittee chairman Sen. John L. McClellan. However, very little hope is held out for completing revision action by the House in the remainder of the session.

An amendment to raise the revision bill's mechanical royalty rate for recording copyrighted music from 2.5 cents to 3.5 cents per tune will be offered by Sen. Philip A. *(Continued on page 12)*

Capitol's Merco Expanding Into Retail Store Network

By JOHN SIPPEL

MELVILLE, L.I., N.Y.—The Merco division of Capitol Records is hustling nationwide to build a network of retail stores. The thrust of Merco, which had been toward rack-jobbing and leased departments, will instead swing toward retail, with an emphasis on enclosed mall locations.

Merco has had four stores in the New Jersey/New York area for sometime. Ed Khoury, Merco president, is heading up the retail store drive. The first four stores, which were originally called "Sound of Music," have been changed to "Record Den," the name under which Merco will continue its chain.

Merco will open stores anywhere they find good locations in the U.S. Two Midwestern stores are already

locked up, with indications that Merco is high bidder for retail record locations in Montgomery, Ala., and Albany, Ga., where malls are to be opened by Arnov Realty. Merco had representation at the recent national convention of the International Council of Shopping Centers in Toronto.

Merco's expansion retailwise would make it four labels now in retail, with Columbia's Discount Records and Pacific Stereo; ABC Leisure group's new retail chain division headed by Al Franklin and the four Chicagoland retail stores owned jointly by A&M Records and Bert Inden, Chicago veteran retailer, and Jack White and Seymour Greenspan, who folded their long-time Summit Distributors last week.

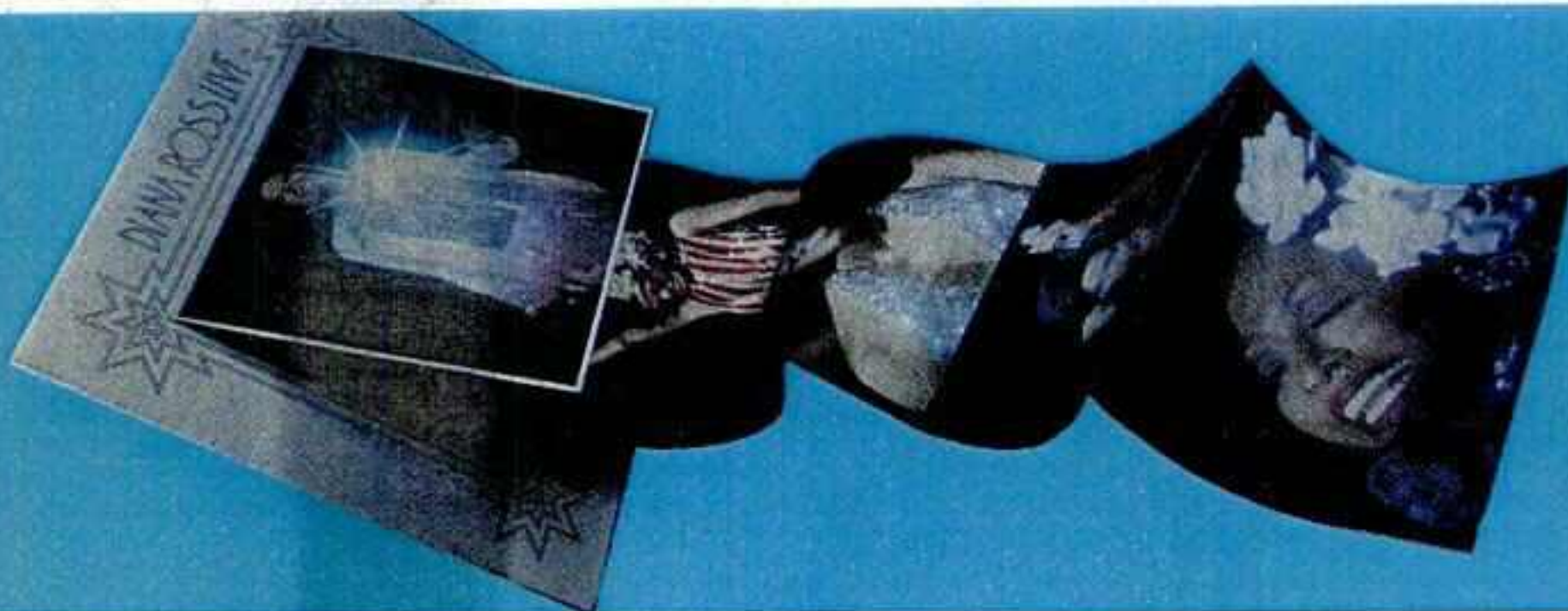


Diana Ross "Live at Caesars Palace," an exciting and imaginative album package, is the basis for Motown's Diana Ross Month, an intensive marketing program featuring Miss Ross' most recent album successes. Retailers will receive complete details from their Motown distributor. *(Advertisement)*



The big new album is coming June 24th. It features the smash hit single, "Annie's Song," plus eight other great new Denver cuts. "Back Home Again" is the album destined for the kind of airplay and sales that will continue to make John Denver the hottest artist in the business today. *(Advertisement)*

(Advertisement)



Diana Ross Month

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**WHEN
PURE TALENT
MEETS
A
SMASH
SINGLE!**

**BO COOPER
"DON'T CALL IT LOVE"**

A CAREER LAUNCHING SINGLE
Produced by RON DANTE & BARRY MANILOW
Bell #45,460

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.

Lieberman Buys Disk Division

MILWAUKEE—Lieberman Enterprises, Minneapolis record/tape wholesaler, has acquired the recorded products division of Taylor Electric Co. here. James Taylor Sr. emphasizes that the sale to David Lieberman, president of the firm that bears his name, resulted because Taylor feels Lieberman will continue the same integrity which the longtime local firm maintained.

Lieberman says he will phase the division out of record/tape distribution, concentrating on rack jobbing. Lieberman's firm dropped distribution in Minneapolis in 1970.

Lieberman will keep the division's sales wing intact, with Pete Stocke, Jim Hanke and Ron Burbry continuing in major sales management roles.

Lieberman will not continue with a location here. His Chicago and Minneapolis warehouses will service the Wisconsin and upper Michigan accounts which he acquired.

Taylor Electric was a record distributor for over 25 years. The Taylors, James Sr. and Jr., will continue to operate divisions in hardgoods, electronic parts, sound equipment and appliances from their present Mequon, Wis. base.

Hal Cook Fete Raises \$100,000 For City of Hope

LOS ANGELES—A City of Hope testimonial dinner honoring Hal Cook raised \$100,000 for the noted hospital.

Over 550 persons attended the dinner at the Beverly Hilton Thursday (6), sponsored by the musical-appliance-radio-television chapter of the hospital.

Cook, a former Billboard publisher, was honored for his contributions to the music/recording industry and for his efforts in behalf of the hospital.

In accepting his award from last year's honoree, Mo Ostin, chairman of Warner Bros. Records, Cook noted he would be working on a project to help the industry celebrate the 100th anniversary of recorded sound in 1977.

Entertainment was provided by the new Neal Hefti band and TV personality Andy Griffith.

Car Tapes Inc., Auto Stereo Chain Merging



Venture capital helps Car Tapes and National Auto Sound merge.

By EARL PAIGE

LOS ANGELES—A San Francisco-based venture capital group is backing the merger of locally headquartered car stereo manufacturer Car Tapes Inc. and 40-unit car stereo chain National Auto Sound of Kansas City, Mo. National Auto looms as the largest exclusive automotive sound chain in the U.S.

Car Tapes, an 8-year-old firm located in nearby Chatsworth, and headed by James LeVitus, is acquiring all the assets of NAS, founded by automotive air conditioning retail pioneer Carl Geller, says LeVitus, president. Both firms are privately held: Car Tapes has 30 stockholders and NAS 7 and all have yet to approve the merger.

Key to the merger is Page Mill Group (PMG) of San Francisco, headed by Dan Sullivan, 33, who comes from the venture capital

group of Monsanto. LeVitus says PMG is made up of a "bunch of young whiz kids who have researched the potential of the car stereo field, particularly the promise of in-dash growth."

LeVitus met Sullivan when LeVitus tried unsuccessfully to acquire Nephi Rubber, a Utah manufacturing subsidiary of Gates. PMG put together a purchase of Nephi and the NAS-Car Tapes merger was part of the package, LeVitus explains.

LeVitus would not reveal the financial arrangements of the NAS-Car Tapes merger. Central to the marriage is the fact that both firms are exclusive in car stereo, yet both did make a stab at home equipment.

NAS, stymied for expansion capital until now, has warehouses in Houston, Dallas, Atlanta and Kan-

(Continued on page CES-14)

Tape Industry Shortage Eases; Benefits Gained

LOS ANGELES—A year ago this month, "shortage" was one of the words of the day in the tape industry. Today one does not hear that word so much, with the primary reason being that many of the shortages hitting tape a year ago are not around anymore. There is still a problem relating to raw materials for the manufacture of tape, however, and that is price.

Most of the raw materials necessary to the manufacture of blank tape—toluences, polyester film and elcthykeytone—are now available, more so than last year at this time, thus abating some of the crisis feeling surround the tape industry last year.

First, a brief summary is necessary of the events which led up to last June's general awareness of the shortage problem. It was already widely known that there was a serious vinyl shortage in the record industry.

Among other things, this was the result of the crude oil shortage. Since many of the chemicals used in the manufacturing of raw tape and plastic housing for the tape are also crude oil based, it stood to reason that a shortage in these areas might be in the offing.

A Billboard survey conducted during last summer's Consumer Electronics Show revealed that there

were shortages in the wind indeed. At that time, representatives of major firms said certain compounds and solvents necessary to the manufacture of raw tape were becoming difficult to get hold of. As mentioned, most of these solvents and compounds were petroleum derivatives. The most seriously affected materials were toluene, elcthykey-

(Continued on page CES-12)

Antipiracy Penalties In Bill May Be Eased

By MILDRED HALL

WASHINGTON—The stiff felony penalties in the House antipiracy bill, H.R. 13364, may be toned down somewhat, or an alternative approach suggested by the record industry association may be used.

The latter would apply felony penalties only to the distributors of illegal tapes, and lower penalties for retailing the tapes to misdemeanor status.

This development occurred during last week's public hearing, called by Rep. Robert W. Kastenmeier, chairman of the subcommittee handling copyright legislation, and author of the bill.

The primary purpose of the bill is to assure continuing protection for recordings made on or after Feb. 15, 1972, under federal copyright stat-

(Continued on page 12)

Ignorance As Plea Denied

By RICHARD ROBSON
(Music Week Staff Writer)

LONDON—Pleading ignorance will no longer save tape dealers from the law, a test case in the High Court has established.

A judge has ruled that record companies taking dealers to court for selling pirated product no longer have to prove that retailers know the

product they are selling is illegal.

A clause in the copyright law states that knowledge should be proved. Until now this had been construed as meaning the onus is on the record manufacturers to prove that a dealer sold pirated records or

(Continued on page 45)

Govt. Wins Duplicator Case 1st Round Against Taxe

By JOHN SIPPEL

LOS ANGELES—Assistant U.S. Attorney Chet Brown won the first round of the government's legal fight against alleged prime unlicensed duplicator Richard Taxe and his four co-defendants in Judge Irving Hill's Federal district court here Monday (3).

Judge Hill ruled down the line in favor of the government, which charges Taxe; his brother, Ronald; Rick Ward, aka Sean Ward; and Jerry Merton, with violating the encircled Precordded sound copyright provision and interstate transportation of stolen property (Billboard, Feb. 23).

At one point, Judge Hill questioned the need to include the stolen property transport charge, but Brown pointed out that the copy-

right violation is a misdemeanor, while the stolen property transport is a felony.

Brown said recorded music pirates could be better dissuaded in the future if they faced not only possible one-year imprisonment and a \$1,000 fine for the misdemeanor but additionally, up to 10 years in prison and/or \$10,000 in fines for the felony. This is the first time the U.S. has attempted to add the significant stolen property rap in a recorded copyright case.

Earlier, Steve Miller, Taxe's counsel, argued the validity of the charge. When a consumer buys a recorded tape, he said, that tape is his property to do with as he pleases, including duplicating the tape for sale.

Judge Hill cited a precedent in a

case, where a photostatted document "which he did not have any

Evidence Shows Tape Shipments

LOS ANGELES—Magnitude of the business done nationally by firms operated by Richard Taxe, defendant in a federal indictment charging encircled P copyright violation and transporting stolen property interstate, is shown in a partial bill of particulars filed by the U.S. Attorney here.

Taxe, whose local manufacturing premises were raided by federal authorities in late January (Billboard, Feb. 9), is on trial before Judge Irving Hill.

Sixteen air express shipments, totalling 112,875 tapes, were made to

right to," had been sold interstate and where the defendant had been

Bargain Supply, 844 Jefferson, Louisville, Ky., between April 27, 1973, and Jan. 19, 1974, according to the bill of particulars.

Additionally, five shipments to White Elephant Wholesale, 1231 Vinton St., Shreveport, between Dec. 12, 1973, and Jan. 22, 1974, totalled 4,700 tapes. Between Aug. 27 and Dec. 12, 1973, Taxe shipped 32,200 tapes to Kenneth Chitwood, doing business as Stereo Village, Reedsville, Wis., and Stereos, 2726 Atwood, and Stereo City, 853 South Shore Dr., both in Madison, Wis., according to the evidence.

found guilty of violating the law. Miller also argued that prerecorded tape was not "goods and merchandise" and the judge again used the document reference.

Defense argued that terms like "pirate" and "fictitious businesses" were deleterious to their case as used in the government complaint. Judge Hill upheld the complaint's verbiage.

In an exchange between Brown and Miller, it was disclosed that "speed changes" and "tonal changes" were made when Taxe's companies duplicated tapes of artists doing their hit records.

Miller was trying to get full information on expert testimony to be supplied by the FBI's testing labora-

(Continued on page 14)



“Billy Paul Live in Europe” and “The O’Jays Live in London.”
Two new albums swirling with hits On Philadelphia International Records.
The Sound of Philadelphia Never Sleeps.

Keeping the h

 Distributed by Columbia/Epic Records



**THE O'JAYS
LIVE IN LONDON**

LOVE TRAIN
BACK STABBERS
PUT YOUR
HANDS TOGETHER
WILDFLOWER
WHEN THE WORLD
IS AT PEACE
SUNSHINE

KZ 32953

BILLY PAUL LIVE IN EUROPE

ME AND MRS. JONES
THANKS FOR SAVING MY LIFE
WAR OF THE GODS
YOUR SONG
BROWN BABY

KZ 32952

eat on the hits.

This One

8EQC-DLA-KX6F

Copyrighted material

Blue Thumb Action Aims At Top 40, Easy Listening

By NAT FREEDLAND

LOS ANGELES—Blue Thumb Records has beefed up for an all-out push to extend its strong FM album air-play track record into easy listening and Top 40 action.

The small Famous Music-owned label, home of the Crusaders and the Pointer Sisters, has during the past months jumped its staff from 7 to 15, taken over a new building in the Brentwood district and instituted an un-



Billboard photos by Bonnie Tiegel

MODERNISTIC VIEW—Blue Thumb's logo looks perfectly correct in this photo, but the letters are actually slanted above the entrance doorway. Chairman Bob Krasnow (above), combines modern art with his own casual look.



singles promoters like Jack and Barry.

"We are already seeing improvement in distributor reorders and air-play. A system of dual national promotion directors seems to be just right for Blue Thumb, where we aren't big enough to have lots of field troops that need one source of command."

Blue Thumb has already made its entry to the progressive MOR scene with veteran arranger Nick DeCaro's "Italian Graffiti" album. The DeCaro single, "Canned Music," is getting the label's biggest push since the Pointer Sisters' debut last year. Latest gimmick is a mailing of several thousand "Canned Music" promotional cans which convert to desk top pencil holders after the pop-top is removed.

Another new Blue Thumb marketing strategy is the placing of stickers with review quotes on shrink-wraps of all new product. Stickers remove with shrink-wrap and provide extra point-of-sale impact information. Sales director Wagner came up with concept based on the packaging of paperback books.

usual dual national promotion director system.

This second wave of Blue Thumb executive additions includes Barry Resnick as Eastern promotion director, Richard Wagner as national sales director, Larry Fedder as FM college promotion director and Bruce Garfield in charge of artist relations. Founder Bob Krasnow took the title of board chairman, and Sal Licata moved from sales general manager to president.

The recent departure of youthful national promotion director Louis Newman to Discreet Records brought in former UA national pro-

motion topper Jack Hakim. Now Hakim and Resnick share the Blue Thumb national promotion directorship, splitting responsibility for covering the label's 26 independent distributors.

Naturally Hakim handles the Western region and Resnick the East. They divide the middle U.S. by areas where each man has built up the strongest previous contacts.

According to Licata, "Blue Thumb is finally in a position to expand its strong FM and soul radio position into the lucrative Top 40 and easy listening markets, now that we have two strong and experienced

RCA, CBS Hike Custom Prices

By JIM MELANSON

NEW YORK—RCA and CBS have raised their custom record pressing prices, reflecting the continued shortage of vinyl and the increasing costs of raw material.

The RCA price hike, which went into effect June 3, adds an "average" increase of 1½ cents per LP. Quantity of product ordered determines the actual increase, according to a label spokesman.

At CBS, custom pressing charges have risen 5 percent, or approxi-

mately 2 cents per LP. The new rates, effective May 13, bring the total cost per LP to 36 cents, or 34 for the disk and 2 cents for the shrink wrap.

Quantities ordered also affect the actual cost to CBS customers. For the first 10,000 units a discount of 1 cent is offered; for 25,000 units it's 1½ cents off; at 50,000 units 2 cents off, and at 100,000 units the discount per LP is 2½ cents.

Discounting is offered only on each pressing order. Previously, reduction of customer costs, due to quantity, was on a cumulative basis.

In another development, CBS is offering additional pressing allotments to its customers if they scrap slow moving product stored in CBS warehouses.

For every record scrapped, their respective allotments on new orders will be increased proportionately. The customer also receives credit on scrapped material towards new pressings.

At both labels, spokesmen say that the price increases are unavoidable.

EMC Corp. Dividend

LOS ANGELES—EMC Corp., Los Angeles educational publishers and tape/cassette duplicators, declared the company's second annual dividend of 10 cents per share payable on July 31, 1974, to stockholders of record on May 31, 1974.

Beatles & EMI Linked Until '76

LOS ANGELES—Ringo Starr is the latest individual issuing denials that the Beatles will play together again. He made his statements upon returning to London after an American stay.

As for recordings, the group collectively and individually remains tied to an EMI pact until Jan. 25, 1976, reports Brown Meggs, Capitol's executive vice president and chief operating officer. Meggs says they will have their recordings distributed and released in the U.S. by capitol at least until that time.

More Late News
See Page 58

Executive Turntable



DOUGHMAN



SPIDELL



CHORAN

Larry Levine, an audio executive with both manufacturing and retailing experience, has been named audio merchandising manager of the ABC Leisure Group's retail music and record division. He will supervise audio marketing, advertising and promotion for the chain of stores that will be established in various major cities by the division. . . . Larry Radom joins Stereo Tape, a division of Magtec, as sales manager. . . . Ed Berson has been promoted to field sales manager of GRT Music Tapes in Sunnyvale, Calif.

Sandi Spidell has been appointed manager of a&r administration for 20th Century Records. In her present role at 20th Ms. Spidell works closely with president Russ Regan from the beginning of a recorded project until its completion. . . . Nancy Bush joins A. Phrogg as worldwide director of public relations. Ms. Bush's responsibilities will include revamping of A. Phrogg's public relations department as well as developing new projects in the music field. . . . Eddie Choran joins the professional staff at United Artists Music Group. He was most recently with the Robert Stigwood Organization.

* * *

Dan Campbell joins Denver-based Crested Butte Records as national sales manager. He was formerly associated with the Steven Sills Organization. . . . Jerry Doughman joins General Recording Corp. as West Coast marketing manager. He will be responsible for coordinating all West Coast radio promotion for the firm's three labels. Before joining GRC, Doughman was affiliated with Buddah Records as operations director and promotion field representative with London Records. . . . Pat Pipolo joins Island Records Inc. as vice president of promotion. He was previously in national promotion with MCA Records.

Jack Myers has been named entertainment manager for Busch Gardens operations in Los Angeles and Tampa. . . . Maynard Sloate has been appointed entertainment director at the Union Plaza in Las Vegas. The veteran producer was formerly at the Tropicana in a similar post.

Elmo Sonnier, for 14 years a sales executive with All-South Dist., New Orleans, is leaving to open a Cajun-style cafe in Metairie, La., which will be called "The Little Cajun Chef." He will be replaced as operations manager by Jeff Fontz, who was with Bernard's one-stop, New Orleans.

* * *

Sy Warner has been appointed sales manager of London Records. Don Wardell has been named manager of the promotional division of the company. . . . Kiki LaPorta joins Motown as assistant advertising manager. She was previously at Warner Bros. for two years as advertising coordinator.

* * *

Dave Carrico has been named vice president, national promotion, at Bell Records as the first step in an extensive restructuring of the promotion department. With Bell for the past eight years, Carrico was most recently head of the label's a&r department. . . . Robert Rosene has been appointed manager, business affairs, West Coast, for RCA Records. He was most recently involved in private law practice. . . . Also at RCA Alan Kress has been appointed as a counsel in the law department at the label's headquarters in New York. . . . William Barker has been named vice president of the CBS/Columbia Group, with responsibilities for the development of planning and people. He was most recently vice president, planning, for CBS. . . . Bruce Harris has been named product manager, Epic and Columbia custom labels. He had been an associate product manager since joining CBS in March 1973.

* * *

Steven Seklir has been appointed assistant national sales manager, general licensing, for ASCAP. He has been with the society for the past two and one half years in the general licensing department. Prior to joining ASCAP, Seklir was a trial lawyer with the Corporation Counsel, City of New York. . . . Ralph Febre has been named vice president and general manager of Hilary Records. He has been associated with the company for the past nine months, involved in management, promotion and publishing. . . . Martin Hurley has been named to the newly created post of executive vice president, sales, at Dick Lausky's Music House. Hurley recently sold his interest in a southwestern radio station where he was also general manager for the past three years. . . . Lou Galliani has been appointed West Coast regional promotion man for Elektra/Asylum Records. He was most recently on the national promotion staff at RCA.

* * *

Japan Victor (JVC) has promoted William Kist from vice president of sales to senior vice president, home entertainment and high fidelity products division.

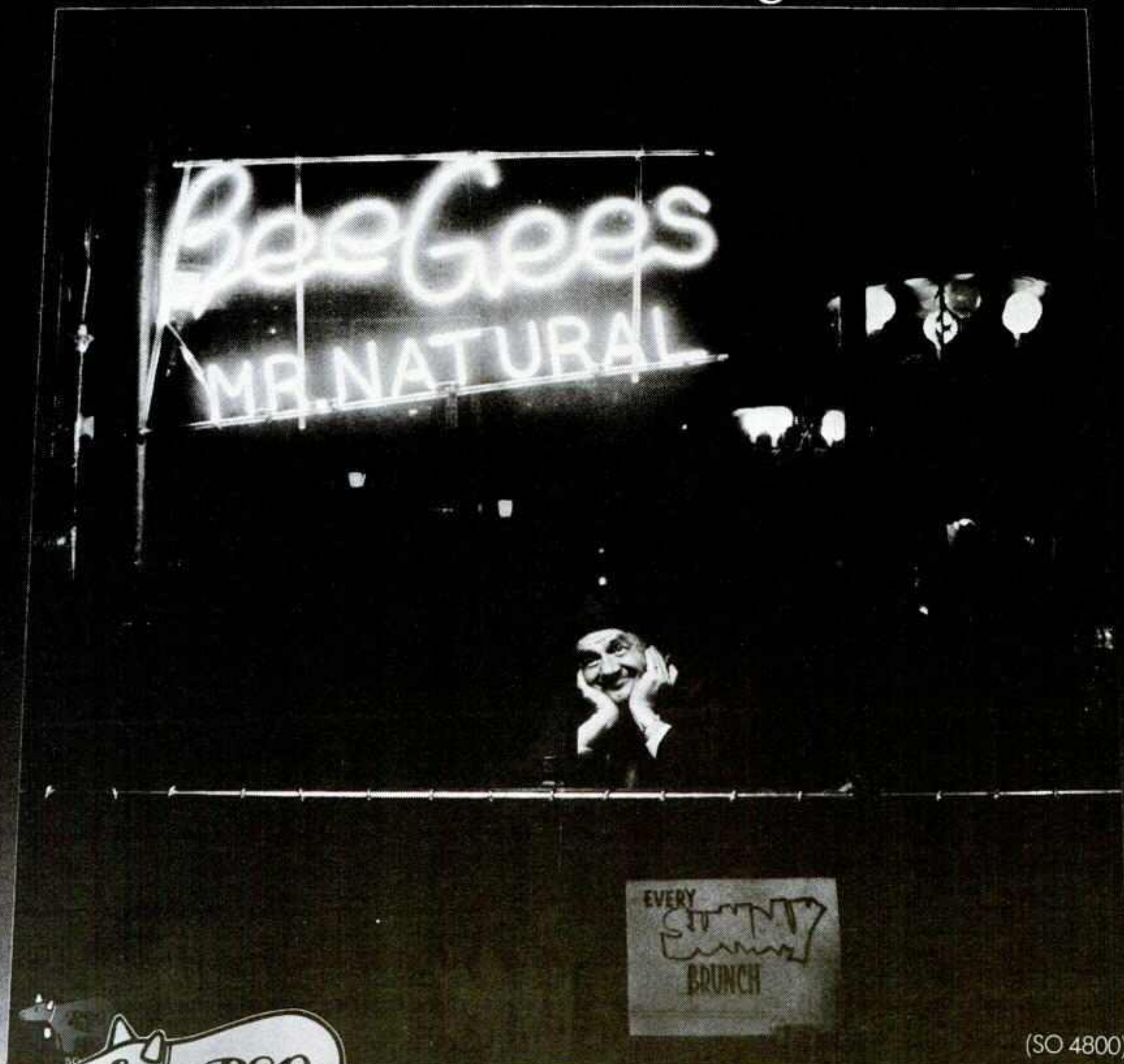
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The Bee Gees' "Mr. Natural" provides a special glow.

Charade
Throw a Penny
Down the Road
Voices
Give a Hand, Take a Hand
Dogs
Mr. Natural
Lost In Your Love
I Can't Let You Go
Heavy Breathing
Had a Lot of Love Last Night



(SO 4800)



"Mr. Natural" beautifully captures the soaring harmonies, distinctive vocalizing and evocative melodies that the Bee Gees have always been famous for. And always will.

"Mr. Natural" from the Bee Gees.
On RSO Records and Tapes.

Produced by Arif Mardin
Distributed by Atlantic Records

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A Warner Communications Company

THE MAN AND HIS MUSIC

"BARRY WHITE"



ST-101

THIS ALBUM CONTAINS
LOVE UNLIMITED'S NEW SINGLE

"PEOPLE OF TOMORROW (ARE THE CHILDREN OF TODAY)" TC-2110

LOVE UNLIMITED ORCHESTRA'S NEW SINGLE

"THEME FROM TOGETHER BROTHERS" TC-2107



GOLD



GOLD



GOLD



GOLD

GOLD

"LOVE'S THEME" TC-2069

GOLD

"NEVER, NEVER GONNA' GIVE YOU UP" TC-2058

GOLD

"I'M GONNA' LOVE YOU A LITTLE MORE, BABY" TC-2018



ON 20TH
CENTURY

RECORDS & TAPES

A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

WHERE HIS
FRIENDS ARE!

Off the Ticker

WARNER COMMUNICATIONS told shareholders that its record companies (Warner-Elektra-

Atlantic) recorded the best quarter (first quarter of 1974) in their history. Records, tapes and music publishing revenues increased due to a very strong release pattern, chairman Steven Ross says.

For the quarter ended March 31, sales of records, tapes and music publishing reached \$71,206,000 from \$58,303,000.

RCA says it placed \$100 million of 9 percent promissory notes due July 15, 1991, with a group of five insurance companies. Proceeds will be used for general corporate purposes.

The company also is considering a public offering of new senior debt later this year.

GULF + WESTERN reports record sales and earnings for both the third quarter and the nine months. ... Telepro Industries, Cherry Hill, N.J., manufacturers of tape cartridge, reports earnings of \$83,291 on sales of \$5,357,191 for the first quarter of 1974.

AMPEX has raised prices "ranging in excess of 15 percent" on some products in the past 90 days because of inflationary pressures. Arthur H. Hausman, president, says in an interview he expects the company to do better in fiscal 1975 than in fiscal 1974.

Hausman says sales of professional video equipment are "good," and he is "encouraged" by the market for both video and audio recorders.

SCHWARTZ BROTHERS, Washington, D.C., reports earnings of \$34,572, or 5 cents a share, on sales of \$4,558,011 for the first quarter ended March 31, compared to earnings of \$76,267, or 10 cents a share, on sales of \$4,989,640 in the same quarter a year ago.

Jim Schwartz, president, says the company continued to be affected by decreasing volume in rack merchandising and wholesale distribution operations. The Harmony Hut retail operations continue to increase the company's sales volume.

Sales of the retail operation showed a 30 percent gain in the first quarter, but "problems in wholesaling operations continued to result from some large record companies instituting their own direct distribution," Schwartz says.

THE 1975 economic picture hinges on inflation, according to Robert T. Parry, vice president and chief economist of Security Pacific Bank in Los Angeles.

Parry says the continued high rate of inflation is slowing a recovery in the nation's economy. He sees the national inflation rate averaging 9.1 percent for 1974, and said that in 1975, "it appears that inflation will not decline dramatically and probably will average 6.8 percent for the year." For consumers, it means higher prices in 1975.

SONY, Tokyo, reports net earnings declined for the first six months ended April 30, which it attributed to Japan's recently imposed excess profits tax. The company says the tax has hurt Sony more than most other Japanese companies.

The (parent) company says earnings fell 11 percent even though sales increased 29 percent from a year earlier. Sony reports a 30 percent increase in consolidated net for the first quarter, ended Jan. 31.

Jack Fine Guilty Of Tax Evasion

LOS ANGELES—One of two unlicensed duplicators charged with income tax evasion pleaded guilty here in federal district court Thursday (23).

Jack Fine, a partner with Martin Stern in American Manufacturing Co., where they allegedly manufactured stereo tapes, pleaded guilty to evading \$12,441 in 1970 income tax. Evasion is a felony, punishable by up to five years imprisonment and/or a \$10,000 fine. Judge David Williams will sentence Fine June 24.

Market Quotations

As of closing, Thursday, June 6, 1974

Table with columns: 1974 High, 1974 Low, NAME, P-E, (Sales 100's), High, Low, Close, Change. Lists various stocks like Admiral, ABC, Ampex, etc.

As of closing, Thursday, June 6, 1974

Table with columns: OVER THE COUNTER*, VOL., Week's High, Week's Low, Week's Close. Lists companies like ABKCO INC., Cartridge TV, Data Packaging, etc.

*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.

The above contributed to Billboard by Bache & Co., members of the New York Stock Exchange and all principal stock exchanges.

Earnings Reports

GULF + WESTERN INDUSTRIES (Famous Music, Paramount Records)

Table with columns: 3rd qtr. to April 30, 1974, 1973, Sales, Net income, aPer share.

Table with columns: nine-months, Sales, Net income, aPer share.

a—On a primary basis. Fully diluted share earnings were \$1.44 in the quarter and \$3.87 in the nine months of 1974 compared with \$1.09 and \$2.93, respectively, in 1973.

CERTRON CORP.

Table with columns: 2nd qtr. to April 30, 1974, 1973, Sales, Income, bTax credit, cNet income, aPer share.

Table with columns: six-months, Sales, Income, bTax credit, cNet income, aPer share, Average shares.

a—Based on income before tax credit. b—From loss carry-forwards. c—Equal to three cents a share in the quarter and three cents a share in the six months of 1974 compared with four cents and six cents, respectively, in 1973.

SCHWARTZ BROTHERS INC.

Table with columns: 1st qtr. to March 31, 1974, 1973, Sales, Net income, Per share.

SONY CORP. (parent company only)

Table with columns: 6 mo. to April 30, 1974, 1973, Sales, Net income.

Goody Reports 15% Sales Jump

NEW YORK—Sam Goody Inc. has reported a 15 percent sales increase from \$6,839,000 in the same period last year to \$7,487,000 for the current quarter. Net income for the period was \$29,565, or four cents per share, as against a loss of \$27,000 last year.

President Sam Goody attributed the increase in earnings to improved controls and increased promotional activity.

HELP WANTED IN FLORIDA!

DIVISION CHIEF TO MANAGE AUDITORIUM AND COLISEUM

Jacksonville, Florida: Opening for Division Chief to manage 3200-seat Civic Auditorium and 10,000 capacity Veterans Memorial Coliseum. Auditorium has a 600-seat theatre and 21,000 sq. ft. Exhibition Hall. Coliseum offers 50,000 ft. exhibition space. Full knowledge of show business essential. Must be familiar with all types booking functions; strong on promotion; have contacts with talent/booking agencies. Salary—open. Send written resume to Frank Reyes, Director, Dept. Recreation and Public Affairs, 851 North Market St., Jacksonville, Fla. 33202.

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For each plaque, send \$1.25 + 25c for postage & handling. Specify your Zodiac symbol or others you order. Maryland residents, include 4% sales tax.

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Name _____

Company _____

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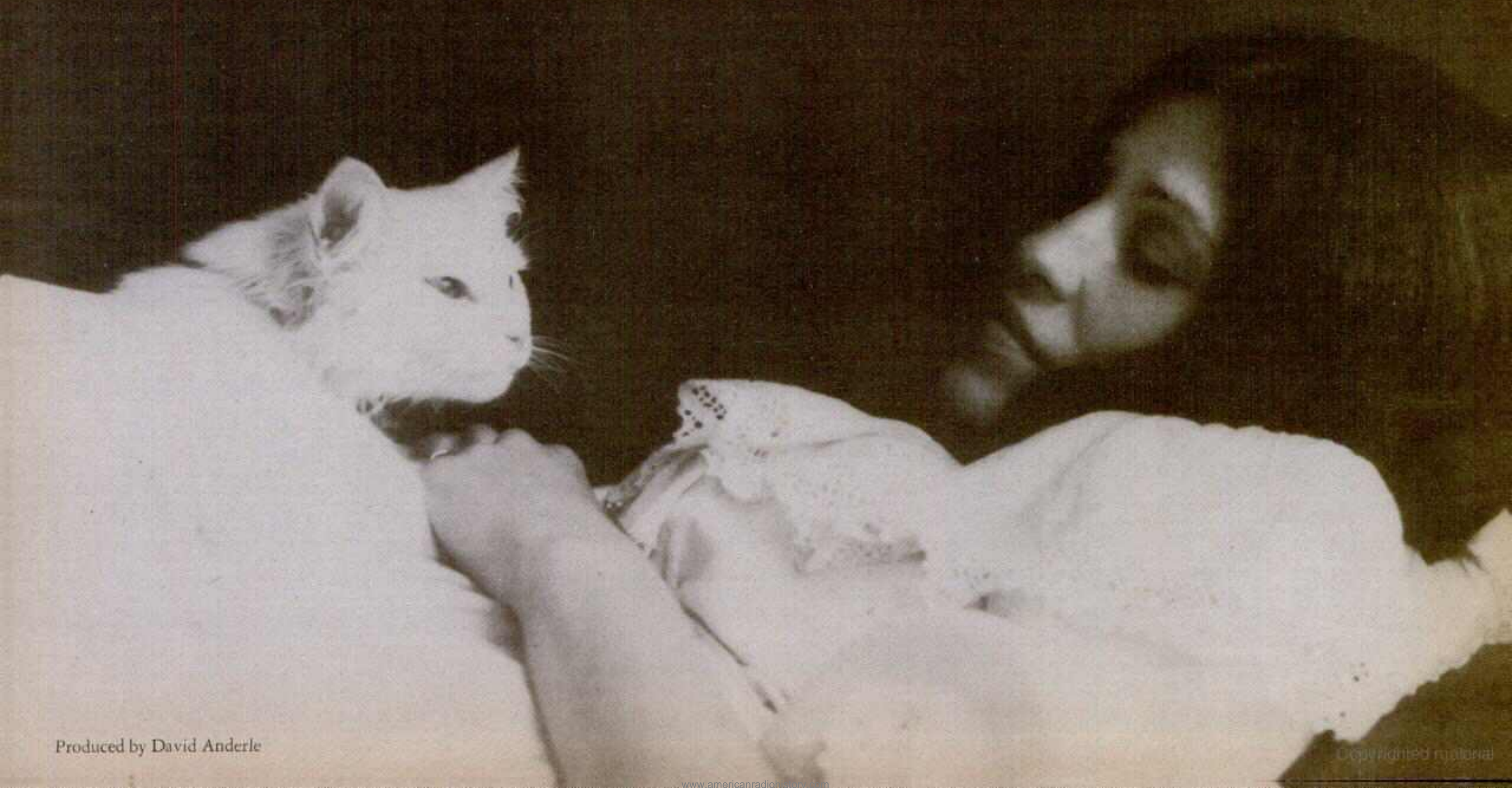
City _____ State _____ Zip _____

Advertisement for Queen City Album Inc. with text: QUALITY-EXPERIENCE-SERVICE, WE CAN MAKE IT HAPPEN! WE DO IT ALL THE TIME, and have been for 25 years. Includes an image of an album cover.

FALL INTO SPRING

Rita Coolidge

New songs from Rita Coolidge on A&M Records.



Senate Vote on Rates & Fees

• Continued from page 1

Hart, as a cost-of-living increase. Inflation-offset raises were once proposed for all statutory rates, but were abandoned by the copyrights subcommittee in favor of having the Copyright Tribunal decide on statutory rate changes, on the basis of the economic situations of the industries involved.

The record industry has sent the senators an outraged protest of this proposal "to triple" the originally proposed 1/2 cent increase over the present rate of 2 cents per single, which was approved by the copyrights subcommittee. The industry wants the Copyright Tribunal to decide any rate changes.

The industry letter says the increase to 3.5 cents for mechanicals in

the compulsory licensing of music would mean another \$50 million a year beyond the \$26 million increase that would result from the 2.5 cent ceiling rate in the bill—or a total raise of roughly \$75 million per year. The companies say they paid authors and publishers about \$78 million in mechanicals in 1972, double what it was in 1965.

Also, the industry letter says it is one-sided to grant a cost of living increase to the author-composer segment, which is a service industry, without considering the rise in costs to a capital intensive industry like recording.

A second Hart amendment would require the Copyright Tribunal to review all royalty rates only 60 days after the effective date of the revision bill S. 1361, rather than the 18-month span now provided. Sen. McClellan is known to be deadset against this hurry-up approach to cut short the time needed for the Tribunal to study the problems and assemble data for a seasoned judgment.

The embattled record royalty would be hit by an amendment by Sen. Sam Ervin (D-N.C.). He would eliminate the performance royalty for commercial use of copyrighted recordings completely. Sen. Edward Gurney (R-Fla.) would do the next best thing by exempting the broadcasters from paying the royalty. Sen. Quentin Burdick (D-N.D.) has opposed the royalty for commercial play of copyrighted recordings from the start.

However, a third possibility will be offered by certain senators by way of compromise. They would keep the record royalty principle in the bill (it is favored by McClellan) but would lower the amounts the broadcasters would have to pay for the licensing. The bill calls for 2 percent of net advertiser receipts, with exemptions for smaller stations, and pro-rata licenses for stations using little recorded music.

In yet another jukebox exemption, Ervin would exempt the industry from any Copyright Tribunal review of the \$8 music performance royalty in the bill, and require full congressional action for any change. The senator would also delete the 50 cent fee for jukebox registration certificates to be required by the Copyright Office under the bill.

The expected battle over cable TV amendments during the markup session will have only an indirect effect on music industries. Gurney would cut cable TV royalty fees for pickup of TV station programming in half—so that whatever share comes to the music industry for use of their material would be halved.

Antipiracy Penalties In Bill May Be Eased

• Continued from page 3

ute. Under the present 1971 temporary antipiracy law, protection would end Dec. 31, 1974, unless continued in the long overdue revision bill which is not expected to pass this year, although it could get a Senate vote.

Kastenmeier made it clear that he is still opposed to the penalties of up to three years and \$25,000 fine for first offenders, and up to seven years and \$50,000 maximum for willful and repeated violations of record copyright. He brought out during the hearing that the felony proposals were originally drafted by Justice Department attorneys working with industry figures on antipiracy deterrents. He said the subcommittee might consider raising the financial penalties in the 1971 antipiracy amendment.

Kastenmeier promised an early markup meeting on the bill, and will push for early action by the full House Judiciary Committee on this "important legislation," he said, in spite of the press of "other duties" for the committee (which is now deep in impeachment proceedings).

Chairman Kastenmeier said the subcommittee will seriously consider the suggestion by RIAA president Stanley Gortikov to reserve high felony penalties for distributors and lower penalties to misdemeanor for retailing of illegal tapes. Misdemeanors have a maximum of one year imprisonment and/or \$1,000 fine.

This would protect small-scale, Mom-and-Pop type offenders from the risk of heavy fines or prison sentences. The 1971 (present) antipiracy law contains only misdemeanor penalties for any and all violations, and Justice Department reports that most magistrates rarely impose a maximum.

Industry witnesses at the June 3 hearing were RIAA president Gortikov; Charles Rutenberg, Washington counsel for the National Assn. of Record Merchandisers (NARM), and Hal Davis, President of the American Federation of Musicians (AFM). The American Society of Composers, Authors and Publishers (ASCAP) submitted an endorsing statement, but urged that the longer copyright term of life plus 50 years proposed in the overall Revision bill, also be put into the antipiracy bill, to be fair to all concerned. (Extensions for expiring copyrights have been continuously passed by Congress pending passage of the revision bill, but the last one will die Dec. 31 of this year.)

Government spokesmen, who were no less vigorous in urging passage of the bill than the industry representatives, began with John L.

Murphy, who directs the criminal division section of Justice Department charged with enforcement of the antipiracy law. He made a strong, even impassioned case for the need of full felony penalties to deter pirates and to aid Justice and the FBI in their prosecutions. He used such terms as "anticompetitive," "vulture," "thief of major stature," "stickup man," "hijacker" and "embezzler" to equate the largest scale pirating of legitimate creative recordings.

Barbara Ringer, the new Register of Copyrights was accompanied by the new counsel for the Copyright Office, Dorothy Schrader, who succeeds former counsel, recently re-

(Continued on page 49)

ABC 45's \$ Hike

• Continued from page 1

Famous, Polydor, London and Motown. An RCA spokesman had no comment.

Marv Helfer, ABC vice president, justifies the hike because of "price increases from our suppliers" plus "one-stops and retailers are asking for it."

Helfer believes that dealers will wind up selling singles for less than \$1, just like most sell 98 cents goods for from 79 to 88 cents.

Helfer estimates ABC will increase the 40 cent wholesale price by from 4 to 8 cents.

He feels there is no middle ground for the one-stops and retailers. "They need the price rise as badly as we do."

"Some retailers and some manufacturers will balk at the price rise, but once they look at the structure of their overhead, they'll say it's a good move."

ABC made its decision after president Jay Lasker met with branch vice president Lou Sebok to discuss the matter.

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New Companies

• Continued from page 8

Gibson, Stromberg, Jaffe and Associates has been formed by merger of Los Angeles-New York rock publicity powerhouse Gibson & Stromberg with film-TV specialist Steve Jaffe Public Relations. Jaffe is son of veteran actor Sam Jaffe.

JUNE 15, 1974, BILLBOARD

GARY MEISTER SAYS "THANKS" FOR PLAYING IT AGAIN. AND AGAIN. AND AGAIN.

Gary Meister's record "Neon Lady" is getting a lot of play and a lot of praise: (exclusively on BASF records)

"Neon Lady is a great record. Listen and do yourself a favor." — *Cash Box*

"Neon Lady has a hypnotic beat and appealing vocal which give it the green light for good chart activity." — *Record World*

"One of our 'Recommended New Releases'." — *Janet Gavin, The Gavin Report*

In addition to these people and publications, Gary would like to thank the following radio stations for making "Neon Lady" a hit:

- WPNX
- WEAS
- WKDA
- WMQM
- WBIE-FM
- WCOP
- WPOR
- W104-FM
- WRCP
- WEET
- WCMS
- WHIM
- WFGL
- WCOU
- WBSC
- KLAC
- (nites)
- WIL
- KCKN
- KTCR
- KRWC
- WWOL
- KBUY
- KNUZ



"Neon Lady"—BASF B-15343

- XPRS
- KWJJ
- KERE
- WBBX
- WKTP
- WNWY-FM
- WKXA
- WFMP-FM
- WOLC
- WFAU
- WMNI
- WSEN
- WOTW
- WNHV
- WDNH
- WTVL
- WMKR
- WBGW
- WHOU
- WDLG
- WEEP
- WIVK
- WWVA
- (nites)

Listen to Gary Meister on the Wheeling Feeling Hour, Saturday evening, June 22, on WWVA, Wheeling, W. Virginia.

"Neon Lady" produced by Carl Strube.

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"There's a rumor going around about a company that has track record album covers in full color called 'Instant Album Covers' (available in quantities as low as 100) plus 8 other fascinating services."

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Certain states still open! Strike while it's hot!!

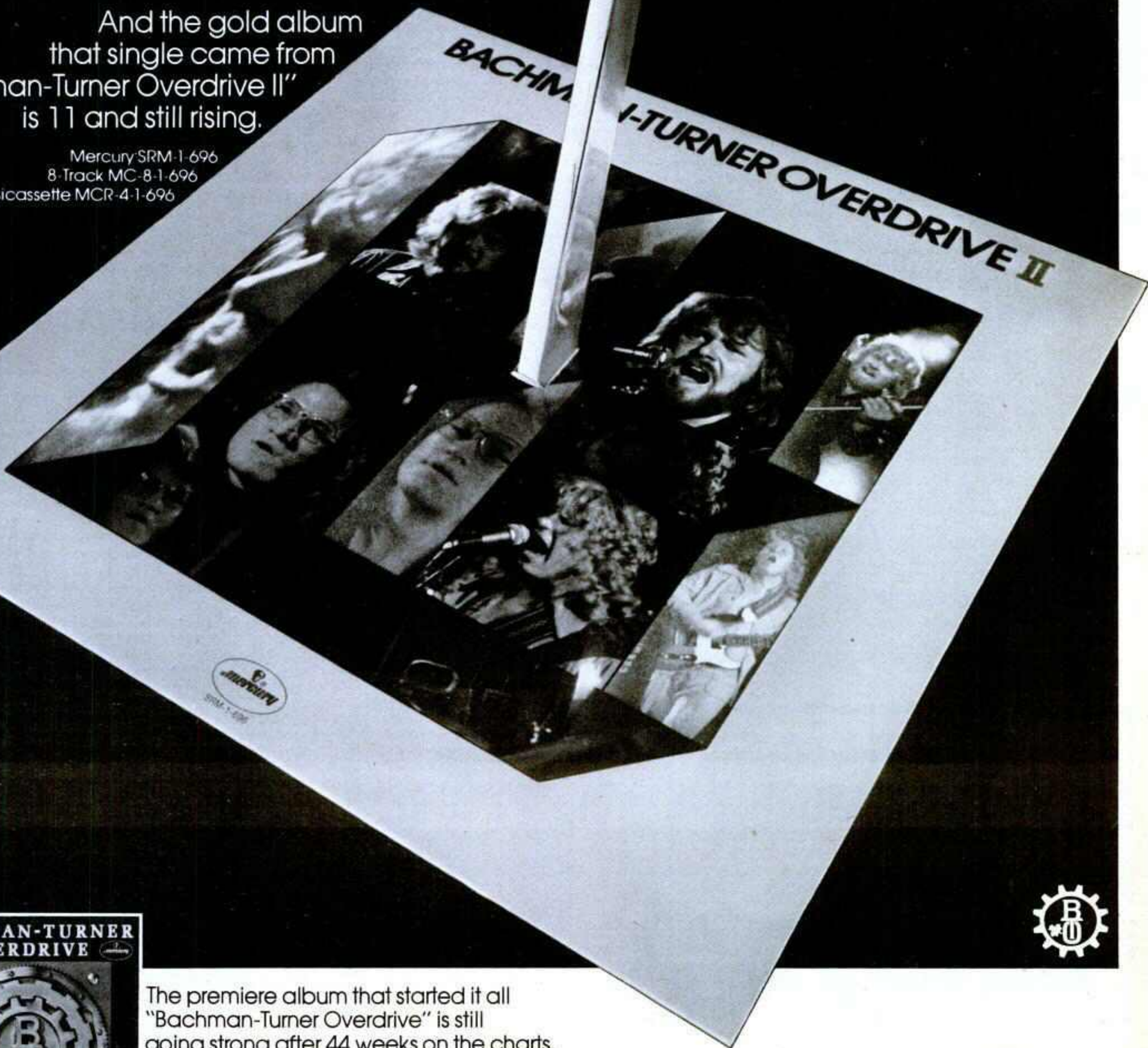
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BTO has another hit single
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Now  on the charts.
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And the gold album
that single came from
"Bachman-Turner Overdrive II"
is 11 and still rising.

Mercury SRM-1-696
8-Track MC-8-1-696
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The premiere album that started it all
"Bachman-Turner Overdrive" is still
going strong after 44 weeks on the charts.

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Musicassette MCR-4-1-673



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'Ribbon' Rounds Up BMI Honors

NEW YORK—"Tie A Yellow Ribbon Round the Ole Oak Tree" carried off top honors as the most performed song in 1973 among all tunes cleared by Broadcast Music Inc., in an awards ceremony last Tuesday (4) at the Americana Hotel here. Writers Irwin Levine and L. Russell Brown, and the top-rated song's publisher, Levine & Brown Music Inc., received special plaques from Ed Oramer, BMI president, to mark the achievement.

In all, 100 writers and 75 publishers were cited for 105 songs which led the BMI logging parade last year. Leading writer was Kenneth Gamble with five awards. Four each went to Leon Huff, Elton John, Dennis Lambert, Brian Potter and Bernie Taupin.

Top publishers, with six awards each, were the Blackwood Music Group and ABC/Dunhill Music. Dick James Music, Mighty Three Music, and the Warner/Tamerlane Group each racked up four citations.

A partial list of awards are presented here with the balance to appear in next week's issue.

"AIN'T NO WOMAN LIKE THE ONE I'VE GOT"—ABC/Dunhill Music, Inc., Dennis Lambert, Brian Potter.

"ALONE AGAIN NATURALLY"—Management Agency and Music Publishing, Inc., Gilbert O'Sullivan (PRS).

"AND I LOVE YOU SO"—Mayday Music, Inc., Don McLean.

"ARE YOU MAN ENOUGH"—ABC/Dunhill Music, Inc., Hastings Music Corp., Dennis Lambert, Brian Potter.

"ASHES TO ASHES"—ABC/Dunhill Music, Inc., Dennis Lambert, Brian Potter.

"BEHIND CLOSED DOORS"—House of Gold Music, Inc., Kenny O'Dell.

"BIG CITY MISS RUTH ANN"—Cedarwood Publishing Co., Inc., Free Breeze Music Co., Thomas Lazanos.

"BREAK UP TO MAKE UP"—Blackwood Music, Inc., Thomas Bell, Kenneth Gamble, Linda Creed.

"BRIDGE OVER TROUBLED WATER"—Paul Simon Music, Paul Simon.

"BY THE TIME I GET TO PHOENIX"—Dramalis Music Corp., Jim Webb.

"CHERRY, CHERRY"—Tallyrand Music, Inc., Neil Diamond.

"CHINA GROVE"—Warner-Tamerlane Publishing Corp., Tom Johnson.

"COME LIVE WITH ME"—House of Bryant Publications, Felice Bryant, Boudleaux Bryant.

"COULD IT BE I'M FALLING IN LOVE"—Blackwood Music, Inc., Melvin Steals, Mervin Steals.

"COUNTRY SUNSHINE"—Tree Publishing Co., Inc., Bill Davis, Dolie West.

"THE COVER OF THE ROLLING STONE"—Evil Eye Music, Inc., Shel Silverstein.

"CROCODILE ROCK"—Dick James Music, Inc., Elton John (PRS), Bernie Taupin (PRS).

"DADDY'S HOME"—Mom Music, Inc., Jimmy Sheppard, William Miller.

"DANIEL"—Dick James Music, Inc., Elton John (PRS), Bernie Taupin (PRS).

"DIAMOND GIRL"—Dawn-breaker Music, Jimmy Seals, Dash Crofts.

"DO YOU WANT TO DANCE"—Clockus Music, Inc., Robert Freeman.

"DON'T LET ME BE LONELY TONIGHT"—Blackwood Music, Inc., Country Road Music, Inc.

"DREIDEL"—Unart Music Corp., Yahweh Tunes, Inc., Don McLean.

DUELING BANJOS.

"FOOL ME"—Lowery Music Co., Inc., Joe South.

"FOR THE GOOD TIMES"—Buckhorn Music Publishing, Inc., Kris Kristofferson.

"FRANKENSTEIN"—Hierophant, Inc., Edgar Winter.

"FREE RIDE"—Silver Steed Music, Inc., Daniel Hartman.

"GENTLE ON MY MIND"—Glaser Publications, Inc., John Hartford.

"GET DOWN"—Management Agency and Music Publishing, Inc., Gilbert O'Sullivan (PRS).

"GIVE ME LOVE (GIVE ME PEACE ON EARTH)"—Loaves & Fishes Music Co., Inc., George Harrison (PRS).

"GOODBYE YELLOW BRICK ROAD"—Dick James Music, Inc., Elton John (PRS), Bernie Taupin (PRS).

"HALF-BREED"—Blue Monday Music, Mary Doan, Al Capps.

"HELLO IT'S ME"—Screen Gems-Columbia Music, Inc., Todd Rundgren.

"HELP ME MAKE IT THROUGH THE NIGHT"—Combine Music Corp., Kris Kristofferson.

"HEY WHAT ABOUT ME?"—The Hudson Bay Music Co., Scott McKenzie.

"HUMMINGBIRD"—Dawn-breaker Music, Jimmy Seals, Dash Crofts.

"I GOT A NAME"—Fox Fanfare Music, Inc., Norman Gimbel, Charles Fox.

"I'M COMING HOME"—Mighty Three Music, Thomas Bell, Linda Creed.

"I'M DOING FINE NOW"—Mighty Three Music, Sherman Marshall, Thomas Bell.

"I'M GONNA LOVE YOU JUST A LITTLE MORE BABY"—January Music Corp., Sa-Vette Music, Barry White.

"I WANNA BE WITH YOU"—C.A.M.-U.S.A. Inc., Eric Carmen.

"IF YOU DON'T KNOW ME BY NOW"—Blackwood Music, Inc., Leon Huff, Kenneth Gamble.

"IF YOU WANT ME TO STAY"—Stone Flower Music, Sylvester Stewart.

"IN THE MIDNIGHT HOUR"—Cotillion Music Inc., East/Memphis Music Corp., Steve Cropper, Wilson Pickett.

"JAMBALAYA (ON THE BAYOU)"—Fred Rose Music, Inc., Hank Williams.

"KEEP ON TRUCKIN'"—Stone Diamond Music Corp., Frank Wilson, Anita Poree.

"KEEPER OF THE CASTLE"—ABC/Dunhill Music, Inc., Dennis Lambert, Brian Potter.

"KILLING ME SOFTLY WITH HIS SONG"—Fox-Gimbel Productions, Inc., Norman Gimbel, Charles Fox.

"KODACHROME"—Paul Simon Music, Paul Simon.

"LAST TANGO IN PARIS"—Unart Music Corp., Galo Barbieri, Dory Previn.

"LET ME BE THERE"—Al Gallico Music Corp., John Rostill (PRS).

"LET'S GET IT ON."

"LET'S PRETEND"—C.A.M.-U.S.A. Inc., Eric Carmen.

"LIVE AND LET DIE"—Unart Music Corp., McCartney Music, Inc., ATV Music Corp., Paul McCartney (PRS), Linda McCartney (PRS).

"LONG TRAIN RUNNIN'"—Warner-Tamerlane Publishing Corp., Tom Johnston.

"THE LORD KNOWS I'M DRINKING"—Stallion Music Inc., Bill Anderson.

"LORD MR. FORD"—Vector Music Corp., Dick Feller.

JUNE 15, 1974, BILLBOARD

Les Carter is delighted to say that progress continues in Hollywood as

The Gary Dickson Band

is sweetening at Western Recorders,

produced by Tom Hensley and

presented by International

Entertainment Corporation.

More information pending. . . .

Govt. Wins In 1st Round

• Continued from page 3

tory, which is supposed to be able to determine definitely the source from which a tape was made.

At the recent National Assn. of Recording Merchandisers' convention, a top FBI executive stated that his agency was preparing such testing equipment.

Miller's reference to "speed changes" and "tonal changes" is the first evidence of rumored tape copies which were made by taking an actual recorded performance of a hit song by the artist and speeding it up or slowing it down to make it sound like a copy.

Brown asked for and received Judge Hill's approval for testimony and records of business from Chester Marcell, a local printer/paper supplier.

Police Seize Tapes, Make Arrests In Maryland Raids

PIKESVILLE, Md.—Maryland State Police recently raided a number of stores in various parts of Maryland, seizing quantities of 8-track tapes and arresting the owners and/or store employees on charges of violating the state's antipiracy statute.

Two Ocean City, Md., stores—Gems & Junk, and The Record Rack—were raided and 4,700 alleged pirated tapes with an estimated retail value of \$14,700 were seized. Joseph Ryan, owner of Gems & Junk, Emil Evans, store manager, and Delores Evans, an employee, were arrested on suspicion of unlawful possession and sale of pirated tapes. Similar charges were placed against Herbert Mamet, owner of The Record Rack.

Also raided were Stu's Music and C&O distributors of Westminster, Md. Donald S. Myers, the manager of Stu's Music, and Earl E. Stonepiper, the owner of C&O were charged with the sale of pirated tapes as well as the sale of sound recordings that did not display the name and address of the manufacturer.

Ronald A. Linzy, owner of the Western Auto Store in Hampstead, Md., was arrested and charged with selling pirated tapes after a raid on his premises.

The final raid was conducted on Moffit's store in Silver Run, Md.,

Jazz LP Cuts at Fest

SAN FRANCISCO—Fantasy/Prestige/Milestone artists Woody Herman, Flora Purim, Charles Earland and Sonny Rollins, will record LP's at the eighth annual Montreux Jazz Festival. Last year the label cut five LP's at Montreux plus a one-hour TV special for educational stations.

where police seized 151 tapes and charged the owner, Herman Jack Moffit, and a sales clerk, Herbert E. Meyers, with violations of the state law.

While the raid was in progress, the distributor of the alleged pirated tapes, identified as Lawrence B. Cooper, of Harrisburg, Pa., arrived at the store to replenish the stock. Police seized more than 1,100 tapes from Cooper's car parked in front of the store.

All of the retailers were released on their own recognizance pending court hearings. Cooper was released on bail of \$6000, pending a hearing in Carroll County District Court Aug. 23. Hearings for the dealers in Westminster, Hampstead and Silver Run will be held in that court the same day. The dealers from Ocean City are to appear for a hearing June 18 in District Court of Worcester County.

\$2 Mil Studios Opened by ABC

LOS ANGELES—ABC Records' new studios have opened, with initial clients Freda Payne, Michael White and Sonoma set to record in the \$2 million complex.

The complex embraces three studios, all featuring 24-track, 36 position consoles offering 4-channel capabilities. ABC's director of engineering, Phil Kaye, designed the facility.

Kaye, along with chief engineer Jerry Ferreed, supervised the custom building and engineering of the consoles by Frank DeMedio.

The facility is adjacent to ABC's executive offices here. In addition to the studio there is a mastering room, production room, traffic office and tape library.

For Total Capability in Custom Mastering, Plating, Pressing, Printing



(213) 467-1166

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Discrete
4-Channel
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What the hell brings Johnny Winter back to Bogalusa?



He's producing at Studio in the Country

It's not Johnny Winter he's producing this time. It's Thunderhead, a band that excites Winter. But why in Bogalusa? ♣ Because nothing distracts, nothing interferes with the fire of their creation. There's nothing here. ♣ Except a million dollars of audio engineering floating on a six-inch nylon sandwich. 24 tracks operating. 48 tracks waiting on a custom console. Dolby noise reduction. And Mamie Tillman's cooking. ♣ After Johnny, Mandrill's here for a month.

Fly to New Orleans and we pick you up. Or 3600-foot paved landing strip here. Studio in the Country. Open 24 hours. Bill Evans, president and director of engineering; Jim Bateman, vice-president. (504) 735-8224. From New Orleans, (504) 523-1266. Or P. O. Box 490, Bogalusa, Louisiana 70427

Copyrighted material

Talent in Action

RICK CUNHA

Stonescape, Denver

GRC artist Rick Cunha, who just charted with the bouncy novelty "I'm a Yo-Yo Man," is a long-time group veteran who's outstanding on folkie guitar picking and writes strong material for himself to sing.

He is one of the few performers on the circuit today who can alternate effectively between folk blues and his own commercial tunes like "Clinging to the Edge of the World." Incidentally, the May 16 nitery performance of Cunha's hit made it clear that the lyric is literally about a traveling yo-yo company demonstrator.

Cunha's sole current drawback is a surprisingly defensive lack of warmth in stage presence that makes his audience communication unnecessarily stiff.

Cunha was the first contemporary artist at Jack Vickers' remarkable new Stonescape Club, a palatial converted mansion with gourmet restaurant and opulent lounges as well as ultra-modern showroom.

NAT FREEDLAND

JESSE COLIN YOUNG

BILLY JOEL

Carnegie Hall, New York

If anything was evident during this May 20 concert, it's that Billy "Piano Man" Joel has all the credentials to begin headlining major concerts, rather than being relegated to opening act status.

Any acts slated to use Joel as an opener might also appreciate the change, as Jesse Colin Young, who himself had a fine evening's fare, lost a lot of the night's thunder to Joel's set.

And, thunderous was the best way to describe both Joel's performance and the audience's reaction.

Joel was in complete control throughout—playing songs which have gained him national attention ("Piano Man," "Captain Jack" and "Everybody Loves You Now"), as well as introducing new material ("The Last of the Big Time

Spenders" and "The Entertainer"). The latter could very possibly be his next big single for Columbia Records.

Joel was the consummate craftsman, vocally and on the piano, throughout the set, and the results easily rubbed off on his musical backup; they themselves displaying a fine tightness. In all, the two standing ovations at the set's end were well deserved.

Jesse Colin Young (Warner Bros.), headliner for the evening, also lived up to his billing, coming across with both some fine acoustic and electric oriented numbers. Joined on a number of vocals by his wife Suzi, Colin Young spent a greater part of the set showcasing selections from his latest album, "Light Shine." With few exceptions, each tune provided the perfect format for his singing and playing abilities to shine through. Special mention also for the flute playing of Charlie McCarthy, who would be a plus for any act.

JIM MELANSON

MELBA MONTGOMERY

RED SIMPSON

Palomino, Los Angeles

Prior to her recent No. 1 hit, "No Charge," Melba Montgomery may have been known primarily as the talented singing partner of the likes of George Jones, Gene Pitney and Charlie Louvin. Her appearance here May 31, however, showed the lady just as talented a soloist as she was a duo member.

Miss Montgomery has one of those charming Southern voices that seems to epitomize country music. She gets along well with the audience and plays capable acoustic guitar. Most important, she sings country.

Whether handling hits from her former partner George Jones ("The Race Is On"), traditional material ("The Crawdad Song"), cuts from her new Elektra LP's, like "Country Written Up and Down Her Face," or her own smash, "No Charge," she proved herself a fine talent and one that may just be beginning to mature as a soloist.

When one thinks back on the great duos she has been a part of, anticipation of a long solo run can only be a happy one.

Red Simpson is simply a lot of fun. He pleased the crowd with his best known number, "I'm a Truck," his latest hit, "Yip Yip," a medley of the hits he has written for Buck Owens and some humorous imitations. Simpson was a welcome addition to the show.

BOB KIRSCH

ROXY MUSIC

SHARKS

Academy Of Music, New York

Bryan Ferry, Roxy Music's founding member and fastest talker, has explained that when forming the group, he was after a totally unique sound. To his credit, comparison of any sort with Roxy becomes nothing but a frivolous exercise.

Roxy Music's presentation June 2 focused on a suave white-dinner-jacketed Ferry and an intent Andrew Mackay, who alternates between an arsenal of saxophones and oboes in a more or less continuous outpouring of stage flash.

The group slid through some of rough sections during their first of numbers, "Street Life" and "Pyjamarama," but soon gained composure when going back to earlier numbers, especially

(Continued on page 18)

Music Acts Find a 'Home' At Bottom Line In New York

By JIM MELANSON

NEW YORK—During the first four months of the Bottom Line's operation some 75,000 music fans have passed through its doors, reinforcing the club's advance billing as the new "in" music spot here.

In that time, according to owners Allan Pepper and Stanley Shadowsky, the club has presented nearly 50 acts, of which all but one had record product on the market.

Although Peper and Shadowsky admit to having been apprehensive prior to opening their doors for business, both now say that they are "more than pleased" with the public's reaction and industry support.

At such labels as CBS, Buddah, Warner Bros., Atlantic, Chess/Janus, RCA, and Elektra/Asylum, comments on the club have been favorable. They score the Bottom Line's \$40,000 sound system as one of the best available on the club

market, as well as pointing up the club's general ambiance for both performer and audience alike. Also noted is the Bottom Line's seating capacity of 400, which in their view resembles a concert setting with a club atmosphere.

Although first slated to be a theater/cabaret, the Bottom Line has maintained an almost 100 percent music policy. Shadowsky explains that they now realize the club can't be both theater and music room, so plans to produce theater have been shelved. Also put aside were earlier plans for a showcase night. Both owners say that showcasing new talent is "impractical."

As part of the club's weekly operating budget of some \$15,000, advertising monies total \$1,200, explains Pepper. The money is spent on consumer print advertising in the New York Times and the Village Voice and radio spot advertising on such stations as

WNEW-FM, WRVR-FM and WBLS-FM.

The money is spent regardless of what any particular label might be doing to advertise one of their acts appearing there. Advertising is coordinated so as to avoid overlapping efforts on any one radio station.

Artist consideration has played a strong part in their operation. Sound checks are made prior to each opening night performance, and behind-the-scene comforts are stressed. Prior to each performer's appearance at the club, they are sent an artist information kit explaining the club's stage layout, sound system and lighting capabilities.

"We like to view the Bottom Line as a concert hall," offers Shadowsky. "Both Allan and I try to create a musical package so both acts on the bill will benefit." In terms

(Continued on page 19)

New on The Charts

MICKEY GILLEY

"Room Full of Roses"—73

Like Willie Nelson in Austin, Mickey Gilley is another Texan who's just winning long-deserved national attention after years as a major local attraction. Gilley looks and sounds only slightly like his cousin, Jerry Lee Lewis, even though they both play a lot of rockabilly piano.

For 14 years, Gilley has been the main country personality in Houston. He now has a local TV series and leads the six-piece band at a huge dance club named after him. "Room Full" is a tasty contemporary revival of an old George Morgan classic, actually released for the local jukebox market as a B-side by Astro Records before taking off in Texas and getting purchased for nationwide release by Playboy.

Gilley is managed by Eddie Kilroy and booked by the Joe Taylor Agency, both of Nashville. He's now seriously considering taking some time away from his family for major touring.

Melba Montgomery Flies High as Soloist

By BOB KIRSCH

LOS ANGELES—Melba Montgomery has been one of country music's most consistent stars over the past 10 years, so it should have come as no surprise when her version of "No Charge" hit No. 1 on the country charts recently and climbed high on the pop listings.

The surprise was that this was her first No. 1 record as a solist, for Melba Montgomery has been known through the years primarily as a duo member.

Ms. Montgomery first surfaced as George Jones' singing partner. The union produced a number of country top 10 hits, including the classic "We Must Have Been Out of Our Minds," penned by Ms. Montgomery.

While working with Jones on the Musicor label, she also did a number of duets with Gene Pitney, known primarily as a rock star but also a country fan. When she moved to Capitol, she was teamed with Charlie Louvin and the two turned out several major hits.

With Jones, Ms. Montgomery made up what was probably the prototype for country duets. Kitty Wells and Red Foley had worked together, but Jones and Miss Montgomery are generally considered the first major duo. "Probably because our first record was such a major hit," she explains.

Now, with Elektra Records, she plans to concentrate on a solo career. "I think it's time I established myself as a soloist," she says. "In the past, I've never really been able to concentrate on myself because of my work with others. As much as I enjoyed the duet work, you can't always be introduced as someone else's singing partner."

One logical question is why should an established country artist sign with Elektra, a label just starting its country stable when she joined it a year ago.

"Pete Drake, my producer, knew the people there very well," she says, "and there was a feeling that they were genuinely interested and were willing to go all out in country.



ELEKTRA photo

MELBA MONTGOMERY: Ex-country duet stalwart now a pop crossover star as solo.

"It's worked very well. I've been sent to all the offices to meet everyone and I know all the promotion people. This is something that never happened to me before, but again, this is fairly new in the country field.

"There is more attention being paid to the artist in general and less dependence on a hit carrying an artist forever. For example, I could probably work off 'No Charge' for 10 years, but we're going right in with a followup. There has been a kind of marriage between pop recording, promotion and merchandising techniques and country music, with none of the country feel lost."

"No Charge," of course, is the story of a little boy presenting his mother with a bill for getting good grades, minding baby brother and other "chores" and the mother replying that the cost of her love is no charge. To some it may sound corny, but most consider it one of the finest country records of the year.

"We cut the record during LP sessions," she says, "but we knew immediately it would be a single. To be honest, I was a little surprised at the quick reaction it got, but it's a story

(Continued on page 22)

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Bill Graham Denied Permit On L.A. Coliseum Show

LOS ANGELES—Bill Graham's scheduled July 6-7 Coliseum concerts, launching the reunion tour of Crosby, Stills, Nash & Young with the Allman Brothers Band co-headlining have been canceled with the

refusal of the police commission here to grant a permit.

Graham is hoping to rebook C.S.N&Y for a Southern California date in August.

Meanwhile, the police are meeting with Coliseum officials and Graham's representatives to see if a compromise can be worked out for using the county-owned sports stadium for major rock events.

With on-field seating, the Coliseum could hold some 135,000. Most likely solution is limiting ticket sales to about 75,000.

The police commission report "postponed" further action until it would have been too late to go on with the concert. A similar delaying tactic forced the C.S.N&Y show out of its first choice, the more suburban Ontario Motor Speedway where 185,000 attended the California Jam concert April 6.

The L.A. commissioners claim it would be necessary to have 8,169 police officers at the Coliseum, although only 250 were added to the private security forces at Ontario.

New on The Charts



Warner Bros. photo

FANNY "I've Had It"—89

These hard-rocking four girls have won lots of respect but no previous chart singles in their three-year career. Now, under banner of Richard Perry Productions and switched to Neil Bogart's new Casablanca label, Fanny has a tight up-tempo disk perfectly formatted for AM acceptance without losing their trademark funky drive.

Patty Quatro, Suzi's sister, has replaced June Millington on lead guitar, along with Nickey Barclay on keyboards, bassist Jean Millington and drummer Brie Berry. Roy Silver is their manager. Current Fanny project is an elaborate "rock cantata" they're touring with this summer, "Rock 'n' Roll Survivors," complete with costumes and theater settings.

Signings

Freddy Hubbard, veteran jazz trumpet star, to Columbia, where he will pursue a commercial crossover style.

Bad Company to be first group on Led Zeppelin's Atlantic-distributed Swan Song label. Foursome has alumni of Free, Mott the Hoople and King Crimson.

Manfred Mann's Earthband to Warner Bros. for North American release. . . **Stanley Turrentine**, jazz tenor sax giant, to Fantasy, with Gene Page producing first album.

Righteous Brothers to Lambert-Potter's Capitol-distributed Haven Records label. "Rock 'n' Roll Heaven is their new release. . . **Andy Kim** also signed to Capitol, his past hits include "Sugar, Sugar."

Nicky Hopkins, Columbia artist, to Ron Strasner Associates of Los Angeles for management. . . **Richard Torrance**, new Shelter artist, to CMA for representation.

Gloria Lynne to Monte Kay's Little David label and management operation. Her '60s hits included "I Wish You Love" and "He Needs Me." . . **Tony Joe White**, Warner artist, to Don Perry Management, Los Angeles.

Spinners, Miller Join Song Fest

LOS ANGELES—The Spinners, Roger Miller, the Stampede and Limelites, have been added to the list of artists performing songs at the first annual American Song Festival, Aug. 31-Sept. 2 at Saratoga Springs Performing Arts Center, N.Y.

Artists previously named to sing competing songs in the semifinals and finals include: Helen Reddy, Jose Feliciano, Sarah Vaughan, the Righteous Brothers, Staple Singers, Paul Williams, Ray Charles, Richie Havens and Loggins & Messina.

Talent in Action

• Continued from page 16

the buoyant "Chance Meeting" and a thunderous "Virginia Plain." From their record Atco album, "Stranded," "Mother Of Pearl" and "Song For Europe" exuded a special air of divinity. From then on, the group had a relatively easy going, with Eddie Jobson contributing fine serpentine violin passages during "Remake/Remodel" and the encore of "Do the Strand."

Sharks, who opened the bill, are a talented group currently winding their first American tour. They feature the tasteful guitar expertise of veteran English session musician Chris Spedding and an extroverted throaty vocalist known merely as Snips.

They lacked a sense of aggression throughout due to a faulty sound mix. Still, they proved a capable outfit, with a sound vaguely reminiscent of the old Free. A surprise guest appearance by local hero Leslie West during their last number, "Colours," managed to raise the decibel level in the air a few notches even if the PA couldn't.

BARRY TAYLOR

DON WILLIAMS

Palomino, Los Angeles

Returning to Southern California for the first time since his days as lead singer of the excellent Pozo Seco Singers rock group, Don Williams proved during his May 28 appearance here that one can indeed make that difficult transition from rock to country star.

Williams possesses a full and resonant voice, a fine guitarist who demonstrated an engaging stage presence which won him an immediate rapport with the audience. He already owns a long string of hits to draw material from, and he ran through many of the biggest of these, including "Amanda," "We Should Be Together," "Atta Way to Go" and "Shelter of Your Eyes." Most of the crowd knew the material, and this reviewer has never heard the Palomino so quiet as it was during Williams' set.

While his songs are simple for the most part, they are also good songs, and Williams has managed to capture a true country flavor without giving the impression in any way that he is simply another escapee from the rock world.

Williams' set could have been a bit longer, and he might have done some more nonhit numbers. These few criticisms notwithstanding, Don Williams offered one of the most entertaining and skillfully handled shows seen here in a long while. When people talk about new stars in country, Don's name should be near the top of the list.

BOB KIRSCH

GATO BARBIERI GEORGE MELLY

Bottom Line, New York

Saxophonist Gato Barbieri's performance May 21 drew a strong response. Barbieri has dropped a few of his extraneous sidemen and is now playing with a percussion-oriented core group.

At times, Barbieri shows traces of Latinized John Coltrane, but most of the time his music is distinctly his own. Many times he becomes emotionally caught up in his playing and spurs his musicians onward by screaming aloud. During his set, he played several tunes from his new Impulse LP "Chapter Two: Hastra Siempre," and at one point he got into a jazzy samba that had the audience rocking in their seats.

After years of playing the New York jazz scene with people like Ornette Coleman and Sam Rivera, Barbieri has finally gained mass audience appeal.

Opening the show was Warner Bros. British singer George Melly. While Melly is surely an anachronism from years gone by, he has a charming personality and instant rapport with the audience. His songs range from James P. Johnson to Bessie Smith material. He was accompanied by fine stride piano from Colin Bates and tasteful trumpet by British musicologist/musician John Chilton.

JIM FISHEL

MICHAEL URBANIAK ROSS

Max's Kansas City, New York

Making his U.S. debut with a four-week engagement here, Polish jazz musician Michael Urbaniak presented his somewhat unique brand of music to an enthusiastic progressive jazz/rock audience May 14, and the results were promising.

Electric violinist Urbaniak was joined in his efforts by his wife Ursula Dudziak, an experimental singer of fine note, and a fine Polish trio. In a brand of progressive jazz as intriguing as it was expressive.

The group showcased selections from Urbaniak's new Columbia LP, "Fusion," and Ms. Dudziak's "Newborn Light" album, also on Columbia. Although it might be wise to supplement the band with a flute and/or sax, both Urbaniak and Ms. Dudziak easily displayed talents which should garner them a healthy following in the States.

British rock group Ross opened showcasing
(Continued on page 19)

Who/Where/When

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

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

County Fairgrounds, Dunkirk, N.Y. June 15

WEST

***JOAN BAEZ** (A&M): Univ. of Berkeley, Greek Theater, Calif. June 16
BOBBY BARE (RCA): Palomino, Los Angeles June 14-15.

JIM ED BROWN (RCA): Lucky's, Phoenix, Ariz. June 12.

DONALD BYRD (United Artist): Oakland, Calif. June 28.

CARPENTERS (A&M): H.I.C. Arena, Honolulu, Hawaii June 14-15.

RAY CHARLES (Crossover): International Ballroom, Beverly Hilton, Los Angeles, June 16-21.

THE CRUSADERS (Blue Thumb): Oakland Stadium, Calif. June 28.

DRAMATICS (Stax): Warner Theater, Fresno, Calif. June 13; Paramount N.W. Theater, Portland, Oregon (14); Paramount N.W. Theater, Seattle, Wash. (15).

MAYNARD FERGUSON (Columbia): Disneyland, Anaheim, Calif. June 15-22.

BOBBY GOLDSBORO (United Artist): Thunderbird Hotel, Las Vegas, Nevada, June 27-July 17.

GRAHAM CENTRAL STATION (Warner Bros.): Berkeley Community Theater, Calif. June 15.

HERBIE HANCOCK (Columbia): Newport Jazz Festival, Oakland Coliseum, Calif. June 29.

ISAAC HAYES (Stax): Sahara Tahoe, Lake Tahoe, Nev. June 14-20.

JANIS IAN (Columbia): Community Theater, Berkeley, Calif. June 16.

B.B. King (ABC/Dunhill): Hollywood Bowl, Los Angeles, June 15; Tucson, Ariz. (16); Warehouse, Denver, Colo. (18-23).

(Continued on page 19)

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Talent

Jazz Shows Picking Up Around U.S.

LOS ANGELES—Jazz concert activity is picking up around the country. Locally, Musicians Union Local 47 has launched its summer series of free outdoor concerts. Las Vegas pulled together its professional jazz players plus 25 top high schoolers for a concert, and the Monterey Jazz Festival has lined up its traditional blues program for its mid-September extravaganza.

Launching the Los Angeles series at three parks were the Eddie Allen band, the Toshiko-Lew Tabackin group and the Herb Anderson band.

This year the union is giving lesser known players an opportunity to star in these popular alfresco concerts. Upcoming on June 16 are Ron Jefferson, with the Kevin Hiatt, Bill Geyer, and Rob Morris bands all working public parks June 30.

The recent Las Vegas event at the University of Nevada at Las Vegas, featured an all-star band from Strip hotels plus 25 students who won a competition in the Denver public school system.

And at Monterey, the "Afternoon of the Blues" will spotlight Sunnyland Slim, the James Cotton Blues Band, Big Joe Turner, Eddie "Cleanhead" Vinson, Bo Diddley, Rev. Pearly Brown and Dizzy Gillespie.

New on The Charts

RAZZY

"I Hate Hate"—70

For the past six years, Razy Bailey has been leading rock bands around the Southeast U.S. dance club circuit. He wrote and produced this catchy novelty with a social message that has won widespread soul and rock airplay. It is his first nationally released record. For the past 22 months, Razy has been based at Macon, Georgia's Nashville South club. He is managed by R.J. Lindsay of that city. Razy began playing guitar at 13 and his debut album is being readied for release by MGM.

Bottom Line

Continued from page 16

of commerciality, both agree that "if it makes sense, we'll do it. We don't necessarily have to like the music to book it." And, unlike a number of other clubs in the country, options on return appearances in the area by artists have not been stressed.

As part of the learning process in running the club, Pepper explains that a decision to reduce the seating from 438 to 400 was made after a few weeks, as "things were getting too crowded on the floor." Ticket prices, at first \$3 and \$3.50 on weekends, have also been changed to \$4 and \$5. Two shows a night, usually seven nights a week, are presented.

Pepper and Shadovsky stress that they are constantly looking for new acts, adding that they prefer to book the club as far in advance as possible. Performances to date have ranged from soul venues to country, folk, rock and blues acts.

While only one group, NRBQ, has recorded live at the club, and that for a production deal, Shadovsky states that they are looking forward to additional recording opportunities. He notes that their system has a 13 microphone capability.

Who/Where/When

Continued from page 18

GLADYS KNIGHT & THE PIPS (Bud-dah): Oakland Stadium, Calif., June 28.
JOHNNY MATHIS (Columbia): Sheraton Waikiki, Honolulu, Hawaii, June 14-17.

HAROLD MELVIN & THE BLUE NOTES (Epic): Total Experience, Los Angeles, June 12-17; Soul Train, San Francisco (18-23).

KENNY PRICE (RCA): Kenosha, Wisc. June 11.

SEALS & CROFTS (Warner Bros.): Balboa Stadium, San Diego, Calif. June 19.

TOWER OF POWER (Warner Bros.): Newport Jazz Festival, Oakland, Calif. June 28.

IKE & TINA TURNER (United Artist): Phoenix, Ariz. June 18.

MID-WEST

DAVID BOWIE (RCA): Forum, Montreal Que, Canada, June 14; Civic Center, Ottawa, Ont. Canada (15); O'Keefe Center, Toronto, Ont. Canada (16); Public Auditorium, Cleveland, Ohio (18-19); Sports Arena, Toledo, Ohio (20); Ford Auditorium, Detroit, Mich. (21-22); Merston Auditorium, Columbus, Ohio (23); Harrah Arena, Dayton, Ohio (24); Civic Theater, Akron, Ohio (25).

JOHNNY DUNCAN (Dot): Dons Lounge, Maxwell, Iowa, June 21.

JACKSON FIVE (Motown): Mill Run Theater, Chicago, June 24-30.

BOB LUMAN (Dot): The Store, Ames, Iowa, June 12; High School Gym, Rollf, Iowa (20); A.J. Lounge, Summit, Ill. (22); Western Ill., Griggsville, Ill. (29).

JOHNNY MATHIS (Columbia): Pine Knob Pavilion, Detroit, Mich. June 19-22.

JIM MUNDY (ABC): Heritage Park, McCordsville, Ind. June 16.

KENNY PRICE (RCA): Ann Arbor, Mich. June 13.

HELEN REDDY (Capitol): Flint, Mich. June 22.

SAMMI SMITH (Mega): Tour of Canada.

Proposed Vegas Rock Law

LAS VEGAS—A proposed ordinance being considered by the County Commission here would put rock concert promotion under the heading of a privileged business license and subject the promoters to intensive investigation, similar to the rigorous procedure for obtaining a casino gaming license.

Promoters would be required to put up a \$10,000 bond before licensing and pay a \$50 investigation fee. A semi-annual fee to keep the license has been set at \$500. The promoter also would be required to obtain a new license for every concert staged.

The promoter would be required to pay for policemen at the currently hourly rate for sheriff's deputies, a minimum of one law enforcement officer for every 500 ticket holders.

Promoters licensed under the proposed ordinance would have to post signs at all entrances to the concert

advising the ticket holders they would be subject to a search for alcohol and drugs.

In addition, the tickets would include a rain-check stub for refunds if the concert is not as advertised. The promoter would have to immediately refund the ticket price if the concert is canceled, and all receipts from advance sales would be kept on the premises to make refunds available. The sheriff would have to be notified of substitutions within five days of the concert.

County Commissioner Bob Broadbent, sponsor of the ordinance, cited as a common problem the recent failure of one local promoter to obtain a business license up until three days before a scheduled concert. "County Business Licensing didn't want to license him, but what would we have done with 6,000 screaming kids and no business license?"

IKE & TINA TURNER (United Artist): Youngstown, Ohio, June 26.

SOUTH

LYNN ANDERSON (Columbia): Dallas, Texas June 26.

CHET ATKINS (RCA): Niceville, Fla. June 15.

DAVID BOWIE (RCA): Civic Center, Charleston, W. Va. June 28; Municipal Auditorium, Nashville, Tenn. (29); Mid-South Coliseum, Memphis, Tenn. (30).

JIM ED BROWN (RCA): Six Flags of Texas, Arlington, June 18.

DONALD BYRD (United Artist): Hamilton, Va. June 30.

JOHNNY CASH (Columbia): Award Dinner, Washington, D.C. June 20; Grandfather Mountain, N.C. (23); Asheville, N.C. (24); Knoxville, Tenn. (25).

THE CRUSADERS (Blue Thumb): JFK Center, Washington, D.C. June 30.

DANNY DAVIS (RCA): Ponte Vedra Club, Fla. June 11; Bellemeade Country Club, Nashville, Tenn. (15).

ARETHA FRANKLIN (Atlantic): Hampton Rhodes, Coliseum, Hampton, Va. June 30.

CRYSTAL GAYLE (United Artist): Fan Fair, Nashville, Tenn. June 12-16.

BOBBY GOLDSBORO (United Artist): Six Flags, Atlanta, Ga. June 22.

ISAAC HAYES (Stax): Gaithersburg Theater, Md. June 24-29.

B.B. KING (ABC/Dunhill): Mississippi Homecoming, Fayette, June 27; Coliseum, Hampton, Va. (28).

GLADYS KNIGHT & THE PIPS (Bud-dah): Hampton Coliseum, Va. June 29; Coliseum, Richmond, Va. (30).

BOB LUMAN (Dot): High School Auditorium, Corbin, Ky. June 14.

JIM MUNDY (ABC): El Dorado Club, Savannah, Ga. June 28-29; American Legion Park, Culpeper, Va. (30).

O'JAYS (Epic): Mid South College, Memphis, Tenn. June 29.

ANN PEBBLES (London): Coliseum, Memphis, Tenn. June 29.

DAVID ROGERS (Atlantic): Columbus Coliseum, Miss. June 21; NCO Club, Homestead Air Force Base, Fla. (28).

Talent in Action

Continued from page 18

numbers from their latest album, "Ross" (RSO). The group, with Alan Ross on lead vocals and guitar, laid down a sound which, while not overpowering, should earmark them for acceptance here, as they too were making their U.S. debut. Standout selections were "Help Me Understand," "Wherever You Go" and "Blackbird."

JIM MELANSON

RY COODER LEON REDBONE

Bottom Line, New York

Although the audience's response to Ray Cooder's one-man set here May 15 was definitely positive, one has to wonder if his solo gigs are really worth it. True, his mandolin and guitar playing go a long way to enthrall an audience, but when it comes to vocal ability, even with the raw stylizations we've come to expect from certain blues/ballad singers, Cooder just doesn't seem to be able to cut it on his own.

Vocal and instrumental backup goes far in approving his performance. Material used for the set came primarily from his latest Warner Bros. LP, "Paradise and Lunch," and it has potential.

Leon Redbone, hardly ever seen by New York club fans, opened the bill. A polished back hills blues man, Redbone, accompanying himself on

guitar, gave good reasons why he has a strong following on the folk/blues concert and music fair circuit. Unsigned at present, he could prove a solid find for a label deal.

JIM MELANSON

LES VARIATIONS

Bottom Line, New York

Incorporating the strains of their native Moroccan street music with Western hard rock, France's Les Variations demonstrated what is meant by "Moroccan roll" May 28.

The group played an ebullient set, their wholly idiosyncratic sound is fresh and basic as some of the power pop groups of the middle Sixties. Marc Tobaly's expressive lead guitar is the key to their sound, as he can either play stinging exotic rhythms in unison or harmony with Moroccan violinist Maurice Meimoun, or thrust the sound with a searing rock 'n' roll solo. Drummer Jacky Bitton, alternates between an Eastern percussion sound and a Western backbeat. His short solo in which he played off the beat of audience handclapping was a nice change of pace.

The Buddah group's dynamic stage presence was further intensified by their charismatic lead singer, Jo Leb, at times resembling a youthful Mick Jagger. He belted out the lyrics to songs like "Did It" and "Moroccan Roll" with an authority borne of the group's eight years of rocking.

BARRY TAYLOR

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Musical Spectrum at Temple U. Festival

AMBLER, Pa.—The musical spectrum will be available in this area beginning Sunday (16) when Temple University's Music Festival & Institute opens its seventh season. The series has been extended again this year to encompass 11 weeks, and approximately 60 concerts of all musical types will be presented.

The festival is a nonprofit university-sponsored event that receives donations from the public and private corporations. It runs through Aug. 22. The music festival runs in conjunction with the institute to showcase young, aspiring musicians. These musicians are featured at the festival's 3,000 seat theater located

here on the outskirts of Philadelphia.

Scheduled artists include Joni Mitchell, Cleo Laine, Bonnie Raitt, Phyllis Curtin, Yehudi Menuhin, Alicia DeLarocha, Earl Wild, George Shearing, Two Generations of Brubeck, the Gary Burton Quartet, Chuck Mangione, Larry Coryell, Benny Goodman, Ella Fitzgerald, Buddy Rich, the Preservation Hall Jazz Band, John Dankworth, Doc Severinsen, the Smothers Brothers, Sergio Mendes, Henry Mancini, Todd Rundgren, the Paul Winter Consort, Gunther Schuller's New England Conservatory Ragtime Ensemble and a 1950's rock 'n' roll revival show.

Beginning June 28, there will be a musical event offered every night of the week throughout the summer. Admission for all of these shows in the 3,000-seat amphitheatre varies depending on the act, but tickets run from a low of \$3 for bleacher seats to a high of \$12.

The festival has become a year-round business and managing director David Kanter says: "If our past business keeps up and the gasoline shortages are not acute again, this should be a healthy festival year."

The main success of the summer-fest, says Kanter, is that it is the only festival in the area that is so diversified.

"Since our start, we have grown from six weeks to 11 weeks."

Harpichord Virtuoso Set In UCLA Series

LOS ANGELES—Harpichord virtuoso Anthony Newman will launch the 15th season of concerts sponsored by UCLA's Committee on Fine Arts Productions in association with the Chamber Symphony Society of California.

Newman will perform Oct. 20 in Royce Hall in an all-Bach program. Other headliners include Aaron Copland, Polish violinist Henryk Szeryng; pianist Gary Graffman and flutist Jean-Pierre Rampal and conductor Henri Temianka. The latter two will appear at the Music Center downtown.

Country Music Workshops Set

CLAREMORE, Okla.—Country music figures will participate in two music workshops at Claremore Junior College in conjunction with the Hank Thompson School of Country Music.

Slated to appear at a workshop on composition are Roger Sevins of BMI; Joe Allison of the Nashville Songwriters Assn.; Don Gant of ABC/Dunhill; Bill Denny of Cedarwood Music; Tommy Overstreet, artist/writer; Bob Luman, artist/writer; Norris Wilson, composer; Harlan Howard, artist; Marijohn Wilkins, songwriter. This workshop takes place June 24-28.

The second activity takes place Aug. 5-9 and covers the commercial aspect of music. It will be conducted by Bill Williams, Billboard's Southern Editor.

School Bands Vie

MONTEREY, Calif.—Monterey Peninsula College hosted 10 California high school bands and five combos Saturday (8) during a scholastic competition designed to select a winning band for the 17th annual Monterey Jazz Festival in mid-September.

Professional judges were guitarist Mundell Lowe; drummer Frank Gagliardi; trombonist Larry Sutherland; trumpeter Mike Vax; saxophonist John Handy; pianist Jack Wheaton; and bassist John Herd.

VTN Adds Hartford

NEW YORK—Video Tape Network Inc. has acquired a video concert by composer/performer John Hartford for immediate distribution to its network of 245 colleges throughout the United States.

The program, which runs 30 minutes, features Hartford exclusively singing many of his popular songs as well as his famous "Gentle On My Mind."

The show was filmed by Carmine R. De Sarlin and offers Hartford in an informal, one-to-one basis. Other musical programs in the VTN catalog include "Double Exposure" featuring Roberta Flack and Donny

Hathaway; "The Nashville Sound," which presents 38 country artists in a one-and-a-half hour show, and the "VTN Concert Series," presenting individual shows approximately 30 minutes long by such contemporary artists as Jim Croce, John Prine, Harry Chapin and Bill Quateman.

VTN services a campus viewership of approximately two-and-a-half million with programming specially selected to serve student needs.

Jazz Festival Planned

NEW YORK—The 7th Annual Hampton (Va.) Institute Jazz Festival will be held at the Hampton Roads Coliseum June 28-30. The festival, which began in 1968, will feature an array of jazz, blues and soul performers including B.B. King, The Spinners, Donald Byrd, Sarah Vaughan, Gladys Knight and the Pips, The Crusaders, Elvin Jones, Aretha Franklin and Stan Getz.

Chorus Sings Duke

LOS ANGELES — "Music of America" a program of works by 20th century composers included a number of Duke Ellington works performed by the 60-member chorus of the University of California at Santa Cruz. Accompanying the chorus in the last half of the program was the 10-piece College Five jazz ensemble. The two performances May 31 and June 1 were open to the public.

Happy Fifth, Wartoke!

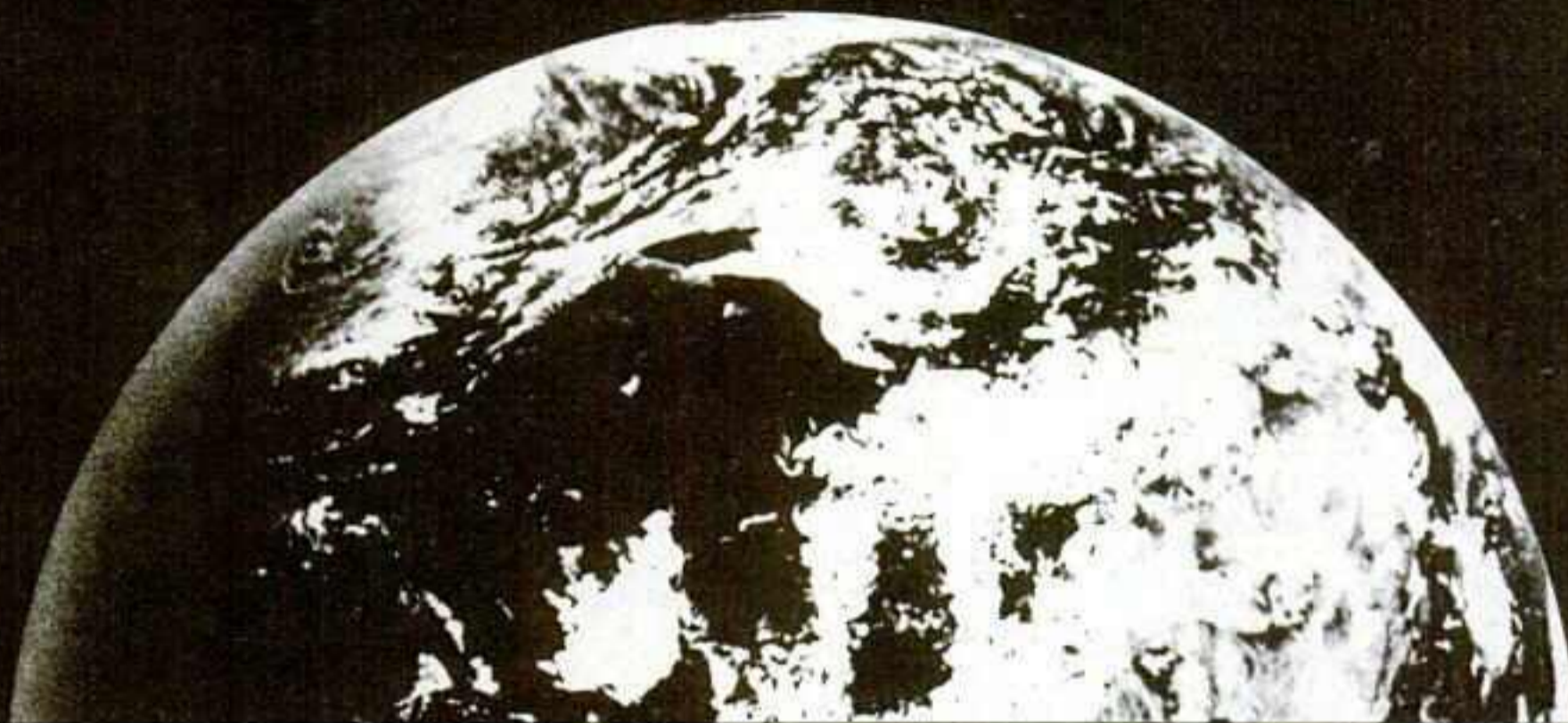
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Stevie Wonder

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BRANCH OFFICES (U.S. & INTERNATIONAL)

Talent

Studio Track

By BOB KIRSCH

Tom Rush is recording after a two-year hiatus. Producer Mark Spector recently went to Memphis to overdub the Memphis Horns. Grateful Dead vocalist Donna Godschaux, though not with the label, is recording in the CBS studios in San Francisco. One session was interrupted recently so Ms. Godschaux could give birth to a baby boy.

The Soul Survivors (remember "Expressway to Your Heart" a few years back?) who signed with Philly International, are currently cutting a single at Sigma Sound Studios in Philadelphia with Kenny Gamble producing. Also at Sigma is a new Philly International duo, Derek & Cindy Floyd, being produced by Thom Bell, and Bobby Martin is getting ready to produce Labelle's first Epic LP at Sigma.

* * *

At Cherokee Studios in Topanga, Calif., Del Shannon (who had a number of major hits a few years back including "Runaway" and "Keep Searchin'") has been in cutting a single, "Runaround Sue." Working with Shannon, who is producing himself, is Jeff Lynne, leader of the Electric Light Orchestra. Also at Cherokee, Rocket Records' Hudson is cutting tracks for their CBS-TV show, the "Hudson Bros. Comedy Hour." The show will be one of the summer replacements for Sonny & Cher. The brothers are also cutting tracks for an upcoming fall show on CBS, "Razzle Dazzle." Cherokee was presented with its first gold record recently for their part in the mixing and overdubbing of Steely Dan's "Pretzel Logic" LP.

In Los Angeles, Angel City Entertainment has reactivated its record production division under the direction of president Tom Wilson. Wilson has produced nine gold LP's himself, and is currently producing United Artists' Vernon Burch. At the firm's studios, Angel City Sound, songwriter-Adryan Ross is set for July. Another recent LP completion was John Mayall for Polydor.

Work will begin in August on an R&B rock opera penned by Wilson. Angel City Sound is formerly Sound Recorders. The studio now features a computerized Neumann Mastering Room. Bill Lazerus is its chief engineer.

* * *

Lots of activity down South, too, as Michelle Scott, president and general manager of SRS International Recording Studios in Ft. Lauderdale reports. Hans Lengsfelder is in working in material for

Request Records; Joe Neubauer is in cutting an LP; Redd Foxx is sweetening up an LP; Poison Head has finished their latest single, as has Messiah; and Ft. Lauderdale Toyota has completed a new jingle.

The Record Plant East in New York City has been busy with: Noel Stookey cutting for Warner Bros.; the J. Geils Band working on an Atlantic LP with Bill Szymczyk producing; Neal Smith, Alice Cooper group member, in cutting with Jack Douglas producing; Michael Bruce, also of Alice Cooper, in with Douglas again handling production chores; Edgar Winter in working with Rick Derringer; Johnny Winter is set to come in and Chick Corea has also made plans to work at the studio. Currently in progress are Harry Nilsson's next with John Lennon producing and the Raspberries next set, with Jimmy Ienner producing.

Melba Montgomery

• Continued from page 16

everyone has been through. I get lots of letters from mothers telling me they bought the record and have played it for their own kids," she laughs.

Ms. Montgomery has some other opinions concerning country in general. "I think it's on the verge of really exploding over the next few years," she says, "providing it's not overexploited. We see more and more young people in country, both as performers and in the audience, and we see a lot of older people who say they haven't been fans and now are.

"I've been playing the same circuit as always, but I've also done a "Midnight Special" and a "Mike Douglas Show," and there's a chance I may go into some of the more pop-oriented clubs. As far as aiming at the pop market, I think it's a mistake to shoot for crossover. I'm delighted 'No Charge' hit the pop charts, but we cut it as country."

More writers getting involved in country is also seen as a good thing by Ms. Montgomery. "Most of them are sincere and it just gives the country artist all the more good material to choose from. The same is true of pop singers moving to country. Most have always wanted to be country and now they have a chance."

And this week she will be inducted into Nashville's Walkway of the Stars—as a solo artist.

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Latin Scene

PUERTO RICO

Jason Dejesus, sales manager for Eddin Enterprises, local wholesalers/rack operators reports good sales for MCA soundtrack album of "The Sting." ... Felix Couvertier, in charge of pop-Latin sales at Martinez Vela's San Juan store (oldest retailer in Puerto Rico) is very pleased with sales of a single from the soundtrack of "The Exorcist," but admits that he has trouble getting the album. This film is showing in three San Juan area theaters, with five shows on weekdays and seven shows on week-ends for each house. The theaters must be vacated after each performance and admission at all times \$4.00 for everyone. No passes. A record for the movie industry in Puerto Rico.

Sergio Ballesteros, head of the distributing firm that handles all CBS-Caytron labels, busy with the latest album by Roberto Carlos, Brazilian singer of "Amada, Amante"

fame. This album is "En Castellano" (in Spanish) and includes a favorite of this writer, the old Carlos Gardel tango, "El Dia que me Quieras." The tune was released as a single due to radio stations requests. Also on Caytronics the singles: "Se Que Te Amare" by Leo Dan, and Vincente Fernandez, Mexican top-seller in revived oldie of the great Mexican composer Agustin Lara, composition "Piensalo Bien" by Vincente Fernandez on the Mericana label: "Quien" by top-seller from Spain. Camilo Sesto. A lot of good material for the always busy sales people of Caytronics of Puerto Rico. Recently the Madrid Autonoma University bestowed on Maestro Andres Segovia (MCA Records), considered the foremost classical guitar exponent in the musical world, the degree of Doctor Honoris Causa.

With the death of the great Duke Ellington, memories bring back the days in New York in the 1930s when The Duke and, Count Basie, Ella Fitzgerald, Louie Armstrong and Cab Calloway used to visit the record store at West 116th Street (Spanish Harlem) and ask this writer "Any new records (78s) of Afro-Cuban Music on hand? Call me at Cotton Club or at home as soon as you get them." The Latin Music Community will also miss the genius of Ellington. ANTONIO CONTRERAS

MIAMI

Audio Latino has released "Lo Que Quiero Quiero," a single by a local group, The Century's. ... A group from Spain, La Pandilla, has a

new LP out on the FM label. ... Juan Bau (Borinquen) has a hit with "Estrella de David." ... Modiner has put out another LP of jokes by Rosendo Roselle. ... The new LP by Orch. La Suprema (Sound Triangle) is taking off like a shot in local sales. ... Oscar Iborra is producing a show for Latin youth on Channel 51, WKID, called "Gente Joven" featuring local Latin and rock bands and guest personalities. Anthony Rios (Mate) has a new single out "Te lo Pido de Rosillas."

The Sophy and Conjunto Universal LP's will be out this week according to Tony Moreno of Velvet. ... WRHC-AM is airing the first bilingual commercial for McDonald's Hamburgers on their bilingual show. Some advertising execs think this may be the trend in advertising for markets like Miami. New York, Chicago and Los Angeles. ... On Musart, new releases include Agarron Norteno: Juan Ochoa y contra Rafael Bucn Dia; a single by Flor Silvestre "Tu Sigue Siendo el Mismo" Victor Manuel Sosa's "Mi Destino y Mi Suerte"; and Martin Pescador's "Canuto el Partamudo." ... Carlos Granados has an LP on Fuentes "Mire, Mire," and on the same label is Rodolfo's "El Eco de Tu Adios." ... After five successful years on WQBA-AM, Carlos Luis Brito has moved to WCMQ-FM, where he will be the afternoon personality. Herb Dolgoff, owner-manager of WCMQ-AM/FM, announced that starting June 10, the AM and FM will broadcast separate and distinct formats. WCMQ-FM broadcasting "good music," consisting of 90% baladas and 10% soft instrumentals from 6 a.m. to 6 p.m., at which time AM and FM will simulcast the type of programming that WCMQ-AM has from 6 a.m. (salsa, baladas and some hits from the American charts). The station will use their Hialeah facilities for all broadcasting starting June 10.

Famous Cuban bandleader Jose Fajardo opened at Numero Uno and is drawing good crowds. ... Tipica Novel (TR) packed dancers into Westbrook June and is drawing well at Centro Espanol. ... Oscar de Fontana (Alhambra) has a new release. "Te Esperare en la Playa" Alhambra Records has signed the distribution rights to Rami Records for Puerto Rico. The main artist on Rami now is the local salsa band Conjunto Colonial. ... Humberto Estevez has left as manager of Channel 23 TV. ... Program Director Tomas Garcia Fuste left WFAB-AM taking with him some air personalities, news men, production men and even the receptionist. Station manager Leo Justo has already put some new voices on the air and is making plans for some programming changes as well.

Chin Martinez and his TV En Espanol will present awards to Mr. and Miss TV of 1974 on June 30 in Dade County Auditorium. Artists appearing will be announced shortly. ... Blanca Rose Gil (International) continues to dominate the record scene locally with the sales of her LP following her engagement at the Centro Espanol. De Raymond (Parnaso) opens at Centro following the Tipica Novel on June 5. ... Mongo Santamaria's new LP "Live at Yankee Stadium" on Vaya, has been picked up by local "soul" stations, as has Ralfi Pagan's new LP on Fania. Also, jazz station WBUS-FM has gotten into some latin-jazz on Monday nights, and artists like Mongo and Ray Barretto feature prominently into these programs.

ART (ARTURO) KAPPER

Talent in Action

LATIN MUSIC FESTIVAL

Madison Square Garden, New York

Once again, the flavor of Latin rhythms filled the main arena here, now looked on as the birthplace of Latin music in concert. Unfortunately, the seats were only half-filled to appreciate it.

Kicking off this May 31st concert was the group Los Satelites, and they went a long way to enhance their following. Somewhat laid-back for a Latin band, the group compensated with a musical style as smooth as it was flexible. No overkill here, just good material well presented.

With a rapid stage change, Tommy Olivencia and his orchestra (Inca) were the next act before the lights. The musical theme set up by the opening act seemed to be continuing, but this time around it just didn't seem to come off as well. While the material was interesting enough, both vocals and backup lacked the tightness and polish to carry the occasion. Don't rule the group out, though. They have the potential.

The roar that went up from the audience when Borinquan Records artist Pellin Rodriguez walked on stage was the best reflection of this artist's singing talents. Backed by Kako's band, Rodriguez glided effortlessly through a number of audience favorites. Quality was the keynote for his entire performance. Rodriguez' last name isn't the only thing he has in common with the late Tito Rodriguez, as his voice easily marks him as one of the greats on the market today.

Following intermission, Sophy, backed by her own group and part of Kako's brass section, graced the stage. Singing more in an international vein, or what could be termed as Latin MOR, she seemed to have a difficult time of getting things moving. Her voice was good, but really not designed for a concert scene such as this. What came across was a feeling that she would be more at home in a club setting, rather than trying to let loose before some 8,000 fans. A tedious set was drawn out even further when she tried to get the audience to join in. She came close, but really missed the mark.

Jazz man Cal Tjader, almost a fixture at this concert now, infused a lot of enthusiasm back into the crowd with his set. Blending together jazz and Latin motifs, Tjader and his three-man

backup once again proved that they are consummate craftsmen. Unfortunately, time didn't allow them to stay around for more—the audience, it seems, would have appreciated it too.

Before Johnny Ventura headliner for the evening, came out, Kako and company returned for their own stint. Recently signed by TR Records, Kako's brand of musical excitement on the timbale, along with his singers and backup, earmark him for a bright future. It was also a treat to see Kako, Jr. join his father on the timbales for a closing number.

But, now it was time for Johnny Ventura, and, with a gasp that seemed to be held in all night, the audience erupted at his entrance. Ventura was all show-biz, dancing and weaving to the crowds delight. It was easy to see why an almost fan fanaticism follows him wherever he performs. He is not a powerful vocalist, but his brand of entertaining and musical backup are a strong commodity on the Latin market.

If anything should be noted about this concert, it's that, without a doubt, the audience got what they paid for—almost four solid hours of entertainment. The bill itself proved to be well balanced and interesting. Disk jockeys Paquito Navarro, Polito Vega and Dick Sugar acted as emcees for the night. JIM MELANSON

Musicanza Inks Distrib Pacts

NEW YORK—Musicanza Records has signed distribution agreements with Pan American Records, for the Chicago market, and with Caribbean Record Distributors, for New York and Puerto Rico. The first product to be handled by the distributors is the single "Energy Crisis" by Gas, Oil and Electric Company.



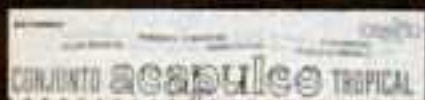
TAKING A BOW: Tito Puente, left, accepts a composer's trophy from Tico/Alegre general manager Joe Cain on behalf of Big Seven Music, publishers of such Puente standards as "Oye Como Ya" and "Para Los Rumberos." The setting is the Tico/Alegre All-Star concert at Carnegie Hall in New York May 24. Appearing on the bill with Puente were such artists as La Lupe, Ismael Rivera, Vincentico Valdes, Hector Rivera, Charlie Palmieri, Vitin Aviles, Yayo El Indio, Javier Vazquez, and Cabrerita, among others.



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Billboard SPECIAL SURVEY for Week Ending 6/15/74

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

IN TEXAS

1	SUNNY & THE SUNLINERS "El Orgullo De Texas," Keylock 3019	9	TORTILLA FACTORY "Tortilla Factory," GC 107
2	LATIN BREED "Mas Latin Breed," GC 108	10	SUNNY & THE SUNLINERS "El Preferido," Keylock 3018
3	ANGELICA MARIA "Tonto," Sonido Internacional 8006	11	ANTONIO AGUILAR "La Voz Del Pueblo," DM 1620
4	FREDDIE MARTINEZ "Freddie Y Lennie Salinas Freddy 1017	12	JOSE A. JIMENEZ "Jose Alfredo & Alicia," Arcano 3015
5	RAMON AYALA "Y Los Bravos Del Norte," TexMex 7017	13	FREDDIE MARTINEZ "Tonta," Freddie 1014
6	RAMON AYALA "Corzaon Vagabundo," TexMex 7015	14	VICENTE FERNANDEZ "Volver, Volver," Caytronics 1333
7	LATIN BREED "Return Of The Latin Breed," GC 106	15	FREDDIE MARTINEZ "Te Traigo Esta Flores," Freddie 1004
8	VICENTE FERNANDEZ "Toda Una Epoca," Caytronics 1379		

INTERVIEW

The Concept Co. to Syndicate KIIS' Format

EDITOR'S NOTE: This is the final installment of an interview with Chuck Blore, chairman of Chuck Blore Creative Services in Los Angeles, and a non-paid programming consultant to KIIS-AM in the city. Here, he describes one of the methods by which he intends to make money with all of the work put into the station and its unique format. The interview was conducted by Claude Hall, radio-TV editor.

HALL: How are you going to start syndicating the features, the mini-dramas—all of the special things

within the KIIS-AM format—to other radio stations?

BLORE: John Wolfe, manager of the station will do it. He's taking some time away from his regular job to syndicate the KIIS-AM content. And all it's called is: The concept. Some of the stations—we already have four besides KIIS-AM—are only using parts of *The Concept*. Ted Atkins, who now manages WTAE-AM in Pittsburgh, is our first customer.

B: He's playing different music on WTAE-AM. His station has a much harder on-air sound, because KIIS-

AM doesn't have any real extremes in music... no audience chasers. Ted's station, on the other hand, is heavily into oldies and plays a lot of harder hits. I frankly didn't know if the KIIS-AM concept would fit. But it fits beautifully. In fact, he's developed into one of our greatest boosters. Ted gets everything. But he ignores our music and plays his own.

H: Is the price to the station based on a rate card?

B: I'm not really sure... based on the size of the market, I guess.

H: And the production firm for the concept is at the station?

B: Yes. I produce them. I write some of them... but I produce them at KIIS-AM and they go out, arriving at the other stations the day after being aired on KIIS-AM. Well, even before they're aired, because we're about a week-and-a-half ahead.

H: What's the name of the syndication firm?

B: The Concept.

H: Are you a partner?

B: I'm personally a partner in the syndication with KIIS-AM and John is running it.

H: Is the music provided, too?

B: It can be. It is on the mini-dramas. In any case, everything that is on KIIS-AM is a part of the syndication package.

H: Except for the progressive rock stations, which made it very big in many markets and not so well in others, this is the first time that I can recall that a philosophy has been designed into a format.

H: Was there a philosophy behind KFWB-AM when you programmed it years ago?

B: Sure.

H: Larry and Toni Greene once told me that they thought you orchestrated the KFWB-AM format. Even the air personalities.

B: That was the big difference, I think, between KFWB-AM and other stations of that kind in its time. It was a well put together station. KIIS-AM is getting to be that way, too.

H: Do you feel that it was still worth your while to get involved with KIIS-AM?

B: Probably, had I know how hard it was going to be, I would have hesitated a little longer. But this format just had to be born. And it's developing... it's so exciting now, because it isn't where we were a year ago... it isn't quite what we set out to do. It's better. And it's changing and it's constantly evolving. It's constantly creative... like the profiles we do on really human beings... not what they are or who they are, but how you can relate to him. To make you say: Wow, I could do that myself, whatever the man had done... I think people are fascinated by success. So, we do these little "successes," but in a way that leaves listeners thinking they could have done it, too. Gives them hope... a little dream. But those profiles will go away and be replaced by something else. And that's what I like about the concept—it's growing, evolving, changing, improving.

H: You're playing much of the same music as many other radio stations in town.

B: The only difference is that we don't play the really hard things, nor the extremely country things. A few weeks ago, of the top 15 records on the Billboard chart, we were playing 12 of them. I think right now, out of the top 15, we're only playing 10. And yet, next week, it probably won't be there much, because harder

records don't stay in the top of the chart that long.

So, the same music may be essentially across the dial... there are 70 radio stations penetrating the market, at the least... 50 may be playing the same music in one form or another. So, it's the programming philosophies that make the difference in a radio station's sound. You listen to KHJ-AM and it's a good, solid radio station. You listen to KIQQ-FM and Bill Drake has some new things going on there and he has, of course, Robert W. Morgan and Don Steele and you could say that it's going to be a great fight between them and KHJ-AM.

But both have good, solid programming philosophies and they're good radio stations. And if you're listening just for music, you're going to be tuned to one of them or KKDJ-FM or KLOS-FM or KMET-FM. They pour music out as fast as they can. So, audience, I think, is disappated between them. It's not fair to put KMET-FM with them, because KMET-FM is doing much more than just playing music.

But the other stations are playing the hits and we have to do much more than just play music to build a different audience. We don't want to be in the music game... we want to be in the radio game. If you figure that 80 percent of our programming is music, than the other 20 percent has to be so powerful and over-

whelming as to make the entire radio station sound different.

And that's the thrilling part—coming up with the little cassettes... and everytime you turn around there's something new and interesting happening. But there's always a danger. I remember back in the days of KFWG-AM days when Les Stein, then program director of KGO-AM and later to become Les Crane, criticized KEWB-AM in San Francisco as sounding too much like a Christmas Tree.

That was an astute comment—you can get too many things on your radio station. Especially, if it's going in different directions. Thus, everything we do is sure to be going in the same direction. There's a lot of stuff on the air, but it doesn't seem that way because everything contributes to the same goal—that oneness of destination—that unique sound.

H: Do you—or your program director Robert E. Lee—maintain tight control on what records the air personalities play?

B: They play from the lists we talked about earlier in an A,B,A,G, R—that rotation. The A records have a three-hour rotation limitation. The B records have a four-hour limitation. They check off the hour the record was played. It's a simple rotation pattern, but effective. It was Ted Atkins who set up that pattern.



MCA photo

SCORING A GRAND SLAM—Ralph Tasjian, Seattle promotion man for MCA Records, takes a karate chop on behalf of the new "Kung Fu" single by the Sharks. Victim is a coffee table at KJR-AM. From left: Garry Shannon, music director of the Top 40 station; KJR-AM program director Nick Anthony; air personality Norm Gregory (on knees); Dan Wedlock, Seattle sales manager for MCA Records; Lee Michaels, program director of KISW-FM (sister station to KJR-AM). Fortunately for Tasjian's hand, the table had been sawed in two prior to his chop.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Bob Kingsley has been named producer of "American Country Countdown," a three-hour weekly special produced by Watermark Inc. The show, hosted by country artist Don Bowman, is based on advanced information of the Billboard country music record charts; it's heard on around 95 stations already and growing, according to Tom Rounds, president of Watermark.

Kingsley will continue handling voice work and music work for the country music syndicated programming service produced by Drake Chenault Enterprises... Staff of WGWR-AM-FM in Asheboro, N.C., includes Wayne Morgan in the mornings, D.K. McLaughlin in midday, Reid James afternoons, and Jerry Keck 6-midnight... Pat Patterson decided WHDH-AM in Boston wasn't really his cup of tea and has resigned. Plans will be announced shortly. He had built giant rating as morning air personality and program director of WKIX-AM, Raleigh, N.C., and had joined WHDH-AM a few weeks back.

Tom Straw is the new program director of KSEA-FM in San Diego; former program director Nelson Ross remains as morning personality. KSEA-FM is looking for a 6-10 a.m. air personality. Format is

(Continued on page 26)

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Vox Jox

• Continued from page 25

Top 40. ... Gary Bookasta, president of KROQ-AM-FM in Los Angeles, called up to report that **Shadoe Stevens**, program director, and **Dana Jones**, night personality, have resigned. Station has been having financial difficulty somewhat, but has gained a release from a state loan and is getting into the profit side of things. **Greg Shannon**, **Brother John**, **Jimmy Rabbitt**, and **Johnny Darin** are hanging on at the station.

Bob Gowa, who used to do production at KYMS-FM in Santa Ana, Calif., has been hired to produce a series of radio commercials

for MCA Records, including the soundtrack LP of "That's Entertainment." ... **Alan S. Irwin** reports in from WLKW-AM-FM in Providence, R.I., where he's music director: "We are going great guns as the major good music station in the market. What was a three-way competition became a two-way fight when WPRO-FM opted for rock, dropping the Shulke service. Our sound has greatly improved over the past months and we've added a daily half-hour quadrasonic showcase."

Bill Mitchell, program director, WLAR-AM in Athens, Tenn., says the station is rocking this summer 5 a.m.-midnight with every-other-

record an oldie. "We tried it other ways, but our audience nearly killed us." Adds that general manager **Tommy Arterburn** gives him and the air personalities total freedom. Lineup includes Mitchell 5-9 a.m., **Tommy Arterburn** 9 a.m.-3 p.m., and **Wally Ferguson** 6-midnight, with Mitchell also working 3-6 p.m. **Bob Beech** and **Jim Quarles** help out on weekends. ... Just heard from **Ben Okano**, publisher of the leading music industry newspaper in Japan—*Music Labo*—and he's bringing in a whole contingent from Japan for the seventh International Radio Programming Forum Aug. 14-17 in New York.

Got a note from **Dan Scott**, WXUS-FM, Lafayette, Ind., who bills himself as Scott in the Afternoon; in imitation of a morning man I suspect. And that reminds me that **Larry Lujack** has copyrighted or whatever the term Superjock. ... **David Paul McNamee** is the new program director of WMEG-AM; he'd been operations manager of WMOD-FM in Washington. ... **Mike Hoyer**, one of the best-known country music air personalities in the world, writes: "As you recall, I was going to buy a station in Montana. Well, the deal fell through. In fact, the whole idea fell through. So, now I need a job. Any station interested can call me at 515-576-5924." Mike, back on WHO-AM in Des Moines a couple of years ago (or was it longer?) was the leading all-night personality in the nation. At least in the top two.

James (Jim Golden) Kimbrel, 904-456-9672, is looking for Top 40 or country air work; would like to also be considered for music director or program director position. Has been at WBOP-AM in Pensacola, Fla. Would like to stay in the southeast, but is willing to go anywhere if the job is good. ... **Chris Van Dyke**, 503-659-2630, was a newsman with KGW-AM in Portland, is looking for a Top 40 news position in any major market. ... **Michael J. Cuneen**, general manager of WDLA-AM in Walton, N.Y., is dead. Auto accident.

This comes in from **Bill Brill**, air personality at KFMF-FM, Chico, Ca: **Bill Gavin**—the **Rona Barrett** of radio; **Bob Hamilton**—Marconi's long lost son; **Dick Clark**—the only guy I know who gets stoned on Clearasil; **Paul Drew**—the **Jim Bottom** of radio; **Bill Drake**—Just another non-conformist; **Art Laboe**—This guy thinks "American Graffiti" is a sequel to "2001"; **Claude Hall**—Gets more written strokes than **Elvis Presley**; **Don Imus**—the only guy in radio who can seque a slur; **Chuck Blore**—the man who wants color radio; **Robert W. Morgan**—censored; **Tex Meyer**—an overnight sensation of 20 years; **Hudson & Landry**—they've been together so long they get the same income tax form; **Bill Brill**—a crazy morning man who sends letters to Claude every week and will not give up.

WHYY-FM in Springfield, Mass., is now a personality MOR station (it once featured progressive rock) and the purpose of the station, according to program director **S. Brooks**, is to "fill the gaps left vacant by Top 40 and Easy Listening stations." The lineup reads: **Stan Brooks** 5-30-10 a.m., **Jim Clarke** 10 a.m.-2 p.m., **Bill Davies** 2-6 p.m., and **Skip Braese** 6-midnight.

I've thought for several months now that with WNEW-AM and (Continued on page 29)

DJ Entry Form

NAME: _____ STATION: _____

FORMAT: _____ CITY: _____ STATE: _____

Years of Experience: _____ Market Size (check one)
Above 500,000 _____

Years With Present Station: _____ Below 500,000 _____

(do not write below this line)

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

ADDITIONAL COMMENTS:

Note: Enclose this form with telescoped version of show on 7-inch reel at 7½ ips. Send to prescribed area only. Deadline for tape in hands of judge in your format is May 31.

DJ Contest Deadline Extended to June 30

LOS ANGELES—Due to an overwhelming demand by air personalities and program directors coast-to-coast, the annual Air Personality Competition deadline had been extended to June 30, it was announced

this week by **Rod McGrew**, awards chairman for the event this year.

Entries are pouring into the regional judges, who will continue to process tapes for the competition until June 30 before sending them to McGrew, station manager of KJLH-FM here. At that time, McGrew and a special judges committee will listen to the finalists. The finalists will be announced in the pages of Billboard at that time.

The awards will be presented to the winners at the awards luncheon concluding the seventh international Radio Programming Forum Aug. 14-17 at the Plaza Hotel in New York.

PAMS, one of the world's leading jingles production firms, will have their singers on hand to sing the awards. **Bill Meeks**, president of PAMS, will produce music for the awards in his Dallas studios. The singers will perform live to the taped music background.

Once again, **Gary Owens**, air personality at KMPC-AM in Los Angeles, will host the awards ceremonies.

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Where to Send Entries in the Annual Air Personality Competition

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

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

Oldies

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

Country

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

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

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

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

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

Top 40

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

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

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

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

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

Middle-of-the-Road

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

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

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

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

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

Contemporary

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

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

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

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

Soul

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

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

Progressive

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

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

All news tapes

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

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

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

Jazz

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

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	11	SUNDOWN Gordon Lightfoot, Reprise 1194 (Moose, CAPAC)
2	3	9	YOU WON'T SEE ME Anne Murray, Capitol 3867, (Maclen, BMI)
3	5	10	IF YOU LOVE ME (Let Me Know) Olivia Newton-John, MCA 40209, (Al Gallico, BMI)
4	4	13	OH VERY YOUNG Cat Stevens, A&M 1503, (Ackee, ASCAP)
5	2	10	I WON'T LAST A DAY WITHOUT YOU Carpenters, A&M 1521, (Almo, ASCAP)
6	7	5	HAVEN'T GOT TIME FOR THE PAIN Carly Simon, Elektra 45887 (C'est, Maya, ASCAP)
7	6	14	HELP ME Joni Mitchell, Asylum 11034, (Crazy Crown, BMI)
8	16	8	YOU MAKE ME FEEL BRAND NEW The Stylistics, Avco 4634, (Mighty Three, BMI)
9	11	10	MY GIRL BILL Jim Stafford, MGM 14718, (Kaiser, Famous, Boo, ASCAP)
10	8	9	(I'VE BEEN) SEARCHIN' SO LONG Chicago, Columbia 46020, (Big Elk, ASCAP)
11	10	9	DON'T YOU WORRY 'BOUT A THING Stevie Wonder, Tamla 54245 (Motown), (Stein & Van Stock/Black Bull, ASCAP)
12	15	6	I DON'T SEE ME IN YOUR EYES ANYMORE Charlie Rich, RCA 0260 (Laurel, ASCAP)
13	9	20	THE ENTERTAINER Marvin Hamlisch, MCA 40174, (Multimood, BMI)
14	12	15	TSOP M.F.S.B., Philadelphia International 7-3540 (Columbia), (Virgin, ASCAP)
15	27	3	ANNIE'S SONG John Denver, RCA 0295 (Cherry Lane, ASCAP)
16	13	9	FOREVER YOUNG Joan Baez, A&M 1516, (Rams Horn, ASCAP)
17	19	7	FOX HUNT Herb Alpert And The T.J.B., A&M 1526 (Almo, ASCAP)
18	14	18	MIDNIGHT AT THE OASIS Maria Muldaur, Reprise 1183 (Space Potato, ASCAP)
19	22	6	I DON'T KNOW WHAT HE TOLD YOU/WEAWE ME AT THE SUNSHINE Perry Como, RCA 0274, (Donert, Roncom, ASCAP)
20	20	8	GEORGIA PORCUPINE George Fischhoff, United Artists 410, (United Artists, ASCAP)
21	26	7	COME MONDAY Jimmy Buffett, Dunhill 4385 (ABC/Dunhill, BMI)
22	23	6	BAND ON THE RUN Paul McCartney, Capitol 1459 (McCartney, ATV, BMI)
23	25	14	ONE HELL OF A WOMAN Mac Davis, Columbia 46004 (Screen-Gems Columbia/Songpainter/Sweet Glory BMI)
24	24	5	BILLY, DON'T BE A HERO Bo Donaldson And The Heywoods, ABC 11435 (Intune, PRS)
25	17	8	THE STREAK Ray Stevens, Barnaby 600 (Chess/Janus), (Ahab, BMI)
26	29	5	PLEASE COME TO BOSTON Dave Loggins, Epic 5-11115 (Leeds, Antique, ASCAP)
27	31	6	THE AIR THAT I BREATHE The Hollies, Epic 5-11115 (Columbia), (Landers-Roberts, April, ASCAP)
28	30	7	SONG FOR ANNA Herb Ohta, A&M 1505 (Tancy, Dotted Lion, Poplico, ASCAP)
29	32	3	TRAIN OF THOUGHT Cher, MCA 40245, (WB, ASCAP)
30	-	1	YOU AND ME AGAINST THE WORLD Helen Reddy, Capitol 3897 (Almo, ASCAP)
31	33	3	RIKKI, DON'T LOSE THAT NUMBER Steely Dan, ABC 11439 (American Broadcasting, ASCAP)
32	39	3	KING OF NOTHING Seals & Crofts, Warner Bros. 7810 (Dawnbreaker, ABC Dunhill, BMI)
33	35	4	YOU'LL NEVER KNOW Denny Doherty, Paramount 0286 (Famous) (Bergman, Vocco & Conn, ASCAP)
34	34	7	RHAPSODY IN WHITE The Love Unlimited Orchestra, 20th Century 2090 (Sa-Vette, January, BMI)
35	38	2	THIS SONG IS DRIVING ME CRAZY Tom T. Hall, Mercury 73488 (Phonogram) (Hallnote, BMI)
36	43	2	IF YOU TALK IN YOUR SLEEP Elvis Presley, RCA 0280 (Easy Nine/Elvis, BMI)
37	41	3	SWEET CHILD Johnny Mathis, Columbia 46048 (Mighty Three, BMI)
38	-	1	ROCK THE BOAT The Hues Corporation, RCA 0232 (High Ground, BMI)
39	45	2	LOVE'S THEME Andy Williams, Columbia 46049 (Sa-Vette/January, BMI)
40	44	4	THE OLD FASHIONED WAY Petula Clark, MGM 14708 (Chappell, ASCAP)
41	37	4	DAYBREAK Nilsson, RCA 0246 (Blackwood, BMI)
42	-	1	WORKIN' AT THE CAR WASH BLUES Jim Croce, ABC 1447 (Blendingwell/American Broadcasting, ASCAP)
43	40	5	I'M A YO YO Rick Cunha, GRC 2016 (Martin-Cooper, House of Fargo, ASCAP)
44	46	3	FLIGHT 309 TO TENNESSEE Vicki Britton, Bell 45,453 (Peso, Mighty U.S.A., BMI)
45	49	2	ROCK AND ROLL HEAVEN Righteous Brothers, Capitol 7002 (Zapata/E.H. Morris/Caesar's, ASCAP)
46	42	5	SMILE, SMILE, SMILE Kate Smith, Atlantic 3022 (Godspell, Valando, ASCAP)
47	48	2	CATCH ME, I'M FALLING Engelbert Humperdinck, Parrot 40079 (London) (Friends of Music/Dotted ASCAP)
48	-	1	IF YOU GO AWAY Terry Jacks, Bell 467 (E.B. Marks, EMI)
49	-	1	BE THANKFUL FOR WHAT YOU GOT William De Vaughn, Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP)
50	50	2	DIME SENOR Mocedades, Tara 105 (Famous) (Radmus, ASCAP)

Classical Music

'Snowflakes' Makes RCA Dance

By ROBERT SOBEL

NEW YORK—RCA Red Seal's "Snowflakes Are Dancing," an album which synthesizes the music of Claude Debussy, has become the label's first crossover album. The master tape, which traveled from Japan via the Victor Co's. Tokugen Yamamoto and brought here to Mary Ann Flynn of the International department, was released in disk form in early April and is creating heavy airplay and sales on both the classical and pop levels. And, according to RCA spokesmen, re-orders are running five-fold over the original release orders.

Credit for such a wide buying response must be shared by many in the RCA organization, says Lee L. Roberts, coordinator of Red Seal promotion. "It's really a team effort which began with enthusiastic response by both Pete Spargo, one of our pop producers, and by Peter Munves. Initially, the record was serviced to 105 Top A college stations by Karen Williams, MOR manager and coordinator of college promotion, and our department, which sent the record to Red Seal stations.

"After receiving reports that KDKB, Phoenix rock station and KUNM, University of New Mexico station, were giving it heavy airplay, and after a favorable review from Billboard, we began to realize the album's impact on both music genres, and followed with additional promotion and merchandising programs. On April 30 we sent copies of the review to promotion men and to some 260 stores in the country. A Walrus (a tip sheet) review was also utilized later for promotion, and on May 3, regional promotion men were asked to check on the album and the effect of sending the LP to other rock stations than those which listed favorable response on the

Walrus report. Also, on May 3, according to Ms. Roberts, the Billboard review, a letter, and 150 albums were sent to stores for in-store play in areas where stations had received copies of the album."

On May 6 and 7 more reviews went out in bulk. On May 24, biographies on Isao Tomita, the album's creator and arranger, were mailed to promotion men, and on June 2, the Red Seal promotion department added Xeroxed copies of the Billboard classical chart to all the 260 stores.

Ms. Roberts says that sales are especially strong in the Los Angeles, New York and Boston areas. Heavy airplay is also being reported, she

says, on underground progressive, MOR and classical stations in Phoenix, Washington, Albuquerque, Atlanta, New Haven, Denver, Los Angeles and San Francisco.

A promotion single, "Golliwog's Cakewalk" and "Clair de Lune," from the album, has been sent to sales offices, top 40 stations, pop subscription and college stations. A new album by Tomita containing "A Night On Bald Mountain" and "Pictures From an Exhibition, among other selections, is planned. On May 30, RCA hosted Tomita at a reception. Thomas Z. Shepard, Red Seal division vice president announced that Tomita signed an exclusive contract with the company.

MSO Postion on Strife With Local AFM-Union

NEW YORK—The Montreal Symphony Orchestra has stated its position in the disagreement between the MSO and the Musicians' Guild of Montreal (Local 406 of the American Federation of Musicians) arising out of plans for the orchestra's summer season.

The 1974 summer season, prepared by the MSO, includes five weeks of concerts and five weeks of recorded television concerts at the Canadian Broadcasting Corporation. The MSO states that it has the right to plan its own activities, provided that the conditions of work set forth in the collective agreement are respected. The Guild contends that the proposed recorded concerts are an unacceptable modification of the existing agreement. However, according to MSO administrators, "There is nothing in the Collective Agreement that prohibits the type of activity presently contemplated."

Should 10 weeks of live concerts

be scheduled, as suggested by the Guild, the MSO says it would incur a season loss of \$300,000. Five weeks of CBC employment would reduce this deficit by \$100,000. The MSO says that in the face of steadily rising operating costs, imminent salary negotiations with the Musicians' Guild and the freezing of Canada Council grants to major cultural organizations at their present level, it is "imperative that the MSO make the best possible use of its resources." This, the MSO says, would tend to refute the Guild's claim that the MSO is in sound financial condition and able to absorb a total summer loss of \$300,000.

The Guild also claims that the five weeks of MSO programming at the CBC would obviate the employment of some MSO players as freelancers. A majority of MSO musicians are in agreement with the summer plans proposed by the MSO management, according to the MSO. Over and above government grants, the MSO will have to raise approximately \$700,000 annually from its public fund-raising campaign and, therefore, it feels that it cannot possibly afford to augment its operating deficit by some \$100,000. This loss, states an MSO spokesman, "might further deteriorate the precarious financial condition of the orchestra."

CMBA Meet Aug. 8-11

NEW YORK—The Concert Music Broadcasters Association will hold its annual meeting at Lenox, Mass., from Aug. 8-11, according to CMBA meeting chairman, Richard L. Kaye of WCRB, Waltham, Mass.

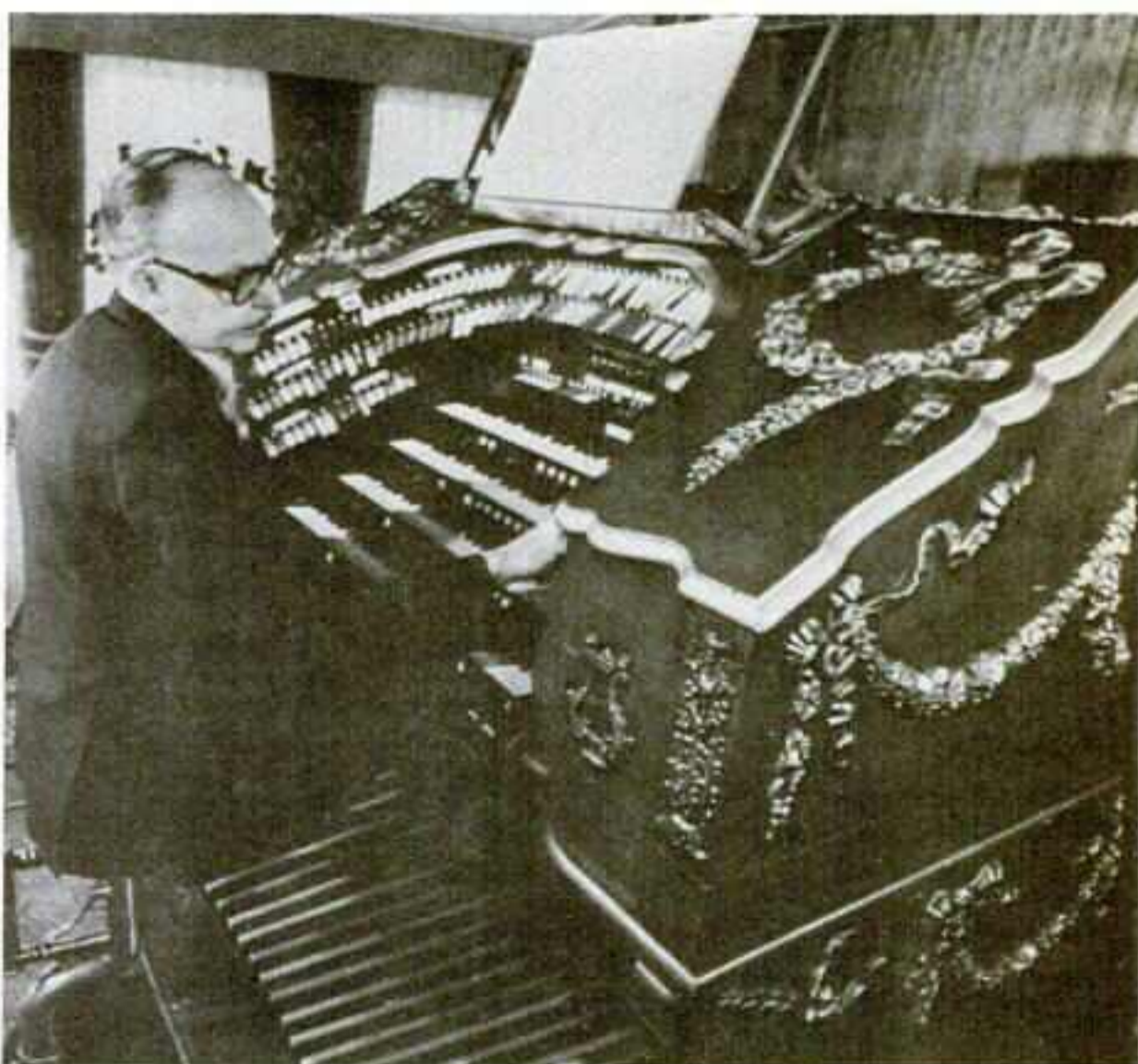
The meeting, which will be held at the Holiday Inn, will hold seminars on subjects of importance to the classical broadcasting industry. These include a session on How to Win Awards, to be headed by Ray Nordstrand of WFMT, and by Tom Parker, WFMT won a Peabody award this year. Parker produced a program which won Armstrong award for WTIC-FM this year.

Another panel will discuss What to Believe and What Not to Believe in Record Reviews. Leonard Marcus, editor of High Fidelity/Musical America, Henry Fogel of WONO, and reviewers Martin Bookspan and Bob Finn will be on the panel.

Fogel and Kaye will lead a discussion on Imports and Unusual Labels; Fogel and Peter Munves, RCA Red Seal, will give a report on IMIC 5, international music conference sponsored by Billboard Publications Inc.; a CMBA record company panel, with names to be announced; a report on Copyright Situation, headed by Alan Latman and Tom Bird; and demonstrations of quadraphonic sound and the Dolby system. More on the Numbers Game, Kaye as moderator. The panel will give advice and suggest ways to improve broadcasting rating position.

Aug. 11 meetings will be announced. In addition to the business

side, radiomen will be treated to concerts at Tanglewood, sightseeing, private appearances at dinners of Arthur Fiedler and Seiji Ozawa, and other activities. The conference winds up Aug. 11 with a lunch/cookout.



Angel Records photo
FROM SILENTS TO SOUND—Theater organist Lee Erwin plays the Fox-Capitol Theater Wurlitzer pipe organ for his Angel Records recording, "Sounds of the Silents," which re-creates the delights of the flickering mini-screen of yesteryear. Seven of the nine selections included in the LP are Erwin's original compositions. The instrument was saved prior to the Washington theater's demolition in 1963.

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Vox Jox

Continued from page 26
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and more contemporary product
that some smart FM station would
discover the programming merits of
Frank Sinatra, Peggy Lee, Margaret
Whiting, Nat King Cole, Buddy
Greco, Xavier Cugat, Tony Bennett,

Bob Finot, music director of
KEWI-AM, Topeka, Kan., would
like former Kee Wee jocks and
newsmen to drop him taped mes-
sages because the station is getting
ready for its 12th anniversary.

Steve Wallace has been named
program-music director of WAHY-
AM, Princeton, W. Va. He'd been a
deejay at WCLE-AM in Cleveland,

your nearest pressing plant or call
LeBaron Tayloe, Columbia
Records, New York, to see if he can
get them back into the Columbia
chain of vinyl.

Carl Strandell, program director
for WBBF-AM in Rochester, N.Y.,
wrote a note about the station's up-
coming bike hike to raise funds for
charity.

The lineup at KYOT-FM in Ster-
ling, Colo., include Chuck Reynolds
6-9 a.m., Jake Gronseth 9-noon and
1-5 p.m., Dave Delaney noon-1 p.m.,
Bob Hauff 5-7 p.m., and Tom Hoffts
7-midnight.

Jukebox Programming

Sen. Devitt Endorses Antisales Tax Fight

MILWAUKEE—Wisconsin Sen. James C. Devitt, who is running for governor, endorsed the efforts of the Wisconsin Music Merchants Assn. to eliminate the 4 percent sales tax on gross sales of collections, in a speech at the mid-year convention, June 1-2, Milwaukee Marriott Inn, Brookfield, Wis.

Jim Stansfield, president of the association, notes that the merchants are taxed 4 percent both when they buy equipment as well as on gross profits, a practice that is not consistent with other industries such as the telephone companies.

The first mini-trade show held in conjunction with the convention proved so successful that the associ-

Monroe Distr. Shifts Branches

DAYTON, Ohio—Monroe Distributing Inc., Cleveland-based distributor for Rock-Ola, has moved their Dayton branch into new quarters with reception area, showroom, parts and maintenance departments and warehousing, at 1424 Stanley Ave. Monroe serves Ohio, western Pennsylvania and northwest West Virginia.

Fame Deal Change

LOS ANGELES—Rick Hall's Fame label deal with United Artists records has been converted to a production company arrangement. With the departure of Michael Viner's Pride label to Atlantic, announced in Billboard May 4, UA no longer has any custom labels.

Muscle Shoals producer Hall had consistent soul chart entries during the two years Fame has been a UA custom label.

ation will make it an annual event, with an additional general meeting in the fall, Stansfield says.

Exhibitors at the mini-trade show included: Pioneer Distributing Co., Milwaukee; Bally Manufacturing Co., Chicago; MCI, Milwaukee; Poland Mfg. Co., Forest City, Ark.; Abloy Inc., Morton Grove, Ill.; Hastings Distributing Co., Milwaukee; Hanson Distributing Co., Minneapolis; Vending Times; and Universal Distributing Co., Milwaukee.

Business conditions are generally good, although profits are down from last year because of the inflation and rising costs, Fred Granger, executive director of the Music Operators of America, told the approximately 85 attendees. "There is no evidence that business is going downhill, despite Wurlitzer's exit from the jukebox manufacturing scene," Granger says.

In the legislative area, MOA supports the compromise copyright bill, with its add-ons, and has joined with the National Automatic Merchandising Assn. in the fight against the aluminum penny, Granger said.

Granger reminded the Wisconsin group of current MOA programs, including a home study course in digital circuits, IC logic and power supplies; a survey of membership ideas for subjects for 1975 regional seminars, to be completed by the end of June; membership drive with a 25 percent increase as a goal; and continuing public relations efforts, especially distribution of the Jukebox Story folder.

The Wisconsin group added 19 new members, making it the fourth largest association after New York, Illinois, and California, Granger said.

WEA Sets Up Data System

LOS ANGELES—A data processing system using mini computers is being installed by Warner/Elektra/Atlantic Corp. to link the firm's seven branch operations with a central computer at the Burbank Studios in Burbank, Calif.

The system, slated to be operative early next year, will supply information on sales and inventories to branches and labels in the WEA combine on a current basis.

Free Country Shows Planned

LOS ANGELES—An admission free Country Music Jamboree has been set for June 9 at Newhall, Calif., sponsored by Musicians Union Local 47 and the Music Performance Trust Fund.

The show will be hosted by Cliffie Stone, and artists will include Tex Williams, Johnny Bond, Doye O'Dell, Billy Liebert, Joanie Johnson, Jimmy Pruett, Hal Southern, Harold Hensley and the Country All-Stars, Stone Country, Tokyo Ernie, Jack Tucker, the Farmer's Daughters, Hi Busse and the Frontiersmen, Garland Frady and Don Lee.

The show is set for William S. Hart Park, beginning at 1 pm. The Jamboree will be repeated at Los Angeles's MacArthur Park, Sept. 22.

United Record Distributing To Close After 24 Years

CHICAGO—After 24 years of operation as an independent distributor of black record product, Ernie Learner of United Record Distributing is phasing out because of "lack of ability to pick up new product to distribute, and to function as a viable distribution outlet."

Learner has joined with Stax Records, Memphis, in a joint venture that includes two Ernie's One Stops (Chicago and Memphis) and a retail chain, Record World Stores Inc., with two stores and a third to open in the Chicago area.

The decision to liquidate was brought about by "not enough independent product to distribute, with most independents going with major labels who handle their own distribution," Learner says.

"The independent black label, which is fast disappearing today, represented a creative attitude that motivated the record business and made a healthier atmosphere for everybody. The business today is headed in the direction of control by the major labels, who I believe are too large to be creative."

GRT, Vanguard Ink Tape Licensing Pact

SUNNYVALE, Calif.—GRT Music Tapes and Vanguard Records have signed an exclusive long-term tape licensing agreement.

According to Tom Bonetti of GRT and Vanguard president Maynard Solomon, GRT will initially release 12 Vanguard LP's, including product from Joan Baez, Oregon, Buffy Sainte-Marie, P.D.Q. Bach, Max Morath and Larry Coryell.

Mega, Pip Ink Pact

NEW YORK—Mega Records has signed a longterm agreement with Pip Records, a division of Pickwick International, Inc., for the distribution of Mega products.

Mega has offices in Los Angeles and Nashville and is most active in the country music field.



Scepter photo

SOUL STOP—The Independents, Scepter Records artists, are greeted by Maye James, Scepter/Wand National r&b promotion director, at Kennedy Airport, New York, enroute to their hometown, Chicago, fresh from a European tour. Left to right, are Chuck Jackson, Maye James, Eric Thomas, Maurice Jackson, Helen Curry and kneeling in front, Marvin Yancy, co-producer of the group.

Copyright Suit Hits 'Tie A Yellow Ribbon'

NEW YORK—The pop song, "Tie A Yellow Ribbon Round The Ole Oak Tree," popularized by Tony Orlando & Dawn, and since recorded by a number of other artists, has become the subject of a \$10,000 breach of copyright suit brought by New York Post Columnist Pete Hamill against a number of recording companies.

The defendants include Columbia Pictures Industries and its subsidiary, Bell Records, Capitol

Records, Columbia Records, ABC Records, London Records, Paramount Records, the RCA Corp., MCA Distributing, and Levine & Brown Music Inc., and its principals Irwin Levine and Russell Brown.

Hamill's suit, filed in U.S. District Court here by attorneys, Krause, Hirsch & Gross, charges that "Tie A Yellow Ribbon" incorporates the meat of a copyrighted story written by the plaintiff titled "The Eight Million" and published in the New York Post on Oct. 14, 1971.

The suit further charges that "Tie A Yellow Ribbon" was published by Levine & Brown Music subsequent to the appearance of "The Eight Million" in the Post, thereby causing Hamill irreparable damage.

All the record companies named in the action have been charged with infringement of copyright and unfair trade practices.

Hamill's suit is asking that the defendants, their agents and servants be enjoined, during pendency of the action, and permanently, from infringing the copyright in any manner, and from publishing, recording, selling, marketing, or otherwise disposing of any copies of "Tie A Yellow Ribbon."

He is also asking for all gains, profits and advantages derived by the defendants from the song, and that the defendants be required to deliver up, to be impounded during the pendency of the action, all copies of the song in their possession, as well as to deliver up for destruction all infringing copies, all plates, molds and other matter for making the infringing copies.

RR Is Expanding Distrib Quarters

GLENDALE, Calif.—RR Distributing, the two-year distributor here, is expanding to separate quarters of 7,200 square feet to handle more new labels. Most recent addition to the Ray Avery-George Hocutt operation is BASF label.

Hocutt said that Don Davis, formerly with his own operation, Sam & Dave, which has gone out of business, has joined RR in sales and promotion.

'Simple Song' Distrib

LOS ANGELES—Famous will distribute "The Simple Song" on the Simple label featuring Lisa Bernardoni and the children from the Elizabeth Ives School for Special Children. The tune is the theme from the One-to-One charity organization which works for retarded children.

What's Playing?

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

ADRIAN, MICH.: POP, COUNTRY PURCHASES

Bud LaCoe
Leonard Amusement Co.
122-124 N. Winter 49221
(313) 265-7070

"Train of Thought," Cher, MCA 40245
"Annie's Song," John Denver, RCA 0295
"Living In The U.S.A.," Steve Miller Band, Capitol 3884
"Lamplight," David Essex, Columbia 46041
"Rock and Roll Heaven," Righteous Brothers, Haven 7002
"Waterloo," Abba, Atlantic 3035
"Love Me Just A Little," Bob Butler and the D.G.'s*

Country

"Letter to My Ex-Wife," Eddie Vespa**
"Sexy Lady," Freddy Weller, Columbia 46040
"Freckles and Polliwog Days," Ferlin Husky, ABC 11432
"Hang My Picture In Your Heart," Mel Tillis/Statesiders, MGM 14720
(*Local Michigan group)
(**Primarily a party record)

BATON ROUGE: POP PURCHASES

Robert Rooney
State Novelty
2082 Dallas Dr.
(504) 926-1020

"Train of Thought," Cher, MCA 40245
"On and On," Gladys Knight & the Pips, Buddah 423
"Rock the Boat," Hues Corporation, RCA 0232

Spinners
"The Streak," Ray Stevens
"The Entertainer," Marvin Hamlisch
"Midnight At The Oasis," Maria Muldaur Oldies
"Rock Around the Clock," Bill Haley & The Comets
"Chantilly Lace," Big Bopper

CHICAGO: POP PURCHASES

Betty Schott
Western Automatic Music Co.
4206 N. Western Ave. 60618
(312) 463-5300

"Annie's Song," John Denver, RCA 0295
"If You Talk In Your Sleep," Elvis Presley, RCA 0280
"I Don't Know What He Told You," Perry Como, RCA 0274
"King of Nothing," Seals and Croft, WB 7810
"I'm The Leader of the Gang," Brownsville Station, Big Tree 15005
"The Air That I Breathe," Hollies, Epic 11100

OTTAWA, IL.: COUNTRY PURCHASES

Jerry Duffy
McDonald Merchandising Co.
516 W. Madison 61350
(815) 434-0168

"That Song Is Driving Me Crazy," Tom T. Hall, Mercury 73488
"Play With Me," Penny De Haven, Mercury 73468
"Come Monday," Jimmy Buffett, Dunhill 4385

PORTLAND, ORE.: COUNTRY PURCHASES

Don Anderson, Kathy Seabolt
A&A Amusement Co., Inc.
14324 SE Stark St. 97233
(503) 255-7206

"Pure Love," Ronnie Milsap, RCA 0237
"We Could," Charley Pride, RCA 0257
"Room Full of Roses," Mickey Gilley, Playboy 50056
"The Mermaid," Bobby Bare, RCA 0261
"He Thinks I Still Care," Anne Murray, Capitol 3867
"The Telephone Call," Tina & Daddy, Epic 11099

CES Mood: Anxiety Over Business

• Continued from page 1

• First quarter Commerce Department figures show more than a 7 percent decline in home audio and video imports by the U.S. vs. the comparable 1973 period—with Japanese exports alone off a staggering 26 percent.

• The prime rate that American banks charge their best clients is close to 12 percent, a stiff price to pay for necessary capital for planned expansions by a number of major electronics firms.

• Continuing shortages of essential raw materials are coupled with escalating prices for available suppliers or substitutes.

• Projected sales of home electronics manufacturers for 1974, based on a recent survey

by Billboard's sister publication, Merchandising Week, indicate a 13 percent increase for blank tape units, a modest 3 percent gain for audio components and a 5 percent decline for audio and video tapes recorders compared to 1973.

This last indicator is a key aid to retailers in formulating their merchandising and promotional plans for the second half of 1974.

Blank Tape—A renewed demand for 8-track cartridges indicates a solid 23 percent gain to 22.4 million units, with cassettes up 12 percent to 142 million, and reel-to-reel up 5 percent to 12.575 million.

Audio Components—Best projected gains are for receivers, up 23 percent to 955,000 units, and speakers, up 10 percent to 2.59 million.

Leveling off from '73 sales are headphones, up 1 percent to 1.765 million pairs; compact systems, down about 1 percent to 3.6 million units, and turntables, down 2 percent to 2,085 million.

Tape Recorders—Audio players are projected for a 5 percent drop to 16.8 million units, while video players are due for an 8 percent decline to 250,000. By type of unit, cassette players with an estimated 64 percent of market anticipate a small 1.8 percent dip to 10.9 million units; 4- and 8-track models, accounting for 24 percent of sales, will be off 8.7 percent to 4.09 million; and reel-to-reel decks will drop 12.2 percent to 2,046 million.

• The growing involvement of major Japanese electronics giants in the U.S. market, most

of whom will be much in evidence at CES, is another fact of life that U.S. manufacturers must face. But the more spirited advertising battle for the consumer dollar can only help revitalize the market, with everyone gaining.

Although most of the indicators appear negative, in pre-CES talks with a number of key industry leaders at dealer meetings and press product introductions, there is a general feeling that the third quarter will be one of cautious observation, consolidation and planning, with a possible upsurge in consumer spending by year end or early in 1975.

But it is far from a feeling of euphoria that grips the thousands streaming here for the summer CES—much more a mood of watchful waiting.

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- Bob Kirsch's Story on Shortages
- CES' 1st Video Systems Exhibit
- Catalog Showrooms—Irene Clepper
- British Hardware—Nick Robertshaw
- Blank Tape: Coatings, Packaging
- Blank 8-Track Boom: Bob Kirsch

- 14 CMC's 17 Months: Earl Paige
- Carmine Vignola Champions Reps
- Headphones Head Up: Anne Duston
- Claude Hall: Quadrasonic Radio
- John Sippel: Accesories Boom
- Rad Joe's Update on Car Stereo

170-unit Gibson Chain Stores Geared to Small Markets

By JACK ROLAND COGGINS

OMAHA—Pamida is different from probably any other mass merchandiser in the country, suggests Bob Frank, buyer of sight and sound products for the 170 Gibson stores owned and operated by the Omaha-based firm.

"Pamida is not different in basic philosophy, but in the fact that its stores are located predominately in small towns, county seats, college towns. We work off that trading area, attempting to offer in our bigger stores—up to 60,000 square feet—as complete a selection and variety of merchandise in all departments as we can possibly get in the sales space allocated."

The importance of selection in attracting repeat clientele to stores in small towns is a primary reason Pamida upgraded electronic lines last year.

"It was patterned after our other departments, all of which strive to offer shoppers a full range of choice in good, better and best merchandise," Frank says. "By selection within categories, we mean basically providing our clientele what they might find

ously, and we broadened our line in Panasonic and Lloyds."

In records and tapes, Pamida stores generate five turns a year. "We have done this through absolute control of maximum inventory. The control does not include promo tapes and records. We went totally to a dollar figure. Last June and July, we went through a shrinkage period in this category that was substantial. Still, at the end of the year, we showed substantial gains in these areas in spite of the shrinkage."

In electronics, Pamida Gibson stores achieve a minimum of four turns a year. All electronics from small transistor radios to quadrasonic units and color television are lumped together. "We are satisfied with the turns," Frank says, "because, although we could get a higher turnover figure, we prefer a broader line. We feel we get more in dollar sales in that type of structure, rather than shooting for more turns with a narrower line."

"Throwing in the bigger ticket merchandise naturally reduces our turns. Still, we achieve growth: 20 percent is a minimum figure for growth in this area. We maintain our profit ratio on that basis."

"We are continually looking for the optimum mix that gives the best dollar figure at the bottom of the page. There are, of course, essentially three merchandise classes—low end, middle and high."

(Continued on page CES-33)



in a larger outlet, in a larger city or regional shopping complex. By variety in electronics, we mean starting with small portables and going up to quadrasonic in selected stores, plus all the related software."

Pamida's price points on audio merchandise reflects the good, better and best concept: \$180, \$220, up to \$320 in quadrasonic units. Other successful price points include under \$5 for transistor radios; \$24.95 for cassette recorders; \$34 to \$37 for digital clock radios. "In the home entertainment centers, our most successful price point is just under \$200," Frank says.

Featured brands include GE, Lloyds, Panasonic and Sony. "In our upgrading, Sony was the line we had not handled previ-



MORE PAMIDAS ON THE WAY—Buyer of consumer electronics Bob Frank examining plans for remaking some Gibson's stores and opening others. Pamida's Gibson chain numbers 170 and is characterized by merchandising hardware and software together as in pictures elsewhere on the page. Scenes are from Shenandoah, Iowa, outlet.

Pamida Highlights

- Good, better, best pricing: \$180, \$220, \$320 quadrasonics.
- GE, Lloyds, Panasonic features; Sony added in upgrading move.
- Four turns a year satisfactory because of broad type of price structure.
- 20 percent minimum figure for growth in consumer electronics.
- Ordering under MSI system through central computer.
- Inventories taken each time orders are placed with update every three months.
- Two-week turn-around in reporting data on new products, deletions, price changes.
- Competitors: Coast-To-Coast, Ace Hardware, True Value.
- Main advertising newspaper with low-key theme.
- District managers must be in field 100 percent of time.
- Glossary of hi fi terms keys sales personnel to matrix versus discrete.
- Master Charge, BankAmericard vanguards of more extensive credit sales planning.
- Time not the key in complaints on faulty goods; validity is the key.
- Expansion plans: 10 new stores per year and 20 remakes a year.



IT LOOKS LIKE A DETONATOR



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Ka-boom!

It's the Dynamite 8™. Our new 8-track cartridge player (RQ-830S).



Magazines.

It's a blast to look at. In red, yellow or blue. And a blast to use. With a dynamic speaker that can really boom out the Beethoven.

And a plunger that changes the channels.

And your customers can plunge in anywhere. Thanks to its AC cord. Panasonic Hi-Top batteries. And optional car adapter (RP-913).



TV commercial.

When you have something great, you make noise. So we'll begin our explosion in national magazines in September. In books that motivate the vast



Dealer TV commercial.

audience for the Dynamite 8. Like *Seventeen* and *Hot Rod*. *Senior Scholastic* and *Motor Trend*.

And many more.

And we're pushing our plunger heavily on TV. With a spot schedule running from October through December. Starring a

singing group called, oddly enough, "The Dynamite 8."

And you can make your own noise.



Window spot.

With your own local

advertising. Using our "Prospector" dealer TV commercial, ad layouts, glossies and line illustrations. We also

give you a complete package of in-store display materials. That cover the

year. From back-to-school through the holidays. Including wall banners, posters, streamers, window spots, and counter cards. As well as an earth-shattering counter display.



Counter display.

Pull it all together with the Panasonic advertising and promotion guidebook. It'll show all the materials available. And how to get the most out of them.

Guidebook.

With everything we've put behind the Dynamite 8, you can be sure of one thing.

It's no bomb.

Panasonic®
We know your customer.

MASTRO

PRODUCTS

RELIABLE • FUNCTIONAL • SUPERIOR

MASTRO 8 TRACK AND QUADS CARTRIDGES

VISIT US AT THE CONRAD HILTON—
SUITE 2518—19A



- SNAP ON AND OFF SMOOTHLY AND SECURELY

- TROUBLE FREE

- SUPERIOR ON ALL COMPANIES

VISIT US AT THE CONRAD HILTON—
SUITE 2518—19A

MASTRO DUST CAPS



Seals Front Of All 8 Track and Quad Cartridges

Perfect Fit! Stays On!

MASTRO CASSETTE BOX

(Norelco style)



MASTRO C-O CASSETTE



Precision configuration. Clear Sealed Dust-Proof plastic eliminating liners. Flanged roller guides made of Acetal Stainless steel pins.

IN EITHER SONIC WELDED OR SCREW TYPE. PHOSPHOR BRONZE SPRING. STANDARD COLORS. GREY, WHITE, BLACK. OTHER COLORS ALSO AVAILABLE.

MASTRO CASSETTE GUIDE ROLLERS



- Concentricity within .0005
- Double Flanged
- Reversible
- No gate marks

MASTRO CASSETTE KEY HOLE HUBS



- Fits any and

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M.I.P.

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MILAN ITALY

Zenith Pledges Sales Push for New Line; 8-Track Record, 'Q' Bid

By JOHN SIPPEL

LAS VEGAS, Nev.—Zenith marketing executives confidently pledged sales leadership in packaged audio playback instruments when they bowed a line of almost 40 units, ranging from a mono phonograph through modular stereo and quadasonic to stereo and 4-channel consoles and combinations.

Executive Dan Doherty outlined 1974 industry statistics through May 3 indicating significant industry decline in home audio sales, but strong Zenith gains in all categories of audio.

Doherty cited the firm's delivery lag as a sales deterrent through 1973 into 1974, but stated that currently and in the future, delivery would consistently improve because Zenith is now completely self-sustaining. He said that a 250,000 square-foot

speaker enclosure and furniture cabinetry plant in Evansville, Ind., winds up an \$80 million capital expansion. His statement that Zenith was cutting its umbilical cord to Japanese suppliers was greeted with the heaviest cheers of the day's meeting here Thursday (30).

Zenith's chips in quadasonic are squarely on matrix disk playback and discrete tape and record playback. The four 'Q' consoles, ranging from \$599.95 to \$769.95, are available in a one-piece credenza styling with built-in directional speaker placement and in a three-piece console with matching speakers.

Joe Ptacin, sales promotion chief, said that dealers can obtain a three-prerecorded tape starter kit, produced by Columbia Records, and/

(Continued on page CES-31)

Sony Will Expand In California & Europe

NEW YORK—The Sony Corp., whose sales in the U.S. topped the \$350 million mark during its last fiscal year, will build additional manufacturing facilities in California, as part of an overall expansion plan that calls for the construction of a number of new factories in several foreign countries.

The firm's expansion plans were disclosed by Kazuo Iwama, deputy president of the Sony Corp., Tokyo, at the Sony national sales convention held recently at the Doral Country Club, Miami.

Iwama said that in addition to expanding the facilities and work force of the Sony plant at San Diego, Calif., the firm will also construct a factory in Bridgend, Wales, and others in West Germany, France, Belgium and Spain. The facilities will be structured to produce a wide range of Sony products, Iwama said.

Included in the San Diego expansion is a 220,000-sq.-ft. warehouse and assembly plant for compact stereo units.

Meanwhile, dealers attending the sales convention learned that Sony will lean heavily on network TV this fall with a far-reaching promotion

that calls for a series of spots that will be featured in such prime programming at the World Series and American Football League games.

According to Dan Gallagher, Sony's national advertising manager for consumer products, the 1974 advertising and promotion campaign

(Continued on page CES-29)

Chinese Eye American Tape Mfr. Operations

LOS ANGELES—There's more than a smidgen of truth to all that talk American businessmen have been making about a profit squeeze.

Corporate profits are beginning to decline and foreign governments in turn, aware of the spiraling economic woes in the U.S., are attempting to woo American companies to their shores.

Take the case of the Republic of China.

The Chinese government recently sent a mission to the U.S. in an attempt to lure global companies to Southeast Asia. Two American firms

JVC Will Bow CD-4 Discrete Quadradisc At the CES Show

CHICAGO—JVC America is introducing a new sampler CD-4 discrete Quadradisc at the CES show in teamwork with RCA Records' special projects division. The jacket features the term: CD-4 Quadradisc at the top and JVC at the bottom, with a picture of a 4-channel amplifier and receiver made by JVC.

The back of the jacket has details about what 4-channel sound is all about and is signed by William P. Kist, vice president of the hifi division. Artists featured on the LP range from Hugo Montenegro to Nilsson, plus Arthur Fiedler.

The complete lineup of CD-4 albums was exhibited at CES, now billed as around 188 albums in all on RCA, the WEA group, Project 3, and JVC.

What To See



At CES

Chinese Eye American Tape Mfr. Operations

of prime interest to the delegation are RCA and Audio Magnetics, both with firm overseas commitments already. The Chinese delegation toured both companies for a first-hand view of manufacturing procedures.

George Johnson, president of Audio Magnetics, doesn't hide his feelings toward foreign markets. "Think international," he says, "there are profits there."

RCA and Audio Magnetics have global operations, and both plan to continue expanding foreign investments. "It may be a premature assessment, of course, but developments seem to suggest that the international economic situation looks somewhat brighter," Johnson states.

Touring Audio's and RCA's domestic manufacturing operations were K.T. Li, minister of finance; Kwang-shih Chang, vice minister of

(Continued on page CES-32)

Music Tape In Preview

NEW YORK—Audio Devices, Inc. (ADI), gave the trade a preview of the extensive marketing campaign that will launch "the music tape" by Capitol later this summer. The new line of professional-grade blank recording tapes, previewing at the CES (backed by a live Dixieland band), will be available in open reel, cassette and 8-track cartridge.

Bill Dawson, vice president, marketing, who moved to the subsidiary from parent Capitol Industries-EMI four years ago, explains "the music tape" approach. It developed from

(Continued on page 31)

British Audio Firms Look to U.S. Market

By NICK ROBERTSHAW

LONDON—For a British audio firm, the challenge of marketing product in the United States is a considerable one. The vastness of territory demands a large and efficient distribution and advertising network which can only be achieved by a company which is ready or able to make a major investment. It is significant that some of the most successful British manufacturers have established completely independent factories in America. Prime example of this policy is Garrard Engineering, one of the world's major turntable makers.

Nevertheless, a number of British firms have entered the U.S. market thru distribution agents or with subsidiaries or contract firms handling the assembly of parts.

Radford Electronics, for instance, has been exporting speaker parts to America for assembly under contract for the last five years via the export marketing organization Ex-

podus. The HD250 amplifier designed in the company's Ashton Vale factory in Bristol is also exported, and Radford plans to begin marketing the HD22 pre-amplifier and HD520 power amplifier in America shortly. This very high standard domestic and professional equipment is said to be selling very well, but currently the U.S. is only one, and not the largest, of the firm's 25 foreign markets.

Tannoy has a great deal of U.S. marketing experience, having set up a wholly owned subsidiary, Tannoy America Ltd., as long ago as 1954. From its beginnings as one room, the factory in Bohemia, N.Y., has grown into a flourishing concern turning over around \$2 million a year. Loudspeaker units made in Britain are assembled in a range of cabinets specially designed to the requirements of the American market. Both in the U.S. and at Tannoy's Canadian fac-

(Continued on page CES-31)

LE-BO® THE LEADER IN TAPE AND RECORD ACCESSORIES

INTRODUCES AN EXCITING **NEW** LINE OF

blue denim

CARRYING CASES



TA-118D
Holds 30 cassettes
Features smart double straps



TA-131D
Attache Type
Holds 30 cassettes
Blue velvet flocked compartments



TA-114D
Features double straps
Holds 24 cartridges
Red flocked compartments



TA-124D
Holds 24 cartridges



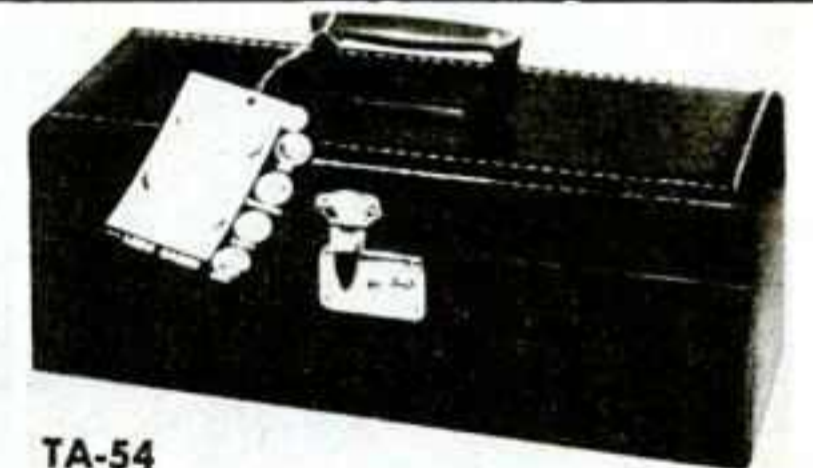
TA-112D
Same as TA-114D
Holds 15 cartridges



TA-130
SUPER VINYL CARRYING CASE.
aluminum valance,
Holds 24 cartridges



TA-152
TAPE STORAGE FOR THE HOME
Holds 36 cartridges



TA-54
DELUXE WOOD TAPE CARTRIDGE CARRYING CASE.
Holds 24 cartridges



TA-322
RADIO HEADPHONE



TA-302
STEREO HEADPHONE



TA-324
STEREO FM/AM RADIO HEADPHONE



TA-316
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With balance and volume control box.

WRITE FOR OUR NEW CATALOG SHOWING OUR ENTIRE LINE OF TAPE CARRYING CASES, HEAD AND RADIO PHONES, TAPE, RECORD AND AUDIO ACCESSORIES.

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SEE THESE AND MORE AT C.E.S. BOOTH #311

Admiral Broadens Audio Line

CHICAGO—The direct sales division, Admiral Group, Rockwell International, plans to introduce a much broader line of audio product in all categories, and at all price points, to achieve an aggressively competitive edge in the 1975 market. Albert St. George, general manager of the division, says.

Admiral will continue to maintain its distributors and branches under a dual distribution program, although they have been placed on a voluntary product basis, rather than on allocation of product. The direct sales division, established last October, deals with multi-chain stores, discount houses, department stores, and catalogue houses, as well as maintaining a premium division and a military division.

Products being introduced at the Summer Consumer Electronics Show will maintain the same prices as last year, according to Mr. St. George. This has been possible, he says, because Admiral is doing more of its own assembly and packaging, as well as manufacturing its own speaker cabinets, and planning in larger volume.

The line to be introduced at the CES includes two quadrasonic systems with built-in SQ matrix cir-

cuitry for records and broadcasts, and four-channel 8-track tape player. Each system has four speakers. Model STC1511, with changer, lists at \$399.95; model STC1501, without changer, lists at \$359.95.

Four-dimensional sound with 2 + 2 circuitry is possible by adding two extra speakers to your new stereo systems. Two of the models have the 8-track record feature, which Albert St. George notes is becoming increasingly in demand. Model STC1711, with Garrard changer, stereo AM/FM radio, and 8-track, lists at \$239.95; model STC1571, without changer, lists at \$189.95. Models with 8-track player only, and stereo AM/FM radio, are STC1561, with changer, at \$199.95 list; and model STC1551, without changer, at \$159.95 list.

Also being introduced are two stereo systems without four-channel capability that include a cart at no extra cost. Model STC1141, with 8-track player, stereo radio and phonograph, lists at \$209.95. Model STC1521, with stereo radio and 8-track play/record feature, lists at \$249.95.

In portables, Admiral is showing a cassette player/recorder, model CTR941, with a blank tape cassette,

at a promotional \$39.95. It features automatic stop. Model CTR951, with built-in condenser mike as well as remote control microphone, lists at \$29.95.

Admiral will be showing two portable 8-track tape players, model STPF1393 with stereo radio listing at \$99.95, and mode STP1383 without the radio, at \$79.95.

What To See



At CES

RCA Directing New Emphasis

NEW YORK—As the shock waves continue from RCA's surprise announcement to discontinue their home audio products by next year, on the eve of the June 3 distributor introduction of the new 1975 line, these key facts are evident:

- Management was determined, as expressed by William Hittinger, executive vice president, consumer electronics and solid state division, to abandon its red ink line that produced only 5 percent of last year's income (annual report for 1973 gives total Consumer Products & Services income from TV audio products, records & tapes, consumer services, parts & accessories as \$1.1 billion, with a 5 percent figure of about \$55 million).

- RCA is equally determined to emphasize accelerated development of home-related television products in the SelectaVision family (both the MagTape and holographic video disk units are in advanced prototype stage, see separate story, this section).

- The Parts and Accessories divi-

sion at Deptford, N.J., will continue to improve its car stereo line in a growing market, as evidenced by the recent introduction of their first automatic-reverse cassette unit (Billboard, June 15).

- RCA Electronic Components, Lancaster, Pa., will be expanding its line of U.S.-built closed-circuit television (CCTV) cameras, including two new models at CES where the division is an exhibitor in the concurrent video exposition. Featured is one of the lowest-cost units in the industry at \$265, a natural for record/tape/audio stores faced with growing pilferage.

- A decision is possible to share some of the new quadrasonic technology that went into development of the new line of CD-4 components announced in London (Billboard, May 18) but never shown to distributors in Miami Beach.

- RCA Records & Tapes, which finally seemed to be moving much closer to the Consumer Electronics division, as evidenced by the London announcements, hopefully will transfer this cooperation to the growing library of SelectaVision tape and disk software.

The 300-person group from 51
(Continued on page CES-31)

Needle Kit

NEW YORK—EV/Game, Inc. has developed a "Needle Finder" kit designed to simplify the selection of needles for various stereo systems. The kit will be on display at the Electro-Voice Booth at the CES show, says Larry Feldman, newly appointed marketing-advertising director of EV/Game, a division of Electro-Voice.

Discrete 'Q' Radio Takes Step Closer to a Reality

Discrete quadrasonic radio is slowly drawing closer to a reality. This is the opinion of many of the people involved with the experiments now being conducted by the National Quadrasonic Radio Committee of the Electronics Industries Assn.

On June 15, closed circuit experiments will be conducted, and then in August, on-air broadcasts will start over KIOI-FM in San Francisco. These on-air experiments will occupy about 60 days. The information that results will be submitted to the Federal Communications Commission.

Just how long the FCC will take to evaluate the information is anybody's guess. Harold Kassens, assistant chief, FCC broadcast division, has been deeply interested in the development of 4-channel radio and has been keeping posted on all developments. His main objective is to see that the very best system is the one that is finally approved for the public.

Several firms are ready to hit the market with discrete demodulators once a system is approved. People with 4-channel

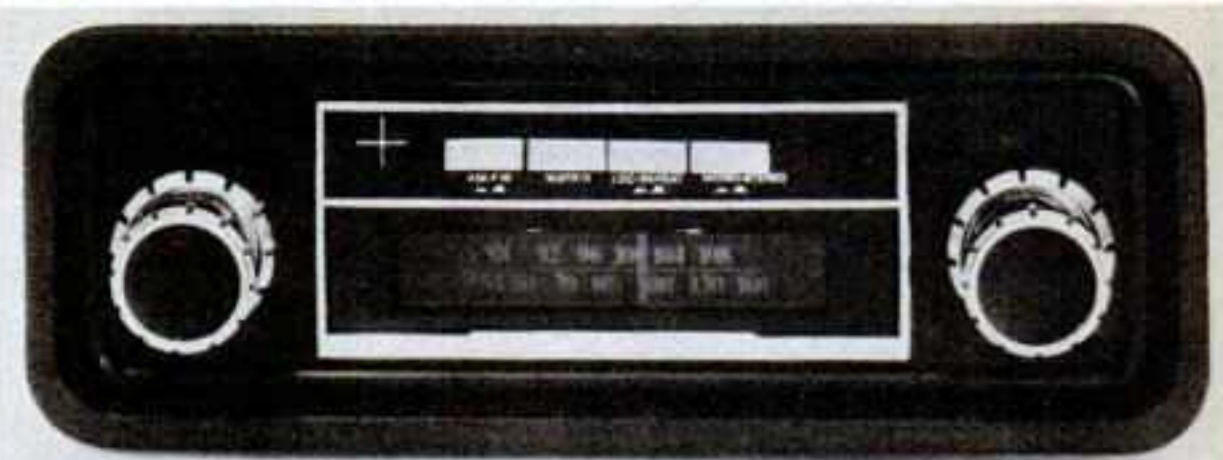
playback equipment would be able to hook these demodulators up to their present 4-channel amplifier-receivers to receive discrete radio broadcasts.

Already considerable product is available on the market and by next year there should be enough records to enable a radio station to program considerable quadrasonic hours.

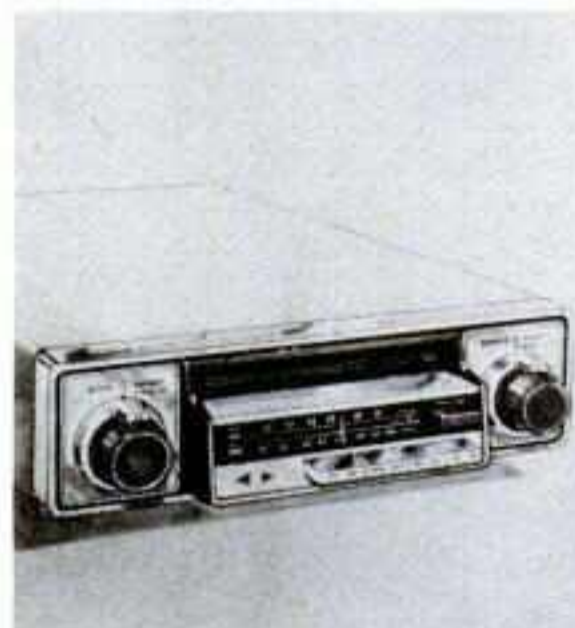
Meanwhile, matrix quadrasonic radio continues to grow. WSHE-FM in Fort Lauderdale, Fla., under program director Gary Granger, is creating considerable audience impact with Sansui QS broadcasts. Many FM stations program matrix product today, some regularly, some just as the albums come up in their regular programming sequence. Anyone with matrix 4-channel receivers at home can receive these broadcasts.

The new QSD-1 Sansui decoder that will be hitting the Japanese market this fall and the U.S. perhaps by next year (it features 20 db plus separation) will be a step up for matrix broadcasting.

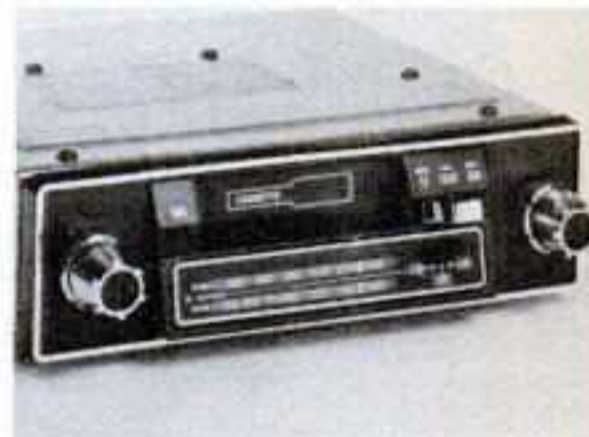
Car Stereo



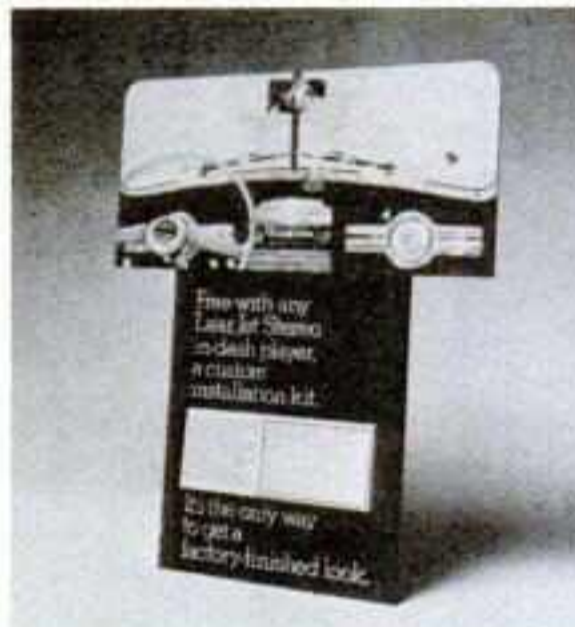
J.I.L. Corp. 842 super mini in-dash matrix 8-track with AM/FM stereo radio and other deluxe features including antenna trimmer, front-rear fader. Price: \$154.95.



CONSUMER Electronics Shows are becoming a focus point for car stereo. Import Dist. Buying Service, formerly Mikado Electronics Corp., used CES to show this Model 900 in-dash cassette with auto reverse and record feature. Price: \$199.95.



AFCO jumps into the in-dash cassette competition with this model 600 solid state AM/FM stereo radio combination loaded with features such as eject, tape end indicator lamp and ultra compactness (7-3/32x1-31/32x6 1/2). Price: \$169.95.



LEAR JET's approach to in-dash is a kit with the player that has some universal features and can get the customer started. But the real key is that the customer can send off for a kit that Lear Jet ships and that fits exactly any car. Idea as with many aggressive approaches to in-dash is for off-the-counter sales at mass merchandise outlets.



CRAIG claims the most powerful car stereo players in the industry. Its "powerplay" feature dramatizes when the sound goes beyond normal operation by a light that flashes. Here is a booster unit, Model 9230 at \$59.95, that converts any Craig unit to Powerplay.

Philips Bows Loudspeakers Unit at CES

NEW YORK—Philips High Fidelity Components is introducing a new Motional Feedback Loudspeaker System that is claimed as a unique development of Philips Laboratories. It is being exhibited at CES, with live demonstrations across the street from McCormick Place at McCormick Inn, according to Andre Brakhan and George Garrans of Philips' AKG subsidiary.

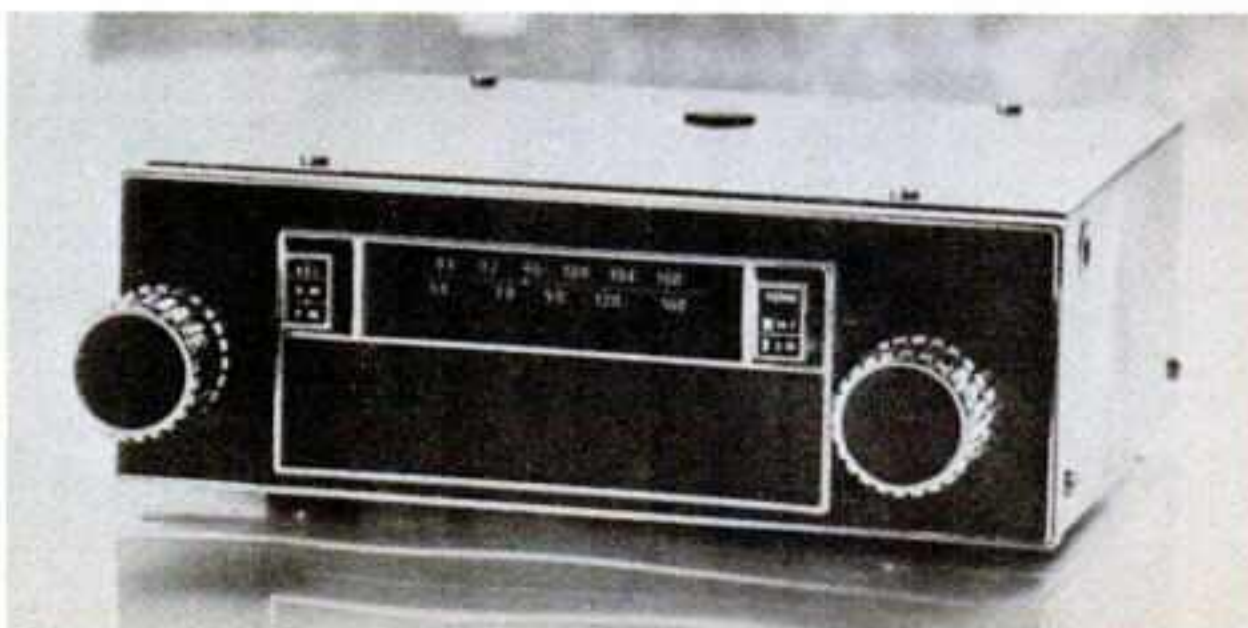
Each speaker enclosure, with suggested retail price of \$365, is 15 inches high by 11 wide and 8 deep, and contains two output amplifiers totaling 60 watts RMS.

The woofer amp, terminated with a 4-ohm impedance, has effective power of 40 watts RMS driving an 8-inch woofer with a built-in acceleration transducer. The transducer makes it a Motional Feedback system, measuring acceleration of the cone, with the resultant signal fed back to the adding circuitry of the

(Continued on page CES-13)



IMPORT's model 990 is another in its series of in-dash cassette units and features adjustable shaft, fast forward and rewind. Price: \$109.95.



QUADRASONIC discrete in-dash from Lear Jet at \$219.95 with AM/FM stereo radio has automatic and manual channel select.



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CES First Video Focus Tied to Education, Business

NEW YORK—The consumer videocassette/cartridge/disk market will be the virtually invisible visitor at the summer Consumer Electronics Show in Chicago.

The Electronic Industries Assn. (EIA) is making its first real acknowledgement of the new video market with its first Video Systems Exposition & Conference. But Jack Wayman, staff vice president, Con-

sumer Electronics Group (CEG), is the first to admit it is a business/education oriented event—the only place where current video activity is evident.

Richard O'Brien, Sony vice president and EIA-CEG Video Systems Subdivision chairman, has put together a solid conference program/library/showcase theater and exhibit section under the direction of veteran video systems specialist Ken Winslow, former managing editor of Billboard's VidNews newsletter.

But, again, the long awaited consumer video tape and disk systems will be nowhere on view, although much in the minds of visitors. A key panel on the outlook for video systems equipment will involve representatives from Panasonic, Sony, Philips, Akai, 3M, Kodak and MCA Disco-Vision. Although much of the discussion undoubtedly will involve the new home systems, only Panasonic, Sony and 3M are represented in the video exposition area at CES.

As for the current status of the leading consumer systems, it's been a case of many words at mostly technical conferences, a few demonstrations and then a virtual news blackout for both trade and public.

By STEPHEN TRAIMAN

The Kodak Super 8mm Video-player will be the first consumer video film unit on the market later this month in the New England region. After confirming that the first dealers would include several of the more traditional audio/home electronics type (Billboard, May 25), Kodak has decided not to release any dealer names until the distribution is nationwide by year-end. List price will be \$1,095 with easy attachment to any TV set for playback.

RCA's SelectaVision MagTape units which were on view at two L.S. Ayres department stores in the Consumer Electronics Division's Indianapolis headquarters base, are now ready for phase two. An RCA spokesman says that from the several hundred interviews with consumers at the stores, an in-home panel will be selected for testing the units with both pre-recorded and blank cartridges, over varying periods of time, starting later this month. The SelectaVision video disk is in advanced prototype stage, with a great deal of software production under way at Indianapolis. There are no planned public or trade demonstrations for either system, although interested manufacturers have been invited on a continuing basis to view the latest models. SelectaVision will get a big boost from the announcement by RCA Consumer Electronics that it will phase out of the home audio products business by next year and concentrate solely on television-related home equipment (Billboard, June 8).

Sony's debut of Mavica (Magnetic Video Card), its answer to the video disk (Billboard, May 25), both in Tokyo and at the highly technical International Magnetic Conference in Toronto, was impressive from all accounts, but there are no plans for any further trade showings.

Meanwhile, the Sony 3/4U-Matic VTR continues to capture the lion's share of the U.S. market with a goal of over 100,000 units for this year. While the U-Matics, also being marketed by JVC, Panasonic and Concord, among others, are going to doctors, lawyers, professors, auto dealers—every owner or lessee is also a consumer. A number of Ford Video Network dealers have commented that customers are more interested in the VTR than in the new cars. From Sony Corp. of America president Harvey Schein on down, the company continues its bullish view of the magnetic type system.

TeD's video disk, the joint venture of Teldec (British Decca and AEG Telefunken), after overcoming the technical sleeve problem that delayed its entry into the West German consumer market originally set for January, is now going the MagTape route. Billboard has learned that reliability tests for the disk player are currently under way in selected German homes with the full variety of software shown at the Berlin Radio-TV Fair last September. By the end of this month it is expected that the AEG Telefunken technical staff will begin their evaluation for market ripeness. Meanwhile, software acquisition and production continues under the wing of British Decca. There are no scheduled plans for U.S. demonstrations, but a number of interested licensees continue to contact with TeD's U.S. representative in New York.

The Philips half-inch VCR may finally be getting the long-promised push in the U.S. market. New vice president Bill Amos, who moved to Philips Broadcast from Sony, is flying to CES direct from corporate headquarters in Eindhoven, Holland, with the basic plan for VCR marketing. Still the leading supplier of hardware in Europe, a commitment of solid financial backing in the U.S.

market from Philips would do much to invigorate the market.

As for the Philips VLP video disk which has not surfaced since its Berlin showing last September, there is little to report except the continuing consultations with other manufacturers to achieve some level of compatibility. In the U.S., Bob Cavanaugh, North American Philips vice president, corporate development, indicated no public or trade demonstrations are scheduled, but that interested potential licensees had generally echoed the favorable Berlin reactions to the unit.

Panasonic was first with a consumer VTR—but in Japan under its Matsushita label. This home unit with 1/2-inch EIAJ cartridge slot in the side was shown at the 1973 IEEE show in New York, but since then no plans have been announced for marketing in the U.S. Meanwhile, Panasonic continues as the most aggressive marketer of the 1/2-inch EIAJ unit in America and also has a U-Matic license from Sony for its own

unit with several distinctive features.

The Japan Victor (JVC) color U-Matic Porta-Pak can't keep up with buyer demand. As the first on the market (since joined by licensor Sony) with its color camera and recorder-player, both battery-pack operated, JVC met demand head-on with solid initial results. The firm also markets a 1/2-inch EIAJ VTR but to this point is keeping mum on any consumer plans for tape or disk.

Sanyo Electric is the TeD video disk licensee for Japan, but the delay in entering the home-base West German market obviously has held up Far East plans. Sanyo was one of the first to offer a 1-inch EIAJ monochrome porta-pak, introduced at the 1972 summer CES. The firm also has shown interesting prototypes of another incompatible 1/2-inch VTR cartridge system and Stillvision, a stop-motion video disk system that stored up to 6 color frames on a thin vinyl sheet when shown at the '72 CES.

(Continued on page CES-31)

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RCA
Records and Tapes

Innovations In Technology Design Spark Headphone

CHICAGO—Innovations in design and technology of headphones will highlight offerings by headphone manufacturers at the Summer Consumer Electronics Show.

Koss, considered the leader in the industry, introduces a stereophone,

By ANNE DUSTON

the Phase 2, with all new circuitry, that allows the listener to "place himself in the middle of the performance," or to give a surround sound effect, with the additional capability of accenting elements of the performance.

Controls that accomplish this are the Panoramic Source controls located at the lower edge of each earcup with a range from zero to ten, allowing the listener to select certain elements for emphasis. The Panoramic Source Controls work in conjunction with the two-position Ambience Expander Switch. In the "N" position, the expander provides the sensation of the listener pulling himself into the center of a live performance. In the "E" position, the sensation is as if one were "wrapped around" by the performing musicians.

The conventional stereo sound can be achieved either through positioning of the controls, or by using the Momentary Comparator Switch on the left earcup. Suggested list for the Phase 2 headphone is \$75.

Koss will also show two high-velocity microweight dynamic stereophones with a new "Decilite" driver element that reproduces the entire ten octave audible spectrum with unusual fidelity. The HV/ILC, with volume balance controls, retails for \$54.95. The HV/IA retails for \$49.95. Both are styled in ebony teak finish with champagne gold metal fitting and grained inlays, and weight under ten ounces.

The Koss Corporation has signed Doc Severinsen, musical director for Johnny Carson, as company spokesman. He will be featured in a series of print and television advertisements, in-store dealer materials, as well as make personal appearances for Koss.

Sennheiser, which introduced open air headphones in 1968, received permission late last year to use "open air" as a registered trademark, causing some problems among other manufacturers, such as Mura, which had to rerun their catalogue information substituting the

(Continued on page CES-34)

'TOP 40' NEEDLES

Brighter Picture For Accessories

By JOHN SIPPEL

LOS ANGELES—Though accessories are still under 5 percent of the average volume of a retail outlet, they are becoming increasingly important.

A spot check of major retailers indicates that more record/tape buyers are becoming increasingly involved so that they demand accessories essential to keeping their collections and playback equipment in top condition.

Dave Lieberman, Lieberman Enterprises, Minneapolis, whose five depots from Chicago to Oklahoma City, serve hundreds of retail racks and departments, is developing a "Top 40" of best-selling needles for his accounts. He will soon introduce a private label needle/cartridge line to all his sources. The 45-store Record Bar chain out of Durham, N.C., is racked by Walco needles, a good steady profit source, according to Pete Smolen, national buyer.

Carrying cases and other tape-

storage units are becoming more necessary, Smolen says, because collections are getting larger and furniture units such as those provided for LP storage have not been made available for tapes.

Mary Dolgoff, national buyer for accessories for ABC Record & Tape Sales, based in Seattle, reports she is doing well with LeBo and Peerless cases, with more and more of the branches taking them on.

Mrs. Dolgoff, like Mike Randall of Platt Music, the operators of 24 leased departments in southern California May Co. department stores, envisions accessories as a continually better profit maker. She points out that in three years, Demco, a Seattle division of ABC which builds all its fixtures, has gone from one accessory rack to four different sized racks, solely handling accessories. ABC now also has private labels for needles and smaller accessories like cleaning cloths, brushes and adaptors. ABC has had private label needles for 18 months, she says.

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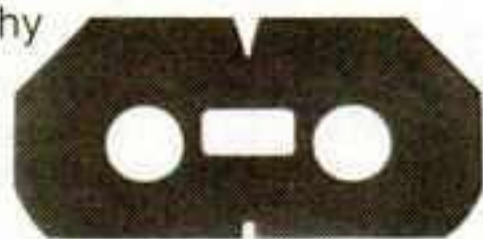
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Frigidaire Door Radio, Tape Unit Building Interest

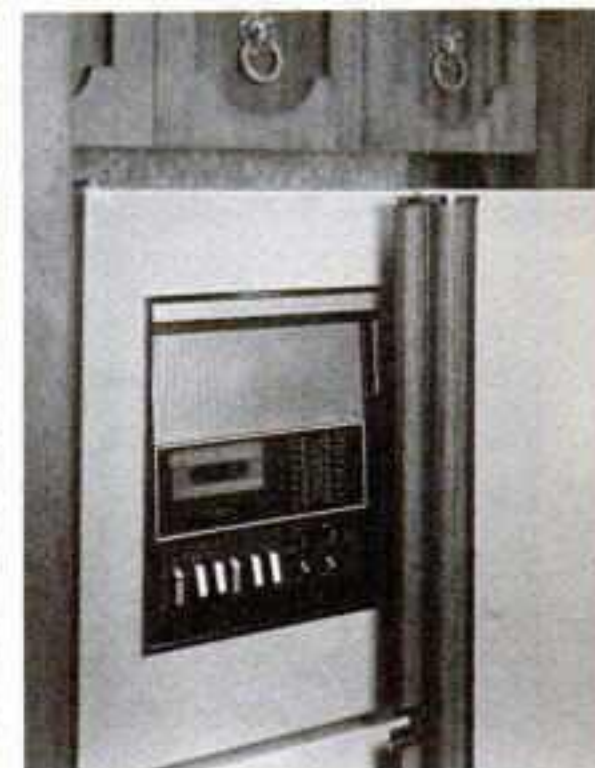
By JOHN SIPPEL

DAYTON, Ohio—Frigidaire opened another fertile pasture for the growth of home audio when it recently introduced an accessory refrigerator door which houses FM/AM radio and a portable cassette deck for about \$100.

A company spokesman says the unit is enjoying "fair" consumer reaction saleswise, but interest is building on the unique innovation.

"The Frigidaire Conversation Piece" (Accessory RT-1) is a standard part of a three-door refrigerator or it can be bought separately and easily replaces the original door on the appliance. A number of firms have supplied the radio. Sony is making the cassette unit.

Frigidaire advertising points up that the housewife can record instead of write messages, tape recipes or even learn while she works in her kitchen.



FREEZER DOOR is 13" wide, 19" long and 6 1/4" in depth. Radio-tape recorder weighs 6 1/2 pounds, is 8 3/4" x 10 1/2" x 2 1/2".

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Tape Industry Eases Shortage and Gains Benefits

• Continued from page 4

tone and polyester film—all materials used in coating tape.

The problems creating the shortages were not hard to find. Industries other than tape were using these materials at a faster rate than ever and the industries providing these basic materials were traditionally low-profit industries that at the time could not raise prices due to governmental control. New plants were starting, but these plants take three to five years from the date of conception until they are fully operative.

From June, 1973, to January, 1974, certain things happened. For one, the government, as a direct result of the energy crisis, took some strong measures concerning the uses of power. Deliveries and manufacturing capability were, in some cases, hampered. In addition, a black market sprang up, a market which by now has largely disappeared and which we will look at later in this story.

In addition, the tape industry became one where output was regulated by the availability of raw materials rather than consumer demand. Demand exceeded production capacity for the first time in the history of the tape industry, and until April 30, no prices could be adjusted to meet this changed situation.

So what has happened in the tape industry since January?

Perhaps the most important point was the end of Phase 4 and thus the price controls on April 30. As of now, raw materials are somewhat easier to get, but they are also more expensive. Since April 30, the 3M Co. has received the okay for two price hikes from the Cost of Living Council and is reportedly ready to apply for another one. Ampex, BASF, Maxell and TDK are other major manufacturers that have applied for and received price increases. These companies should not be singled out as villains, for it appears to be only a matter of time before all major manufacturers do as these others have done.

These price hikes mean several things. For one, the retailer pays a higher cost in most cases for blank tape product. In the end, this means the consumer will likely be paying more than before.

There are several facts, however, that should be pointed out in relation to the price hikes. The blank tape firms are not simply asking for more money to make more money. The traditionally low-profit industries that we mentioned before, the manufacturers of the material that goes into tape, now have the chance to move up in the profit scale. To do this they are raising prices and passing these hikes along to the tape manufacturers. So, manufacturers in many cases are raising prices simply to keep up with themselves.

It should also be mentioned that the tape industry has always been an oddity among industries. Each year, the product has become increasingly more sophisticated and has reached the consumer in a higher class form. But with the mass production that came along with the spiraling growth of the tape business came lower costs, and the tape industry became one of those rarities where the consumer paid less and less for a better and better product. Prices may be going up somewhat now, but the general opinion is that the consumer is still getting his money's worth and then some. And, now that the manufacturer is buying and using only the best raw material, the consumer is getting an even better product.

The black market, which we mentioned briefly before, has also come to pretty much of a halt. When the

shortage first hit, black market raw material was available from a number of sources. Some suppliers had simply hoarded the product, others brought it in illegally from off-shore and some simply offered what they had at ridiculous prices. Here it should be mentioned that none of the leading raw chemical manufacturers were a part of this market. For

the most part, the black marketeers were unknowns who will again revert to that stature.

Blank tape firms were offered product in a manner resembling something from a spy story. One manufacturer showed Billboard a letter offering toluene "if you are willing to let us come through the side door." Most firms report that

such offers have slipped sharply or ended completely as a result of the availability of chemical product.

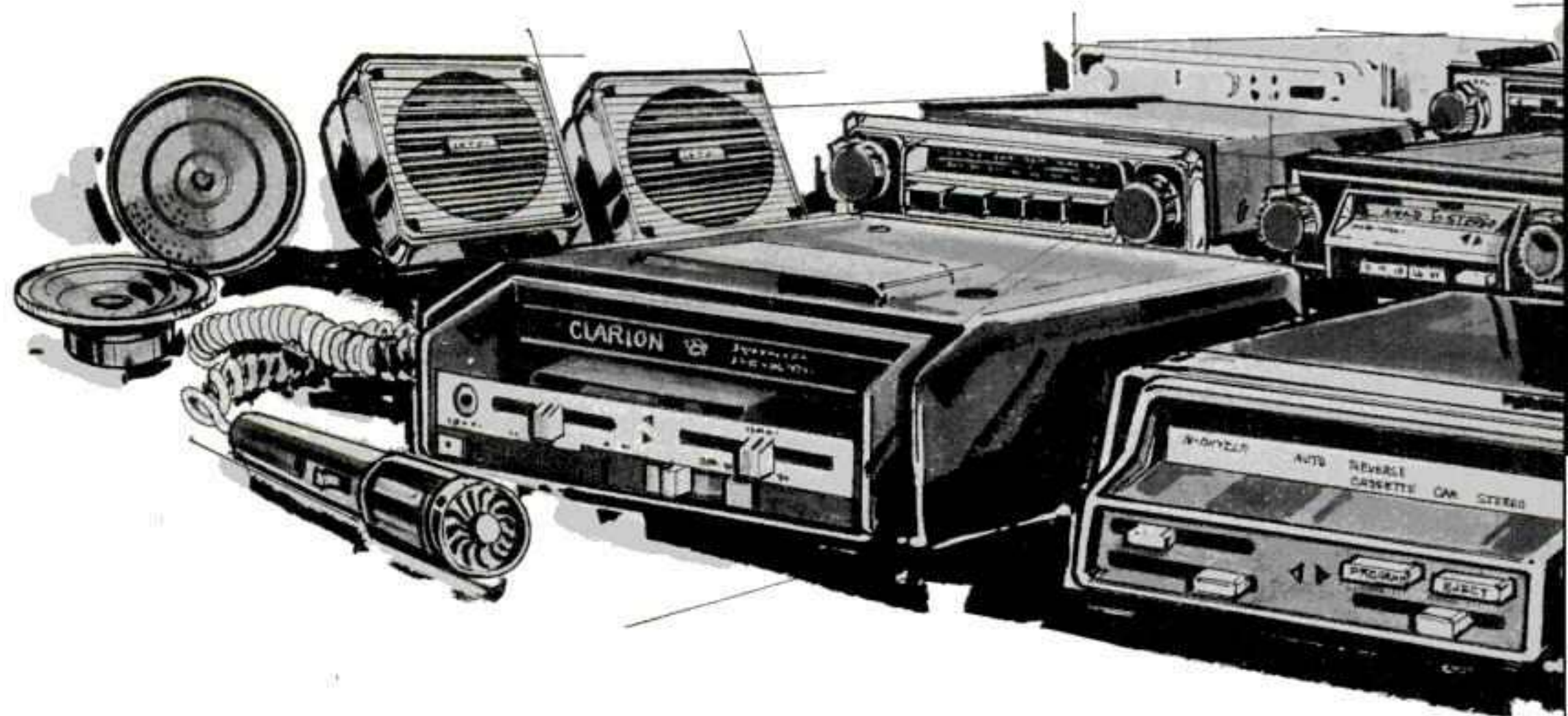
Several other important points should be mentioned in connection with the shortage. The ending of the Arab oil embargo helped everyone, of course. There is also less bartering between companies at the present, less "I'll sell you plastic if you sell me

chemicals" type of talk. Once again, most firms are becoming fairly self-reliant.

A number of benefits also arose from the shortages. All firms now have better planning systems for the future, in the event that a severe shortage hits again. Many major firms are now looking at 10-year plans to develop possible new means

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of making blank tape and using to better advantage the raw materials they now have.

The international marketplace has taken on more importance. The dollar devaluation during the past year has made it just as, if not more, profitable in many cases to sell overseas than domestically and has made the international market highly competitive. Companies like BASF, Audio Magnetics, 3M, Ampex and Audio Devices expanded their inter-

national efforts during the past year while continuing to build domestically. So, with the shortage situation in much better shape than a year ago at this time, these firms have their same solid home bases and also have greater international structures.

Major firms also diversified efforts over the past year. Five leading companies—BASF, Memorex, Audio Magnetics, 3M and Ampex are now producing videotape in this

country. Production is still going strong in this area, because videotape is a highly profitable item.

The industrial, educational and business markets have made this a profitable area. Most feel some sort of consumer market is inevitable and the money invested by tape manufacturers would prohibit a halt in this area anyway. A quick glance at this year's show will offer some idea of the progress made in the video field.

In addition, with transportation (by air at least) still cut down as a result of last winter's energy crisis, some executives, such as 3M's Bill Madden, feel videotape may become the next important means of communication between offices of large companies. 3M, in fact, has launched a prerecorded videotape program for education and is backing it with hardware.

In the areas of research and development, much has happened as a re-

sult of the shortage situation. Firms are searching for new means of manufacturing raw chemicals and more efficient ways to use existing resources. In the case of many firms, some chemical substitutes are now available in the laboratory. While the practical use of such material may be a few years away, the fact that lab projects have been stepped up is important. In short, nobody wants to be caught with only one way of making tape again. Alternative solvents, water soluble material and recovery systems are among the possibilities being discussed at the moment.

Some other important factors have surfaced since the first hint of the shortage. Most major firms have now dropped their second or lower grade industrial lines, some have moved out of the private label business and some are concentrating more on high end product than promotional goods at the CES this year—a change from past years. Look at this year's exhibits. Audio Magnetics is emphasizing its XHE line. 3M is bowing the high end Classics line. Ampex is pushing the 2020+ line and, according to Shad Helmstetter, will be pushing high end all year long. BASF is emphasizing the higher quality of its coatings. Audio Devices has a new line. None of these firms is existing the promotional market. They just aren't pushing it as heavily as before.

Some of the smaller, or fringe firms, however, have run into trouble. These are the companies that depended in the past almost solely on promotional product, and this is just not possible anymore.

Other, less spectacular innovations have come about partly as a result of the shortage, innovations less startling than a solvent recovery system but just as important in the long run. Audio Magnetics is using its computer to help dealers with inventories. Ampex has its own fleet of trucks to guarantee delivery. And there are others.

In the end result, most major manufacturers were not seriously hurt by the material shortage. These firms are either vertical in structure or have long standing contracts with suppliers that will see them through any shortage. Nevertheless, the shortage was felt, and now that most of it has come to pass, it appears that more benefits than detrimental effects were the result.

Corporation of America

Why should this name be important to you?

Because we have "sound reasons" to believe that Clarion will soon be the most talked about and listened to name in the auto stereo market.

Admittedly we're not new in the field. Some of you knew us as Muntz Stereo Corporation of America, others as Clarion Shoji Co., Ltd.

But the big news is that we are now one: the Clarion Corporation of America. A manufacturing giant with the resources, people, experience and products to make Clarion the uncontested sales leader in auto stereo.

Not only do we now have the most advanced line, but also the broadest. Twenty-four superb in-dash

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Call collect or write now for the complete story. You and Clarion have a lot to talk about.



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421 No. Midland Ave. Saddle Brook, N.J. 07622



Philips Bows Loudspeakers Unit at CES

• Continued from page CES-6

amplifier. This permits cleaner bass reproduction, and except for a cutoff filter at the 35 Hz level, the woofer could reproduce frequencies down to 8-20Hz or less, Philips says.

A separate 20-watt RMS amplifier, terminated with 8 ohms, drives the 5-inch midrange and 1-inch dome tweeter. It is connected to high- and low-pass filters with an approximate 3500-Hz crossover point. Frequencies between 500 and 3500 Hz are fed to the mid-range with higher frequencies fed to the tweeter.

Since the system has its own amplifiers built in, they can be operated with the simple addition of a preamplifier (stereo setup, \$730; 4-channel \$1460 for speakers).

They can also be used with conventional amplifying equipment. Simple connection to the 4-ohm output of a power amplifier will still achieve the broad-range, low-distortion frequency response that results from the Motional Feedback technology.

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W. Coast Car Stereo Mfrs. Stress In-Dash

By EARL PAIGE

LOS ANGELES—West Coast car stereo manufacturers are jumping into the in-dash race, and several will announce aggressive programs at the Consumer Electronics Show. Lear Jet, Kraco, Car Tapes, Craig Boman, J.I.L., AFCO, Import Distributors (formerly Mikado) and others are stressing in-dash.

Equally energetic are the surveys and marketing research going on such as with Pioneer Electronics of America. Pioneer surveyed 2,400 consumers last fall and will now tap back on the same audience to see reaction to quadrasonic and in-dash and other refinements, says Jack Doyle, president. Lear Jet is also into consumer research.

Lear has found a preponderance of car stereo buyers are installing sets themselves—67 percent from a group of 1,000 returned warranty cards. Thus, Lear Jet's program will be heavily geared to the mass merchandiser off-the-shelf sale of car stereo in-dash with a universal noseplate packed inside. The consumer then writes Lear Jet for the exact custom kit and is sent one; dealers are therefore not bothered with in-dash kit inventory.

Basically, there is a race on to compact the number of kits necessary for in-dash mass merchandising. Kraco marketing manager William Schnell conducted exhaustive research and boiled down to 19 kits. Car Tapes arrived at 12 (see separate story) and Boman has similarly condensed.

Car Tapes, Geller Tie

• Continued from page 3

Las Vegas City. Geller's operation evolved out of the air conditioning business and is known in different states under different names. NAS aims particularly at cities of 100,000 population and under.

Car Tapes is gradually phasing its Car Tapes brand name image over to Caltron, a new name and logo. It is mounting an aggressive in-dash program. All equipment is manufactured in Japan under the direction of Dick Herst, vice president and an engineer formerly with Motorola. He joined the firm in 1969.

Car Tapes was formed by Harry Beckerman, Jerry Goldstine and Buddy Cohren, the latter now dead. Beckerman sold his interest in 1967 to LeVitus, 46, who had been an executive vice president at Muntz Stereo-Pak. LeVitus also worked 10 years for L.M. Lee Goldstine, Jerry's father, now dead.

At one time, Car Tapes was Chicago based and into software distribution but this was spun off four years ago to all tapes when LeVitus moved corporate headquarters here. Car Tapes still has a Chicago office. It recently added Marty Livingstone, a former CPA, as an assistant to LeVitus, and promoted Glyn Hasal to sales administrator. He has been with Car Tapes three years and replaces Murray A. Merson, who left the industry.

De Barros Sets Int'l Promo Push

NEW YORK—Once "the music tape" by Capitol is launched in the U.S., Jayme De Barros, president of Audio Devices International, will push campaigns for the new line in high gear for both the European and Asian markets.

He says the European push will start in October, coordinated by Bill Daghish and David Parry of Audio Devices U.K., in London. Parry is on hand at CES to preview the campaign.

In Japan, De Barros reveals that Audio Devices International will work with Toshiba-EMI, in which parent Capitol Industries-EMI has an interest, with distribution to the firm's 300 company-owned stores. He is also negotiating with an outside company to handle distribution to other outlets.

He notes the blank tape business for Audio Devices International is booming in Asia, with over \$1.3 million sales last year. The Capitol 2 premium line particularly has done well in Taiwan and Australia.

Mobile Service By Direct Tapes: A New Approach

LONDON—The experience of Direct Tapes, a Leeds-based in-car entertainment specialist, should give their American counterparts some valuable merchandising ideas.

The company has established a van distribution service which is currently selling more than 8,000 tapes a week. The service covers 400 outlets, mainly garages and other non-traditional retailers, in Yorkshire, Lancashire and the Midlands, but managing director Ian Wallace hopes to extend the scope of the operation in the future.

Wallace said: "We started last September and are expanding at the rate of 30-40 new outlets each week. Now we are beginning to get up into Scotland, and obviously would like

(Continued on page CES-30)

STEREO HEADPHONE



\$3.75
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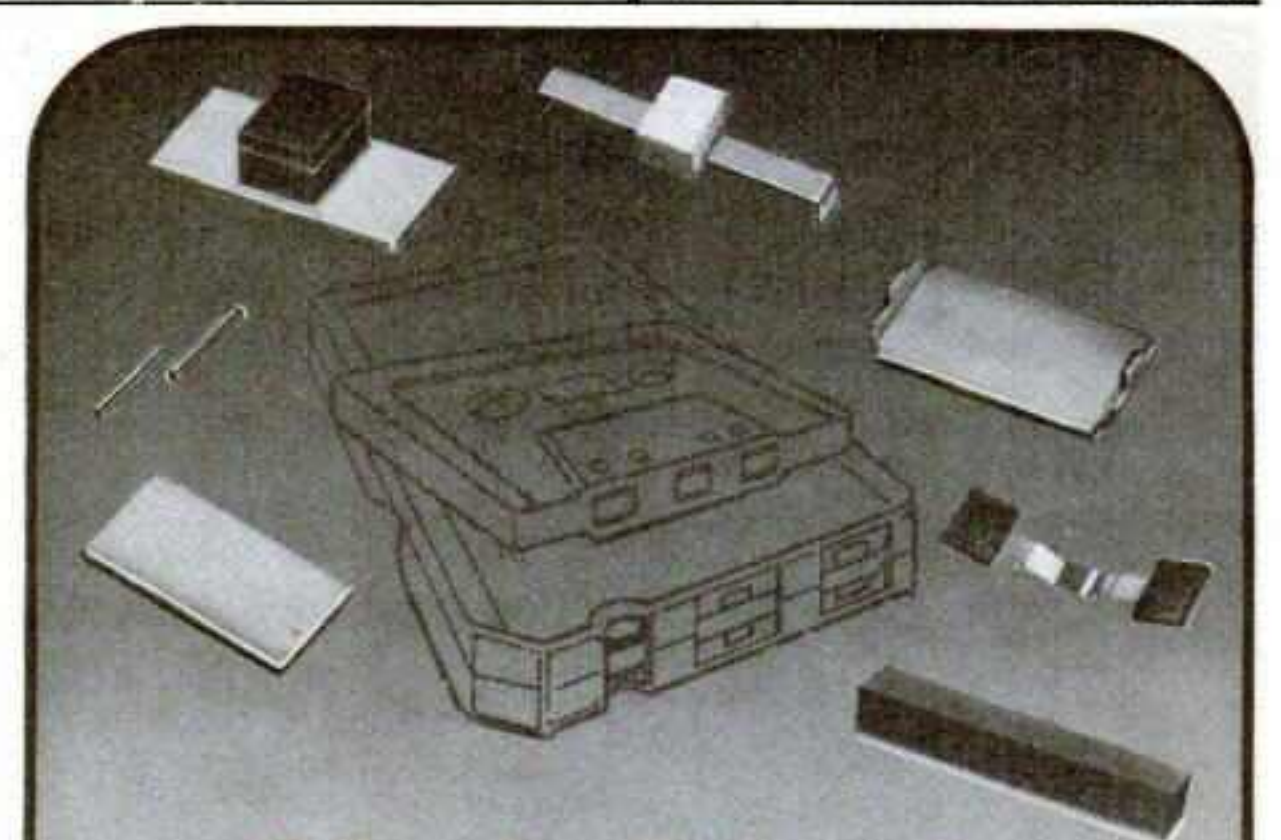
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Blank 8-Track Sales Zoom, 'Q' Line Shows Promise

By BOB KIRSCH

LOS ANGELES—For years, major blank tape manufacturers have offered blanks in the 8-track configuration as a courtesy to the consumer as much as anything else, as the cassette has always been the big seller at retail.

During the past few years, however, and especially during the last year, 8-track blank sales have skyrocketed at the retail level to the point where this product is now a necessity in any blank tape line.

Blank 8-track sales still do not approach those of the cassette, but with the proliferation of 8-track record units in recent years and particularly with the great numbers of mass merchants, department stores and other nonaudiophile oriented outlets now stocking such hardware, the blank 8-track is now a major factor.

Quadrasonic has also skyrocketed, both in forms of hardware and software available and in sales, since the 1970 Summer Consumer Electronics Show when the configuration was the most talked-about item. Since it is obvious that no consumer is going to record 4-channel at home on disk and no truly satisfactory means of mass producing quadrasonic cassettes has been created, the consumer who does wish to record in 4-channel will turn to the familiar 8-track cartridge.

The growth of 8-track blank sales and hardware units with playback and record capability is directly tied in to the future of blank quadrasonic 8-track tape for consumer recording. Most large manufacturers say they are so encouraged at the growth of 8-track sales that they are preparing to or will be ready as soon as a major market (meaning, as soon as the equipment is there) appears to produce quadrasonic blank 8-track tapes. At least one major manufacturer, Columbia Magnetics, is now introducing a compatible stereo/4-channel 8-track blank.

What is the future of the blank quadrasonic 8-track cartridge in the opinion of major manufacturers, and how did the success of the 8-track stereo blank encourage or discourage these feelings?

"Eight-track blank sales have been excellent over the past few years," says Ted Cohen, director of national consumer sales for Columbia Magnetics, "and they were particularly big over the past year. We are now getting ready to put just as much concentration of 8-track as cassette."

Cohen is placing enough concentration of the format to bow a compatible stereo/quadrasonic blank. "Basically," says Cohen, "the cartridge is the same as our stereo blank. But it will feature an insert, slot. When this slot is removed, the tape will record and playback in stereo. When the slot is in, the unit will record and playback in quadrasonic. This is why we have called it ConvertaQuad."

The new unit will incorporate all features of Columbia's Columbia and Soundcraft lines. It will cost a few cents more to the retailer. Consumer price is expected to remain the same. A new length, 50 minutes, will also be added. As of the CES, all Columbia blank 8-track tapes will incorporate the ConvertaQuad feature. "It can't hurt any," says Cohen. "If a consumer wants to record in 4-channel, he can do it right now. If he wants to record in stereo, he can do that. And if he wants to convert to quadrasonic recording, he can erase his stereo material and rerecord the tape if he wishes. Like all our other cartridges, this will have collapsible hub, three-point suspension and other features. The slip cases will be redesigned and there will be promotional campaigns on the line throughout the summer and fall."

At Audio Devices, Bill Dawson points out that his firm will be "introducing a blank quadrasonic 8-track tape within 90 days after the show. We are working on the mold for the unit now," Dawson says. "It will be a consumer product, but we have not set prices as yet. In the beginning, we will probably aim the

tape at audiophile stores, since this is where the majority of units capable of recording in 4-channel are now found. And there are not a great deal of these machines. The lengths have not yet been determined."

When Audio Devices does introduce the tape, they will undoubtedly get the complete merchandising

treatment and promotions that the renovated Capitol II line, now dubbed Music Tape by Capitol is getting. (see separate story on new blank tape products in this section).

Audio Magnetics' Jim Lantz confirms that his company "will have a line of blank 8-track 4-channel tape, but we feel the marketplace is a bit

premature for that line now. We are looking for later in the summer, after we have seen what has been introduced at the show in the way of hardware to record such a tape with. There may also be a problem with the average consumer learning how to record in the quadrasonic me- (Continued on page CES-29)

TWO FOR THE MONEY. TWO FOR THE SHOW.



Free with any Lear Jet Stereo in-dash player, a custom installation kit.

It's the only way to get a factory-finished look.

THE ONLY MASS MERCHANTS IN-DASH LINE.

It's Lear Jet Stereo. Now you can really merchandise in-dash car stereo, without inventorying a single piece of mounting hardware. Think about what that means: Until now, you had to carry knobs, trimplates, rear mounting brackets, and a whole hardware store full of special nuts, bolts, wires and widgets for some 600 makes and models of cars. Because most of your in-dash customers are do-it-yourselfers. And they want their installations to look factory-installed. They want custom kits.

Your custom kit investment in money and time, and in training sales clerks, can be prohibitive.

Now you can forget that and just sell players. We inventory all the hardware for you. Custom kits that cover just about every car on the road. When your customer buys a Lear Jet Stereo in-dash player, he takes a coupon from the point of sale display you see here. He fills it out and mails it to us, along with his warranty card. Within 24 hours of the time we receive it, we mail him a custom kit for his particular make and model of car. It costs him \$1 for mailing and handling. It costs you nothing.

And, best of all, you get to handle the best-looking, fastest moving line of in-dash stereo, without any of the headaches of in-dash hardware. Find out about Lear Jet Stereo's new in-dash program today. Before your competitors do.



PRETTY BOY FLOYD, BONNIE, CLYDE, AND J. DILLINGER HATE LEAR JET CAR STEREO.

(THEY'RE THEFT-PROOF)

THE ONLY THEFT-PROOF UNDER-DASH LINE.

It's Lear Jet Stereo. We've built a free theft-proofing feature into our entire under-dash line. Why? Because research shows that fear of theft is the most important single buyer objection to car stereo.

That's why some other manufacturers build theft-proofing into a few of their players. Lear Jet Stereo does it right. That's why we're the first to build theft-proofing into our entire line of under-dash players. Free to your customer. Free to you.

That's why we're backing you up with a national advertising campaign that hits 70% of all top car stereo prospects. And, along with that, we give you point of sale and merchandising programs to make theft-proofing pay off where it really counts: In your store.

When you consider that we also have the best-looking, fastest moving line in the business, that's a lot to offer. If you don't already carry Lear Jet Stereo, find out about it today. Before your competitors do.

LEAR JET STEREO, INC.
6868 South Plumer Ave., Tucson, Ariz. 85706.

Send information; In-Dash Under-Dash

Name _____

Store _____ Title _____

Street _____

City _____ State _____ Zip _____

SEE THEM BOTH AT THE CES SHOW, BOOTH 225.

Custom Music: Fast-Growing Hi Fi Chain

CMC Moving Full Force Into Pure Retail, Seeking More Management Talent

By EARL PAIGE

ST. LOUIS—Suppliers and people intimately involved with Custom Music Corp. cannot believe the energy of its young team of executives and its founder and now board chairman, Byrle Northup. Growing at a rate of 14 stores every 17 months and expecting to open the 46th by yearend, CMC will do more than \$20 million this year, says Pat Morris, 34, who finds time to teach a marketing course at Missouri University here.

If there is any overriding enigma about CMC, which Northup founded as a car stereo retail chain and which still does 50 percent of its

business in that category, it is Northup himself. He is described by Morris as "our in-house dynamo." A supplier says, "You can come to St. Louis six times and never see him and then the seventh time he will want to spend the whole day with you." Another supplier found him working as acting Kansas City district manager and having a ball. Northup is 38.

Says Morris of his boss (both Morris and Northup hold degrees in chemical engineering and masters in business administration): "You might come here to St. Louis and interview various of our executives, 15

minutes with this one, 15 or so with that one. When you got to Byrle you would spend at least six hours."

Northup, of course, is ultimately judged by the people he attracts to CMC. Morris brings experience from Standard Oil (four years in finance) and Gardner (another four in advertising, Pet Milk, Ralston). Morris talks of CMC racking itself as being a logical extension of "economies of scale," i.e., once at a certain level distribution cost is relative. He talks of market share, volume per outlet, consumer perception.

One supplier describes a management program Morris put together: "... the greatest piece of administrative work I've ever seen in the hi fi industry." The same supplier says

though that half the sales people in the industry couldn't work for CMC. Is CMC's management too regimented?

"No, I don't think so at all," says Morris. "I think, and I'm not trying to sound pompous, that it's just a level of sophistication that most people probably have the capability of comprehending or the interest in getting that involved in management innovation."

Many of Morris' precepts are based on simple premises. The feedback from managers utilizes simple machinery. Of the chain's basic premise, Morris uses the word "value." "Is the product above average quality and can we afford to price it so it offers a value to the consumer?" That is CMC's axiom. He describes CMC's growth as "conservative growth but aggressive at all times. We will look horizontally at competitors and vertically at ourselves, continually supporting the foundation we've built. I think the

worst thing we could do right now is grow too fast."

CMC will sell its recording studios here in the headquarters building and is looking at a new headquarter facility, says Morris of the decision to go pure retail. The studio does not



NORTHUP



MORRIS

fit the direction in which CMC aims to expand.

CMC sales growth since 1965 per store has been 40 percent compounded, Morris says. His emphasis is on being a top retail chain and perhaps his strongest efforts now is searching for management talent.

(Continued on page 33)

CMC's Growth Has No Theoretical Limit

ST. LOUIS—Custom Music Corp.'s growth pace of 14 stores in 17 months or almost one every 30 days has no theoretical limit, according to Barbara Gamache, director of retail development. She expects to see 46 by the end of this calendar year.

The chain's strategy is to be sure it dominates in the area it invades, or as president Pat Morris puts it, "back-fills." Neither he nor Barbara will say where the next market might be. Morris will say it won't likely be on the West Coast, or the East coast north of Washington or Chicago.

Otherwise, watch out.

Other patterns of expansion:

- Location site based importantly on consumer research (i.e., demographics, psychographics); competition, census figures; traffic flow; basic interests and mood of the area.

(Continued on page 33)

CMC Heads to the Action: Packaged Music Systems

KANSAS CITY, Mo.—Custom Music Corp.'s strategy in compacts is two-fold. The St. Louis-based chain will go with highly recognizable brand names and mount a consumer education program, according to Jim Oldani, buyer for car stereo and 40 percent of the home equipment.

In this market as in the others CMC is located in Oldani's message via Claude Brunner's in-house advertising department will be: "If you think of CMC as a place to buy good quality music systems, and I think people regard us this way, then don't think you have to have a lot of money—we do have good, inexpensive packaged music systems."

"Rather than go in and compete with the \$120-\$129 compacts, what we'd like to do is go with a little bit better quality, better brand name line and try to convince people that it's worth a few extra dollars ... in the \$200-\$400 range."

Oldani says CMC is just starting to look at the compact market seriously for the first time in several months. "For some reason, the word compact has a negative connota-

tion," he says, preferring "packaged music system." He says market research points to the predominate buying group age, that is the 18-25 male generally, going for this type of purchase in 8 out of 10 cases.

Packaged systems is clearly where the action is and CMC is charting its course in that direction. "We have no illusions about this being easy. Our main competition will be Sears, Famous Barr, Penneys and the mass merchandisers who seem to have this business pretty much to themselves."

CMC will not go private label in compacts.

Basically CMC's lineup will consist of 10 pieces. The brands will be the Sony, Pioneer, Superscope, Panasonic variety. Of the 10 pieces, six will have turntable. Two will be quadrasonic.

Oldani says he had heard of the premise which hypothesizes that because of better tape players and better radios in compacts the turntable will be omitted and become a separate item.

"I've been hearing that records

(Continued on page 33)

Story Behind CMC Series

LOS ANGELES—The series of articles on 38-unit Custom Music Corp. in this issue was conceived by special issues editor and former tape/audio/video editor Earl Paige and was worked on over a period of months.

Paige has covered CMC since the St. Louis-based chain's inception 10 years ago when founder and now chairman Byrle Northup started with four Craig 4-track players and 25 prerecorded cartridges. A series of interviews was planned during a visit to the home of Tom Foerchinger, vice president, finance, early this spring. A series of calls and visits to suppliers and reps was made too. Then CMC executives were contacted over a period of several days by telephone.

Ultimately, Paige flew to St. Louis to wrap up the series and accompanied key executives to Chicago for a CMC seminar involving 38 store managers, four district managers, six area supervisors and four operations managers.

Claude Brunner Points to Rock Radio for Ads

DES MOINES—Whether in this market or any of the others Custom Music Corp. sells in from Topeka to Atlanta the primary advertising medium is radio, rock radio. Guiding the advertising is Claude Brunner, 40, one of the oldest executives in the chain, who was with Gardner for 13 years, and who is now vice president marketing communications. This is an all-encompassing title embracing public relations, advertising and marketing.

Brunner says the chief reason for going so strongly with radio is that

(Continued on page 33)

FINANCIAL VIEW

Gross Margin Dollars Make Business Sense

ST. LOUIS—"Sales dollars is one thing but gross margin dollars are what you're in business for and when a company understands it that's when it's going to start taking off." Talking is Tom Floerchinger,

vice president in charge of finance, Custom Music Corp. here, a new position in the company.

Floerchinger has engineered a data processing program that in four days analyzes sales 1) by every inventory item, 2) by gross margins in each product category, and 3) gross margin by salesperson in each store. What's more, the IBM Systems 3 model 10 computer will analyze statistics from everyday sales as opposed to special sales. And CMC has had overnight gross sales recaps from all stores from day one of the IBM's arrival.

The importance of gross margin dollars is expressed less abstractly when Floerchinger says, "Suppose you need 100 of an item on hand and it sells at the rate of 50 a month. That's six turns a year. Now if you cut the inventory to 75 and still maintain the same rate of sale you have increased your turns to about

(Continued on page 33)

CMC Still Focusing on Car Stereo

ST. LOUIS—Custom Music Corp. began 10 years ago as a car stereo outlet. It still focuses on car stereo. In an indoctrination film for new employees, buyer Jim Oldani traces the business back to 4-track days when the firm had only 25 prerecorded cartridges.

Oldani tends to doubt high figures on do-it-yourself in-dash installation being touted by car stereo manufacturers currently wooing the mass merchandiser. CMC by contrast has its own installation centers in 36 of 38 outlets in the four-city market area the chain covers.

"Sure the figure on do-it-yourself is high, as much as 75 percent," says Oldani, "if you're talking about a \$29.95 or \$39.95 low-end, under-dash piece but the other side is that we run 90 percent installed on in-dash and 50/50 on higher priced under-dash product and it (installed vs. do-it-yourself installed) runs directly proportionate to age. The

(Continued on page CES-32)

Doug Allen Puts Together Firm's Promotion Plan

TOPEKA, Kan.—Doug Allen has to be as aware of the merchandising plans a month in advance in this market as in any of the other five Custom Music Corp. serves. He was once buyer of all products and as such has fundamental background for his new role of vice president merchandising communications. One of his main tasks is putting to-

(Continued on page 33)

Firm's Buyer High on 'Q' In Pure Component Sale

ATLANTA—Although Custom Music Corp. marketing is governed by a master plan from its St. Louis headquarters, regional differences here as in the other markets the chain is in can be compensated for easily, says Lee Gervich, buyer of what he terms "pure" components. Gervich, unlike many buyers in the industry, is extremely high on quadrasonic and claims it represents 25 percent of hardware dollar volume. The reason? CMC promotes 4-channel.

By pure components, Gervich means a four-piece purchase as opposed to a packaged music system, or compact, receiver, turntable and/or tape deck and two speakers, or four speakers. A merchandising trend is for CMC to package the components for the customer, to take away the hassle. CMC has packages of components in \$200 up to \$400 areas, so price points are not all that different from factory-packaged compact systems.

(Continued on page 33)

BANCO In-House Rackjobber That Thrives on Blank Tapes

ST. LOUIS—Quadrasonic is booming so much for Custom Music Corp. here that the chain had to develop its own blank quadrasonic cartridges, says John Sullivan, head of BANCO, the rackjobbing wing of the 38-unit chain. BANCO has just moved into a greatly expanded 7,000 square foot facility and has seen its volume in tape and disk related accessories double in the past year.

BANCO (it stands for Byrle A. Northup, the founder) is a nonservicing rackjobber in that it supplies all CMC

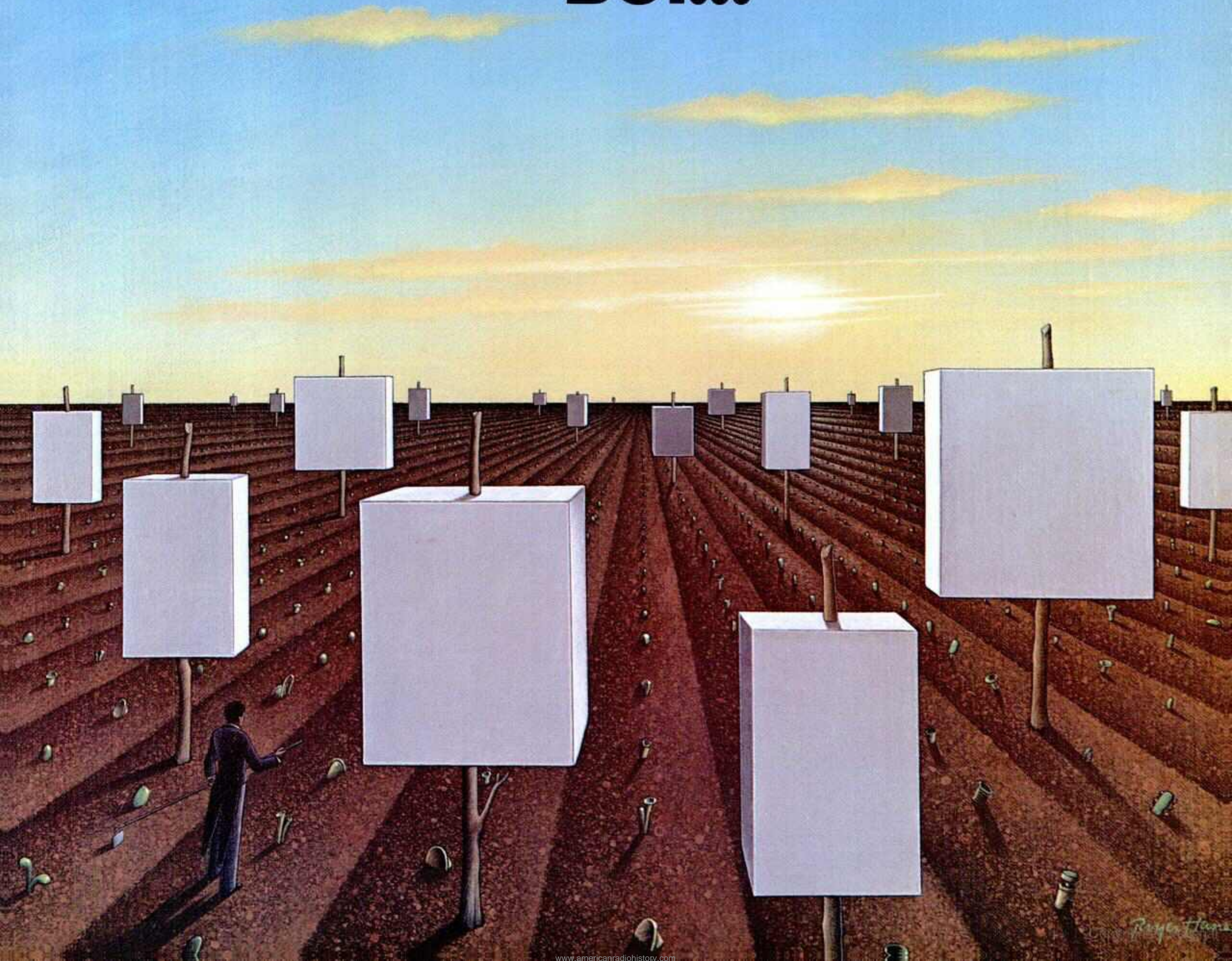
stores but without service personnel visiting the stores. Sales of quadrasonic software went to 5 percent and "just leveled off at that point." The stores stock about 1,000 pieces in disks evenly divided between stereo Billboard Top LP's & Tapes chart numbers (from the top right down through 40) and quadrasonic. Price on \$5.98 product is \$4.47.

Stores stock around 2,000 pieces of tape with cassette amounting to around 9 percent and no open reel

(Continued on page 33)

**If they record
ordinary things,
sell them
an ordinary tape.**

But...



to record music,
sell them

the music tape™

BY CAPITOL

Introducing the premium blank tape especially attuned to music.
the music tape BY CAPITOL.

New product. New packaging. Heavy advertising. It all adds up to growing sales.
And growing profit for you.

How many of your customers record music? How many ask which blank tape to
buy for recording music? That's the large growing market that will be buying
the music tape BY CAPITOL. And you will make money selling it to them.

See it first at the Consumer Electronics Show in Chicago June 9-12. Come to Capitol's
Booth 519. And visit Hospitality Suite 402 at McCormick Inn for all the details.



You'll sing its praises. the music tape BY CAPITOL is the blank tape you'll want to recommend to your customers. First, there's no better recording tape made. Second, Capitol's putting millions into advertising to make your customers eager to try this exciting new product. (They'll see it in Rolling Stone and Playboy and on TV's Speakeasy and In Concert, for example.)

And thirdly, the profit picture. Capitol's new pricing and big budget advertising campaign will do this for you: You'll be making more money for every unit you sell. And you'll be selling more of them.

Premium recording tape has always been a high profit-maker. But now Capitol's higher dealer gross margins assure you of higher profits than ever before. And your volume is sure to surge too, spurred by a fast-growing market and by Capitol's new nationwide high-impact advertising.

So if you have a good ear for an exciting new product you'll want to get on the bandwagon for the music tape BY CAPITOL. Call our sales representative in your area toll free at (800) 243-3496. In Connecticut call (800) 942-0659.

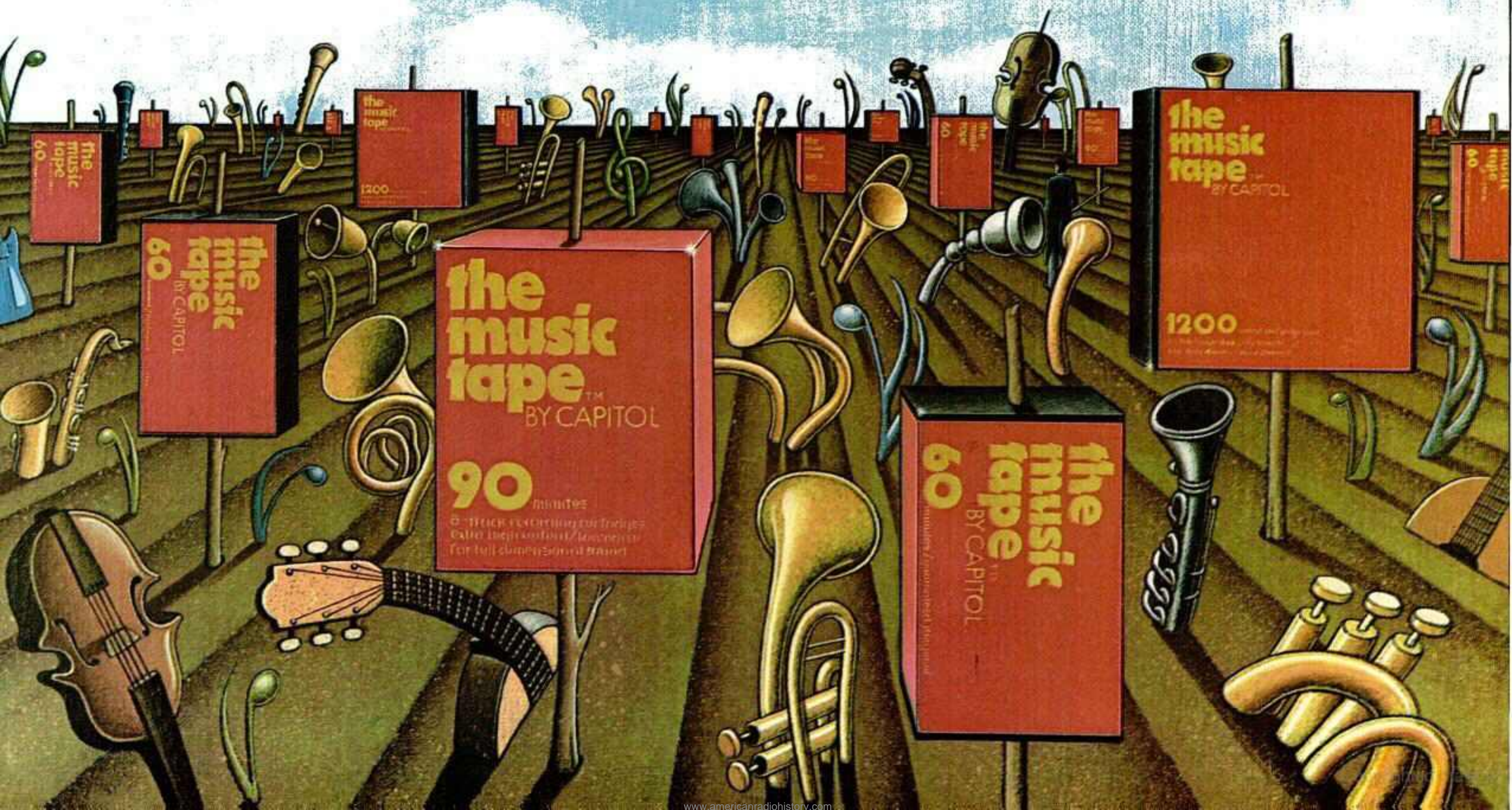
Simple to buy. Simple to sell. The blank tape market has escalated into a battle of pseudo-technical numbers and nomenclature. the music tape BY

CAPITOL is not going to compete on that front. Instead, it offers simplicity. The packaging is clean and easy-to-understand. It denotes the quality of the product inside while clearly stating the tape's length or minutes. So there's less customer confusion, less returns, less mess on the racks. Easier for the customer to buy. Easier for you to sell.

All one quality. Premium. We've simplified the selection process further by making all lines—cassette, cartridge, open reel—the same quality. Premium. Extra high output/low noise for full dimensional sound. There's no better recording tape. When your customer says he's going to record music, you can recommend the music tape BY CAPITOL with confidence.

The tape with something extra. Our cassette and open reel tapes have a special backcoating for trouble-free operation. Our extra low friction lubricated cartridge tape runs and runs without malfunction. Best cartridge made. And our cassettes and cartridges are guaranteed jamproof.

the music tape BY CAPITOL will be available in cassettes (45/60/90 and 120 minutes), cartridges (45/60/90 and the sought after 100 minute length), and open reels (7 and 10½-inch sizes). Each in our contemporary red and gold package.



They'll be playing our song. On TV and radio.

Your customers will be asking for the music tape BY CAPITOL. The advertising schedule is heavy (over \$2 million) and designed to reach the affluent young male who buys most of your blank tape.

He'll read about the music tape BY CAPITOL in full-page color ads in Playboy, New York Magazine, Oui, Rolling Stone and Stereo Review. He'll see it advertised during TV's In Concert and Speakeasy. He'll hear about it on his favorite radio station.

He'll be reading about the music tape BY CAPITOL in

your co-op newspaper ads. Hear your co-op radio spots. And come into your store to buy the music tape BY CAPITOL, drawn in by the posters he sees inside.

We could make beautiful music together. Get on the bandwagon for the music tape BY CAPITOL. The profits are higher. Sales are going to soar. And that means more money for you, if you order the music tape BY CAPITOL right now. If you have a good ear for an outstanding new product you'll want to

stock up on the music tape BY CAPITOL. Call now.

(800) 243-3496

In Connecticut call (800) 942-0659

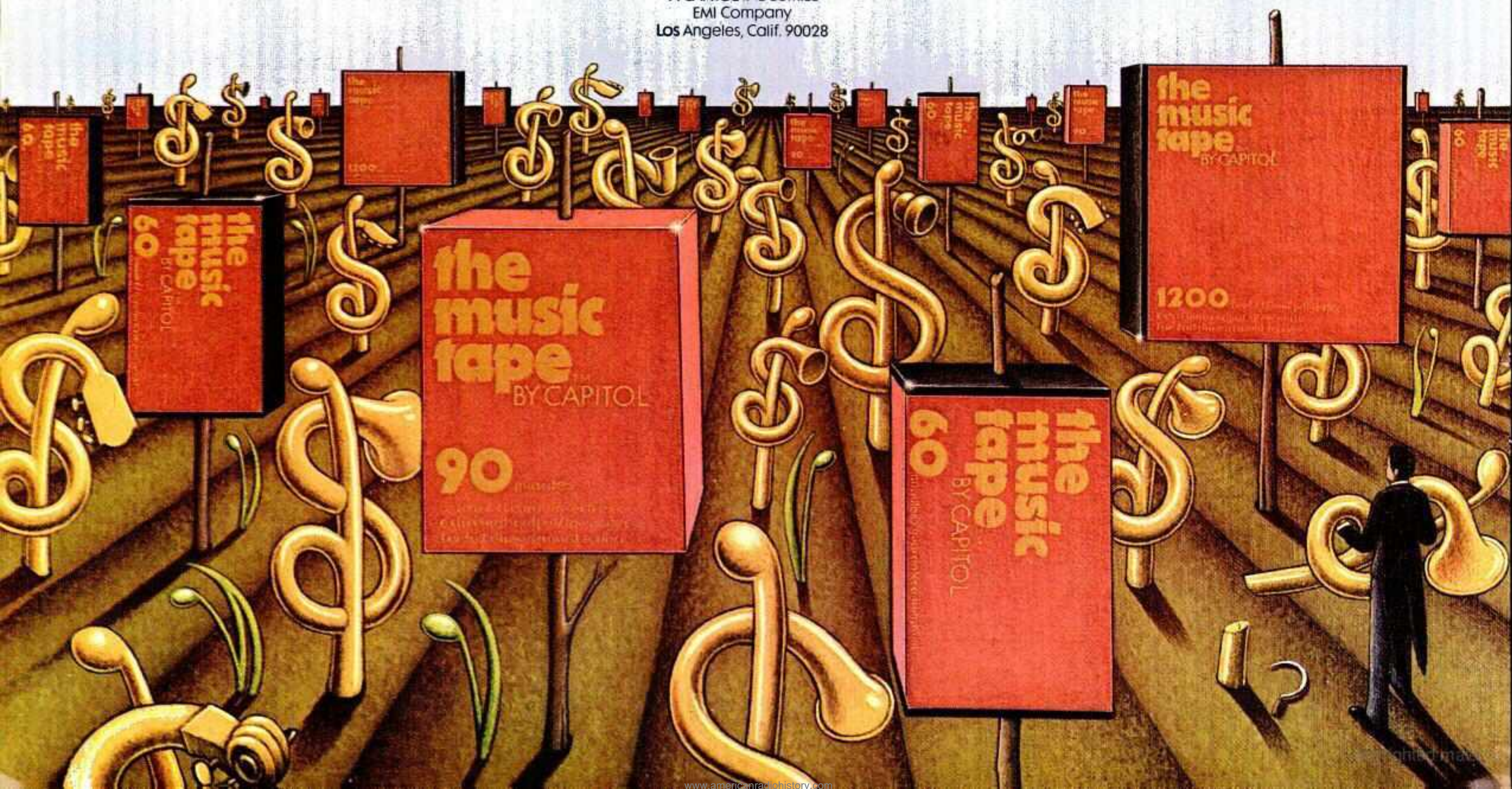
**When you record ordinary things, use an ordinary tape.
But when you record music, record on**

the music tape™
BY CAPITOL



Capitol®

Audio Devices, Inc.
A CAPITOL INDUSTRIES-
EMI Company
Los Angeles, Calif. 90028



Factory Dist. vs Reps—A Rep Raps on It

EDITOR'S NOTE—The concept of selling consumer electronics through manufacturer reps is being examined more critically than ever by a number of companies. Morse Electronic, General Electric and Panasonic are among those manufacturers that have moved to (or are moving to) company owned and operated distribution centers. The argument for factory distribution often begins with the advocate saying there is more control for the manufacturer. There are other arguments in favor of factory distribution.

For the opposite view, perhaps there is no stronger advocate of the rep system than Carmine Vignola. A native New Yorker who has never really lost his accent or his Eastern flash since coming to Missouri 20 years ago, Vignola is a fierce advocate of the rep philosophy. He was interviewed over the course of two months in several cities and by telephone on several occasions.



VIGNOLA

During the period of the interviews he was at the Los Angeles Institute of High Fidelity show, NEWCOM in Las Vegas, a Craig meeting in Hawaii, a meeting with TDK in New York and yet he was hardly ever off the territory during the week.

Vignola has never in 20 years as a rep sought publicity. He has always turned down interviews. He does not reveal all of his lines and never wants to list them as in a hierarchy of importance, simply because no one line enjoys any more enthusiastic support from Vignola than another.

He agreed to these interviews because he has known the reporter for 20 years and because the concept of repping is under such critical examination.

JEFFERSON CITY, Mo.—You can spend many hours with Carmine Vignola over a period of many days and he may finally at one point mention off-handedly that he has been TEAC's top rep on more than one occasion. That could surprise some people who might consider this capital city almost on the edge of the Ozarks with a population of less than 30,000 remote from the giant retail centers where rep sales quotas are easier to meet. But actually, Vignola is in the heart of a territory with many large population centers—Kansas City, Des Moines, Omaha, St. Louis.

One of the interviews commences with Vignola being asked what he thinks of the factory salesman as opposed to the rep.

VIGNOLA: "There's no such thing as a thoroughbred who's working for a salary (i.e., a factory salesman). The rep is a very free lance individual, he's out there on his own. . . . He's always trying to write that big order. It eludes you, but meanwhile, you're writing bigger and bigger orders all the time. The elusiveness is fine because not everyone can be a Joe DiMaggio, a Mickey Mantle, a Hank Aaron.

"The biggest thing I see in manufacturer salesmen is that there is too much top heavy water. I don't care what they're paying them. . . . There's too many people running around doing nothing. The manufacturers depend so much on that sales force (of reps) out there and then when they start cracking the whip, they don't crack the whip on their own factory salesmen's behinds. They crack the whip on the rep sales force when they have really never given that sales force the ammunition to do the job because they themselves (factory sales people) are

not qualified to be in the position they're in.

"That's why factory sales personnel are paid so poorly because those above them realize that they're there as figureheads and really not there as producers, although they would like to think they're producers.

By EARL PAIGE

BILLBOARD: Would you agree that many manufacturers that rely so heavily on reps do not and can not develop a stronger factory sales force?

VIGNOLA: Perhaps that's right. But there's such a preponderance of consumer electronics sold by reps. I

would put the figure at 80 percent. Even with a factory field force, you still need reps to keep the business going. When you talk about a direct factory to distributor theory with no reps involved—you don't build that way. You lose a lot in the middle there unless you have a very strongly

motivated distributor organization. I have yet to find a distributor organization that is self-motivated.

BILLBOARD: The rep is motivated differently?

VIGNOLA: "The factory salesman is all too often done at 5:30 on a (Continued on page CES-30)

The Merchant and the Story Teller

Once upon a time there was a merchant who was very smart. "Get me the Superscope Story Teller Cassette Books," he told the sales representative. "It is the impulse item I need to make me rich." And indeed it was.

You see, Superscope Story Teller Cassette Books feature 12 famous children's stories on cassette tapes* with classical music backgrounds. Each tape comes with a beautifully illustrated read-along book in a vinyl carrying case for just \$1.99. And Story Teller Cassette Books are attractively displayed on a space-saving carousel.

Well, the Story Teller Cassette Books took off like the magic carpet. Especially since millions of viewers saw the Story Teller television spots. The merchant reordered many many times. (For in truth the Superscope Story Teller will average from 7 to 25 turns yearly in many retail outlets.) Very quickly the merchant amassed a small fortune and retired to a villa in Acapulco.

The moral of the story is simple. Smart merchants and smart distributors should take advantage of the exciting new Superscope Story Teller program. Visit the Superscope booth at the Consumer Electronics Show. Or call National Sales Manager Gene Block (213/365-1191 collect) or the nearest Superscope Story Teller representative listed below. And live happily ever after.

SUPERSCOPE

Listen to us.

Special Tape Products Division
455 Fox Street
San Fernando, California 91340
Telephone: 213/365-1191

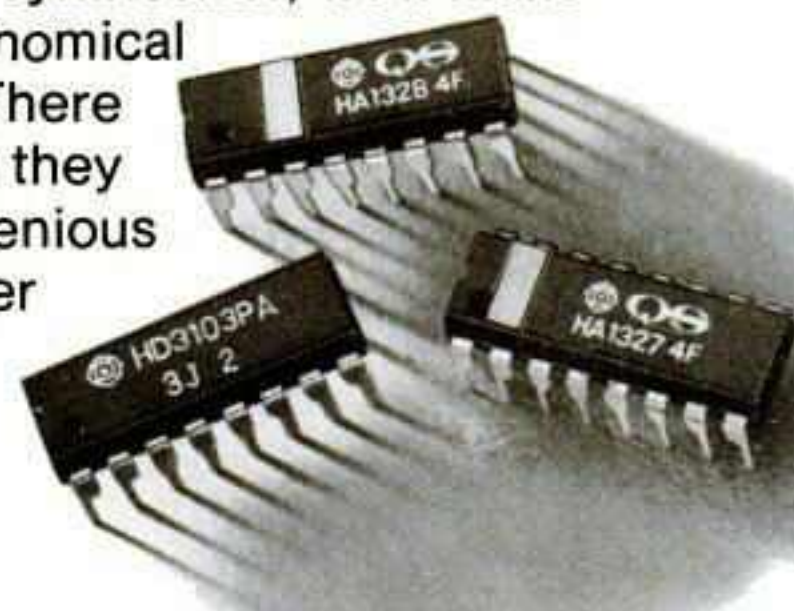
<p>ATLANTA Steve Brookmire Dave Ginsberg 404/351-9816</p> <p>BOSTON Steve Fisher 617/963-0956</p>	<p>CHICAGO Arnold Heltzer Sherwin Schneider 312/679-3600</p> <p>DENVER Charles Satter Danny Stam 303/399-7493</p>	<p>DETROIT Roger Beutner 313/676-5188</p> <p>HOUSTON Bill Wylds 713/468-3264</p> <p>LOS ANGELES Herb Krauss Barry Krauss 213/981-5711</p>	<p>MIAMI Manny Brookmire Bob Butler 305/751-9752</p> <p>NEW YORK CITY Don Sanders 212/429-0001</p> <p>PHILADELPHIA Saul Melnick 215/622-4390</p>	<p>PHOENIX Jim Clancy 602/258-6868</p> <p>PORTLAND Jim Muntz 503/285-0078</p> <p>ST. LOUIS Ron Lee 314/429-1147</p>
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*Also available in 8-track, 4 stories per cartridge—\$3.98

A dozen things to investigate

1 How complete is the system? If you're an audio manufacturer, we'll share all our technical information with you, if you need it for experimentation. Likewise, if you're a software manufacturer.

2 What about the new QS IC chips? If you're interested in building a QS decoder and synthesizer, we'll make available economical samples of the chips. There are three IC chips, and they contain the entire, ingenious QS vario-matrix decoder technology.

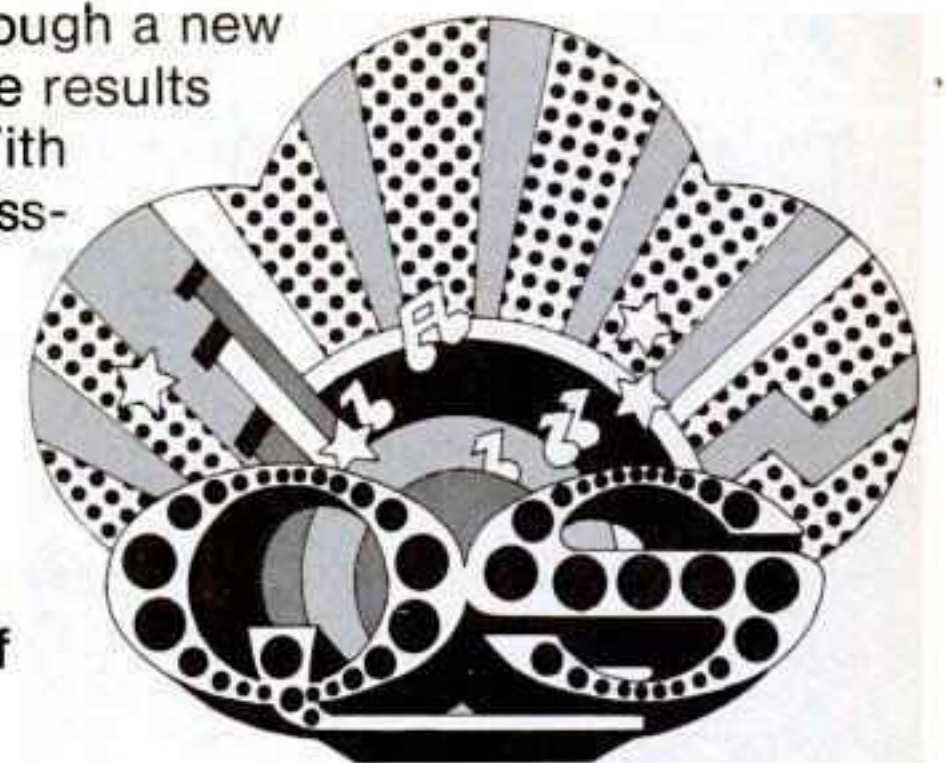


3 Is QS catching on like they say it is? Already, we count more than 80 audio manufacturers producing and promoting equipment with QS-decoding capability. We estimate that more than two million different units with this capability have already been sold around the world.

4 What about software? Twenty-seven companies in five countries are today encoding QS 4-channel records under their 31 different labels, using our QSE-4 professional QS 4-channel encoder and our QSD-4 professional monitor decoder. More on the way.

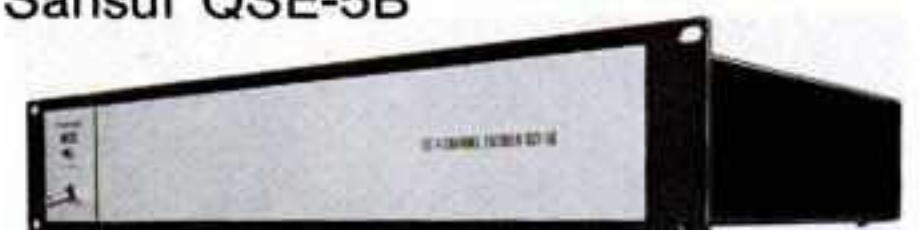


5 Is it true what the critics say about QS 4-channel stereo? Bert Whyte of *Audio* wrote: "A discrete quadraphonic tape was played for us, and then A/B-ed with a disc cut with the Sansui QS encoder and decoded through a new type decoder. The results were startling. With both pop and classical selections, there was very little apparent difference between the tape and the disc....." Hear for yourself at CES.



6 Do the QS-encoded 4-channel signals really retain all current standards of hi-fi stereo reception? We say yes. Signal level, S/N, dynamic range, frequency response—the works—are all handled and controlled exactly like conventional stereo.

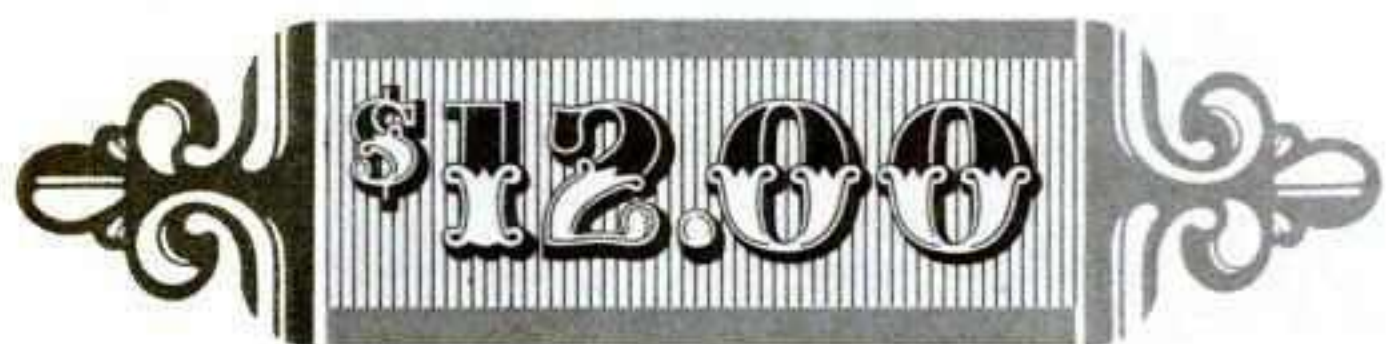
7 What does QS mean for FM broadcasters? A money-making opportunity. Now, any FM station can convert to QS 4-channel without spending a fortune on new equipment. About US\$900 is what it takes to buy and install the new Sansui QSE-5B 4-channel encoder in any MPX-capable FM operation. The unit encodes discrete 4-channel tapes, demodulated Quadradiscs (CD-4) or any of your own live 4-channel program material or 4-channel commercial spots.



about QS at the CES show:

8

What about economy? We figure you can build a universal decoder and synthesizer for less than \$12 using the QS chips and related discrete components.



9

What about bandwidth utilization with QS? We quote Leonard Feldman, Contributing High Fidelity Editor, *Radio-Electronics*:

".....with properly encoded material I was hard pressed to tell the difference between matrix reproduction and the original discrete tapes from which the recordings were made. In terms of bandwidth utilization, Sansui has certainly shown that it is possible to convey much more information in two channels than would have been thought possible a few years ago."

10

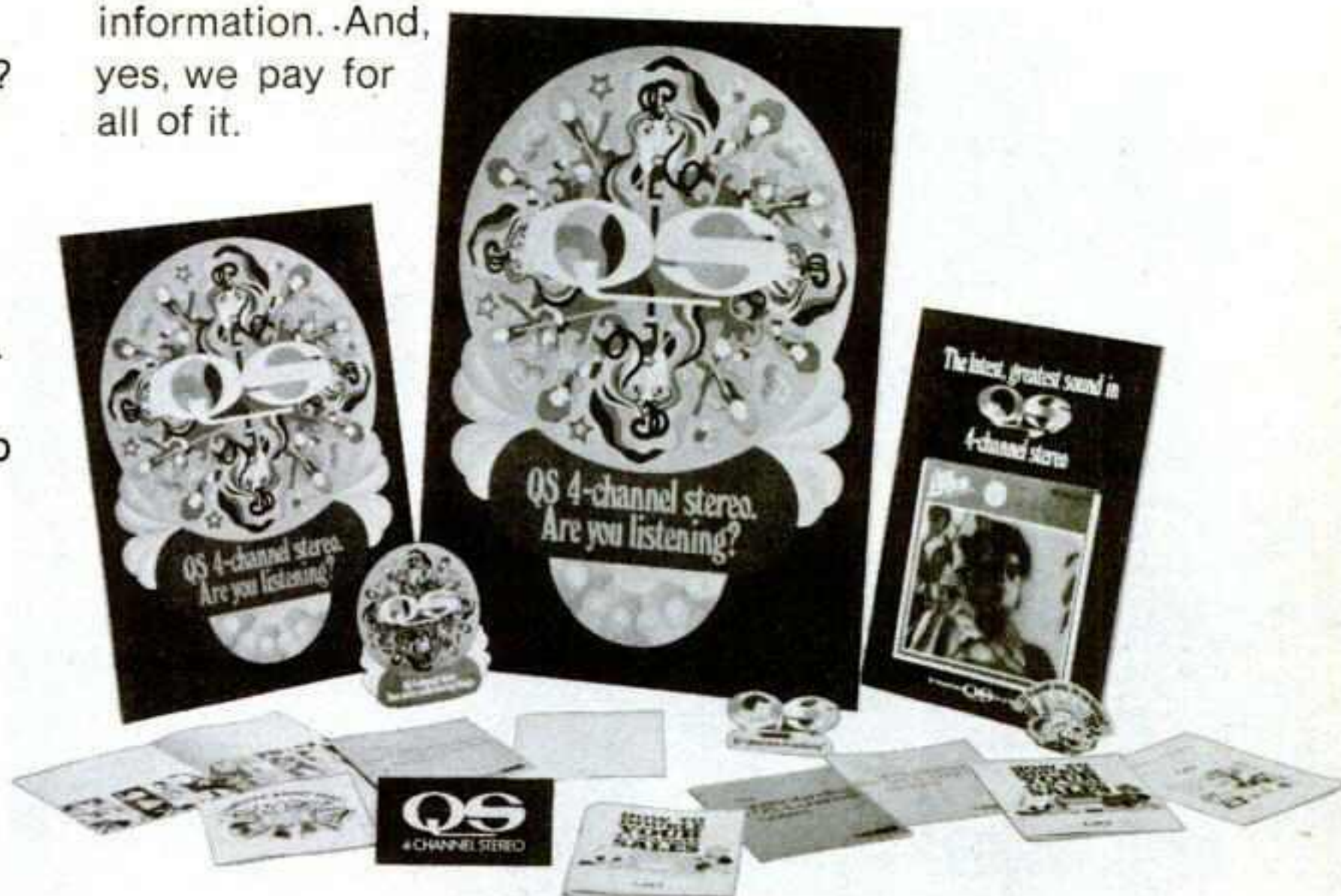
What about QS versatility and compatibility? The new QS IC vario-matrix chip handles *all* major matrix systems. The sound field is totally symmetrical. The subtleties of placement are maintained. And, in the words of John Mosely, "If compatibility is of major importance, the QS system offers the greatest number of advantages (compared with the three main systems that are being used at the present time)."



11

What about sales promotional assistance? Software or hardware, we're thinking about you. Anyone using QS will profit from a substantial QS promotional campaign that is currently underway. It's a big-money promotion. Clinics and seminars. In-store 4-channel demonstrations. Consumer and trade ads. Educational brochures for consumers and dealers, engineers, recording engineers and FM stations. Full-color excitement in banners, posters, stickers, buttons, much more sales-inspiring information. And,

yes, we pay for all of it.



12

Who do I talk to? All of our key QS 4-channel people will be at the CES show. Our suite in the Conrad Hilton is No. 1222-24. We'd certainly be pleased to talk with you.

QS 4-Channel Stereo. **QS** Are you listening?

*QS is a trade mark of SANSUI ELECTRIC CO., LTD.
SANSUI ELECTRIC CO., LTD. 14-1, 2-Chome, Izumi, Suginami-ku, Tokyo 168, Japan

MASTRO

PRODUCTS

RELIABLE • FUNCTIONAL • SUPERIOR

MASTRO 8 TRACK AND QUADS CARTRIDGES

VISIT US AT THE CONRAD HILTON—
SUITE 2518—19A

- SNAP ON AND OFF SMOOTHLY AND SECURELY
- TROUBLE FREE
- SUPERIOR ON ALL COUNTS

VISIT US AT THE CONRAD HILTON—
SUITE 2518—19A

MASTRO DUST CAPS

Seals Front Of All 8 Track and Quad Cartridges

Perfect Fit! Stays On!

MASTRO CASSETTE BOX

(Norelco style)

MASTRO C-O CASSETTE

VISIT US AT THE CONRAD HILTON—
SUITE 2518—19A

Presented in a standard configuration. Clear Sealed Dust-Proof Acetal Eliminating Liners. Flanged roller guides made of Acetal Stainless steel pins.

AVAILABLE IN EITHER SONIC WELDED OR SCREW TYPE. PHOSPHOR BRONZE SPRING STANDARD COLORS: GREY, WHITE, BLACK. OTHER COLORS ALSO AVAILABLE.

MASTRO CASSETTE GUIDE ROLLERS

- Concentricity within .0005
- Double Flanged
- Reversible
- No gate marks

VISIT US AT THE CONRAD HILTON—
SUITE 2518—19A

• Fits any and all

These are genuine acetal components. Write for Samples.

MASTRO INDUSTRIES, INC.

European Distributor
M.I.P.
CORSO DI PORTA VITTORIA 31
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304G WEBSTER AVE., N.Y., N.Y. 10467

Rep Rap

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

William Menezes and Associates have added **Altec Sound Products** to **Harman Kardon**, **Tanberg**, and other lines, and will rep the new line in **Ka.**, **St. Louis**, **la.**, **Neb.** and **n. Ill.**

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

Receiving awards for special effort in making the **NEW/COM** conference the largest in history, were: **Leonard D. Allen Inc.**, Syracuse, N.Y.; **Compton Sales Co.**, Richardson, Tex.; **Cartwright & Bean, Inc.**, Atlanta, Ga.; **G. McL. Cole Co.**, Chicago; **Crockett Sales Co.**, Dallas, Tex.; **Mel Foster Co. Inc.**, Minneapolis, Minn.; **R. C. Merchant & Co., Inc.**, Detroit; **Moulthrop Sales Inc.**, Oakland, Calif.; **Mullin Technical Sales Co., Inc.**, Needham, Mass.; **Paston-Hunter Co. Inc.**, Syracuse, N.Y.; **Stinson Associates**, Wynnewood, Pa.; **Sukup & Cox, Inc.**, Indianapolis, and **Morris F. Taylor Co., Inc.**, Silver Spring, Md.

Three awards to chapters, consisting of contributions to the **ERA Scholarship Fund** by the **Electronic Industry Show Corporation**, were made in honor of the **Buckeye Chapter**, the **Indiana-Kentucky Chapter**, and the **Northern California Chapter**.

The **Scotsland Resort**, **Oconomowoc, Wis.**, was chosen as the site for the **1975 Midwest dmr Conferences**. Early registration was urged by **Russell D. Gawne**, **G. McL. Cole Co.**, Chicago, president of the **Midwest dmr Conferences**.

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

Marshank Sales Co., opened a **San Diego** office at 13142 **Tobiasson**, **Poway, Calif.** 92064 (714) 566-0761, with **Howard Blank** as manager. He was most recently **San Diego** area regional manager for **Olson Electronics**.

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

The consumer products sales force from **BEAMS**, **Carl Bobenhouse**, **Don Bobenhouse**, **Mike Eakins**, and **Tim Eakins** arrived in the **Windy City** four days before **CES** opened, to get things together in meetings with customers and principals. **BEAMS** is in **Des Moines, Ka.**, and **Shawnee Mission, Ka.** and **St. Louis, Mo.**

Virginia Hoemig is holding down the store in **Fort Wayne, Ind.**, while husband **Norm** and son **Ken**, of **Norm Hoemig Sales Co.**, work at the **Pearless** and **Sanyo** booths at the **CES**. Gas shortages have eased considerably in the **Ky.** and **Ind.** areas, **Virginia** says.

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The secret to keeping enough inventory on hand, says **F. M. Neckrock**, president of **Dearborn, Mich.-based Radio Frank, Inc.**, is to order enough ahead and gear yourself accordingly. For example, **Neckrock** orders 1,000 units of **Motorola** for a 10-12 week supply, rather than 100 units every week.

Radio Frank will have six people at the **CES**, including new n. Mich. salesman **William Barnwell**.

The **Motorola** sale to **Matsushita** doesn't worry **Neckrock**. "The automotive stereo division has always made money, and **Motorola** is in full swing on a new development program with a plant being built in **Texas** to handle the tremendous business," he notes.

Radio Frank covers a full block at 14442 **Michigan Ave.**, **Dearborn**, as well as a separate warehouse facility, and employs 32 people. They also install their lines of **Motorola** and **Muntz** car stereos, and **Jensen, Utah, Motorola** and **Muntz** car speakers for car and recreational vehicle dealers, and hi-fi and tire stores. "There is not much conflict with the lines, because some dealers prefer American-made product like **Motorola**, while others like the cheaper price on the Japanese-made **Muntz**," **Neckrock** says.

Royce Electronics has been added to the **Ripley & Assocs., Inc.**, lines of **Acoustone**, **Audiovox**, **Creative Environments**, **Dokorder**, **Kenwood**, **Miido, PE, SAE**, and **Scintrex**. **Terry Ripley**, **Pat Klise** (former president of the local **ERA** chap-

ter), and **Dick Caswell** left **Minneapolis** to do booth duty at the **CES**.

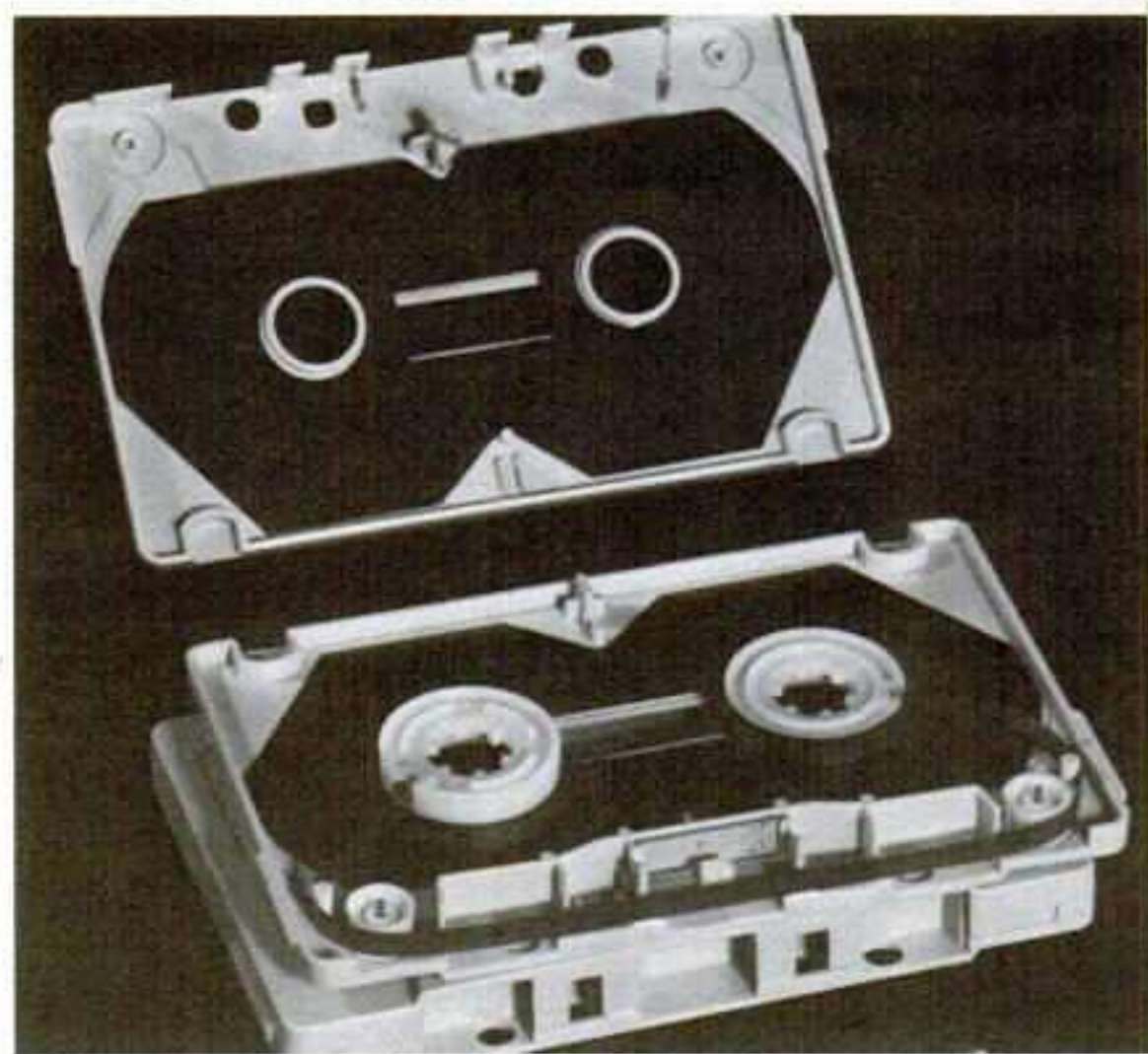
The **Electronic Representatives Association (ERA)** will again offer a listing service for both reps and manufacturers at the **CES**. The **COM/CENTER** at the **ERA** booth lists lines available from manufacturers, as well as names of reps looking for lines, to members.

The **ERA** and **EIA/CEG** will jointly sponsor the opening seminar at the **CES**, with **Raymond Hall** chairing the "New Avenues In The Market Place" program, Sunday morning, at 9 am. Reps will hear about changes in product, marketing technologies, production and distribution, purchasing and retail from such speakers as **Roy Ward**, vice-president, marketing, **Shure Brothers**; **Lowell Fisher**, executive vice-president, **Team Central**; **Len Feldman**, industry consultant; and **Jack Carter**, **Jack Carter Associates**, and national vice-president, **ERA's** consumer products.

"Audio Night," with leading audio and hi-fi specialists in the **Philadelphia** area invited, marked the meeting of the **Mid-Atlantic** chapter of the **Electronic Representatives Assn.** based in the **Glenside** area. **Wilfred Graham**, vice president in charge of the consumer products committee, was the principal speaker.

An authority on the phonograph, he traced the development of the musical instrument and displayed eight rare phonographs from his vast collection, including **Edison** phonographs and **Berliner** and **Victor** gramophones.

The Best C-O



Standard Norelco Configuration

Leader loaded

Acetal hubs and rollers

Graphite-coated Mylar washers

Precision machined, stainless steel pins

M-36 silicone zinc-plated shield

Bi-axial oriented styrene window

High heat, medium-impact polystyrene shells

Windows and shells sonically welded

Phosphor bronze spring pad

Standard shell colors: black, grey or white

Available tabs in or out

Write or call for our C-O Sample Kit. You'll be surprised at what creative engineering can do for you.

SHAPE

Shape Symmetry & Sun, Inc.

Biddeford Industrial Park, Biddeford, Maine 04005 207-282-6155

In-Dash, Upgraded Cassettes Boost Car Stereo Hopes

CES-25

By RADCLIFFE JOE

NEW YORK—Car stereo manufacturers, staggered by the recent energy crisis and the resultant slump in automotive sales and related products, are still very optimistic that fiscal 1974 will bring the winds of change to their industry.

Admitting that at the peak of the energy crisis, when new car sales hit an unprecedented low, their sales figures declined by as much as 25 percent in some cases, the manufacturers are now mounting a concentrated new approach to recouping their losses.

The strategies being utilized include making available tape equipment with both record and play features, automatic reverse on some cassette units, equipment incorporating both tape players and AM/FM radios, custom car and in-dash systems, and a number of other innovations designed to lure the automotive owner in this tight market.

Two major boosts to the efforts of car stereo manufacturers have been announced by the Ford Motor Co., which will make Q-8 playback units available as optional extras in their 1976 models (Billboard, May 11), and J.C. Penney stores, which plan an all-out push on automotive stereo products utilizing attractive prices and a number of promotional aids. (Billboard, June 8.)

Panasonic Automotive Products, one of the most important suppliers of automotive stereo products to the U.S. market, has just picked up a sizable OEM account from the General Vehicle Co., a new car manufacturer that has developed what it calls a car with American luxury and foreign class.

Panasonic is also launching a new offensive on the undeveloped automotive 4-channel market which, according to Ed Lucasey, the division's national sales manager, has enormous development potential because of the ideal acoustical environment the car offers.

Lucasey admits that the different 4-channel systems now available remain a source of confusion to the buyer, and often result in turning him away from 4-channel to a conventional stereo system with which he feels more at ease.

In a move designed to circumvent this problem, Panasonic has embarked on a comprehensive educational campaign aimed at its sales personnel and conducted by its regional sales managers.

The firm has also compiled a pocket brochure on 4-channel which seeks to explain the varying ramifications of available systems to layman's language.

The program, according to Lucasey, will utilize Panasonic videocassette systems to help explain the quadrasonic story to Panasonic personnel around the country.

Looking at the economics of the car stereo market in the light of rising parts and labor costs in Japan, Lucasey accused some car stereo manufacturers of sacrificing quality in a desperate move to hold the line on prices.

Stressing that Panasonic has never resorted to this seemingly easy way out, Lucasey says his company has sacrificed profits, and continues to do so, rather than blemish the Panasonic name by selling inferior products.

Meanwhile Panasonic's 1974-75 line of car stereo products, first shown at the recent NEWCOM show, features interchangeable hardware that can be used to mount both 8-track and cassette products.

Says Lucasey: "The nose configuration of all our new in-dash tape units has been specially designed to facilitate this interchangeable hardware.

Looking at the car cassette market, Lucasey says it is a good one for his company with sales of these products accounting for up to 20 percent of all the divisions sales last year, up more than 15 percent from a mere three years ago.

At Automatic Radio emphasis is being placed on the firm's line of

Rally products, which features such models as the Rally 500 and the Rally 510, two 8-track players with the same basic features. The suggested list price on the model 500 is \$49.95, while the model 510 retails for \$59.95.

A step up from the 500 and 510 is the model 520, also an 8-track

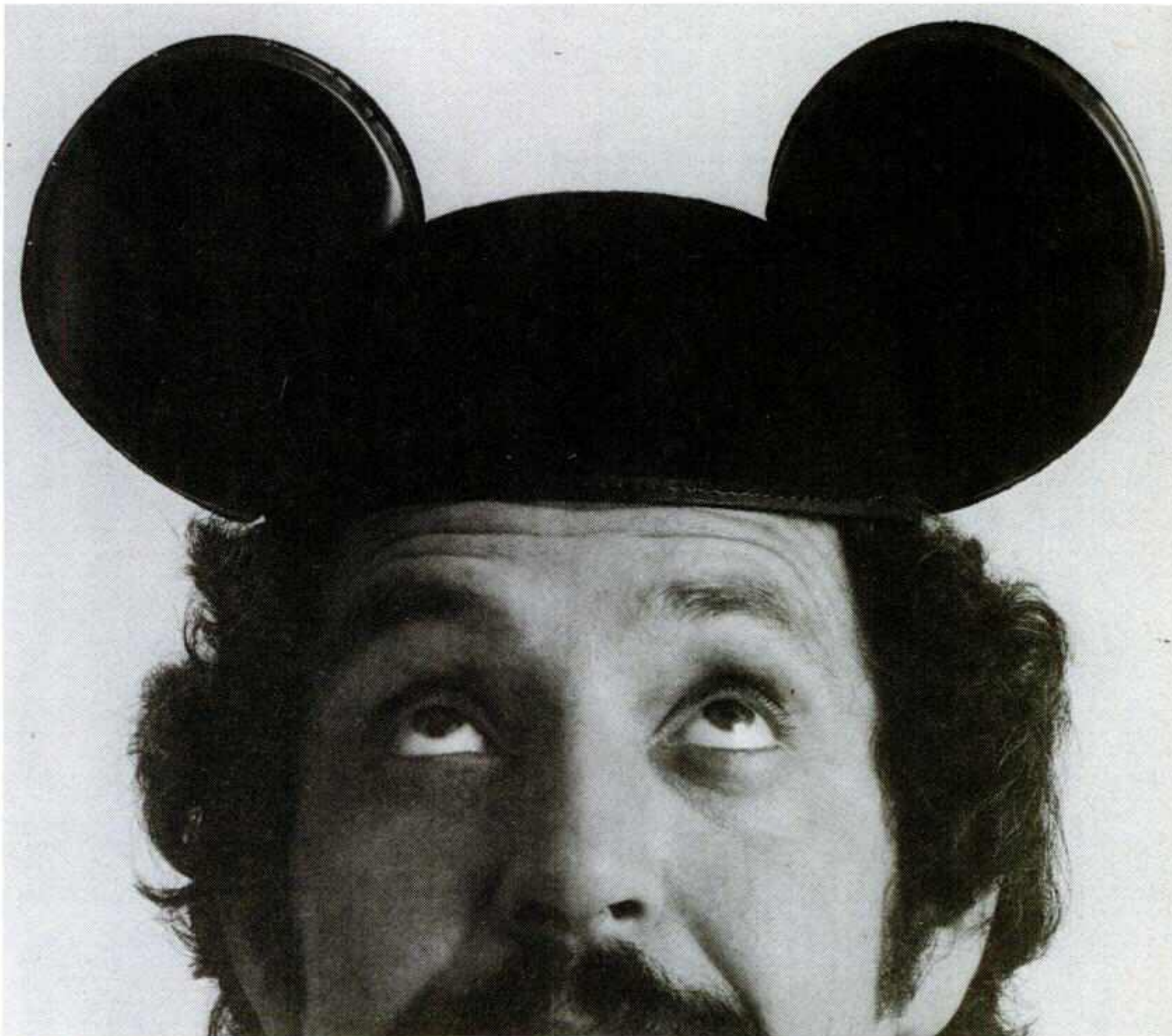
changer featuring theft control bracket, tape eject balance slide control and fine tuning. The list price on this unit is \$89.95.

The Rally model 530 with a suggested list price of \$104.95, is also an 8-track tape player with such features as derived 4-channel sound, and passenger headphone jack, in

addition to the other features incorporated in the model 520.

The Rally model 540, incorporates an FM multiplex radio along with the 8-track tape player, and also features what Automatic Radio officials call a "stereo beacon." This unit lists for \$144.95.

(Continued on page 31)



How Good Are Your Ears?

You might know the specs of every receiver and speaker you've ever sold, but you can't be a real audio expert unless you know the quality of your personal components—your ears.

Columbia Magnetix will give you an ear test at CES. Not the old-fashioned G.I. Pre-Induction Physical kind of test with the squeaky-squawky frequency sweeps played through tinny earphones; but something that's a lot more interesting and a lot more fun. And if you do really well, we'll award you a snazzy "Good Ears" certificate and pin so you can flaunt your fine frequency response.

Two unusual new 8-tracks at CES. We figure that if you have really good ears, you'll probably buy some tape from us, and we have a pair of clever

new 8-tracks that we think will impress you.

A growing number of people are recording their own cartridges, both in stereo and 4-channel, but blank 8-tracks don't have the switching slot to tell the tape player to play 4-channel. Well, now they do. We're putting a new "ConvertaQuad" slot in our cartridges. Use the tapes as-is for stereo, or pop out a plastic slug for automatic 4-channel switching.

ConvertaQuad comes in the usual 40 and 80-minute lengths, Columbia's unusual 100-minute length, and the new 50-minute length that we'll be introducing at CES.

Columbia Magnetix, CBS, Inc., 51 West 52nd Street, New York, N.Y. 10019.



COLUMBIA
BLANK RECORDING TAPE

McCormick Place, Exhibit 702

JUNE 15, 1974, BILLBOARD

31-unit Catalog Showroom Chain Building Sound Rooms

By IRENE CLEPPER

MINNEAPOLIS—Sound rooms that will gross from \$150 to \$200 per square foot are Modern Merchandising's route to bringing electronics up from No. 2 to No. 1 department in the 31 catalog showrooms in the locally based company's chain.

"We're not diving in; we're entering the field gradually," says Michael Cockson, merchandise manager for Creative Merchandising (the company within the Modern Merchandising corporate ownership which publishes catalogs not only for Modern Merchandising, but for a number of other catalog showroom companies: a total of 10 million catalogs a year).

Modern Merchandising was nudged into audio merchandising

when it acquired the Jafco catalog showroom company, which already had free-standing hi fi stores. The scope of the market was clearly apparent from Jafco's experience, and Modern Merchandising has adopted, for other catalog showrooms in the chain, ideas from the accumulated expertise of Jafco.

This year, for the first time, all Modern Merchandising showrooms will have the option of including special audio pages in the catalogs distributed in their areas. By September, when the catalogs for 1974-75 are in the hands of customers, at least one third of the Modern Merchandising showrooms will have sound rooms, and the goal is for all

of them to have sound rooms, probably within the year.

With no two showrooms alike—Modern Merchandising tends to adapt to the terrain, with some two-story showrooms (the warehouse on top) and some one-story, with attached warehouse—there isn't a prescribed format for the sound room, but, basically, it should be 1,000 to 1,500 square feet "as a minimum situation," says Cockson.

"You can always add once you get the reputation for doing a significant job in merchandising hi fi," he adds.

Among the lines that will be carried, are: Sony, TEAC, Pioneer, Kenwood, Marantz, JBL, Dual, Sherwood, Jensen, Fisher, Super-scope, Key. This is not a complete

list, Cockson emphasizes, as more lines are being arranged for continuously until the catalog is completed for this year.

"There is no doubt that the potential is there," Cockson assures. "The members of the Creative catalog group did about a million-and-a-quarter in electronics last year.

"Audio has been building since the mid-Sixties when a \$79 to \$99 stereo was the market. Now the \$300 to \$400 system is the 'mass demand' item. The young person—say, 16 years old in 1965—who bought a \$99 system then, is now out of college with the money and the inclination to buy a \$400 to \$500 system.

"The audio market has a parallel in the calculator market. We've seen

the demand grow for the simple calculator to one that can perform 30 different functions. It is a manifestation of an increasing sophisticated taste for quality products.

"This is the time to get into audio. In about two years the demand will begin to plateau and then, like color TV, this will be a replacement market.

"What this means to a merchandiser is that, ordinarily, for a major purchase, a customer stays with the brand he's had (a Chevrolet owner is a Chevrolet owner for life, unless something drastic goes wrong, and the same holds true for Cadillac, Ford, Oldsmobile or whatever make he started with). He also tends to go back to the same place he bought the first one. This is not true for black-and-white TV, where a replacement can be bought for \$69.

"Brand is not the consideration it is for a color set that costs several hundred dollars. In hi fi, a Pioneer owner will replace or add with Pioneer and he'll go back to where he bought the first parts of his system. Capturing a share of the original market is much easier than trying to recapture the replacement market."

Modern Merchandising is not aiming at the low end market and doesn't see its customers as satisfied with that kind of merchandise either. "We think in terms of a receiver and speaker at \$300 to \$400," says Cockson. "If we add tape deck, changer, two more speakers, then we're talking about well over \$1,000."

Selling these system means that the sales staff must be thoroughly trained, a requirement for most sales people in a catalog operation.

Modern Merchandising schedules seminars, on a regional basis, with factory representatives conducting intensive training programs.

"This provides the basic information," Cockson points out. "Then the first 10 customers who walk in the showroom provide the test. At least, the trained salesperson knows what the customer is talking about when he asks a question. He may not know the answer, right off, but he knows what the question means and where to look up the information.

"If the customer wants to know the SQ, the distortion level or wattage, the new salesperson may not know the answer, but he knows what the customer is talking about and he can pull out a spec sheet and tell him what it is.

"In this field, as in photography, part of the customer's interest is the rapport and excitement of 'rapping,' if you will, or 'picking the brains' of the showroom personnel.

"The catalog customer is, as we see him, much more sophisticated than the average. He wants to make his own product decision. He wants facts and no high-pressure; price is not his chief consideration in making a purchase. In a discount store, for instance, a customer may see 10 radios on display, and the only difference he discerns is that of price. In a catalog he'll see 25 and each carries 15 lines of factual description.

"The audio customer can't go by brand alone, as he may be able to do with a brand of suits, for instance, because one company may make a \$99 and a \$500 speaker. He needs to know the difference, in facts."

Cockson sees the catalog showroom customer, especially in these days of consumerism, inflation and tight money, as being extremely value-conscious and more than a little apt to pay cash.

The catalog showroom customer is somewhere between upper middle class and lower upper class, Cockson believes. "He's a department store customer who wants to save a little money."

(Continued on page CES-27)

Our business makes your business more profitable.

The more records you sell, the greater the demand for Watts record care products. And the more profits you build up selling them. Unlike the johnny-come-lately companies selling one or two untried and unproven record care products, Watts is a pioneer in the business with a complete line of quality items popularly priced from three to twenty dollars. And they're backed up with the heaviest record care advertising program in the industry.

To help get you started in this profitable repeat business, we've taken the most popular

Watts line and designed a sales-stimulating mini display rack for them. It's ready to start selling for you at an unbelievably low investment. Dealers from coast-to-coast are finding that the 17 inches they've allotted to the Watts display rack is the most profitable turnover area in their store. You will, too. Available through leading jobbers and distributors, or write to: Elpa Marketing Industries, Inc., New Hyde Park, New York 11040 (516) 746-3002 / 7301 E. Evans Road, Scottsdale, Arizona 85260 (602) 948-1070.



for the life of your records



Tape Duplicator

By ANNE DUSTON

Blank tape manufacturer Columbia Magnetics has named Muller Jordan Herrick, New York, as its agency for advertising, public relations and sales promotion, with an annual budget of more than \$1 million dollars, according to account supervisor Harold Reiff.

A series of six 20 minute programs on producing video programs have been developed by 3M Company's Magnetic Audio/Video Products division, on helical video tape equipment.

The series, "Sight and Sound of Video Production," was developed as a base of information for educational and commercial markets interested in creating their own television programs at minimum cost with optimum use of equipment.

The color series is available in Scotch brand videocassettes or EIAJ half-inch tape. Topics include: **The Show Must Go On**, covering set-up, operation and care of the video tape system, and problem diagnosis, correction and preventive maintenance; **A Juggler of Paradoxes**, with tips for live talent; **The World's Your Stage**, a guide to set planning, front and rear projection, use of props, etc.; **Teaching An Old Camera New Tricks**, examines various cam-

era techniques; **The Necessary Art—Video Tape Lighting**; and, **Putting It All Together**, covering the whole gamut of production decisions, such as budget, location, script, talent and artwork.

Audimation, Inc., Chicago, introduces the Digital Lock System on

the 742 cartridge winder, for infallibly detecting cue tones below the audible range, or it can be activated to use pure silence as the cue tone. The secret, according to developer and president of Audimation, **Norman Deletzke**, is to pre-set "signature key" which is activated by the

matching cue "signature key." The winder can be set to match cue tones now being used.

The system can be modified to permit the detection of encoded information in addition to the basic cue tone as an aid in quality control, such as production control numbers,

etc. Controls allow for independent setting of high pass and low pass cue frequencies from 3 Hz to 50 Hz, and adjustment of cue length and immunity to distorted wave lengths.

The system automatically stops if the cue tone is missing or distorted beyond recognition.

Chain Building New Sound Rooms

• Continued from page CES-26

Such a customer isn't attracted to a store where there's popcorn on the floor instead of carpeting, where people are pushing shopping carts this way and that and kids are screaming in the aisles. "The catalog showroom atmosphere is different. The floor is carpeted, there are chandeliers but no shipping carts because the displays are one of a kind."

He thinks the tendency of the catalog showroom customer to pay cash means a sharper appreciation of the money saved. He is aware of it at the moment of the transaction and the impression isn't blurred a month later when he gets a large bill (which includes the cost of a number of other purchases all added together).

"The typical catalog showroom customer is probably in the \$15,000 to \$25,000 income bracket," he calculates. The hi fi customer is a younger (19 to 25) customer with less money: \$10,000 to \$17,000, but still comparable to the overall composite customer because of his conditioned-from-childhood taste for hi fi and his differing attitude toward spending money (less interested in home ownership in these early years, less concerned with furniture and more concerned with high quality leisure time investment).

Although catalog showrooms tend to think of the catalog as the sole or primary promotion tool, Cockson notes that "to be a factor in hi fi, you have to promote. When the manufacturer has a promotion, we'll take advantage of it. We issue four flyers a year, but if the manufacturer's promotion is not concurrent, we'll use the newspaper to advertise. There's a lot of co-op advertising available. Hi fi is highly promotable and there are promotion monies that we'll want to use."

"Audio business really lends itself to a catalog operation," Cockson insists. "Today's customer wants facts and the opportunity to make his own product decision. Where do you find a salesman who will give you the information and then step aside while you make up your mind? The catalog is where you find that guy. When you have obtained all the facts, you just shut him up and put him back on the shelf."

OUR NEW LH SUPER. SPECIALLY FORMULATED TO GIVE YOU LESS.



Less distortion. Less noise. Because noise is what your customers don't want.

What they do want is a tape that gives them more sound and less noise: And that's the BASF LH Super.

Our new LH Super is a special formulation high energy ferric oxide tape that can take higher recording levels without distortion. And it has a wider dynamic range than our standard LH tape. It also provides higher playback volume at the same record

level. And like all BASF tapes it's guaranteed jamproof.

So, to get the tape that gives you less of what you don't want, and more of what you do, stop in at our booth during Consumer Electronics Show to see the new LH Super and all our other tapes and cassettes.

We're celebrating our 40th Anniversary in the tape business, and are planning a special promotion program, plus new product merchandising that we think you'll want a close look at.

We're also launching an expanded consumer advertising program which will stimulate demand for BASF products.

Come see the new LH Super and the BASF Promotions at the CES, Booth 408, or at our suite at the Conrad Hilton.



LH SUPER. THE TAPE FOR MORE SOUND AND LESS NOISE.

BASF SYSTEMS CROSBY DRIVE
BEDFORD, MASS. 01730

Than Simple Accessory Blank Tape In Spotlight, More

By BOB KIRSCH

LOS ANGELES—If one had to choose the major trends in blank tape at this year's Consumer Electronics Show, the two to surface most obviously must be emphasis from the major manufacturers on improvement of existing oxide coatings rather than announcements of new oxides and innovations from each manufacturer in packaging, promotion and display.

Several companies, such as 3M and Audio Devices, are coming with new lines. But these firms are the exception rather than the rule this year.

Still, blank tape in all configurations (including video in many cases this year) will be in the spotlight.

Since the summer of 1972 show, blank tape has played an increasingly important role in each succeeding show. The booths and displays have grown more impressive, but more than that, it has been among the most innovative fields in consumer electronics.

Blank tape has grown to a mass item far more important than a simple accessory. In the past two years, the abundance of sophisticated coatings in the chromium dioxide, cobalt-doped and other low-noise high-energy oxides has allowed the cassette to become almost as much of an audiophile product as reel-to-reel. At the same time, cassette tape is used by all segments

of the consumer population, not simply the audiophile. Rather, the majority of cassette users are average consumers. The 8-track blank has grown tremendously in the past few years, so that most firms are now devoting as much energy to this configuration as they are to cassette. And reel-to-reel is still alive and well.

Why, then, is there fewer new product in blank tape than there has been in past years? It is certainly not because the manufacturers have "run out of gas." Rather, the blank tape industry has grown so rapidly from every point of view, particularly in the field of oxide discoveries and merchandising, that it is now at a point where it can improve on existing product rather than be forced to search for new product.

More types of retail outlets are handling blank tape than at any other time. Thus, manufacturers are more concerned than ever with the outward as well as the inside appearance of tape. More sophisticated equipment is readily available at reasonable prices, so manufacturers are working heavily on improving existing product.

One note on the various shortage problems in solvents and plastics that surfaced during last summer's show. These problems are still here. However, manufacturers have learned to cope with them and they are not as serious as they were 12 months ago. In many cases, manufacturers have quietly dropped their "second grade" industrial lines. In other cases, more effort has been placed on promoting higher end consumer goods than the promotional lines. It should be noted, however, that most major manufacturers are either vertical companies producing most of what they need themselves, have parent firms that can provide them with necessary raw materials or had long-term contracts with suppliers of such material before the shortage hit. No manufacturer will say he was unhurt at all by the shortage, product is now more available, but cost is higher) but in most cases it was the strictly promotional or fringe companies that took the brunt of the shortage.

In the long run, most major companies feel the various shortages offered a sort of reverse benefit. Firms were forced to build long-range plans for manufacture, delivery and distribution, as well as find new means of obtaining and in some cases creating the raw materials needed for the manufacture of blank tape.

The export business grew over the year, as large companies saw the devaluation of the yen make domestically manufactured product as profitable, if not more, overseas than in this country. And large firms developed other sources of business such as the government and computerization as well as the export business.

What then, are the plans for the major manufacturers of blank tape this year?

Ampex Corp.'s Shad Helmstetter says his firm will be displaying their 20 20 + line for all configurations at the show and will be placing more emphasis than ever on the high end of the line. There will be no new promotions at the show because over the past several years, Ampex has made it a practice to come up with a promotion every two or three months and does not feel it necessary to gear promotions to each show.

"The Stackette promotion has consistently been our most successful," says Helmstetter, "and we will be showing that again this year. The model holds six units, cassette only at the present time. We don't have

any new formulations per se, and I think this is true around most of the industry. I think this is good and I see it as a sign of industry stabilization.

"We may have some packaging and formulation changes throughout the year, but nothing radically new. We are also planning some dealer and distributor oriented programs on the 20 20 + line in the fall and we will also be emphasizing our 370 high-end series as well as the 350 promotional series." Ampex, like other firms, will also be promoting its blank 8-track heavily at the show. (See separate story in this section on quadrasonic and stereo blank 8-track tape.)

Audio Devices, according to Bill Dawson, is planning an entirely new marketing program. "We have a complete packaging change plus an improved tape," Dawson says. "We are changing the name of our line from Capitol II to Music Tape from Capitol. We know cassettes and 8-tracks are used for many purposes, and to be realistic, one of them is for recording music. We're selling to individuals, not bootleggers, so we're not worried about the name.

"The reason for the simplicity of the name," Dawson continues, "is that we feel all of the various formula names around the industry are somewhat confusing to the average consumer. Our new package will have cherry, red, apple and gold coloring, the same coloring for all lengths. What we hope we are doing is brightening up the shelves of the mass merchant and large department and audio shops which are basically self-service anyway. And tape is an impulse item. We have also had

a change in formulation to upgrade it to the newest oxides available."

Audio Devices will also be conducting an ad campaign through TV, print and radio which will exceed \$3 million, the biggest ad expenditure in the firm's history. The TV spot is "a surrealistic sort of thing showing a blank man missing out of life until he hears the Music Tape. Then we see him again as a full man," says Dawson. There will also be new displays for the new line, and lengths will be 45, 60, 90 and 120 minutes on cassette, 45, 60 and 90 minutes on 8-track and 1,200, 1,800, 2,500 and 3,600 feet on 7-inch and 10 1/2-inch reels.

Memorex will offer no new products, but will have three new point-of-purchase displays, according to the firm's Ann Taylor. The company will have a video booth at the show

(Continued on page 31)

MAJOR DISTRIBUTORS AND RACK JOBBERS: OUR LINE CAN BE YOUR LINE.

With your name or ours, Robins accessories produce consistently higher turnover, with greater markup. Take advantage of our substantial discounts. Call Marketing VP Jack Friedland. You'll like his line.

Lots of new items available including our hot, new "Disc Cleaner." Stop by for free sample. CES BOOTH 804.

ROBINS

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The new profitable way to merchandise needles.

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See the Needle Finder™ Now!



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End your Tape Display Problem with....

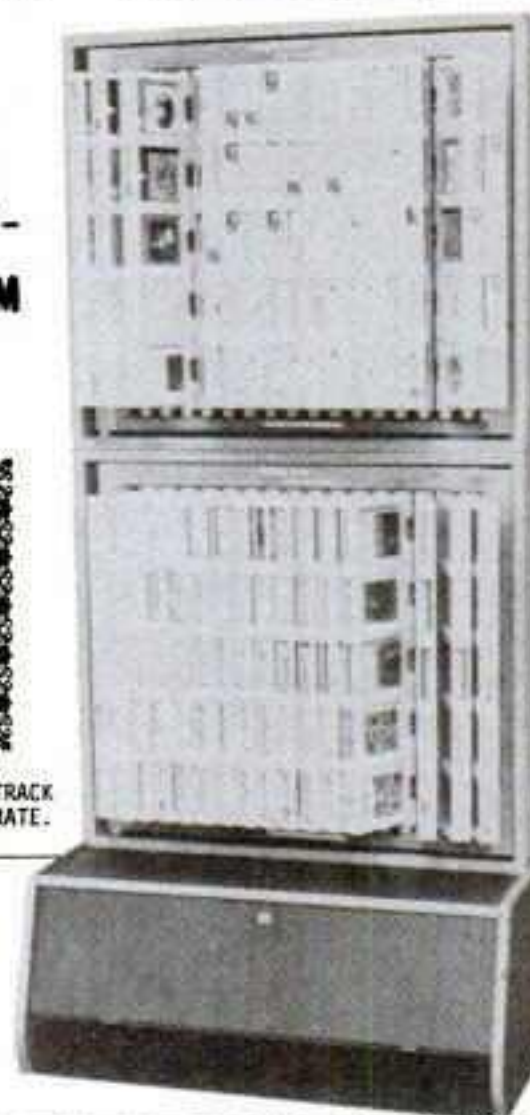
"QUICK-VUE"

THE TAPE DISPLAYER THAT SELLS 'EM FAST - BECAUSE IT SHOWS 'EM BEST !!!



CHECK ON THE TWO UNIQUE WAYS OF DISPLAYING 8-TRACK TAPES AND CASSETTES - TOGETHER . . . OR SEPARATE.

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Airport Road P. O. Box 933 Terrell, Texas 75160



Blank 8-Track Sales Zoom, 'Q' Line Shows Promise

• Continued from page CES-15

dium," adds Lantz. "just as there has been and continues to be to some extent in stereo."

Lantz also adds, however, that the 8-track blank market has reached large proportions on an industry-wide basis. He says that industry-wide, some 32 million blank 8-tracks were sold at retail in 1973, and the projections call for 60 million this year. "We're talking about blank 8-track tape amounting to 40 percent of the overall industry market," says Lantz, "and that's a lot of dollars. The 32 million units sold last year accounted for about \$45 million at the retail level."

The 3M Co.'s Bill Madden says that "some of the machines now on the market require a notch in the cartridge, and we have one mold we can use for this. The problem is that there are so few machines readily available to the consumer that are capable of quadrasonic recording that it would probably not make sense to manufacture a tape now that would do little more than burden the dealers."

"If we do introduce such a tape," Madden says, "it will probably be at the end of the summer. But we want to make sure a market is there before we put the tape in the stores. At the moment, the 8-track market is on its way up in a way that it never has been before. It went way up this year without any special promotions and the only problem in that market is a back order once in a while, which is a pleasant problem to have. There's more equipment to record 8-track and it's getting broader distribution and less expensive prices. It's a fine product to have at the moment."

At BASF, Gary Berberian says the 8-track stereo blank market is a good one and is growing, but points out that his firm has no plans at the present for a quadrasonic configuration because "the demand for it appears to be almost miniscule. We are prepared to manufacture such a product should the demand arise

and we will make the product available for any system.

"As for the 8-track stereo blanks," he adds, "we did extremely well last year. The percentage growth was greater than for cassettes, but don't forget that we were operating from a smaller base here, just like everyone else in the industry. However, we see a huge potential here and continued growth, especially because of the mass merchandiser taking on complete 8-track record/playback systems and promoting them at very reasonable prices."

At Ampex Corp., Shad Helmstetter says, "We have had the capability to manufacture blank 8-track 4-channel tapes for a long time, but we are not introducing one yet because the market is quite limited. When we

do bow one, it will be compatible stereo. As for the 8-track stereo market, that has grown consistently and we have been promoting and will continue this year to promote that market sector. With more mass merchants stocking both blank 8-track tapes and hardware which can record, we see the market getting even larger."

Memorex's Ted Cutler says, "We are considering a 4-channel blank 8-track, but we don't feel the demand is there yet and we are going to have to see evidence of more demand. The 8-track stereo market, however, is a major one and we are beating expectations by an incredible amount. Through the first three months of 1974, our business in 8-track tripled over the corresponding 1973 period.

We are over our own expectations by 25 percent and we see continued increases for the rest of the year.

Certron Corp.'s Ray Allen points out that his firm "sees no real market for the quadrasonic 8-track blank at the moment, but we will be ready to manufacture such a unit when the market does appear."

At Maxell, Gene LaBrie says, "We are prepared to move when a market demand arises. Now, however, there is no real demand and the entire situation surrounding 4-channel tape and disk is still somewhat confused. Our 8-track sales over the past year do show that the public is becoming increasingly aware of 8-track, and the 4-channel medium should not be too far away."

A spokesman for TDK says that

"8-track sales were very good over the past year, but we really see no market for 4-channel 8-track blanks yet. We will, however, be ready when we do think we see a market."

While only one manufacturer is offering a blank 8-track quadrasonic tape at show time, it should be mentioned that Custom Music Corp., the large retail chain, has marketed such a tape under their own private label for sometime, and reports the tape is moving quite well.

With the growth in 8-track recording equipment and corresponding growth in blank tape sales, it should only be a matter of time in the opinion of most manufacturers before the blank quadrasonic tape catches on and becomes a must for every line.

Give 60 minutes away.

Starting July 1, your customers can buy two cassettes at regular prices and get a third one free as long as the supply lasts. This offer applies only to the Low Noise/High Density tapes of C-60 length.

Lots of people will hear about it through our national magazine campaign and dealer co-op program. So spend some time in the next few days to figure how much you want. This special promotion pack (3 cassettes in one polybag) is available to the trade from July 1 through August 31, 1974.

TM SCOTCH IS A REGISTERED TRADEMARK OF 3M CO.

A "buy 2, get one free" deal.



Sony Will Expand In Calif. & Europe

• Continued from page CES-4

will also utilize the facilities of such national magazines as Time, Newsweek, Playboy, Sports Illustrated, New Yorker, Esquire and U.S. News.

The main theme of the promotional thrust will be "It's a Sony," and according to Gallagher, was selected because most consumers frequently identify their Sony products with the brand name.

Michael Cohn, Sony's national director of creative services, promised that the firm's promotional thrust will be aimed at building dealer traffic. He said Sony has scheduled three different promotions aimed at capturing the interest of a different segment of potential customers.

He said, "We will be drawing music lovers and sports fans, along with a great cross section of consumers, into stores with a series of fresh and unique promotions."

Among the lines that will be featured in the advertising and promotion campaign will be the new models of Sony's compact stereos scheduled for release in August.

According to Gallagher, the new line provides Sony with a line-up of compact stereos to meet various personal tastes and budgets.

The new models include the HP-250 with a price tag of \$259.95; the HP-258 at \$359.95; the HP-710 at \$359.95; and the HP-810 at \$419.95.



Factory Dist. vs Reps—A Rep Raps on It

• Continued from page CES-21

Friday afternoon or even at 4:30, until 9 a.m. Monday morning. The rep doesn't think that way. He's in his office and on the phone or he's open to any phono conversations. Before I leave here for NEWCOM, I will have a lot of work lined out, even though the girls can do a lot of things in my absence. There are reports I have to get out and my factories could care less that I'm at NEW-

COM because they want those reports.

BILLBOARD: As negative as you are on factory salesmen, you still look that way for your own sales personnel and never to other rep organizations—why?

VIGNOLA: There are two reasons, first of all, if he's failed with another rep organization there's something wrong with him.

BILLBOARD: But suppose he

hasn't failed, suppose he wants to improve himself?

VIGNOLA: That's happened, but it's rare. I have the case where a couple of reps left my organization and now wonder if they made the right move. Well, there're no returning. There's just no returning, that's the sad part of it. Of course, every person is different too. There are some salesmen who are just not strongly motivated, who have become accustomed to a certain level of financial security and they remain at that level.

BILLBOARD: What effect does the marketing area have?

VIGNOLA: I think the Midwest is going to make an enormous contribution. I hate to think of the dog-eat-dog that will occur. Life has been pretty nice here. I'm glad to have been out of the dog-eat-dog thing. When I came out here from New York I thought everything had to be done that moment. Now, I'm still impatient.

I've never conformed to being a Midwesterner. I don't fish, I don't play golf. I don't go skiing, I don't do all the things you're supposed to do if you live in the Midwest.

BILLBOARD: Do you have a hobby or do you work all the time, or what?

VIGNOLA: I don't profess to being an intellectual, but my hobbies tend toward photography, architecture, design. I enjoy art tremendously. I have a collection of art and a collection of coins, that's been my love. And politics, not being involved but making a study of it and discovering that it's something I don't want to be involved in.

BILLBOARD: Do your reps working in the office in their home

feel cut off too much from their family?

VIGNOLA: Your family, basically, that's all there is. I think hobbies can be escape mechanisms. If you're playing golf with your family, your son, that's different, that's great. . . . People who hear me talk like a family man will be surprised perhaps because I project myself a different way in the business world, but I believe very strongly in the family life.

But, yes, I do feel that having the office in the home makes you spend too much time in there. On the other hand, I think back to when I was a musician and writing music and working in my bedroom. I could be much more creative I found than when I rented studio time. I could just do better locked to myself in my room.

BILLBOARD: How do you view electronics repping?

VIGNOLA: I think it's a great business. I am disappointed that we are lacking marketing innovation. I wish more young people were coming in. I wish more sons of men in the business were taking it up. Very few sons have followed their fathers. There are exceptions—Dick Schaak in Minneapolis.

I think in a very few years though Germany will be the export leader and Japan the largest trading company nation. We're a big country but we've fallen asleep. I think of the tremendous pride the Japanese take in their product. The manufacturers there have agreements with the shippers and they all have pride. Now, the reverse of this is not true.

I make a product in Chicago. I call up a freight company to ship it out to St. Louis. The guy can care less when he comes down to pick it up.

He doesn't respect the merchandise, he drops it off the dock, he doesn't apologize, he tries to cover up. He delivers it in St. Louis in a condition that you and I would not be proud to sell it. So then you put in a claim to that trucking company and when do you hear from them? Months and months go by, maybe a year or two before the claim is settled.

(To be continued)

Mobile Service By Direct Tapes: A New Approach

• Continued from page CES-14

to become national—but you don't run before you can walk. It is a service that everyone wants, based on reliability and immediate supply, and we offer top discount on all products.

"The vans carry a carefully selected range of about 600 titles from all the major tape companies, though we don't have much to do with Polydor as they have a policy of not supplying wholesale terms. Consequently the margin just isn't there. Of course, dealers can order anything we don't have in stock."

Four Commer vans visit each outlet at least once every two weeks, racked out with 4,000 tapes, plus accessories, tape racks and even tape hardware. There is a strict routing schedule so that retailers can replenish their stock on a regular basis.

Wallace commented: "The hardware and racks are supplied as a service, really. We have pilfer-proof racks made for us and sell them at \$12.50. There is no profit on them; they are a means to an end."

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SPECIALIZING FOR 17 YEARS
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Throughout the years our clients have included RCA, EMI, Polydor, Longine, Decca, London, Pickwick, CBS, Deutsche Grammaphone, etc.

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LOOK FOR US JUNE 9, 10, 11, 12 CONSUMER ELECT. SHOW CHICAGO BOOTH 9324

*Complete library of Oldies, Current Hits—Easy Listening, C&W, R&B, Children's, Latin, Instrumentals, Broadway Musicals.

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PRES. ED CHALPIN
245 W. 55 ST. NEW YORK CITY 10019 • (212) 247-6010

JUNE 15, 1974, BILLBOARD



Series 70 Recorder/Reproducers

When you've got more talent than money

TASCAM Series 70 recorder/reproducers were designed for people who've outgrown high-end consumer audio products but can't afford full professional studio gear.

Whether you need single, two or four channels, you define the Series 70... it doesn't define you. Your choices are expanded, not restricted, without paying a performance penalty.

The versatile Series 70 electronics come in two versions, one for direct recording and one for use with a mixing console like our Model 10. Whichever you need you'll get uncommon quality and reliability. But this time you can afford it.

Series 70 recorder/reproducers. When you've got more talent than money.

TASCAM CORPORATION
5440 McConnell Avenue
Los Angeles, Calif. 90066



SONY MAVICA—New magnetic videotape card system recently announced (Billboard, May 25) features 6¼ x 8½-inch 10-min. Mavicards with two sheets of videotape separated after insertion in player to provide separate audio and video signals. Magnetic card is Sony answer to video disk.

CES Video Show

• Continued from page CES-8

Zenith's video disk system finally surfaced at the recent Society of Motion Picture & Television Engineers (SMPTE) meeting in Los Angeles (Billboard, May 11), described by Dr. George Hrbek. He indicated the firm would probably demonstrate its laser player and total concept later this summer, but no firm plans are announced. With a capacity of up to 90 minutes on two sides, it is the longest-playing software seen to date.

MCA Disco-Vision made an impressive showing at the same SMPTE meeting, with its 40-minute disk demonstrated on a series of TV monitors around the room. In commenting on the cost of lasers, the firm's Kent Broadbent says other industry use is bringing the price down

RCA Directs Emphasis

• Continued from page CES-6

distributors including eight company-owned outlets did preview the new 1975 19-model stereo component line. All have 8-track players, will retail from \$299 to \$995, with the top-of-the-line armoire including a 5-cartridge changer.

A sharply reduced line of 1975 TV models, to 26 from 55 last year, also was previewed. Highlights include elimination of the instant-on feature as an energy conservation move, an 82-channel selection electronic digital indicator for nine console models, a full year's Purchaser Satisfaction warranty with free labor and parts, and elimination of home entertainment center models. Hopefully, many will be attached to SelectaVision MagTape decks in the not-too-distant future.

Although distributor comment on the announced phaseout was mixed, Hittinger remarked that he was

Zenith Pushes New Line

• Continued from page CES-4

or a five-album matrix/quadrasonic set supplied by Capitol to aid the 4-channel instrument sale.

Bob Pierce also introduced other consoles which included stereo with 8-track capability. Nine models range from \$279.95 to \$449.95, while five deluxe consoles run from \$499.95 to \$569.95. Pierce emphasized new Early American and Mediterranean styling in the console line.

Jim Turnbull, onetime Columbia Records sales executive, bowed the Allegro modular line of 2 and 4-

to less than \$20 in quantities of 50,000. However, MCA has been an infrequent exhibitor at any industry trade shows, preferring at this point to continue the low-profile technical conference rounds while maintaining a soft-sell—but continual—global sales campaign to interest licensees.

I/O Metrics' video disk continues to be the lowest cost unit demonstrated to date, but its appearance at SMPTE was hampered by continuing less-than-ideal picture quality. One big advantage of the laser system, still looking for the financial angel to make it a viable competitor, is the stacking of its 12-inch disk 10-high. Read-out is accomplished by focusing through each successive layer, thus requiring no automatic hanger.

quite pleased with the overall reaction. Another RCA spokesman noted that all distributors have had the option of carrying other lines as well.

As expected, a scramble to pick off key RCA audio distributors already is underway, with many major competitors looking to either bolster weak links in their own distributor chain, or expand in more solid markets.

Elimination of "His Master's Voice" from the audio scene after next year is another chapter in the growing book of home audio casualties. The announcement of the Philco-Ford phaseout of all its audio products except stereo consoles came shortly after the RCA move. It was just the latest in a series of cutbacks and closeouts by such names as Emerson, Sylvania, Motorola, CBS Masterworks, Delmonico and Teledyne Packard Bell, to mention some of the more important firms.

channel sets in walnut and some in white and blue. The line includes 10 stereo systems, four portable stereos and two 'Q' instruments. 'Q' modular Allegro runs from \$349.95 to \$399.95. Stereo counterparts range from \$99.95 to \$399.95. Bigger ticket modular instruments have added viscous damping and flywheel tuning, also found in many console units.

Ptacin demonstrated for Billboard a special light-linked-to-audio dealer demonstration unit which uses a choice of two matrix demo

(Continued on page 33)

British Cos. Look to U.S. Market

• Continued from page CES-4

tory in Cananoque, Ont., the emphasis is on upper-bracket hi-fi equipment for home and professional use.

Marketing director Terence Livingstone comments: "Ours is an expanding operation and we are at the moment debating the pros and cons of actually making complete units in America. It is a difficult decision though, because you have to weight the complications against the benefits. The economic climate is very variable because we have reached a production level where volume reductions help us. We expect to make a decision fairly soon though."

BSR also has a subsidiary in America, at Blauvelt, N.Y., but it handles only distribution of the transcription decks, turntables and cartridge players imported from Britain. BSR is one of the most successful of all British firms in the U.S. market, which absorbs more product than is sold by the company in Britain. The firm is opening a fifth U.K.

factory this year, and will be looking to further increase the volume of U.S. sales.

Among other British firms who have made inroads in the U.S. are Thorn Electronics, Rola Celestion and Leak. Celestion's activity has been somewhat intermittent, owing to changes of agent, and more speakers go to Canada than to the U.S. However, the company is hoping to increase sales, possibly by setting up its own subsidiary, and anticipates no difficulty in finding a market, having already been very successful in exporting units to Japan.

Leak is now part of the Rank empire, which is going thru a quiet patch as far as U.S. sales are concerned. In the last two years its interest in the U.S. has dwindled but there are plans afoot to appoint new U.S. agents within the next year.

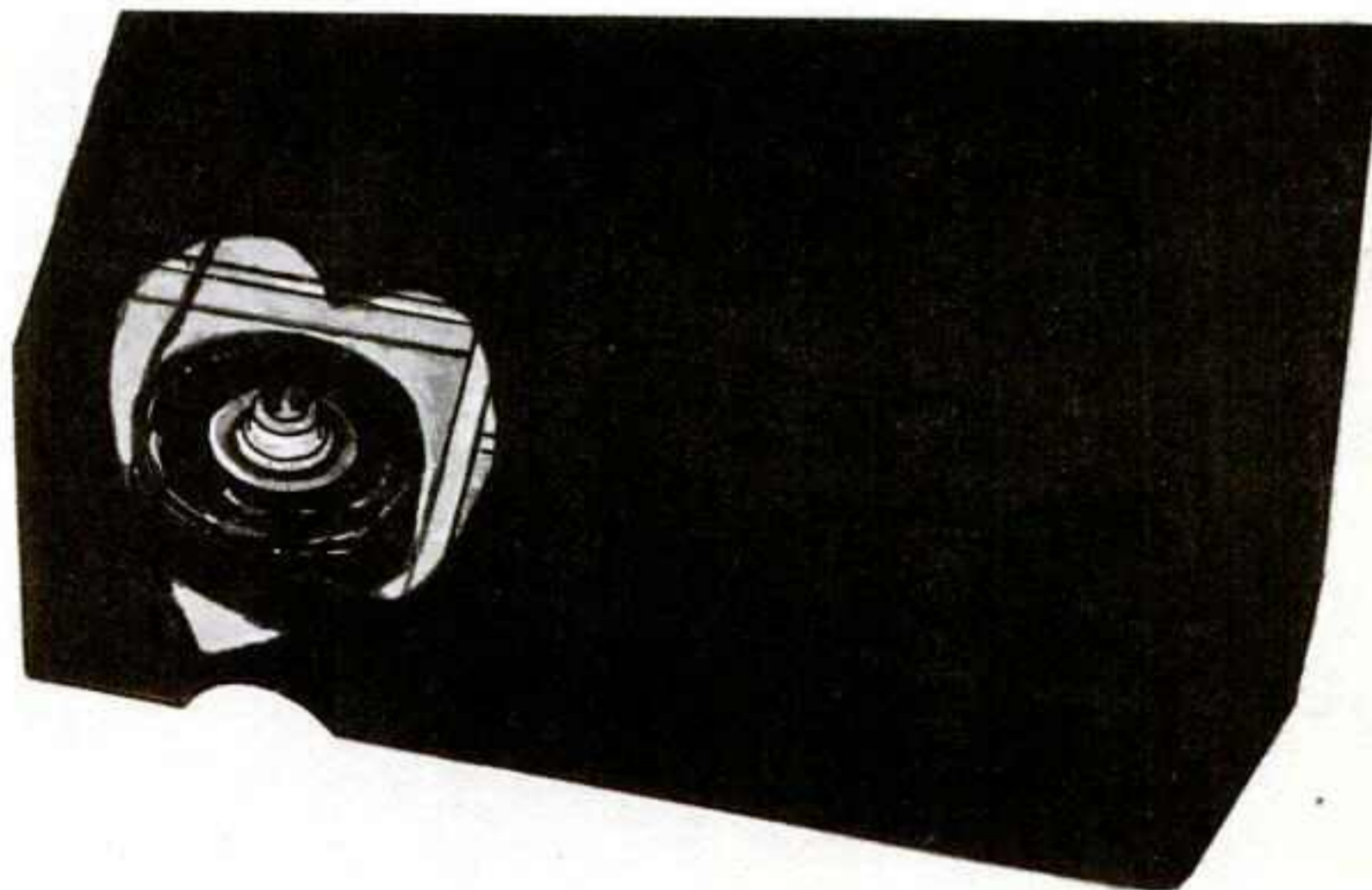
Finally, there will soon be a new name in the audio market. Eagle International set up a separate division 18 months ago to develop a new range of very high quality speakers

under the brand name Quasar, thereby complementing their existing mid-price range. Three speaker models were recently launched in Britain, the QS1 Studio, the QS2 Monitor and the QS3 compact monitor.

Managing director Gerry Adler is shortly going to America to have talks on the appointment of distribution agents. He says: "Nothing is decided yet so I cannot give any details, but we are hoping that by 1975, 50 percent of our output will be exported and I would expect the States to figure largely in that. Further electrical product will follow in due course, but we are dubious about having equipment assembled in America because it is sophisticated and requires complicated techniques better controlled from the factory."

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Chinese Eye America Operations

• Continued from page CES-4

economic affairs; Philip Wang, director of industrial development and investment; T.Y. Hsiung, director of Chinese investment and trade; and John Yuan, manager of the trade service.

"Even though Asian-American trade has grown," Johnson says, "there is still a long way to go. There are, to be sure, differences between the U.S. and the rest of the world over currency and trade problems. But we've made great strides in improving our (the U.S.) relationships with foreign nations."

The Republic of China feels it has several factors working in its favor to woo American companies to its country, the chief one being that it is the jumping off point to Southeast Asia. Other considerations are labor supply, skilled workers and, of course, lower wages.

"In the past, American companies considering overseas investments have had to contend with inflation, nationalism, protectionism and capital shortages," Johnson says. "My feeling, however, is that an American company wanting to sell products in foreign countries should be interested in devising ways to do it."

Johnson feels the Asian market is very important to Audio Magnetics, which now exports product to such points as Japan, Hong Kong, Taiwan, Singapore, Malaysia and Indonesia.

Focusing on Car Stereo

• Continued from page CES-16

older a guy is the more likely you'd be putting it in for him. So the end result is I think we're installing half the sets we sell."

As for quadrasonic car stereo, CMC finds it so slow that Oldani won't even put a figure on it, but component buyer Lee Gervish says quadrasonic represents 25 percent of volume in home units.

"The key question in car quadrasonic is how long will it be before a person can walk in and reasonably buy the top 20 cartridges on Billboard's chart?" Oldani complains.

Going to the area of matrix car units, he says, "We have steered away... With our image we'd have a tough time explaining to people why they should buy real 4-channel for the home and phony 4-channel for the cars."

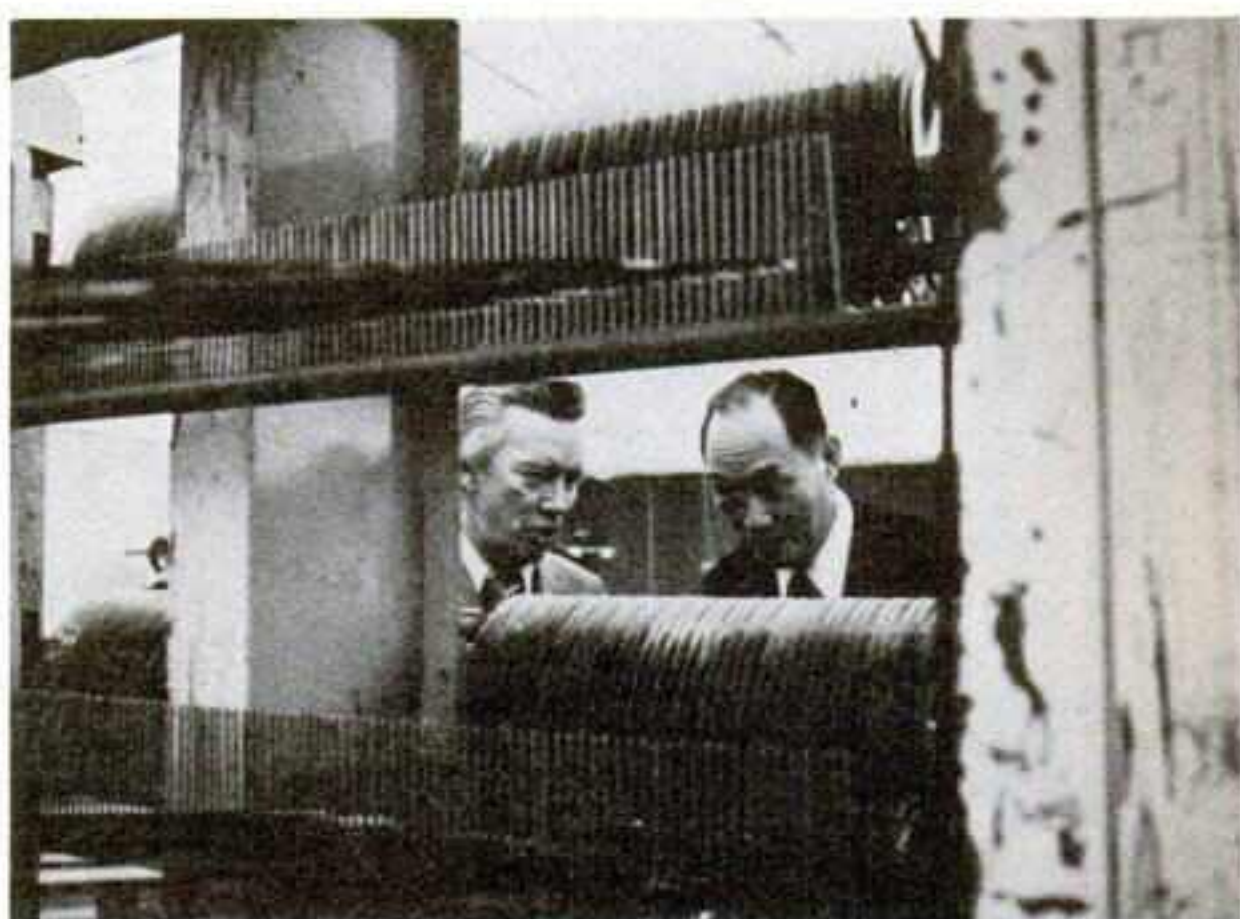
On car cassette: "We're seeing a slow but steady rise... It's moved from 2 percent of our car stereo business 24 months ago to in the neighborhood of 6 percent now." He points out that lack of prerecorded cassettes is limiting this car stereo category just as with quadrasonic.

Oldani sees a good, operational car cassette player coming in at \$60-\$70 retail but finds CMC's best seller is a \$100 under-dash with "super featured" design—fast forward, rewind, auto reverse, lots of buttons, switches... The next best seller is a \$100 in-dash with AM/FM stereo, with considerable fewer features.

Getting back to in-dash, Oldani says that in dollars, in-dash represents 50 percent of car stereo sales; in units, 35 percent. Carried further to the total sales picture, in-dash represents more dollars because of the heavy proportion of installed units with labor and all adding up. He says installations are \$20 (under-dash with two speakers), \$35 (in-dash, two speakers) and \$5 each for additional speakers (for quadrasonic). So he sees in-dash coming out to 58 percent in the final analysis.

"We expect that our exports from the U.S. will be 40 percent greater next year," he says. "Sales to Southeast Asia, which will also increase to about 40 percent next year, are just beginning to open up."

U.S. overseas investment now runs well over \$100 billion, according to the Department of Commerce. Foreign investment in the U.S. is about \$15 billion, while U.S. exports totaled a record \$70 billion in 1973.



Audio Magnetics photos

CLOSE LOOK—Harry Hensman, director of Audio Magnetic's Irvine, Calif., manufacturing facility, explains a tape slitter to Kwang-shih Chang, minister of economic affairs, Republic of China.



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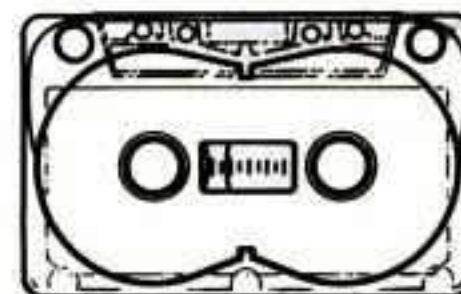
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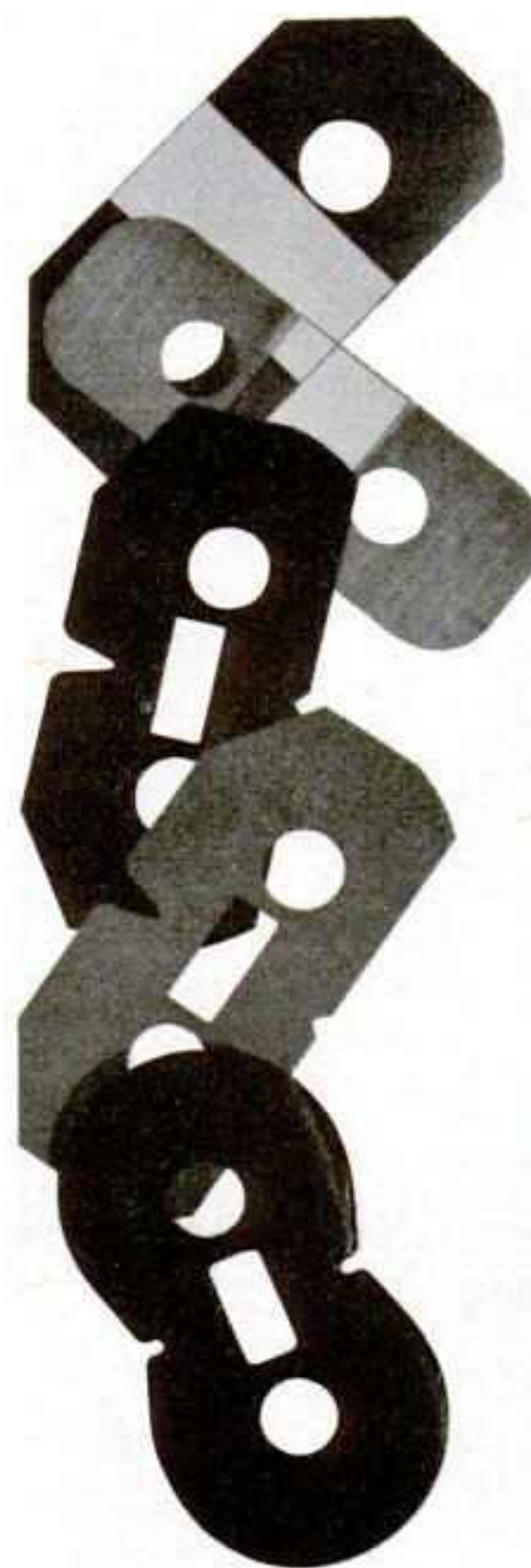
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170-unit Gibson Chain Stores Geared to Small Markets

• Continued from page CES-1

"Although our middle range is the largest, the lower and upper end play an important role. Pamida manages its mix. The best product mix is the best profit mix . . . even though you do not get high velocity returns at every level."

Pamida Gibson stores order through an MSI system. Stores order automatically by recording tape. Orders come over wire to the central computer which prints the orders. Each store orders only merchandise made available to its size of operation. To establish rate of sale on each item, inventories are taken each time orders are placed. This information is consolidated in book form and distributed to store departments every three months, so departments are constantly updated on rate of sale.

New item additions and old item deletions are sent to stores every two weeks. In addition, stores are constantly kept up to date regarding model and price changes.

"In short, we provide store personnel with the tools that help them know what is going on in the department overall. This forces them to make better evaluations when placing orders."

In some locations, Pamida stores have direct full-line competition, but seldom strong competition in electronics. "We see our competition mainly as the hardware store, the Coast To Coast store, the Ace, the Cotter store.

"Our stores are so very close to our customers' homes that they automatically come in at least once a week. We use newspaper advertising, but primarily to inform customers about new selections available. Most of our advertising so far has been low key."

Frank suggests there is not much difference in merchandising 170 as compared with 150 stores. "If you establish a concept and a selection of merchandise, and have that merchandise available, and assist the salespeople in selling it, it is the same."

But an important key to the operation of any department is being able to stay tuned in at corporate level. "Obviously, new patterns manifest first at store level, whether that pattern is a problem or a profit potential. The job of our district managers is to be in the field 100 percent of the time, so that when patterns are developing, they will spot it early and report it."

"In addition, our headquarters' lines are kept open to store managers and particularly to people working in departments. They can readily identify particular situations that exist. Keeping tuned in is the most critical key to successful multiple-store operation. Only by being fully keyed in can management serve a realistic profit-motive function."

"When he does not know the answer, the typical employe will do one of two things when asked questions by customers. He will attempt to answer without fully understanding or he will say 'I don't know.' Neither response improves sales or image of knowing for the store."

To help assure that sales personnel give correct answers to customers, Frank prepared a glossary of terms. "The glossary covers everything conceivable that would need identifying and defining in electronics we sell, from small portables to relatively expensive quadrasonic units."

If customers want to know the real difference between matrix and discrete, for example, salesmen refer to the glossary. It is like referring to a fact tag. The customer know they are getting the right answers to their questions, and salespeople are more confident in their answers.

"We have always promoted Gibsons as name brand stores at discount prices. We have always felt that our market area is very much brand oriented. Although we might sell a can opener under the Pamida label and do very well, if we were to sell a Pamida Quad unit, I think it would fail."

Pamida customers use Master

Charge and BankAmericard. Occasionally, store managers set up finance plans locally. "People in most of the areas we serve are cash oriented, however. But we see a more extensive credit program as an area of future growth and are moving in that direction."

Pamida has not experienced any problems this spring relating to

shortages. "We've been promised full delivery through the summer. Pricewise and deliverywise, very few suppliers want to talk about next fall."

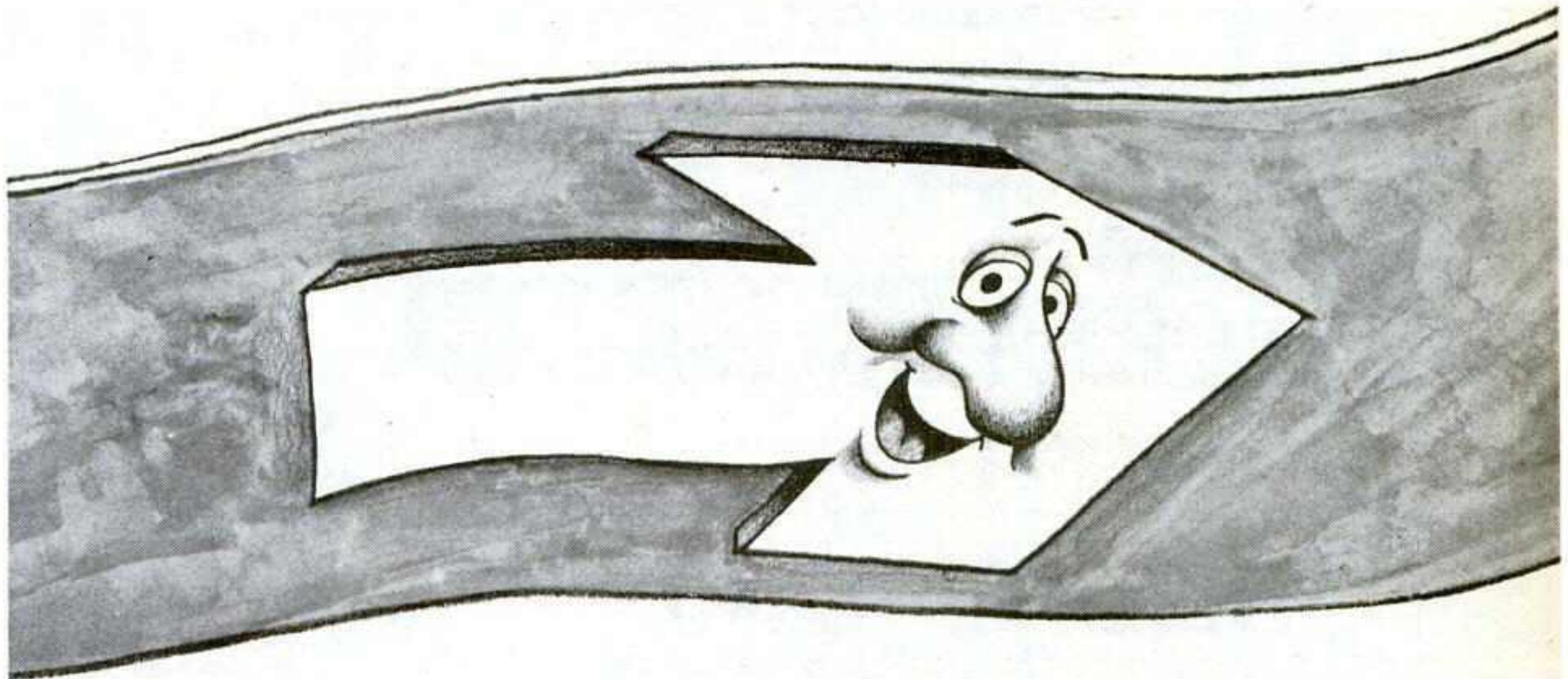
Frank does not expect the predictions of a "stay at home summer" to influence the consumer electronics industry one way or the other.

"There hasn't been a noticeable

trend to line-juggling due to the plastic shortage. Conversely, one manufacturer went from wood to plastic cases on one of its tape decks. Another manufacturer is shipping plastic to the Orient to assure sufficient supplies. He stockpiled. And he is one of the few people guaranteeing price through the year.

(Continued on page 31)

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When we decided to bring out our new Ultra Dynamic tape cassette, we asked ourselves a question. "How could we improve our cassette and at the same time make the poor dealer a little more happy and a little less poor?"

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We've also improved the tape. We've reduced the size of the PX gamma ferric oxide particles and increased the quality of the sound. The Hz now go up to 22,000 Hz; the signal-to-noise ratio's now 8dB above ordinary cassettes; and we've widened the dynamic range. Quite dynamically.

Round screws in square holes.

And lastly we've started putting our screws into square holes. Square holes are better than round ones because when the screws are screwed in, the plastic shavings from the

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And you know who's happier then.



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Innovations In Design Spark Headphone

• Continued from page CES-10

word "spatial." Cornelius Hoffman, vice-president, marketing, at Sennheiser, says. "Companies cannot sell headphones based on the open air principle and call them 'open air'—the principle is based on having free moving air within the ear cavity, rather than a closed cavity with the air moved by transducers."

Sennheiser has been sending letters to other manufacturers informing them of the restriction, and have received excellent cooperation, Hoffman says.

Superex will be dividing their product into two parts, the standard Superex line for mass merchandisers

and department stores, and an entirely new professional line for the audio and hi-fi market. Marvin Paris, director of marketing says.

Superex enters the open air headphone market with the TL-3 trans-linear headphone, in a sophisticated black and chrome lightweight design, at a \$40 list price.

Entirely new in the field is the EP-5, combining an electrostatic tweeter and dynamic woofer. According to Paris, the combination gives extremely clean highs, while retaining the heavy driving bass for rock fans. With energizer, list is \$80.

Another development by Superex is the single driver UNI-PRO headphone using a newly developed my-

lar, at a \$50 list price. The PRO-7, with a new design both in appearance and internally, is the fourth generation woofer/tweeter headphone. List price is \$65.

Two electrostatic headphones with open backs, the PEP-79E (\$90) and the PEP-77E (\$125) are being introduced.

Superex has expanded into the manufacture of blank tape cassettes, Paris says.

A combination of acoustic and electronic principles on the new Scintrex XQ-4, provides the "first true four channel headphone." Jerry Henricks, marketing manager, claims. A two-position switch on the left cup lets the listener choose between true four channel sound and an Experimental stereo mode. No external boxes or controls are required. List is \$79.95.

Sennheiser is raising prices on headphones because of new negotiations of European labor unions this spring, and the relation of the dollar and the German mark. Uwe Sattler, service manager, says. The HD-44, for example, a stethoscope-type headphone with the ear connections under the chin, goes from \$24.95 to \$26.95.

Sennheiser will be demonstrating a new binaural (triaxial stereophonic) recording technique at its

booth at the CES. The result will be most dramatic with open air headphones, Sattler says. The prototype employs two high quality condenser microphones either worn on the head, or put on an artificial head, to reproduce the exact sound environment and directional relationship, giving a surround sound effect that Sattler claims is more effective than quadraphonic recording.

Mura is introducing new, improved Mylar speaker systems in the models SP-202 and SP-402. Mura has added a tone control to the promotional model SP-402 while keeping the price at \$16.95, according to Ed Weisl, Jr., vice-president, sales. Also being introduced are a new series of self-selling displays for dealers. The counter-top units hold 24 non-operating headphones, while the floor standing units combine the headphones with Mura microphones.

Telephonics will be showing a four-channel headphone, based on the Fixler effect, that will give true four-channel separation with any quadrasonic system. Model TEL-101F will retail for \$85. For derived four-channel sound with stereo systems, the add-on Quadramate matrix circuit box, at \$25 list is available. Ed Joscelyn, engineering manager, says.

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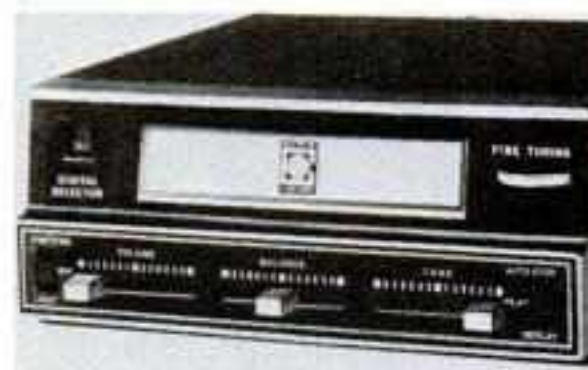
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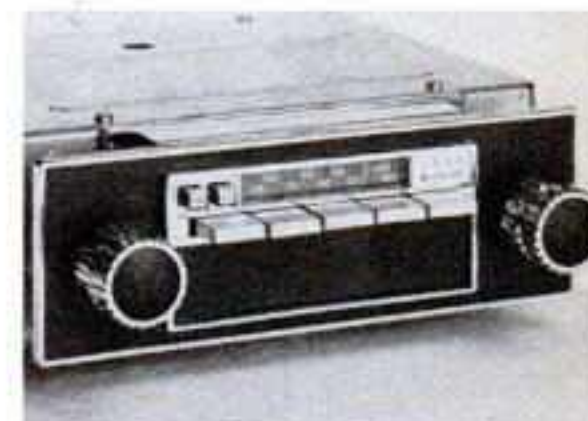
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Car Stereo



SUPER ULTIMATE is Car Tape Inc.'s way of dramatizing this powerful \$89.95 player, which company president James LeVitus says is so powerful no one will believe it. He lists music power output at 40 watts.



AFCO's model 400AFX In-dash with AM/FM stereo radio and 8-track tape player is feature loaded: examples, front end FET, built-in AFC, local-distance switch. Price: \$219.95.



CAR CASSETTE will be a particular focus this summer as witness the many models at CES. This is Import Distributors' 909 in-dash. Price: \$139.95.



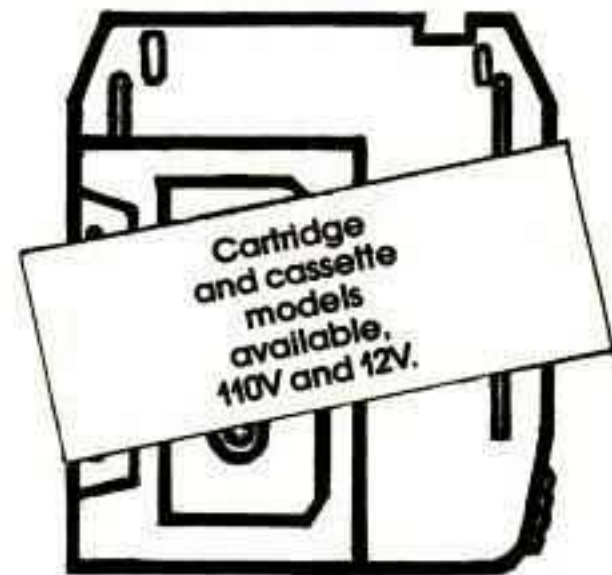
INSTANT WEATHER, a feature General Electric says will revolutionize radio sales, is a feature here in this Craig 3149 matrix 8-track tape and AM/FM stereo radio combination at \$215.95. Besides the weather button, there are five others for favorite stations:



CASSETTE quadrasonic? Yes, Ovation Records' prerecorded cassettes are matrix Sansui QS encoded and this Craig 3511 at \$84.95 will play them. The matrix feature will, of course, enhance regular stereo cassettes.

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Instead, we made it look like nothing less than a sophisticated, miniature stereo receiver.

The faceplate is brushed aluminum instead of standard (and rather dull) black. The AM/FM dial is large and illuminated instead of tiny and hard-to-read.

And the 'tilt-up' design is not only attractive, but functional. It makes all the controls easier to see, and allows the player to be

mounted the way
it should

be mounted: perfectly horizontal.

There are professional-type slide controls. And, at last, a tuning knob that gets you from rock to jazz to folk without having to take your eyes off the road. (It's big enough for any hand to find.)

The look of components on the outside.

The sound of components from the inside.

Integrated circuits are used for audio. Maximum power is a big 16 watts, and the frequency response is really wide (all the way from 30 to 12,000 Hz).

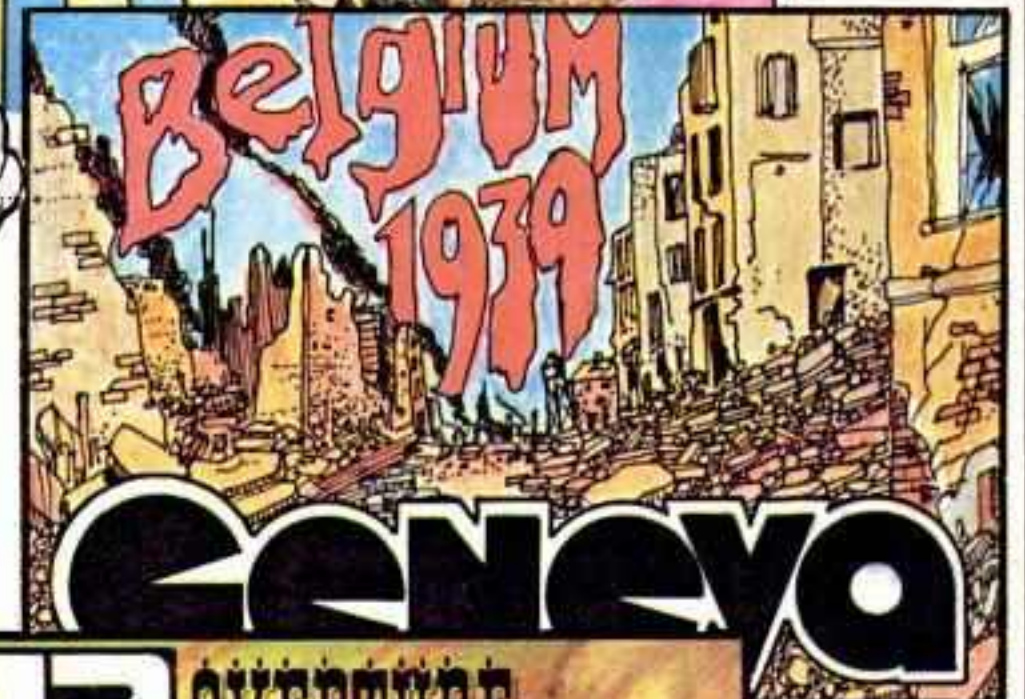
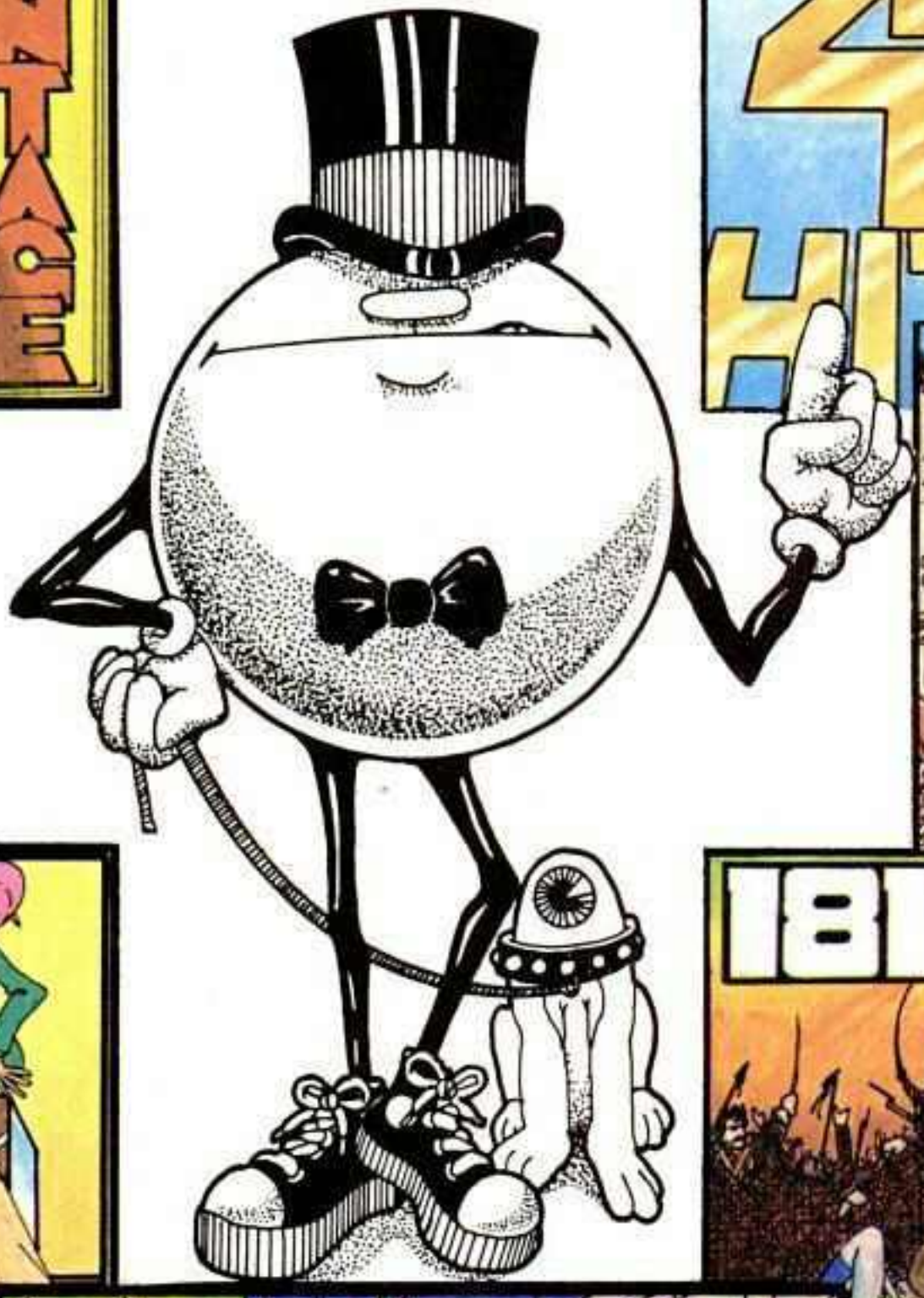
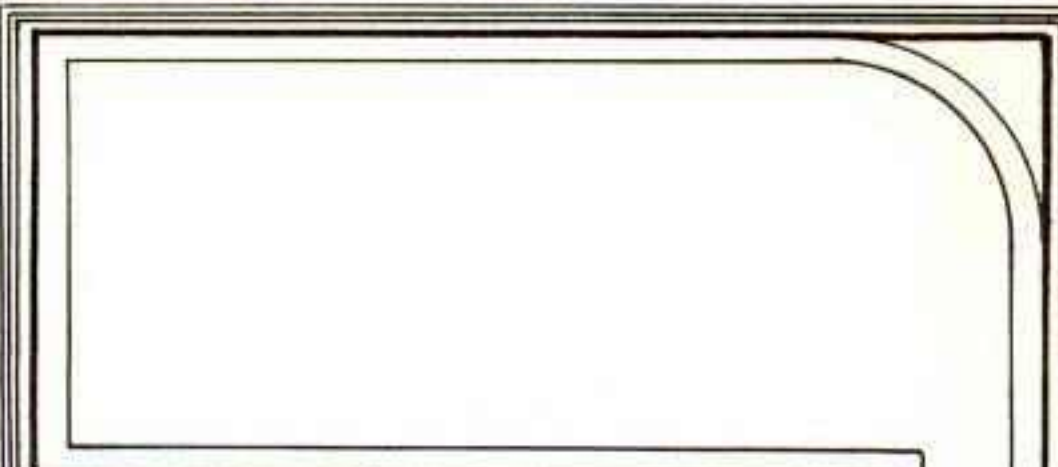
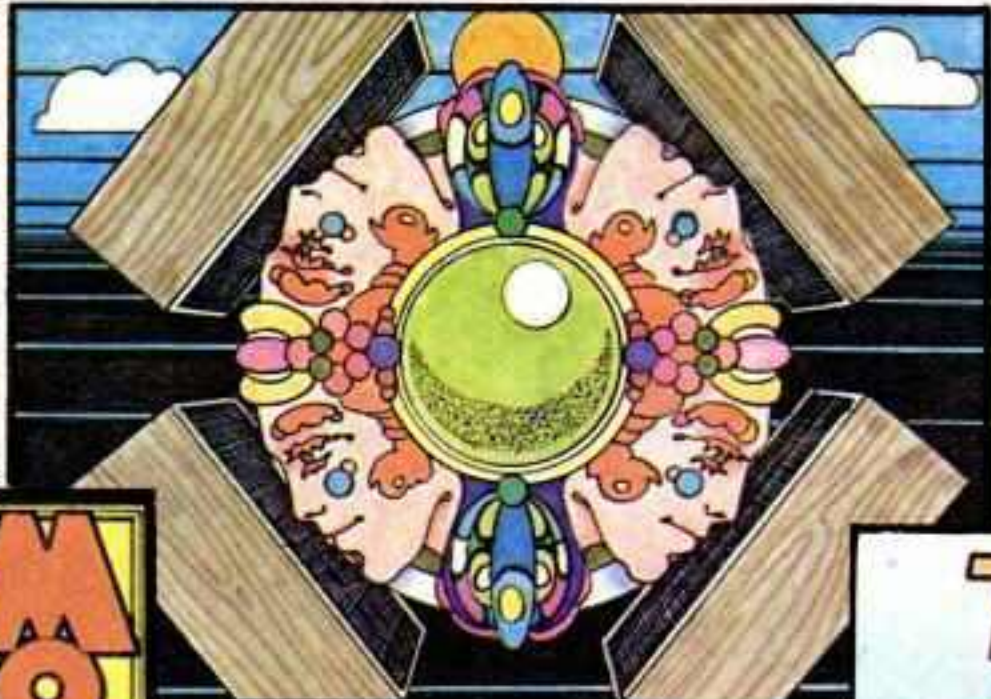
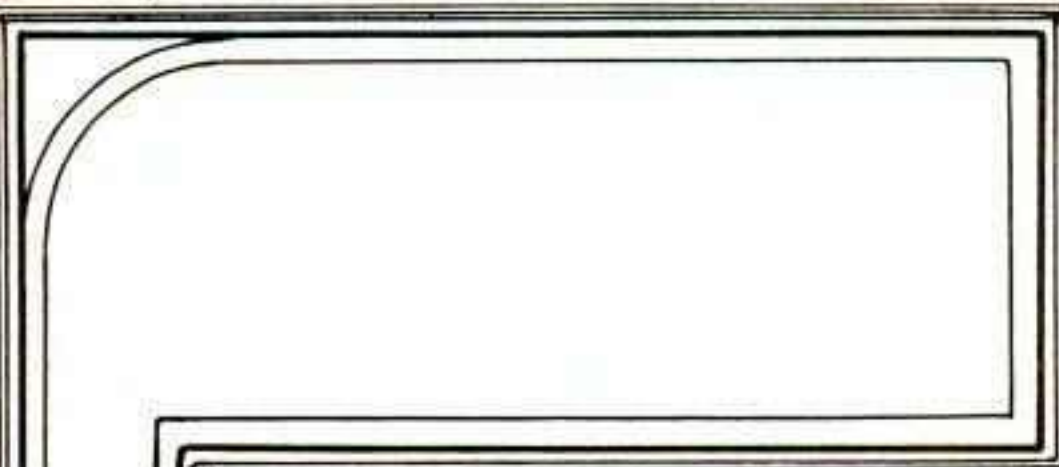
There are three models in the 800 Series: the TP-8001 with AM, FM stereo and 8-track stereo. The TP-800 with 8-track and FM. And the TP-828, an 8-track stereo player.

The Pioneer 800 Series.

If you've been making money with car stereos that look like radios, imagine what you can do with one that looks like a stereo.

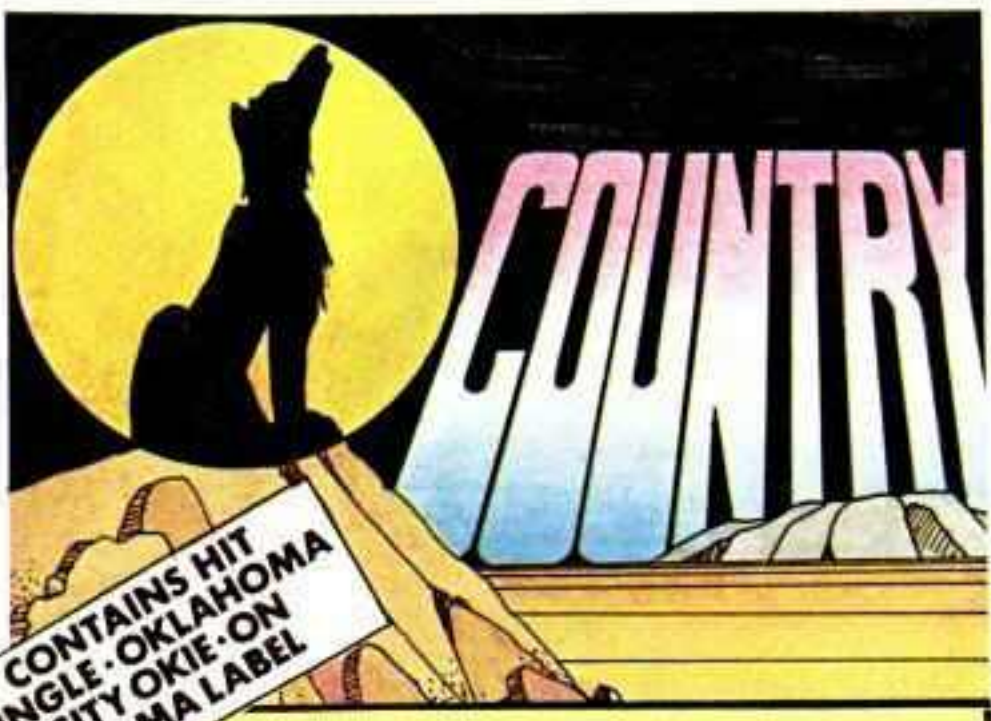
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PROGRAM 2
Pleasure of Sin / Fools Never Do / Country Soul / Hopscotch / Fishin' Trip / The Book

PROGRAM 1
The Dickie Moran Radio Show
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PROGRAM 2
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THE ULTIMATE TAXATION

Audio Devices Degrade Pro

• Continued from page CES-4

extensive consumer surveys which showed too much confusion over different lines of the same brand, and that most buy blank tape to record music.

ADI also sells the highly successful Audio Tape professional studio line, and Dawson indicates that once "the music tape" is launched, the company may go the same route for "the audio tape."

J. Walter Thompson, which won the account last winter in spirited competition (agencies smelled creative Clio awards potential), previewed the 4/color print campaign underway this month in the trades and for consumer books in August. Storyboard 30- and 60-second commercials that will break on network TV in July were previewed on videocassette players.

The lively commercial pilots, themed to the bright new red-and-

gold packaging, were put together by Snazelle Films, award-winning San Francisco house, and got high marks from ADI top brass, from president Tony Cunha on down.

The advertising/sales promotion campaign will be serviced from JWT's Los Angeles office, as ADI's corporate headquarters moves to the West Coast from Glenbrook, Conn., July 1. JWT studio facilities there are being expanded to better handle such accounts.

Manufacturing facilities for the new line also are being expanded. An 85,000-sq.-ft. assembly plant that will double capacity of single cassette and twin stak-pak units, cartridges, and reels, will be on-line in Winchester, Va., around Aug. 1.

Later in the week in Chicago, Dawson and ad manager Jack Ricci hosted the 13 Capitol district managers to preview the campaign June 7. The next day, a luncheon introduction for 25 key reps was hosted

by ADI brass at Playboy chief Hugh Hefner's northside mansion.

Dawson notes that the dual marketing network has worked out well, with the 75-member sales staff in the 13 districts selling only to music/record stores. As blank tape becomes a much stronger sales item, the vital rep force is emerging as two distinct groups. One sells to electronic houses, the other to mass merchandisers.

Another good sign, he says, is the constant upgrading by individual reps, with the recent addition of two men by GDS Marketing on the West Coast a good example.

Dealer representatives attending the CES also are previewing the full line of promotional materials for "the music tape." Included are national ad schedules, co-op kits, product brochures, posters, new point-of-purchase racks, counter cards and other selling aids.

170-unit Gibson Chain Stores

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"I believe most of the majors hedged themselves by buying sufficient quantities in advance. The small manufacturers are getting squeezed because they do not have the capital to stockpile."

Frank does not buy a line. "We buy merchandise," he says. "We cherry pick, attempt to meet our particular display of merchandise, meet our particular price points. We buy selectively because the consumers we serve buy selectively. They are smarter. That is because they are more money to spend and are increasingly more aware of what they are spending it for. It's a natural occurrence, not a phenomenon.

"Our customers have shopped around and have compared notes with other people in determining what systems to buy and where to buy them. The excellent response to our upgrading in electronics proves consumers are smarter. They are shopping not only for price. They are also shopping for features and what those features mean in terms of better sound reproduction. So, an alert, knowledgeable sales force is of increasing importance. We have proved our people are capable of selling better electronics."

Pamida Gibson stores guarantee complete customer satisfaction. "On legitimate complaints, we replace smaller items. On larger merchandise, we repair, even at our own expense. Time is not the key. The validity of the complaint is a judgment of the manager, and we encourage our managers to be liberal in deciding."

Sales are split into 60 percent hardware, 40 percent software. "One of the reasons for the healthy software figure is that in the areas we serve, we have the largest selection

of records and tapes. In addition, we sell a phenomenal amount of blank tapes."

Manufacturers servicing Pamida have done an outstanding job in packaging, according to Frank. "The most important thing to us is having everything, the entire system, in one package. When we move merchandise through our warehouse or to our customers' cars, matters are expedited by having to move one package instead of several. So, when we select this turntable, this set of speakers, this deck, this stand, the manufacturers will package this together for us in one box. We buy standard systems as well as build our own to achieve what we want."

Frank sees the Universal Product Code coming into play in consumer electronics, particularly in the area of power rating. "I see this coming to a standard in the same way BTU came in regarding heating and air conditioning. Personally, I'd rather

have RMS rating because I feel it is a truer rating and easier for consumers to understand. Regardless of what manufacturer and what unit, the customer would have a reference point."

While some experts talk about 6 percent to 8 percent reduction in footage and 4 percent cut in capital outlay for new store openings, Pamida Gibson is staying right on track with its planned number and size of new stores. "I believe current plans are for around 10 new stores and 20 remakes a year. On remakes, we often increase the size.

"In terms of merchandise, we have not altered our policy of putting in a full scope and supply in new stores. New store locations are determined, in part, through feedback of field personnel to corporate management. Pamida still has many areas open to it compared with chains looking to build only 100,000-sq.-ft. stores."

More Than Simple Blank Tape at CES

• Continued from page CES-28

displaying video products. The "Is It Live or Is It Memorex?" commercial seen on TV for Memorex audio tape will be repeated live at the show for video products. The demonstration will feature a camera, a model and two monitors above the model. One monitor will show her speaking and the other will be a tape and the viewer is invited to guess which is the live broadcast and which is the tape. The three point-of-purchase displays will include a floor rack, a turning counter display and a dump bin. There will be no packaging changes, but there will be a monitor showing the TV and print history of Memorex on display. The complete line will also be shown.

At Audio Magnetics, Jim Lantz explains that the firm will bow an XHE C-120. XHE is the firm's high-end, cobalt-doped tape introduced at the winter show for audiophile use. The C-120 will have the jam proof mechanism and will be instant starting, with no leader. There will also be a new display, an 8-track spring loaded display for Tracs product. This is the first rack designed specifically for 8-track tape from audio and will be a counter unit holding 24 cartridges.

There are also a number of packaging promotions from Audio. Included are three 3-hour Tracs specials, which are two C-90s in a polybag, one C-60 and one C-120 in a poly bag and two 90-minute 8-track tapes in a poly bag. All are

suitable for pegboard display. A Tracs Pak containing three 90-minute 8-tracks and an 8-track head cleaner will be offered, and there will be two 45-minute 8-tracks and a head cleaner in a common sleeve. Also new are two 90-minute 8-tracks in a poly bag and three C-60 cassettes and one C-40 packed in a common shipper for ready counter display. In other promotions, there is a "Buy a Tracs C-60 and get a C-30" for a penny" offer, with the penny returned to the consumer in the bag. Also available is a Fresh Pak, offering six individually wrapped C-60s or C-90s in one pack.

Audio will also be showing its complete line and will be offering some video product for display.

At the 3M Co., Bill Madden explains that there will be a new line of high-end product, dubbed the Classic line. 3M, of course, showed a chromium dioxide tape for the first time in March and this will be on display at the show.

The Classic line, however, is something new since then. It will be available in cassette, 8-track and reel-to-reel and features a ferrichrome technology—a layer of chromium dioxide on top and low-noise ferric oxide underneath.

The cassette Classics do not require a bias switch, and if a unit has a bias switch, it should be left on normal when playing the tape. The cassette lengths will be 45, 60 and 90 minutes. 3M feels the cassette will provide all the benefits of chrome and low-noise high-energy tape without the need of a bias switch.

In-Dash Cassettes Boost Stereo Hopes

• Continued from page CES-25

The top-of-the-line is the Rally model 550 which incorporates all the features of the preceding models with the additional luxury of a local/distance switch and additional power. The list price of the model 550 is \$162.95.

In the Rally 700 series of automotive radios for custom car, flush mount and under dash purposes are the models 740 and 750. Both units feature AM/FM/FM multiplex radio, 8-track stereo tape players, adjustable shafts for custom in-dash installations, and a number of other features. List prices on the units are, \$156.95 for the model 740, and \$204.95 for the model 750.

A number of accessories, including speaker kits, are also being offered with the line.

Audiovox, the New York based firm with the slogan, "Sound Is Our Name. You Know It!" has one of the most comprehensive catalogs being offered.

This line features just about everything from super compact under-dash radios and FM converters featuring integrated circuitry, to a 4-channel 8-track tape player with stereo compatibility.

The 4-channel system is the model C-990, a solid state system with a reported frequency response of 50 to 10,000 Hz, and the ability to deliver 4 watts RMS power per channel. This unit carries a list price of \$149.

Among the compacts is the C-920, an 8-track stereo tape player, completely solid state and featuring a repeat switch. This unit carries a suggested list price of \$69.99.

Also in the genre of the C-920 are the C-903 and C-905, both with the emphasis on compactness, and both with many of the features of larger units. List prices on these two systems are \$45.85 and \$49.95, respectively.

The unit model C-910 is design-

nated a matrixed 4-channel system by Audiovox officials and actually reproduces a synthesized 4-channel sound from regular 8-track stereo tapes. Other features on this unit include fast forward, slide and volume controls and thumb wheel tuning. The price is \$69.95.

Audiovox's model C-971 is a play only stereo cassette system for the car. Described as the most compact cassette car stereo ever offered by the company, the unit has all solid state circuitry and an impressive set of specs. The list price is \$89.95.

There are eight units in Audiovox's in-dash stereo tape player line. Their prices range from \$116.95 to \$249.95, with the units incorporating features ranging from a simple AM radio, to AM/FM/FM multiplex with pushbutton tuning and adjustable shafts. Seven of the units are of 8-track configuration with one, the C-984, a cassette system.

The rest of the line is comprised of a number of car radios, for both foreign and domestic models, in-dash and under dash, as well as a cassette adaptor for 8-track players, a battery-less FM tuner that converts an existing tape player into a compact FM radio, power converters and a full line of speakers and other accessories.

The Parts and Accessories Dept. of the RCA Corp., unaffected by the planned phaseout of the audio division, has introduced with the rest of its 1974-75 line, an automotive cassette player with automatic reverse.

This unit, reviewed in *Billboard* (June 8) lists for \$112.95 and is being aimed not only at the car stereo market but also at owners of motor homes, recreational vehicles, trucks and boats.

Incorporation of the unit into the RCA catalog is expected to help diversify the firm's role in the automotive market and help give it more clout as a serious producer of car stereo equipment and accessories.

What To See



At CES

Pressed QS Records Receive Stereo Tags

• Continued from page 1

his Miyake, director of merchandising development and industrial designing for Sansui Electric Co., Ltd., Tokyo. Miyake and Ryosuke Ito, manager of product development department for the QS 4-channel project, were in the U.S. last week to herald the unveiling of the new QSD-1 Sansui matrix decoder.

The new QSD-1 is expected to hit the market in Japan this Fall. It was introduced last month at an audio fair in Osaka, Japan.

"A lot of quadrasonic albums are being pressed now," Miyake says, "without the phrase QS on the label." He feels that some labels are doing this as protection; if quadrasonic sales begin to explode, they can claim that all of their product for some time has been quadrasonic.

The reason for not labeling the product as matrix? Consumers are still a little afraid, he admits, that quadrasonic records are not compatible with their stereo playback equipment.

One thing that hurt 4-channel in Japan, he feels, is that the console type of unit is very popular feature the best sound, especially in the lower price units. The result is that consumers may have experienced some disappointment in regard to quality quadrasonic. "That doesn't mean the system was bad, only that their playback equipment was cheap."

Sansui is beginning to promote the QS system 100 percent and "already is promoting stronger than our competitors realize," Miyake says. "The future of a 4-channel, we're convinced, will be the QS system... both from an artistic view as well as a commercial view." He feels that the QS system is the only one that allows, especially now with new integrated chip demodulators, both "discrete" quality separation without sacrificing state-of-art acoustics.

A type A IC chip that Sansui is launching will cost the hardware equipment manufactureres about \$12 in volume purchases and features 22-35 db separation between all four channels. A type B will cost about \$5-\$7 and provides 12-15 db separation.

Miyake believes in a single inventory on records and points out that the QS record is compatible with existing stereo equipment. It can also be broadcast on present FM stereo stations and receivable in 4-channel by people with 4-channel matrix equipment.

Sound Bonanza At End of Rainbow

ATLANTIC CITY, N.J.—A giant sound wall and a 400 square-foot sound room mark one of South Jersey's most modern stores in Rainbow Electronics in suburban Northfield. The store's newest feature is the sound wall where the electronic recording equipment is displayed for the customer to hear and see how the various components work.

In the sound room a customer can listen to high fidelity stereo components and hear how they will sound in his home. Included in the room are the newest Sony 4-channel receivers to provide all the facilities needed for a complete home music system. Tuners, amplifiers and pre-amplifiers are also highlighted.

The Rainbow store contains 8,800 square feet of space to serve its customers, including a 3,000 square-foot shop, warehouse and offices. Owners are Philip Miller and Richard Folz.

He feels that quadrasonic will be 50 percent or more of the total industry in hardware within another three or four years. "More than 95 percent of the consoles sold today in Japan feature quadrasonic... about the only place you can find a unit that's stereo only is in an antique shop."

"As far as our own sales are concerned, speaking of console and component equipment, between 18-20 percent of our total hifi sales are in quadrasonic. Logically, the QSD-1 decoder will expand this figure in the future."

He says that about 80 leading manufacturers are installing QS in their 4-channel units and many manufacturers are already designing their own QS systems with the Sansui ICs and these should be reaching the market by next year.

Sansui is willing to share its technical information with everyone, "including providing them with sample ICs and circuitry. There's no obligation."

Ryosuke Ito says the new ICs give "discrete separation" without loss of frequency response, distortion, reduction in signal-to-noise, or loss in dynamic range.

Miyake notes that last fiscal year Sansui increased its sales volume in hardware about 35 percent in the U.S. In Japan, sales of high quality equipment are more than double that of one year ago. "They're coming close to the sales of TV."

Norman Introduces Speaker System

NORMAN, Okla.—Norman Laboratories has introduced an acoustic suspension two-way, three speaker, bookshelf speaker system with a price tag of \$159.95.

The unit, according to Norman technicians, has the transparency and accuracy of full-range electrostatic with unprecedented mid and high range linearity and transient accuracy provided by two unique circumplanar tweeters.

Designated Model Seven, the system utilizes one inch polycarbonate domes rather than ordinary paper or mylar. Each tweeter's total moving mass weighs scarcely more than one hundredth of an ounce. This is controlled by efficient 16-ounce magnet structures for midrange and high-end clarity and definition.

At the bass end of the spectrum, the exemplary low frequency transient characteristics are due to a linear response 12 inch low throw woofer with foam annulus and breakup-free cone for maximum accuracy without sacrificing bass output.

Silo Inc. Opens 5 More Outlets

PHILADELPHIA — Sidney Cooper, president of the locally based Silo Inc., one of the largest audio and major appliances chains in the country, announced plans for five more outlets.

Scheduled for opening within the month is a new store on Concord Pike in Wilmington, Del.; another in Woodbury, N.H.; a warehouse showroom in Allentown, Pa.; expansion of the present store in Norristown, Pa.; and a new unit to be known as Appliance-TV City in Phoenix, Ariz. Silo also operates an Audio World unit of stores devoted exclusively to audio/tape and components.



JOHN C. KOSS smiles broadly after receiving recognition from Research Directors' Association of Chicago as "Entrepreneur of the Year." Koss is chairman of the Koss Corporation, headphone manufacturers.

EIA, IHF Set to Conform With Pending FTC Ruling

NEW YORK—The Electronics Industries Assn. (EIA) and Institute of High Fidelity (IHF) are moving to conform to new stiff regulations on describing and promoting audio power output ratings of amplifiers (Billboard, May 25).

According to Jack Wayman, staff vice president of the EIA's Consumer Electronics Group, the ruling to be made public is identical, with the exception of minor changes in measurement techniques, to that sent out on Oct. 15, 1973.

The rule will become effective six months after its publication in the Federal Register.

Wayman says the FTC's interpretation of the ruling is that although all radio, television and print media shall abide by the rule as of the effective date, promotion literature such as wall charts, line folders, and/or specification sheets that

Owners Expand Audio Franchise

ATLANTIC CITY—Turning their audio hobbies into a business venture, two young Philadelphians took over the Lafayette Electronics franchise in suburban Northfield. They have just expanded their operations into larger quarters on Tilton Road.

The owners are Philip Becker, an expert in electronics, and Ronald Korman. The enlarged store has a sound wall to set up components and another sound wall to show off the latest high fidelity stereo equipment as it would sound in the home of the purchaser.

Lafayette, with its chain of more than 600 stores from coast to coast, has four other stores in southern New Jersey—two in Trenton, one in Vineland and another in Pennsauken.

70th Radio Shack Opens In Philly Area

PHILADELPHIA—There are 69 Radio Shacks dealerships already operating in the Greater Philadelphia area and another dealership opened this week in the Bensalem Shopping Center in suburban Bensalem. The manager of the new store is Richard Kleininquenter. Grand opening specials, which ranged from two 80-minute blank cartridges for \$2.29 to a Realistic AM-FM stereo music system for \$479.95, were offered at all area stores.

Vignola Comes on Strong As Rep, But He Delivers

JEFFERSON CITY, Mo.—Carmine Vignola may seem at first to be quite negative, but it should be considered that he is offering to friends and top accounts a paperweight with the Chinese characters for "crisis" inscribed on it—and a line under the characters explains that one of the two Chinese words for crisis is "opportunity."

As a former singer turned rep, Vignola believes in working close in sales situations. He wants instant feedback and tells how it felt when this was not possible when he was singing in his early show business days. "I won't sell outside a four-foot radius," he says.

Vignola tells of one executive of a chain of hi fi stores that sits way to the rear in his office. "I have to pay close attention to where the person I'm to sell sits, where he asks me to sit. When I come into the home of an account, I'm always watching where he invites me to sit."

Father of a boy 12 and a daughter

9, Vignola will take a call even when he is listening to a piano recital by the two youngsters, if he considers the person calling is that important. It is part of his belief in the commitment that a rep has. "We do make ourselves available over the weekends, even at night."

Flashy, but with a deliberateness about being so, Vignola characteristically kisses the dozens of women at the rep Young Tigers annual ball.

At a recent meeting, his room at the Las Vegas Hilton is strewn with financial magazines and studies. He is a voracious reader of such authors as Bob Baxter, John Kamin, Robert H. Persons Jr. "I don't say I agree with any one of these writers' views on finance and economics. I have to arrive at my own beliefs by reading a variety of viewpoints."

One of his fierce precepts is that he makes all his travel reservations personally. "Pretty soon, if you leave so much up to secretaries and subordinates, you don't know what you're doing."

One of his angry states comes when he gets to talking about manufacturers who forget the rep's financial commitment. "I spent \$70,000 for samples last year. The costs of these trips we are expected to take are enormous. Sometimes we have to take our salesmen. This means we are off the territory. It all amounts to incredible sacrifices for the rep."

Vignola, fiery as he is, says he has learned when to keep quiet. One anecdote about him pointing this up is told by a manufacturer who must remain anonymous. Even then, Vignola will know immediately upon reading this who revealed the story.

Checking into a convention hotel late at night, he lost his attache case and became belligerent. Even after midnight, Vignola began waking the manager and rousing people who had just come on duty.

The next morning, hotel personnel found the attache case and told the executive in charge. When asked if they had informed Vignola, the hotel men said no—not until he could ask about the missing item in a calm manner.

Despite his temper at times Vignola is regarded highly by principals. Says one: "If some reps came on as strong as Vignola, you couldn't tolerate them—you wouldn't. But he has a tremendous reputation for delivering sales. He is just an incredible individual."

Philips Undecided About Selling 'Iron' Blank Tape

LONDON—Philips is still undecided whether to market its newly developed iron particle tape, and no early decision is anticipated. The tape is claimed to offer better sound quality than either conventional iron oxide or chromium dioxide coatings, with a signal to noise ratio of up to 12 dB better.

Sufficient quantities of the tape have been manufactured in Philips' Aachen factory in Germany and at the Dutch plants in Eindhoven and Oosterhout for a judgment to be made on its viability, but a spokesman pointed out that it is not unusual for several lines of development to be followed simultaneously, and that some new products stay in the laboratory for years before being marketed or superseded by newer and more efficient materials.

A major marketing obstacle is the substantially greater cost of the iron coating over chrome dioxide tapes, but in view of the present scarcity of chrome raw material, this factor may

become less important in the future. Owing to the improved magnetic remanence of the new tape, it is also feasible to use thinner coatings than are possible for conventional tape, without loss of response.

Compact Bid By Aiko Corp.

CHICAGO—The Aiko Corp. will introduce a compact stereo system with cassette stereo record/playback mode at the Summer CES.

The recorder features fast, fast forward, rewind, record and pause controls, plus automatic reject, and can record directly from the AM/FM bands. Input and output VU meters measure recording and receiver tuning accuracy.

The walnut unit comes with hinged dust cover and acoustically matched speakers.

Chain Opening 14 New Outlets In 17-Month Period

Gross Margin Dollars Make Business Sense

• Continued from page CES-16

eight. That's what you're after—a high sales rate and minimum inventory balance."

What does this do to CMC's financial status? "It's dramatic. With less cash tied up in inventory, it means taking merchandise purchase discounts (with early payment), new stores and reducing loans that are outstanding."

CMC has turned a corner financially, Floerchinger says. A year ago, he says, it could be said the chain was slow pay. Now he says, "We're current with everybody we care to be current with. I would say we're current with everybody."

Floerchinger has also changed banks. He says CMC was at the

lending limit with its former bank and that the bank "knew nothing about the retail business." Floerchinger has made trips to CMC's stores with the new banker and has more than doubled the chain's credit line.

CMC salespeople will go on a new pay plan July 1 when each ticket will key an incentive commission based on gross margins. The commission varies according to the gross margins of the items and there will be spiffs on top of the commissions.

Expanded use of the five-man data processing department will now include automated accounts payable accounting as the first step in automating all accounting and gaining more use of the computer.

Firm's Buyer High on 'Q' In Pure Component Sale

• Continued from page CES-16

Gervich looks to the Consumer Electronics Show as helping to fill loopholes in lines, but says most of the buying is done back in St. Louis. Comparisons are important in Chicago at CES though. "We'll see what everybody has to offer. And we will find where one choice we made doesn't look so good when we find another we didn't even know existed."

As for regional flexibility he says, "Like any big chain, we try to stay with a steady format, but sometimes it's better to leave the format to do more business." He says advertisements can and have been varied in Atlanta, St. Louis, Indianapolis and Kansas City—CMC's four main market areas (there are stores off-

shooting from Kansas City in Des Moines and Topeka, Kan.).

Regional differences right now are reflected in varied price competition factors.

Gervich says the component business at CMC is five times what it was two years ago. The reason is new customers are being developed. One of the hottest component items and a big reason for the growth is speakers.

CMC will kick off the '75 season with 10 lines of speakers. Gervich boils down the various philosophies of speaker design—transmission line, ported duct reflex, air suspension, panel-planar, omnidirectional and on and on—into what he calls basically "East Coast purist" and "West Coast booming bass." Actually, he tries to carry a wide selection of speaker designs ranging from \$20 to \$400. He says there are plans to get into such designs as EPI's \$1,000 column omnidirectionals "in selected market areas."

Gervich says speakers reflect a highly subjective judgment. "There's no sense our telling a customer he's got to have this or that speaker. If he wants the other then we have it." Speakers are the most subjective of all components.

As for quadrasonic components, Gervich says CMC has done a very good job with Kenwood \$400 to \$600 receivers. He says the add-on business in quadrasonic is completely dead, that people buy whole new quadrasonic set-ups and even rarely trade in existing stereo sets.

Gervich feels eventual FM discrete broadcasting will just boost quadrasonic all the more. On the question of the retailers' responsibility in encouraging consumers to ask for FM quadrasonic, or even be aware of its possibility, he says, "We're doing such a job with stereo and quad as it exists now, who is to say what the responsibility is."

Quadrasonic consumer electronics is 25 percent of CMC's hardware business right now. Gervich, as with all CMC executives interviewed in this series, has available up-to-the-minute marketing statistics for the chain. To go further, CMC sells 19 percent in units in quadrasonic. This shows, of course, that the quadrasonic sales is a lot bigger than the stereo sale, or around 30 percent more per sale.

The only statistical loophole is where CMC advertises a stereo/quadrasonic special and the customer buys either two speakers or four speakers. This is not differentiated.

As for growth of components generally, CMC's fiscal year started in April. April and May figures on component sales are already double last year's. It is a pattern Gervich is turning into a habit.

Zenith Pushes For New Line

• Continued from page CES-31

tapes, synchronized to a multi-colored floor-standing 4-channel schematic sign which reacts to the spoken pitch.

Zenith more than doubled its previous audio line, with Doherty promising additional units through the fall-winter as they become available. The firm dropped out of the audio products race for about four years until the start of 1973 when the record/tape playback comeback began.

BANCO In-House Rackjobber That Thrives on Blank Tapes

• Continued from page CES-16

stocked. For a long time, CMC was selling prerecorded 8-track at \$4.88, but recently in almost all markets has gone to \$5.29. "We found the profit was just not high enough before," Sullivan says, but declines to reveal what that profit target is.

The shocker with CMC is that blank 8-track represents 60 percent of blank tape sales. Sullivan says very few people will believe this. Blank cartridges are so strong that CMC went to Tape Services, an East Coast firm, to build its own blank quadrasonic cartridges when other suppliers lagged.

A blank quadrasonic cartridge must have a notch to trigger a quadrasonic response in playback. Some of CMC's more enterprising customers were using a wood burning tool to burn in their own notch! Blank quadrasonic cartridges go for \$3.95.

CMC carries Memorex, BASF, TDK, Capitol, Maxell and its own private label brand. Sullivan does not carry all lengths and grades, of course, in all these lines. He pushes private label (offering TV set sales personnel incentives, etc.) because of the profit and because he says regular brands have left a void where people with \$29.95 cassette portables are concerned.

Sullivan's lineup on lengths finds him carrying all Memorex across the board, including chromium dioxide. He carries BASF chrome and open reels. He carries cassette and reel in TDK. In Capitol he carries only the promotional 8-track in 100 minutes and 80 minutes, \$1.29 and 99 cents respectively. In Maxell he carries cassette and open reel. In private label he carries 40- and 80-minute 8-track and 45-, 60-, 90- and 120-minute cassette.

Price points are typically \$2.19 on a Maxell 60-minute cassette; \$2.29 on a 60-minute TDK. In sales per length he finds that 50 percent of cassette sales are in 60-minute but that 90-minute is fast taking over. In 8-track, 60 percent of the sales are in the 80- and 90-minute lengths.

Doug Allen Puts Together Firm's Promotion Plan

• Continued from page CES-16

gether the monthly promotion plan.

By the 15th of each month, CMC has decided on all the products it's going to promote next month, what is going into each newspaper ad, what radio commercials will be used. It is a plan that goes to all personnel. Staff people get a script of the radio commercials and a rough layout of all the print advertisements.

Also, staff is given the reasons behind the strategy of advertising and promotion. Spots on car stereo, for example, may be prefaced by noting that it is the season for this, and so forth. These explanations will key the trends to the advertising efforts.

All this is further coordinated by district managers meeting the first week of each month with all personnel and by once a week the district managers meeting with store managers.

Moreover, there is everyday communication in that the store manager drives a panel truck to the warehouse daily to pick up orders, turn in service work and pick up finished service jobs. That's one-day turnaround on service.

In markets where there are 12-13 stores, CMC will have area supervisors over six stores and then a district manager over two area supervisors.

Basically, Allen and president Pat Morris believe no chain can equal CMC's feedback system, involving WATS in all states but Missouri. Xerox telefax transmission of daily reports. And every Sunday all store managers fill out a detailed form two pages in length and the paper size of long legal note paper.

More than this though, is the role of board chairman Byrle Northup, who constantly roams and spot-checks the stores. "He's our No. 1 feedback source," Allen says.

CMC's Growth Has No Theoretical Limit

• Continued from page CES-16

• Definite preference for regional shopping center with very wide drawing area (only two CMC's are in malls).

• Equally definite preference for free standing design with location a main factor in whether to build fresh or remodel.

• Size of outlet dependent upon how shopping center is laid out and whether single or double car stereo

installation bay is required (a factor determined on estimated car stereo potential for target store) with 3,000 square feet a common dimension.

Present Store: Atlanta (8 and 1 being built), Indianapolis (6), Kansas City (8), Des Moines (3 by June), Topeka (2), St. Louis (11). Warehouses: Atlanta, Indianapolis, Kansas City, St. Louis (all with service center and service center at Des Moines as well).

CMC Heads to the Action: Packaged Music Systems

• Continued from page CES-16

are dead for years, but as long as the new Loggins & Messina and the hot chart LP's are available first in disk form and as long as cartridges and cassettes are more expensive than disks, I see no way other than compacts featuring a turntable."

As for the quadrasonic compacts, one will be a \$260 Pioneer AM/FM with 8-track player and the other a \$440 Panasonic with AM/FM, turntable and CD-4 demodulator."

Oldani says in regard to the dis-

crete vs. matrix question that "eventually discrete will take it all over." he goes on, "It strikes me that if nothing else, it (discrete) sounds like a better system, that is when you talk about it, it sounds better. To a large extent I don't think it will matter that one is technically better than the other, one is cheaper to produce or whatever. In the end I think it's going to be which one can you sell the public the easiest. And from that point of view, CD-4 has a lot more to talk about, has more positive statements you can make about it."

• Continued from page CES-16

"We want extremely high energy people." He says exhaustive interviews are routine. He would like to hire more women, more blacks.

He believes CMC's compensation plan for personnel cannot be equaled by any other retail organization. He says it generally takes 6-24 months to work up to store manager level. From the amount of resumes on his desk and the interviews going on around the company, it is clear a lot of people want to join CMC.

Claude Brunner Points to Rock Radio for Ads

• Continued from page CES-16

CMC has closely identified its prime target customer. "Very few advertisers have a target audience where they can find them. We can. It's the 18-25 age male and he listens to rock type radio."

CMC uses a good deal of print advertising, especially for promotional merchandising. It will also use what Brunner calls "flights" of TV spots, or relatively short, 10-week bursts.

In terms of overall philosophy, Brunner and Pat Morris, the 33-year-old CMC president who teaches marketing at the University of Missouri Campus in St. Louis two nights a week, decided that CMC needed a director of marketing and a director of merchandising that exist on parallel levels, not reporting to one or the other. "Marketing must be hand in hand with merchandising."

Brunner draws up a marketing formula for each of the product groups but none of the product buyers report to Brunner. Brunner reports directly to Morris. Doug Allen, vice president merchandising communications, is sort of between Morris and Brunner because of what Brunner calls "Allen's unusual capabilities."

Brunner says, "Our aim was to really establish a marketing direction and not diminish the area of merchandising approach and yet not make the marketing approach totally merchandising oriented."

Advertising is based on both short and long range. "On the short range it is what do you want to sell, what are you going to promote (right now) and make people aware that we've got it. On the longer range, we want to know what are the major purchases the buyer has made, what do they say about us as a company, can you build that into longer range advertising?"

Young males are primarily interested in music reproduction, music is basic to their lifestyle, and this is where CMC finds them—in radio. It elects to talk to them quite directly, not in a cute manner at all. "We are very straightforward because we consider that the purchase of a stereo system is serious and represents a lot of money. We do not talk to them as youths, but as people, and we address them straight on, whatever market we are in."

What To See At CES

Soul Sauce

Lull In Soul Means No 'Leadership'

By LEROY ROBINSON

LOS ANGELES—What's happening in soul music; or better yet, what is the source of what's happening now in soul?

Very little is an immediate reaction. The Billboard charts, however, indicate a steady rise for Kool & the Gang, and continued placement in the first 20 slots with such notables as Stevie Wonder, Aretha Franklin, and the Four Tops. But there's no real "leadership," or, if you will, excitement created by the product or disk jockeys for the product.

Perhaps the most surprising incident, both for Elton John and his people, was his "Bennie & the Jets" invading soulville.

Elton's free passage, paid for by many of the soul stations, however, is food for thought. In other words, there must have been something obviously lacking in the soul music diet that encouraged our children to hang out with "Bennie & the Jets."

Without getting into a total analytical look at the soul scene, it's probably safe to say that incidents like Elton's acceptance come about during lull periods—periods when nothing really is being released.

Since there has been a drastic (and needed) cutback in blaxploitation movies, which also means a cutback in pulsating black music themes, we might assume that to be another reason why there is little to get excited about on the soul music scene. It would be a shame, though, if we had to depend on second rate (and fourth rate) movies to get first rate black music presentations.

The lull, however, might be considered advantageous to some. For instance, Herbie Hancock's most recent release, "Headhunters," and the track, "Chameleon," have reached a considerable amount of interested young ears not jazz oriented.

Not since Hancock's soul-inspired "Watermelon Man" of some years

(Continued on page 35)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	4	9	SIDESHOW —Blue Magic (B. Eli, V. Barrett), Alco 6961 (Friday's Child/Poo-Poo/Six Strings, BMI)	33	26	14	CAN YOU HANDLE IT —Graham Central Station (L. Graham), Warner Bros. 7782 (198FOE, None)	68	63	9	LONG AS THERE'S YOU (I GOT LOVE) —Leon Haywood (L. Haywood, M. McQueen Jr., B. Williams Jr.), 20th Century 2065 (Jim Edd/Mother Wit, BMI)	
	2	1	HOLLYWOOD SWINGING —Kool & The Gang (Kool & The Gang, R. West), De-Lite 561 (P.I.P.) (Gang/Delightful, BMI)	★	44	6	BEHIND CLOSED DOORS —Little Milton (K. O'Dell), Stax 0210 (Columbia) (House Of Gold, BMI)	★	85	2	CHOOSING UP ON YOU —Dramatics (T. Hester), Cadet 5704 (Chess/Janus) (Groovesville, BMI)	
	3	3	ONE CHAIN DON'T MAKE NO PRISON —Four Tops (D. Lambert, B. Potter), Dunhill 4386 (ABC/Dunhill, BMI)		35	28	YOU MAKE ME FEEL BRAND NEW —Stylistics (T. Bell, L. Creed), Avco 4634 (Mighty Three, BMI)		70	65	15	HEAVENLY —The Temptations (N. Whitfield), Gordy 7135 (Motown) (Stone Diamond, BMI)
★	11	5	I'M COMING HOME —Spinners (T. Bell, L. Creed), Atlantic 3027 (Mighty Three, BMI)		36	29	HEY BABE —The Joneses (G. Dorsey), Mercury 72458 (Phonogram) (Landy/Unichappell, BMI)	★	—	1	LOVE TRAIN (Part One) —Bunny Sigler (K. Gamble, L. Huff), Philadelphia International 3545 (Columbia) (Assorted, BMI)	
★	8	8	FINALLY GOT MYSELF TOGETHER (I'm A Changed Man) —Impressions (E. Townsend), Curtom 1997 (Buddah) (Cheritown, BMI)		37	30	HELP YOURSELF —The Undisputed Truth (N. Whitfield), Gordy 7134 (Motown) (Stone Diamond, BMI)	★	—	1	GOOD THINGS DON'T LAST FOREVER —Ecstasy, Passion & Pain (B. Sigler, A. Felder, M. Harris), Roulette 7156 (Golden Fleece, BMI)	
	6	2	BE THANKFUL FOR WHAT YOU GOT —William De Vaughn (W. De Vaughn), Roxbury 0235 (RCA) (Coral Rock/Melomaga, ASCAP)		38	32	LOVE THAT REALLY COUNTS —Natural Four (J. Hutson, S. Hutson, M. Hawkins, J. Reeves), Curtom 1995 (Buddah) (Silent Giant, Aopa, ASCAP)	★	—	1	MIDNIGHT AND YOU —Solomon Burke (B. & G. Page), ABC 4388 (Very Own, BMI)	
★	10	6	SON OF SAGITTARIUS —Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tania 5457 (Motown) (Stone Diamond, BMI)		39	33	TSOP—M.F.S.B. (K. Gamble, L. Huff), Philadelphia International 7-3540 (Columbia) (Mighty Three, BMI)	★	—	1	WE CAN MAKE IT LAST FOREVER —Ronnie Dyson (H. Cosby, R. Glover, J. Harris), Columbia 46021 (Blackwood/Teamuck, BMI)	
	8	9	THERE WILL NEVER BE ANY PEACE —The Chi-Lites (E. Record), Brunswick 55512 (Julio-Brian, BMI)		40	36	MIGHTY MIGHTY —Earth, Wind & Fire (M. White, V. White), Columbia 4-46007 (Sagfire, BMI)	★	89	3	I'VE BEEN SEARCHING —O.V. Wright (E. Randle), Back Beat 631 (ABC) (Jec, BMI)	
★	18	5	ON AND ON —Gladys Knight & The Pips (C. Mayfield), Buddah 423 (Curtom, BMI)		41	37	YOU KEEP ME (Hanging On) —Ann Peebles (B. Mize, I. Allen), Hi 2265 (London) (Alanbu, BMI)	★	91	3	WHAT GOES AROUND (Comes Around) —Black Ivory (A. Kins, Bellmon, Drayton, Turner), Kwanza 7800 (Warner Bros.) (Blockbuster/Writers, BMI)	
	10	5	FOR THE LOVE OF MONEY —O'Jays (K. Gamble, L. Huff, A. Jackson), Philadelphia International 3544 (Columbia) (Mighty Three, BMI)	★	42	48	POSITIVE THING —Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D., C. Cave), Polydor 14235 (Intersong-U.S.A./Mandrill, ASCAP)	★	77	82	5	GIVE IT UP OR TURN IT A LOOSE —Lyn Collins (C. Bobbit), People 636 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
	11	6	I'M IN LOVE —Aretha Franklin (B. Womack), Atlantic 2999 (Pronto-Tracebob, BMI)		43	38	BENNIE & THE JETS —Elton John (E. John, B. Taupin), MCA 40198 (Dick James, BMI)		78	77	5	LOUISE —Ray Charles (L. Robin), CrossOver 974 (Famous, ASCAP)
	12	7	DON'T YOU WORRY 'BOUT A THING —Stevie Wonder (S. Wonder), Tania 54245 (Motown) (Stein & Van Stock, Black Bull, ASCAP)	★	44	68	WHO ARE YOU—B.B. King (D. Crawford, H. Johnson), ABC 11433 (American Broadcasting/DaAnn, ASCAP)		79	78	5	GRAPEVINE WILL LIE SOMETIMES —Roschell Anderson (R. Anderson), Sunburst 529 (Tam Dee Bruboon)
	13	15	JIVE TURKEY (Part 1) —Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce), Mercury 395 (Phonogram) (Ohio Players/Unichappell, BMI)		45	49	SHO-NUFF BOOGIE (Part 1) —Sylvia & The Moments (H. Ray, S. Robinson, A. Goodman), All Platinum 2350 (Gambi, BMI)	★	—	1	HOW DO YOU FEEL THE MORNING AFTER —Millie Jackson (R. Gerald, L. Lynch), Spring 147 (Polydor) (Gaucho/Belinda, BMI)	
★	25	6	FISH AIN'T BITTIN' —Lamont Dozier (M. Jackson, J. Reddick), ABC 11438 (Bullet-Proof, BMI)		47	39	GETTIN' WHAT YOU WANT (LOSIN' WHAT YOU GOT) —William Bell (W. Bell, R. Hanson, J. McDuffe, E. Gordon), Stax 0198 (Columbia) (Azrock, South Memphis, BMI)	★	81	86	4	LIVING TOGETHER IS KEEPING US APART —Invitations (C. Reid, W. Clarke), Silver Blue 809 (Polydor) (Sherlyn, BMI)
★	22	6	TOO LATE —Tavares (D. Lambert, B. Potter), Capitol 3882 (ABC/Dunhill/One Of A Kind, BMI)		48	58	A FUNKY SONG —Ripple (K. Samuels/Ripple, Inc.), GRC 2017 (Act One, BMI)	★	82	88	4	(These Are) THE MOMENTS —David Harris (D. Harris), Pleasure 45-1104 (Top Stuff/Duchess, BMI)
★	20	6	WHAT COMES UP (Must Come Down) —Tyrone Davis (L. Graham, J. Sibley), Dakar 4532 (Brunswick) (Julio-Brian, BMI)		49	64	MACHINE GUN —Commodores (M. Williams), Motown 1307 (Jobete, ASCAP)	★	93	2	THEME OF FOXY BROWN —Willie Hutch (W. Hutch), Motown 1292 (Jobete/Harlene, ASCAP)	
★	23	6	I WISH IT WAS ME YOU LOVED —Dells (J. Avery), Cadet 5702 (Chess/Janus) (Groovesville, BMI)		★	70	MY THANG —James Brown (J. Brown), Polydor 14244 (Dynatone/Belinda, BMI)		84	92	4	SWEET LOVING WOMAN —Garland Green (R. Gerald), Spring 146 (Polydor) (Gaucho/Belinda, BMI)
	18	19	WONDERFUL —Isaac Hayes (I. Hayes), Enterprise 9095 (Columbia) (Incense, BMI)		52	42	SUMMER BREEZE (Part 1) —Isley Brothers (J. Seals, D. Crofts), T-Neck 2253 (Columbia) (Dawnbreaker, BMI)		85	79	9	THAT'S THE WAY IT WILL STAY—Tomorrow's Promise (M. Matthews), Capitol 3855 (Astronomical, BMI)
	19	21	ARISE AND SHINE —Independents (C. Jackson, M. Young), Wand 11273 (Scepter) (Butler, ASCAP)		53	57	WHERE DO WE GO FROM HERE —Trammps (R. Baker), Golden Fleece 3253 (Columbia) (Golden Fleece/Mighty Three, BMI)		86	80	7	THE BOY NEXT DOOR —Betty Swann (P. Hurt, A. Bell), Atlantic 3019 (Cookie Box/Mom Bell/Cotillion, BMI)
★	20	6	WILDFLOWER —New Birth (Edwards-Richardson), RCA 0265 (Edsel & Aloud, BMI)		54	47	TOUCH A HAND, MAKE A FRIEND —Staple Singers (H. Banks, R. Jackson, C. Hampton), Stax 0196 (Columbia) (East/Memphis, BMI)	★	—	1	RAINDROPS —Barbara Acklin (S. Flowers, B. Acklin), Capitol 3892 (Angelshel/Eight Nine, BMI)	
★	43	7	ROCK YOUR BABY —George McCrae (H.W. Casey, R. Finch), T.K. 1004 (Sherlyn, BMI)		55	50	THE LONE RANGER —Oscar Brown Jr. (O. Brown Jr.), Atlantic 3001 (Bootblack, BMI)	★	—	1	ME & YOU —Younghearts (V. Bullock, H. Pratt), 20th Century 2080 (Mahundi/Unichappell, BMI)	
	22	12	DANCING MACHINE —The Jackson 5 (H. Davis, D. Fletcher, W.D. Parks), Motown 1286 (Jobete, ASCAP) (Stone Diamond, BMI)		56	51	OUTSIDE WOMAN —Bloodstone (Harry Williams), London 45-1052 (Crystal Juicebox, BMI)	★	—	1	BINGO —Whispers (A. Felder, B. Sigler, M. Harris), Janus 238 (Chess/Janus) (Mighty Three/Golden Fleece, BMI)	
★	41	7	ROCK THE BOAT —Hues Corporation (W. Holmes), RCA 0232 (High Ground, BMI)		57	53	BEST THING THAT EVER HAPPENED TO ME —Gladys Knight & The Pips (J. Weatherly), Buddah 403 (Keca, ASCAP)	★	—	1	EVERYBODY PARTY ALL NIGHT —Chairman Of The Board (General Johnson, J. Bowen), Inivictus 71268 (Columbia) (Gold Forever, BMI)	
	24	14	THE SAME LOVE THAT MADE ME LAUGH —Bill Withers (B. Withers), Sussex 513 (Interior, BMI)		58	54	RHAPSODY IN WHITE —Love Unlimited Orchestra (B. White), 20th Century 2090 (Sa Vette/January, BMI)		91	—	1	LYING TO MYSELF —Delfonics (W. Hart), Philly Groove 184 (Bell) (Nickel Shoe, BMI)
	25	13	THE PAYBACK —James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14223 (Dynatone/Belinda/Unichappell, BMI)		59	55	MAKE UP FOR LOST TIME —Mootclairs (J. Strickland, B. Patterson), Paula 381 (Jewel) (Sun-Ma/Rogan, BMI)	★	92	96	2	HAPPINESS IS JUST AROUND THE BEND —Main Ingredient (Auger), RCA 0305 (Blackwood, BMI)
	26	17	LET'S GET MARRIED —Al Green (A. Green), Hi 45-2262 (London) (Jec/Al Green, BMI)		★	87	YOU'VE GOT MY SOUL ON FIRE —Temptations (N. Whitfield), Gordy 7136 (Motown) (Stone Diamond, BMI)	★	93	—	1	YOU GOT TO KEEP ON BUMPIN' —K.G.'s (R. Bell), Gang 321 (De-Lite) (Delightful/Gang, BMI)
	27	16	SATISFACTION GUARANTEED —Harold Melvin & The Blue Notes (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3543 (Columbia) (Mighty Three, BMI)		★	78	DAMN RIGHT I AM SOMEBODY —Fred Wesley & The JB's (J. Brown, F. Wesley), People 638 (Polydor) (Dynatone/Belinda/Unichappell, BMI)		94	—	1	ELLA WEEZE —Leroy Hutson (L. Hutson, M. Hawkins), Curtom 1996 (Buddah) (Silent Giant/AOPA, ASCAP)
	28	31	IT'S BETTER TO HAVE (And Don't Need) —Don Covay (D. Covay, E. Watts), Mercury 73469 (Phonogram) (Ragmap, BMI)		62	60	WHO IS HE AND WHAT IS HE TO YOU —Creative Source (B. Withers, S. McKenney), Sussex 509 (Interior, BMI)		95	—	1	LEAVE THE KIDS ALONE —Crown Heights Affair (F. Nerangis, Britton), RCA 0243 (Dunbar, BMI)
	29	34	I'M FALLING IN LOVE WITH YOU —Little Anthony & The Imperials (J. Davis), Avco 1640 (Mighty Three, BMI)		★	90	YOU'RE WELCOME, STOP ON BY —Bobby Womack (B. Womack, T. Thomas), United Artists 439 (Unart/Bobby Womack, BMI)		96	98	2	DO IT OVER —Olympic Runners (B. Hammond), London 45-202 (Burlington, ASCAP)
★	40	5	I'VE BEEN BORN AGAIN —Johnnie Taylor (D. Davis, J. Dean), Stax 0208 (Columbia) (Groovesville, BMI)		64	72	TELL ME SOMETHING —Rufus (S. Wonder), ABC 11427 (Stein & Van Stock/Black Bull, ASCAP)		98	99	2	GET UP OFF MY MIND —Denise LaSalle (D. LaSalle, B. Jones), Westbound 223 (Chess/Janus) (Ordena/Bridgeport, BMI)
	31	35	IT'S HER TURN TO LIVE —Smokey Robinson (W. Robinson, M. Tarplin), Tania 54246 (Motown) (Tania/Jobete, ASCAP)		★	84	BALLERO —War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oscar, H. Scott), United Artists 432 (Far Out, ASCAP)		99	—	1	JUST AS BAD AS YOU —Shawn Jackson (D. Troiano), Playboy 50053 (Pasqua/Unichappell, BMI)
	32	27	TIME WILL TELL —Tower Of Power (S. Kupka, E. Castillo), Warner Bros. 7796 (Kuptillo, ASCAP)		★	83	SECRETARY —Betty Wright (C. Reid, W. Darke), Alton 4622 (Atlantic) (Sherlyn, BMI)		100	74	9	SLEEPIN' —Diana Ross (R. Miller, T. Elinger), Motown 1295 (Stein & Van Stock, ASCAP)

B.B. KING

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SAS INC

Billboard FM Action Picks

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LEON RUSSELL, "STOP ALL THAT JAZZ," Shelter: WPHD-FM WQVI-FM WYVS-FM WKTK-FM WBRU-FM WBAB-FM KOME-FM KGB-FM KQIV-FM

JERRY GARCIA, Round Records: KLOL-FM WYVS-FM WQVI-FM WBRU-FM KOME-FM KQIV-FM

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

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

ROBERT HUNTER, "TALES OF THE GREAT RUM RUNNERS," Round Records: WQVI-FM WKTK-FM KLOL-FM KQIV-FM

KEITH JARRETT, "TREASURE ISLAND," Impulse: KCFR-FM WQVI-FM WPLR-FM KLOL-FM

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

RICK WAKEMAN, "JOURNEY TO THE CENTER OF THE EARTH," A&M: KYLE-FM WBAB-FM WKTK-FM KLOL-FM

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

J.J. CALE, "OKIE," Shelter: WYVS-FM KOME-FM KYLE-FM

DUCKS, "DUCKS DELUX," RCA: WQVI-FM WPLR-FM KOME-FM

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

RICHARD TORRENCE, "EU-REKA," Shelter: KCFR-FM WYVS-FM KYLE-FM

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

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

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

CLIMAX BLUES BAND, "SENCE OF DIRECTION," Sire: WQVI-FM KOME-FM

EMBRYO, "WE KEEP ON," BASF: WQVI-FM WKTK-FM

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

NAKTAR, "REMEMBER THE FUTURE," Passport: WBAB-FM WPLR-FM

MARTHA REEVES, MCA: WPLR-FM KQIV-FM

RITA COOLIDGE, "Fall Into Spring," A&M: WBAB-FM KYLE-FM

MINNIE RIPPERTON, "PERFECT ANGEL," Epic: KOME-FM WPLR-FM

AIRTO, "VIRGIN LAND," Salvation: WQVI-FM

DAVID AMRAM, "TRIPLE CONCERTO," RCA: CHUM-FM

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

STEVE BARON, "A WANDERER LIKE YOU," Paramount: WQVI-FM

CARAVAN AND THE NEW SYMPHONYA, (IMPORT) Derum: WKTK-FM

HENRY COW, "THE HENRY COW LEGEND," Virgin: KCFR-FM

PETER FRAMTON, "SOMETHING'S HAPPENING," A&M: KYLE-FM

GAP BAND, "MAGICIANS HOLIDAY," Shelter: WQVI-FM

GEORGIE, "DON'T BE FOOLED BY THE NAME," (IMPORT) EMI: KQIV-FM

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

IF, "NOT JUST A BUNCH OF PRETTY FACES," Capitol: WQVI-FM

KEITH JARRETT, "PIANO SOLOS," (IMPORT) ECM: WBRU-FM

QUIENCY JONES, "BODY HEAT," A&M: KYLE-FM

KANSAS, Columbia: CHUM-FM

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

KING CRIMSON, "STARLESS AND BIBLE BLACK," Atlantic: KGM-FM

HUBERT LAWS, "IN THE BEGINNING," CTI: CHUM-FM

LURIE LIEBERMAN, "PIECE OF TIME," Capitol: KOME-FM

KEN LYON AND THOMSTONE, Columbia: WPHD-FM

BUZZY LYNN HART, "PUSSY CATS CAN GO FAR," Atco: WKTK-FM

MAHAVISHNU ORCHESTRA, "APOCALYPSE," Columbia: KGB-FM

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

MOTT THE HOPPLE, "ROCK AND ROLL QUEEN," Atlantic: WBAB-FM

IDRIS MUHAMMAD, "POWER OF SOUL," KUDU: WQVI-FM

ORPHAN, "MORE ORPHAN THAN NOT," London: WPLR-FM

P F M, "THE WORLD BECAME THE WORLD," Manicore: WPLR-FM

PHERDRA, "TANGERINE DREAM," Virgin: WBRU-FM

JIM POST, "LOOKS GOOD TO ME," Fantasy: KOME-FM

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

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

MINNIE RIPPERTON, "PERFECT ANGEL," Columbia: KCFR-FM

EARL SCRUGGS, "ROCKIN' CROSS THE COUNTRY," Columbia: KOME-FM

SHA NA NA, "HOT SOCKS," Quality: CHUM-FM

STAMPEDERS, "FROM THE FIRE," Capitol: WPHD-FM

THIN LIZZY, "VAGABONS OF THE WESTERN WORLD," London: WQVI-FM

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

DOC AND MERLE WATSON, "TWO DAYS IN NOVEMBER," Poppy: WBRU-FM

RUSTY WEIR, "STONED, SLOW AND RUGGED," ABC: KLOL-FM

WET WILLIE, "KEEP ON SMILING," Capricorn: WQVI-FM

BOB WILLIS AND HIS TEXAS PLAYBOYS, "FOR THE LAST TIME," United Artist: KCFR-FM

TEN YEARS AFTER, "POSITIVE VIBRATIONS," Columbia: KGB-FM

OHIO PLAYERS, "SKIN TIGHT," Mercury: KGB-FM

GLADYS KNIGHT AND THE PIPS CLAUDINE/SOUNDTRACK, Buddah: KGB-FM

BABYLON, N.Y.: WBAB-FM, Malcom Davis
BALTIMORE, MD: WKTK-FM, Joe Buccheri
BUFFALO, N.Y.: WPHD-FM, Steve Lapa
DENVER, COLO.: KCFR-FM, Bob Stecker
HOUSTON, TEXAS: KLOL-FM, Jim Hilty
NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth
NORFOLK, VA.: WQVI-FM, Larry Dinger
PORTLAND, ORE.: KQIV-FM, Larry Scott
PROVIDENCE, R.I.: WBRU-FM, Dick Wingate

SAN DIEGO, CAL.: KGB-FM, Art Schroeder
SAN JOSE, CAL.: KOME-FM, Cliff Feldman
TEMPLE, TEXAS: KYLE-FM, Bill Grant
TOLEDO, OHIO: WQVI-FM, Dave Loncaio
TORONTO, CANADA: CHUM-FM, Benja Karch
VALDOSTA, GA.: WYVS-FM, Bill Tullis

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

Bubbling Under The HOT 100

- 101-I WISH IT WAS ME YOU LOVED, The Dells, Cadet 5702 (GRT)
- 102-LEAN IT ALL ON ME, Diana Trask, Dot 17496 (Famous)
- 103-YOU'RE WELCOME, STOP ON BY, Bobby Womack, United Artists 439
- 104-HONEY BEE, Gloria Gaynor, MGM 14706
- 105-BURN, Deep Purple, Warner Bros. 7809
- 106-SIX DAYS ON THE ROAD, Johnny Rivers, Atlantic 3028
- 107-STANDING IN THE RAIN, The James Gang, Atco 6966
- 108-I ONLY HAVE EYES FOR YOU, Mel Carter, Romar 716 (MGM)
- 109-SADIE TAKE A LOVER, Sam Neely, A&M 1523
- 110-MAKIN' THE BEST OF A BAD SITUATION, Dick Feller, Asylum 11037

Bubbling Under The Top LP's

- 201-THE BLACKBYRDS, Fantasy F 9444
- 202-DARYL HALL & JOHN OATES, Abandoned Luncheonette, Atlantic SD77269
- 203-CHARLIE RICH, Fully Realized, Mercury SRM 2-7505 (Phonogram)
- 204-ZOMBIES, Time of the Zombies, Epic KEG 32861 (Columbia)
- 205-THAT'S ENTERTAINMENT, Soundtrack, MCA 2-11002
- 206-LANI HALL, Sundown Lady, A&M 4359
- 207-KIKI DEE, Loving & Free, MCA 395

Lull In Soul Means No Leadership

• Continued from page 34

pass has there been any major response for the excellent pianist's contributions to the so-called soul market. Oddly enough, it was not

Hancock's version that created the greatest interest in black circles, but the Afro-Latin version by Mongo Santamaria.

If we look at black music in general, there is great activity. Unfortu-

nately, blues and jazz do not get the same attention as rhythm and blues, soul, and pop-soul unless it is treated, as is Hancock's "Chameleon," with the necessary commercial elements.

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	*STAR Performer-LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	31	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	42	4	4	SUPERTAYLOR Johnnie Taylor, Stax STS-5509 (Columbia)
2	3	12	MIGHTY LOVE The Spinners, Atlantic SD 7296	32	22	8	BACK TO OAKLAND Tower Of Power, Warner Bros. BS 2749
3	2	20	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	33	23	9	SCRATCH The Crusaders, Blue Thumb BTS 6010
★	7	12	WAR LIVE United Artists UA-LA 193-J2	34	25	18	GRAHAM CENTRAL STATION Warner Bros. BS 2763
5	4	26	THE PAYBACK James Brown, Polydor PD2-3007	35	37	5	FINALLY GOT MYSELF TOGETHER Impressions, Curtom CRS 8019 (Buddah)
6	6	11	STREET LADY Donald Byrd, United Artists BW-LA 140-F	36	38	6	DRAMATICALLY YOURS Ron Banks And The Dramatics, Volt VOS-9501 (Columbia)
7	8	10	+ 'JUSTMENTS Bill Withers, Sussex SRA 8032	37	29	19	BLUE MAGIC Atco 7038
8	5	10	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712	38	41	6	NATURAL FOUR Curtom CRS 8600 (Buddah)
9	11	19	LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA-LA199-G	★	47	4	THAT'S HOW LONG I'LL BE LOVING YOU Bunny Sigler, Philadelphia International KZ 32859 (Columbia)
10	10	7	ANTHOLOGY Gladys Knight & The Pips, Motown M792	40	43	25	1990 Temptations, Gordy G-966V1 (Motown)
★	15	8	ANTHOLOGY Marvin Gaye, Motown M9 791A3	★	51	5	SAVE THE CHILDREN Motown M800-R2
12	14	7	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST	42	45	44	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)
★	17	21	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)	43	33	10	I CAN'T STAND THE RAIN Ann Peebles, Hi XSHL 32079 (London)
14	16	14	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292	★	56	2	DAMN RIGHT I AM SOMEBODY Fred Wesley & The JB's, People PE 5602 (Polydor)
15	18	16	EUPHRATES RIVER Main Ingredient, RCA APL1-0335	★	-	1	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABX 809
16	13	8	PURE SMOKEY Smokey Robinson, Tamla T6-33151 (Motown)	46	52	11	BLACKS AND BLUES Bobbi Humphrey, Blue Note BN LA 142-G (United Artists)
★	21	7	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	47	55	33	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141
18	9	25	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)	★	-	1	BEST THING THAT EVER HAPPENED TO ME Persuaders, Atco SD 7046
19	20	6	CROSSWINDS Billy Cobham, Atlantic SD 7300	49	35	13	THE DELLS VS. THE DRAMATICS The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus)
20	12	14	BOOGIE DOWN Eddie Kendricks, Tamla T 330V1 (Motown)	★	-	1	BLOOD BROTHER Gene Redding, Haven ST-9200 (Capitol)
21	24	7	ANTHOLOGY Smokey Robinson & The Miracles, Motown M793 R3	51	53	7	FOXY BROWN Willie Hutch, Motown M6-811 S1
22	26	8	MEETING OF THE MINDS Four Tops, ABC-Dunhill DSD-50166	52	57	3	THE DELLS Cadet CA 50046 (Chess/Janus)
★	40	2	BODY HEAT Quincy Jones, A&M SP 3617	53	36	11	BEST OF THE MOMENTS Stang ST 1019 (All Platinum)
★	30	30	WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)	54	44	18	RHAPSODY IN WHITE Love Unlimited Orchestra, 20th Century T-433
★	31	3	SWEET EXORCIST Curtis Mayfield, Curtom CRS 860 (Buddah)	55	46	7	ALIVE & KICKING Deffonics, Philly Groove PG 1501 (Bell)
26	27	40	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	56	-	1	MORE THAN BEFORE Persuaders, A&M SP 3635
27	19	35	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	57	32	5	THE OHIO PLAYERS Capitol ST-11291
28	28	5	WHIRLWINDS Deodato, MCA 410	58	34	6	COME LIVE WITH ME Ray Charles, Crossover CR 9000
★	50	2	LET'S PUT IT ALL TOGETHER Stylistics, Avco AV 69001	59	-	1	INNER SPECTRUM Ace Spectrum, Atlantic SD 7299
★	39	29	STONE GON' Barry White, 20th Century T 423	60	49	36	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)

JUNE 15, 1974, BILLBOARD

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ILLINOIS MUSIC COMPLEX

Village Opry Opens July 1

MONTROSE, Ill.—A massive country music complex here opens officially July 1, with more than \$100,000 in talent already booked.

The owners of the structure, known as the Village Opry, are Don and Gwen Mallernee, former professional artists who worked under the names of Jimmy Clark and Dori Malloy.

The two have structured a half-million dollar supper club and show room in this central Illinois town, and already have brought in two top acts. At the opening, the club will seat 1600, and will include eight bars. There will be no bleacher seating; all guests will be at tables and chairs.

The initial acts brought in, Lonzo and Oscar and Billy Walker, drew turnaway crowds, according to Mallernee.

Acts already scheduled include Tommy Cash, Bill Carlisle, Jeanne Pruett, Ferlin Husky, Lonzo & Oscar (repeat), David Houston, Johnny Paycheck and Joe Stampley.

All-Girl Acts to Be Featured at Fan Fair Show

NASHVILLE—An all-girl country show, the first of its kind, will be presented to the estimated 15,000 fans at Fan Fair here this week.

The idea for the show was put forward by Lynn Anderson, who will act as mistress-of-ceremonies. Also on the bill are such artists as Tanya Tucker, Melba Montgomery, Ronnie Stoneman, Jean Shepard, Dianne Sherrill, and Connie Smith. It will be produced by Joe Allison.

Paradoxically, three of the girl acts are from Columbia-Epic, the principal label which pulled out of Fan Fair this year on grounds it was "too expensive." In addition to these, three other acts from CBS are taking parts in other areas of Fan Fair: David Houston, George Jones and Tammy Wynette. They are appearing at their own requests.

Also indicative of the fact that the artists want to take part is that so many of them have taken booths, at which they will appear through much of the week. Among the Columbia talent with booths are Johnny Cash, Barbara Fairchild, Sonny James, George Jones and Tammy Wynette, Barbara Mandrell, Carl Perkins, and the Carter Family. Charlie McCoy of Monument, whose records are distributed by Columbia, also has booth space.

Although Mercury is not taking part, Johnny Rodriguez and Penny DeHaven both will be on hand with booths, as will Del Reeves and Jean Shepard of United Artists, and David Rodgers of Atlantic.

Jerry Clower Is 'Citizen of Year'

YAZOO CITY, Miss.—Jerry Clower, MCA artist and humorist, has been named "Citizen of the Year" by his hometown here.

The award was accorded Clower at a surprise ceremony by the Civitan Club "as one who has reflected great credit upon his hometown and state." Accolades were given for both his life-style as a family man and as an entertainer.

Clower's celebrated stories have become major album sellers for MCA, and he currently works 200 personal appearances a year, booked by Top Billing.

Mallernee says the club would be open seven nights a week, featuring local talent on weekdays and top Nashville artists on the weekends. "We guarantee customers at least 52 top acts a year," he notes.

The club is located in a rich agricultural center, and draws crowds from the many towns that dot the countryside. The house band is made up of top musicians, many with years of experience with well-known artists.

Mercury Signs Girl, 17, to Pact In Youth Trend

NASHVILLE—The "youth movement" in country music is continuing with Mercury's signing of 17-year-old Jamie Kay, a youngster just graduated from high school in Louisville.

Even at her tender age, she formerly recorded for GRT and Nugget, and was brought to Mercury by Fred Carter Jr. Miss Kay also has signed a booking contract with the Hubert Long Agency.

The action points up the recent trend in the industry geared toward the young. Columbia's Tanya Tucker, Mercury's Johnny Rodriguez, Capitol's LaCosta, and RCA's Debra Barber are recent examples. MGM's Hank Williams Jr., although a seasoned veteran, still is quite young. Others who fit into this young mold include Hoyt Axton, Moe Bandy, Larry Gatlin, Brian Collins, Brian Shaw, LaWanda Lindsey and others.

The signing of young artists is reflected in the audiences. Samples of audiences around the nation show more young people attending country music shows, and the age level at the "Grand Ole Opry" (which drew a record 17,539 last weekend) is appreciably younger.

Mercury's Frank Mull says Miss Kay will make her home in Nashville, living with the family of her producer, Glen Keener, until she is of legal age.

Grandpa Jones, Wife Will Open Musical Shop

MT. VIEW, Ark.—A complete musical center will be opened near here next month by Louis "Grandpa" Jones and his wife, Ramona, featuring "hard to get albums" and specially built stringed instruments.

Jones a featured member of the "Grand Ole Opry" and the "Hee Haw" shows, said the shop would be run by his wife, a former world's champion fiddler, while he is on the road playing fairs through the fall.

The site is near the annual Folk Festival, which draws thousands of tourists to the area. It is located on 5¼ acres of land which Jones purchased for his brother.

The instruments, all made by the Tennessee Instrument Co., will include a special Grandpa Jones model banjo, and another patterned for "Bashful Brother Oswald," (Pete Kirby), a life-long member of Roy Acuff's Smokey Mountain Boys.

Called Grandpa's Place, the shop will include mountain arts and crafts, and will feature albums of the traditional country artists which are difficult to come by, and are not normally racked.

Country Music

Nashville Scene

By BILL WILLIAMS

Lonzo & Oscar, GRT artists, have cut a pilot TV show in Louisville, featuring Grandpa Jones. The show is written by Bud Wingart, who writes the "Hee Haw" series, and Alec Houston. . . . Charlotte, N.C., had a "Day" for Billy Walker, giving him a certificate and a key to the city. . . . Jeanne Pruett has cut a new single and an album. . . . The world keeps getting lighter: Justin Tubb, Del Wood and Charlie Louvin have lost 43 pounds among them. . . . Jimmy Gateley has signed a contract with Dot Records. . . . The "Grand Ole Opry" continues to set attendance records. The weekend brought in 17,539 last time around. . . . Wilma Lee and Stony Cooper off on an unending string of Blue Grass festivals.

Jacky Ward has broken another barrier. Playing Leonard's Lounge in Augusta, Ga., he was the first country act ever booked there. He went over so well the management is

planning to bring in more country talent. . . . Billy and Willie Raybon, twin brothers from Columbus, Ga., got a recording contract the most unlikely way. They got out the phone book and called companies until one would listen to them. They have been signed by Cherish. . . . A second artist has been signed for career direction and development representation by the House of Loyd, Inc. The artist is Kyle Miller, a young contemporary singer-writer from Houston. Earlier the firm signed Debbie Berry, who now is booked by Buddy Lee.

Paul Click, whose bookings are handled by Joe Taylor, has formed his own five-piece band known as the Nashville Click. . . . Quinnie Acuff off to Las Vegas on business. . . . Ronnie Robbins has just finished his third session for MCA. . . . Charlie Louvin now has driven more than three million miles to dates

(Continued on page 40)

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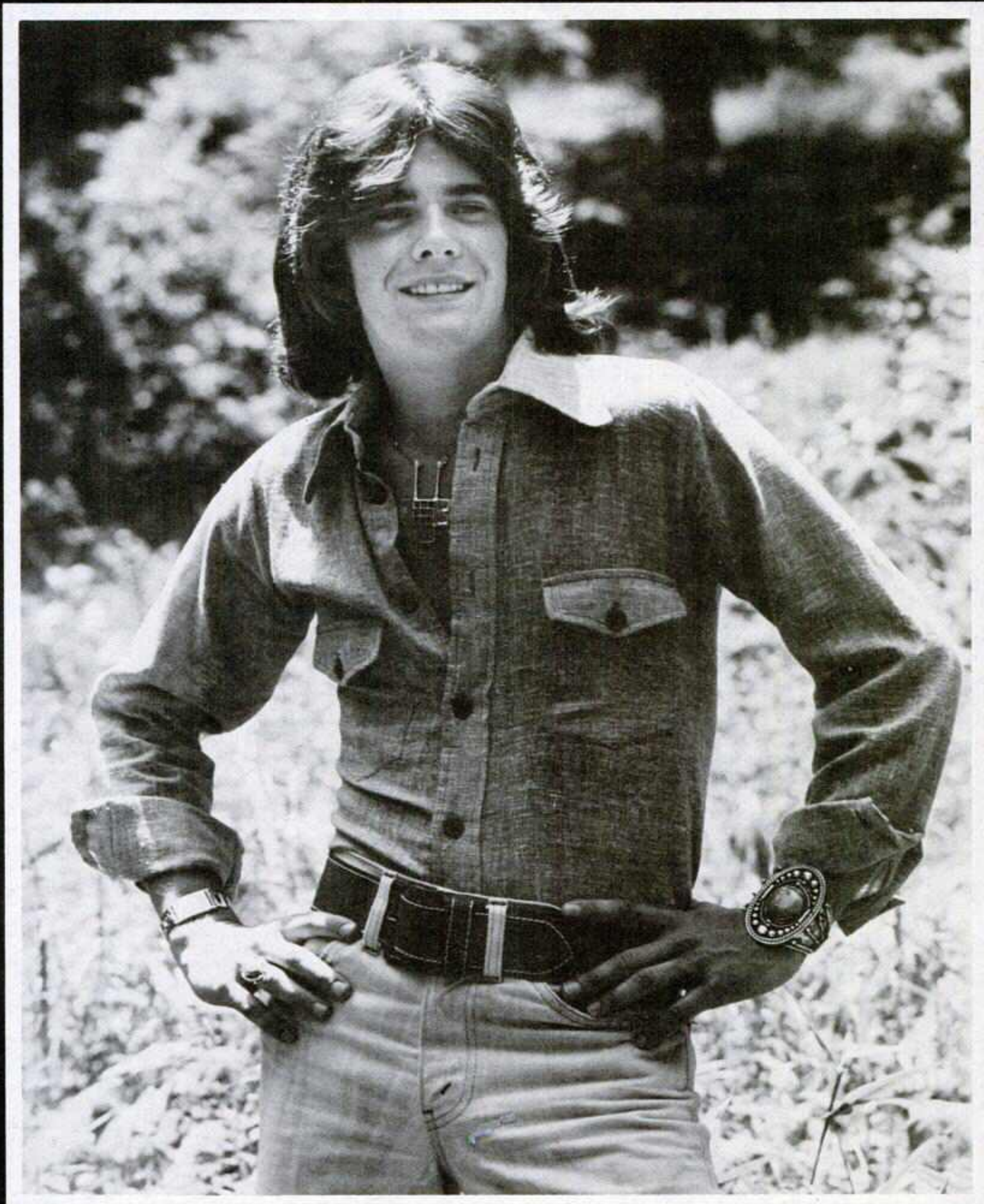
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Monday, June 24: Jacksonville
Tuesday, June 25: Orlando (Disney World)

Wednesday, June 26: Tampa - St. Petersburg
Thursday, June 27: Miami
Friday, June 28 - Saturday, June 29: Atlanta
Sunday, June 30 - Monday, July 1: Memphis
Tuesday, July 2: New Orleans
Wednesday, July 3: - Thursday, July 4: Houston (Astroworld)
Friday, July 5 - Saturday, July 6: Dallas - Ft. Worth - Tulsa
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Billboard Hot Country Singles

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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	2	7	I DON'T SEE ME IN YOUR EYES—ANYMORE—Charlie Rich (Benjamin-Weiss), RCA 0260 (Laurel, ASCAP)	35	37	9	ONE DAY AT A TIME—Marilyn Sellars (Wilkin Kristofferson), Mega 205 (Buckhorn, BMI)	68	71	3	SOMEWHERE AROUND MIDNIGHT—George Morgan (M. Powell), MCA 40227 (4 Star, BMI)
★	5	8	THIS TIME—Waylon Jennings (W. Jennings), RCA 0251 (Baron, BMI)	36	26	13	ON THE COVER OF THE MUSIC CITY NEWS—Buck Owens (S. Silverstein, B. Owens, J. Shaw), Capitol 3841 (Evil Eye, BMI)	69	77	5	MY GIRL BILL—Jim Stafford (J. Stafford), MGM 14718 (Kaiser/Famous/Boo, ASCAP)
3	3	10	IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (J. Rostill), MCA 40209 (Al Gallico, BMI)	★	46	5	STATUE OF A FOOL—Brian Collins (J. Crutchfield), Dot 17499 (Famous) (Sure Fire, BMI)	70	73	7	I NEVER HAD IT SO GOOD—Buddy Alan (P. Williams, R. Nichols), Capitol 3861 (Almo, ASCAP)
4	4	9	WE COULD—Charley Pride (F. Bryant), RCA 0257 (House Of Bryant, BMI)	★	58	3	THIS SONG IS DRIVING ME CRAZY—Tom T. Hall (T.T. Hall), Mercury 73488 (Phonogram) (Hailnote, BMI)	71	75	4	ONE MORE TIME—Skeeter Davis (R. Light), RCA 0277 (Crestmoor, BMI)
★	6	9	ROOM FULL OF ROSES—Mickey Gilley (Spencer), Playboy 50056 (Hill & Range, BMI)	39	29	11	THE TELEPHONE CALL—Tina and Daddy (B. Sherrill, C. Taylor), Epic 5-11099 (Algee, BMI)	★	82	2	THE GRAND TOUR—George Jones (N. Wilson, C. Taylor, G. Richey), Epic 5-11122 (Columbia) (Al Gallico/Algee, BMI)
6	1	11	I WILL ALWAYS LOVE YOU—Dolly Parton (D. Parton), RCA 0234 (Dweper, BMI)	40	45	8	UNTIL THE END OF TIME—Harvel Felts & Sharon Vaughn (J. Foster, B. Rice), Cinnamon 793 (Jack & Bill, ASCAP)	73	76	3	CAN I COME TO YOU—Bill Anderson (J. Crutchfield, B. Killen), MCA 40243 (Tree, BMI)
★	9	8	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn (J. Chesnut), MCA 40223 (Passkey, BMI)	★	51	7	FRECKLES & POLLIWOG DAYS—Ferin Husky (D. Owens, D. Frazier), ABC 11432 (Blue Crest/Hill & Range, BMI)	★	88	3	DRINKIN' THING—Gary Stewart (W. Carson), RCA 0281 (Rose Bridge, BMI)
8	7	12	PURE LOVE—Ronnie Milsap (E. Rabbit), RCA 0237 (Briarpatch/Pi-Gen, BMI)	42	44	6	I WANT TO STAY—Harvel Felts (J. Foster, B. Rice), Cinnamon 798 (Jack & Bill, ASCAP)	★	86	2	THE MAN THAT TURNED MY MAMA ON—Tanya Tucker (E. Bruce), Columbia 4-46047 (Tree, BMI)
★	12	8	HE THINKS I STILL CARE—Anne Murray (D.L. Lipscomb), Capitol 3867 (Jack/Glad, BMI)	★	54	4	DON'T YOU THINK—Marty Robbins (M. Robbins), MCA 40236 (Mariposa, BMI)	76	78	5	HOW FAR OUR LOVE GOES—Billy Walker (C. Putman, J. Crutchfield, B. Killen), MGM 14717 (Tree, BMI)
★	16	6	I'M NOT THROUGH LOVING YOU YET—Conway Twitty (C. Twitty, L.E. White), MCA 40224 (Twitty Bird, BMI)	★	63	3	RUB IT IN—Billy "Crash" Craddock (L. Martino Jr.), ABC 11437 (Ahab, BMI)	★	87	2	MAKIN' THE BEST OF A BAD SITUATION—Dick Feller (D. Feller), Asylum 11037 (Tree, BMI)
11	11	10	DON'T LET GO—Mel Tillis & Sherry Bryce (J. Stone), MGM 14714 (Screen Gems-Columbia, BMI)	45	50	5	SEXY LADY—Freddy Weller (F. Weller), Columbia 4-46040 (Roadmaster, BMI)	78	83	4	THE BACK DOOR OF HEAVEN—Nancy Wayne (G. Ballantyne), 20th Century 2086 (New York Times, BMI)
12	8	10	THE STREAK—Ray Stevens (R. Stevens), Barnaby 600 (Chess/Janus) (Ahab, BMI)	46	48	5	I MISS YOU—Jeannie Seely (H. Cochran, C. Cochran), MCA 40225 (Tree, BMI)	79	84	3	IT HURTS TO KNOW THE FEELING'S GONE—Nat Stuckey (D. Owens, W. Robb), RCA 0288 (Hill & Range, BMI)
13	14	7	HOW LUCKY CAN ONE MAN BE—Joe Stampley (J. Stampley), Dot 17502 (Famous) (Su-Ma, BMI)	★	60	4	HEY THERE GIRL—David Rogers (J. Foster, B. Rice), Atlantic 4022 (Jack & Bill, ASCAP)	★	90	2	HELP ME/IF YOU TALK IN YOUR SLEEP—Elvis Presley (R. West, J. Christopher), RCA 0280 (Easy Nine/Elvis, BMI)
★	21	7	ONE DAY AT A TIME—Don Gibson (G.S. Paxton), Hickory 318 (MGM) (Acoustic, BMI)	48	53	8	STILL A LOT OF LOVE—Darrell McCall (D. Owens, A. Roshelle), Atlantic 4019 (Hill & Range, BMI)	★	81	3	SUNDOWN—Gordon Lightfoot (G. Lightfoot), Reprise 1194 (Warner Bros.) (Moose, CAPAC)
★	28	7	MARIE LAVEAU—Bobby Bare (S. Silverstein, B. Taylor), RCA 0261 (Evil Eye, BMI)	★	59	3	HELLO OUT THERE—Lawanda Lindsey (K. Westberry, W. Walker), Capitol 3875 (Cedarwood, BMI)	81	89	3	MY WIFE'S HOUSE—Jerry Wallace (L. Mann, B. Jennings), MCA 40248 (4-Star/Ace, BMI/Burio, SESAC)
16	10	12	WHEN THE MORNING COMES—Hoyt Axton (H. Axton), A&M 1497 (Lady Jane, BMI)	50	52	8	LADYLOVER—Bobby Lewis (B. Lewis, G. Kennedy), GRT 007 (Golden Horn, ASCAP)	★	82	1	AS SOON AS I HANG UP THE PHONE—Loretta Lynn & Conway Twitty (C. Twitty), MCA 40251 (Twitty Bird, BMI)
17	13	14	NO CHARGE—Melba Montgomery (H. Howard), Elektra 45883 (Wilderness, BMI)	51	56	4	LOVIN' YOU IS WORTH IT—David Houston & Barbara Mandrell (C. Taylor, Q. Claunch), Epic 5-11120 (Columbia) (Algee, BMI)	★	83	1	DADDY LOVES YOU HONEY—Dorsey Burnette (T. Hiller, I. Raymonds), Capitol 3887 (Burlington/Hiller, ASCAP)
★	30	7	IT'S THAT TIME OF NIGHT—Jim Ed Brown (B. Graham), RCA 0267 (Show Biz, BMI)	52	31	15	COUNTRY BUMPKIN—Cal Smith (D. Wayne), MCA 40191 (Tree, BMI)	★	84	1	THIS TIME I ALMOST MADE IT—Barbara Mandrell (B. Sherrill), Columbia 46054 (Julep, BMI)
★	34	5	STOMP THEM GRAPES—Mel Tillis (R. McCown), MGM 14720 (Sawgrass, BMI)	53	55	5	TAKE MY LIFE & SHAPE IT WITH YOUR LOVE—George Kent (R. Porter, B. Jones), Shannon 818 (N.S.D.) (Above, ASCAP/Beyond, BMI)	★	85	1	HONKY TONKIN'—Troy Seals (T. Seals, D. Goodman, J. Bettis, D. Gillon), Atlantic 4020 (Danor, BMI/Almo, ASCAP)
20	15	14	HONEYMOON FEELIN'—Roy Clark (R. Hellard, G.S. Paxton), Dot 17498 (Famous) (Cosmic, BMI)	54	33	13	CAPTURED—Terry Stafford (R. Bourke, E. Rabbit), Atlantic 4015 (Noma/S.P.R., BMI)	★	86	6	THANK YOU WORLD—Statler Brothers (D. Reid, L. DeWitt), Mercury 73485 (Phonogram) (American Cowboy, BMI)
21	23	9	I'D FIGHT THE WORLD—Jim Reeves (H. Cochran, J. Allison), RCA 0255 (Pamper, BMI)	55	39	12	THE SAME OL' LOOK OF LOVE—David Houston (C. Taylor, G. Richey, N. Wilson), Epic 5-11096 (Columbia) (Algee/Al Gallico, BMI)	★	87	2	SATISFY ME & I'LL SATISFY YOU—Josie Brown (B. Dees), RCA 0266 (Tree, BMI)
22	22	12	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy (S. Schafer, D. Owen), GRC 2006 (Blue Crest/Hill & Range, BMI)	★	67	2	YOU CAN'T BE A BEACON (If Your Light Don't Shine)—Donna Fargo (M. Cooper), Dot 17506 (Famous) (Martin/Fargo House, ASCAP)	★	88	5	ANNIE'S SONG—John Denver (J. Denver), RCA 0295 (Cherry Lane, ASCAP)
23	18	12	SOMETHING—Johnny Rodriguez (G. Harrison), Mercury 73471 (Phonogram) (Harrisonsongs, BMI)	57	57	10	COME HOME—Jim Munday (J. Munday), ABC 11428 (Chappell & Co., ASCAP)	★	89	2	COME MONDAY—Jimmy Buffett (J. Buffett), ABC 4385 (ABC/Dunhill, BMI)
24	19	12	LAST TIME I SAW HIM—Dottie West (M. Masser, P. Sawyer), RCA 0231 (Jobete, ASCAP)	★	68	4	STOP AND SMELL THE ROSES—Henson Cargill (M. Davis, D. Severinsen), Atlantic 4021 (Screen Gems Columbia/Songpainter, BMI/Colgems, ASCAP)	★	90	1	JULIANNA—The Hummers (J. Cellura, A. Schwartz), Capitol 3870 (Wilber/Crokagator, ASCAP)
★	32	9	GOODBYE—Rex Allen Jr. (L. Butler, B. Killen), Warner Bros. 7788 (Tree, BMI)	59	49	10	SHE'S IN LOVE WITH A RODEO MAN—Johnny Russell (B. McDill), RCA 0248 (Jack, BMI)	91	96	3	ANN—Joel Mathis (W. Helm), Chart 5217 (16th Avenue, BMI)
★	38	6	GOOD WOMAN'S LOVE—Jerry Reed (C. Coben), RCA 0273 (Delmore, ASCAP)	60	61	6	SOMETHING ON YOUR MIND—Jack Blanchard & Misty Morgan (J. Blanchard), Epic 11097 (Columbia) (Birdwalk, BMI)	92	95	2	RELEASE ME—Marie Owens (E. Miller, W.S. Stevenson), MCA 40241 (4 Star, BMI)
28	20	12	LEAN IT ALL ON ME—Diana Trask (J. Whitmore), Dot 17496 (Famous) (Algee/Al Gallico, BMI)	★	72	5	I'M A YO YO MAN—Rick Cunha (R. Cunha, M. Cooper), GRC 2016 (Martin-Cooper/House of Fargo, ASCAP)	93	97	2	MIDNIGHT MAN—Marty Mitchell (J. House), Atlantic 4023 (Sawgrass, BMI)
29	24	11	STOP THE WORLD (And Let Me Off)—Susan Raye (C. Bellow, W.S. Stevenson), Capitol 3850 (Four Star Music, BMI)	62	66	6	PRAYER FROM A MOBILE HOME—Del Reeves (H. Mills), United Artists 427 (Gee Whiz, BMI)	94	—	1	RAILROAD LADY—Lefly Frizzell (J. Buffett, J.J. Walker), ABC 11422 (Let There Be, ASCAP/Groper, BMI)
30	25	13	YOU DON'T NEED TO MOVE A MOUNTAIN—Jeanne Pruett (J. Rushing, W. Holyfield), MCA 40207 (Jack, BMI)	63	64	5	SOMEONE CAME TO SEE ME—Patti Page (T. Saussy), Epic 5-11109 (Columbia) (Galleon/Easy Listening, ASCAP)	95	—	1	NEVER BEEN TO SPAIN—Sammi Smith (H. Axton), Mega 210 (Lady Jane, BMI)
31	35	8	RAGGED OLD FLAG—Johnny Cash (J.R. Cash), Columbia 4-46028 (House Of Cash, BMI)	64	69	4	RESTLESS—Crystal Gayle (E. Bruce, P. Bruce), United Artists 428 (Tree, BMI)	96	98	3	THAT KIND OF FOOL—Atlanta James (M. Vickery), MCA 40233 (Tree, BMI)
★	40	6	YOU MAKE ME FEEL MORE LIKE A MAN—Mel Street (J. Rogzi), GRT 002 (Prater, ASCAP)	65	70	6	THAT DOESN'T MEAN (I Don't Love My God)—Ray Griff (R. Griff), Dot 17501 (Famous) (Blue Echo, ASCAP)	97	100	2	IT ALMOST FELT LIKE LOVE—Charlie Louvin (S. Throckmorton), United Artists 430 (Tree, BMI)
33	36	9	I WANTA GET TO YOU—La Costa (C. Taylor, N. Wilson, G. Richey), Capitol 3856 (Algee/Al Gallico, BMI)	★	80	3	BOOGIE WOOGIE (A/K/A T.D.'s Boogie Woogie)—Charlie McCoy & Barefoot Jerry (C. "Pine Top" Smith), Monument 8611 (Columbia) (E.H. Morris, ASCAP)	98	—	1	FOOL PASSIN' THROUGH—Jim Claser (B. Holmes, P. Russell), MGM 14713 (Claser, BMI)
34	27	10	COUNTRY LULLABY—Johnny Carver (B. Mann, C. Weil), ABC 11425 (Screen Gems-Columbia/Summerhill, BMI)	67	62	6	I BELIEVE THE SOUTH IS GONNA RISE AGAIN—Bobby Goldsboro (B. Braddock), United Artists 422 (Tree, BMI)	100	—	1	A RAINBOW IN MY HAND—Doyle Holly (C. Sams, B. Milsap), Barnaby 602 (Chess/Janus) (Ironside, ASCAP)

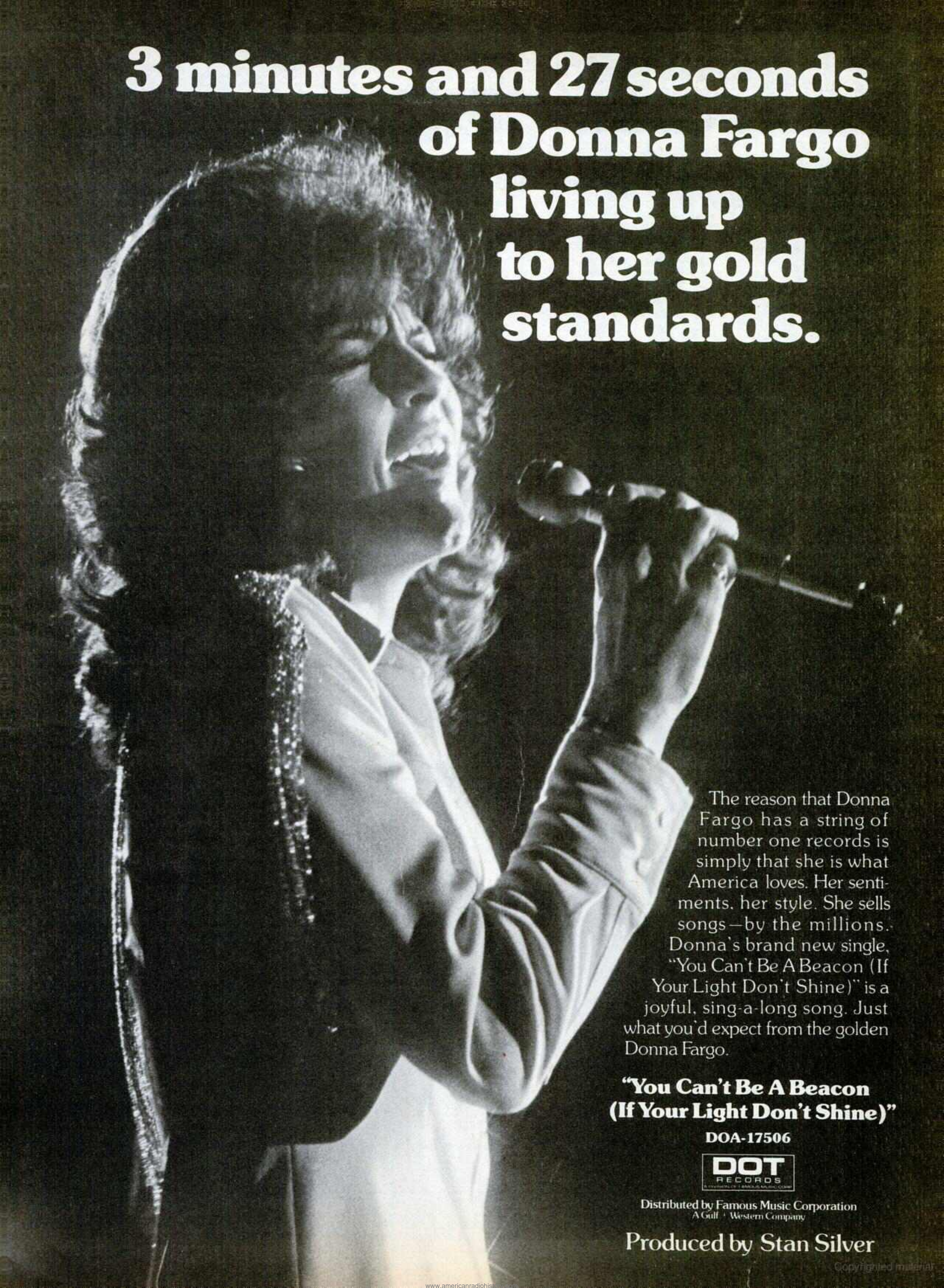
Written by ALEX ZANETIS
D.J.'s write or call JACK O'DIAMONDS PUBLISHING, INC.
#101-95 White Bridge Road Nashville, Tennessee 37205 Phone (615) 352-8313

"A BRAND NEW BED OF ROSES"
Capitol #P-3879

DICK CURLLESS
PICKS A HIT IN



JUNE 15, 1974, BILLBOARD

A black and white photograph of Donna Fargo singing into a microphone. She is wearing a light-colored, possibly sequined, jacket over a dark top. Her eyes are closed and her mouth is open in a joyful expression. The background is dark and out of focus.

3 minutes and 27 seconds of Donna Fargo living up to her gold standards.

The reason that Donna Fargo has a string of number one records is simply that she is what America loves. Her sentiments, her style. She sells songs—by the millions. Donna's brand new single, "You Can't Be A Beacon (If Your Light Don't Shine)" is a joyful, sing-a-long song. Just what you'd expect from the golden Donna Fargo.

**"You Can't Be A Beacon
(If Your Light Don't Shine)"**

DOA-17506



Distributed by Famous Music Corporation
A Gulf Western Company

Produced by Stan Silver

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The Legend Continues



'I'D FIGHT THE WORLD'

RCA # 0255

Jim Reeves

OTHER OUTSTANDING ALBUMS



GREAT MOMENTS WITH JIM REEVES
RCA # APL1-0330



I'D FIGHT THE WORLD
RCA # APL1-0537

Exclusively on RCA RECORDS

JUNE 15, 1974, BILLBOARD

Nashville Scene

• Continued from page 36

over the past three decades without ever damaging anyone's property. . . . **Tony Joe White** has signed a writer's contract with Combine Music. . . . Playboy artist **Mickey Gilley** will have this first album out on the label July 1. . . . **Ethel Delaney**, the fine country entertainer from Hudson, Ohio, now has her own bus, replete with all of the comforts. Husband **Russ** is the driver.

Songwriter-singer **Dick Feller**, now with Asylum, appeared with **Doc and Merle Watson** in Philadelphia last week. . . . **Jean Shepard** and family are moving into a new 30-acre Hendersonville (Nashville suburb) home. . . . The entire **Jim Ed Brown Show**, with **Margie & Marcy Cates**, will be on a three-day tour of Hawaii this week. . . . **Crystal Gayle** and husband are house hunting in Nashville, now that he's graduated from Indiana University. . . . **Jack Greene and Jeannie Seely** were flown in by helicopter to do their show at Ponderosa Park in Salem, Ohio, while the next day they arrived at Opryland in Nashville by cruiser, coming down the river in **Hank Cochran's** big boat. . . . **Buck Lake Ranch** in Angola, Ind., is putting on another spectacular Aug. 25. Their "Country Festival USA" features **Danny Davis** and the **Nashville Brass**, **Jerry Reed**, **Faron Young**, **Leroy Van Dyke**, **Johnny Rodriguez**, and **Tom T. Hall**.

GRC's **Moe Bandy** is cutting a new single in Nashville, written by the same songwriting team that wrote his first single. . . . **Rick Cunha** begins a four-week series of concert dates June 18, beginning in Atlanta. . . . **Lawanda Lindsay** of Capitol will have her first LP out this month, one of six albums to be released by the label. . . . Columbia will be running a promotion on Flag Day in connection with the **Johnny Cash** single, "Ragged Old Flag." . . . **WKDW** in Staunton, Va., has gone to full time country. **Mike Wingfield**, formerly with **WKDA** in Nashville, is the programmer. . . . The **Pappy Dave Stone** Country Music Festival is in full swing. Finals are June 22 at the Cow Palace in Colorado Springs. . . . **Chuck Chellman** notes that **Sonny Duke**, on the Gusto label, works a club in Birmingham and constantly keeps the place packed. **Chuck and Georgia**, by the way, have set their much looked forward to golf tournament for October. . . . **Dottie West** and husband **Byron Allen** took a few days off for a visit in Phoenix, then came home to see Dottie's daughter, **Shelly**, turn 16, and son **Dale** graduate from high school. A devoted mother, she and **Byron** have to be two of the finer people in the business.

Danny Davis given a surprise birthday party by **Buddy Lee**, his friend and booker, with help from **Danny's** wife, **Barbara**. . . . The **Leon Ashley Show**, featuring **Margie Singleton**, entertained at the Rush County, Kansas, 100th Year Centennial. More than 5,000 attended, and portions of the show were filmed for a new television series set for this fall. . . . **Dickey Lee** has completed a week of RCA sessions, and from out of these will come a new single and an album. . . . **Dickey** is now co-produced by **Roy Dea**. . . . **Dickey** also has signed a booking agreement with United Talent, run by **Jimmy Jay**. . . . **Tom and Ted**, the **LeGarde Twins**, have signed a contract with **Art Rush**, one of the veteran pros in the business. . . . **Brenda**

Country Music

Billboard

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 6/15/74

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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	1	13	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
2	2	60	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
3	3	9	HONKY TONK ANGEL—Conway Twitty, MCA 406
4	4	23	LET ME BE THERE—Olivia Newton-John, MCA 389
5	6	8	GOOD TIMES—Elvis Presley, RCA CPL1-0475
6	5	41	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
★	10	14	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
8	7	7	THIS TIME—Waylon Jennings, RCA APL1-0539
★	13	18	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
10	12	9	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
★	15	10	HELLO LOVE—Hank Snow, RCA APL1-0441
★	18	4	HANG IN THERE GIRL—Freddie Hart, Capitol 11296
13	16	13	DON WILLIAMS, VOL. II—JMI 4006
14	17	5	NO CHARGE—Melba Montgomery, Elektra 75079
15	8	13	THE ENTERTAINER—Roy Clark, Dot DOS 1-2001 (Famous)
★	30	2	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
17	20	12	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
18	21	14	WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker, Columbia KC 32744
19	9	25	AMAZING LOVE—Charley Pride, RCA APL1-0397
20	22	10	SWEET COUNTRY—Charley Pride, RCA APL1-0217
21	24	7	SNAP YOUR FINGERS—Don Gibson, Hickory 4509 (MGM)
22	27	23	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
23	14	15	MY THIRD ALBUM—Johnny Rodriguez, Mercury SRM 1-699 (Phonogram)
24	25	13	THE BEST OF DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1-0425
25	11	10	ANOTHER LONELY SONG—Tammy Wynette, Epic 32745 (Columbia)
26	19	10	THE LAST LOVE SONG—Hank Williams Jr., MGM SE 4936
27	29	4	IS IT WRONG—Sonny James, Columbia KC 32805
28	23	11	LET'S GO ALL THE WAY TONIGHT—Mel Tillis & Sherry Bryce, With The Statesiders, MGM SE 4937
29	31	8	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME—Ray Price, Columbia 32777
30	35	24	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-2-0290
31	32	6	FOR WIVES AND LOVERS—Jerry Wallace, MCA 408
32	36	3	COUNTRY BOOTS—Boots Randolph, Monument 30012 (Columbia)
33	34	5	THE BEST OF NAT STUCKEY—RCA APL1-0541
★	—	1	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
35	33	15	JOLENE—Dolly Parton, RCA APL1-0473
36	38	23	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram)
37	40	3	DOUBLE EXPOSURE—Johnny Carver, ABC ABCX 812
38	41	7	THE BEST OF SUSAN RAYE—Capitol ST 11282
★	—	1	RAGGED OLD FLAG—Johnny Cash, Columbia KC 32917
★	—	1	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
41	45	14	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard & The Strangers, Capitol ST-11276
42	43	5	STILL LOVING YOU—Bob Luman, Hickory 4508 (MGM)
43	26	10	SOME KIND OF WOMAN—Faron Young, Mercury SRM 1-698 (Phonogram)
44	28	6	GREATEST HITS—Bob Luman, Epic 32759 (Columbia)
45	47	3	HAVE I TOLD YOU LATELY—Marty Robbins, Columbia C-32586
46	48	2	PURE LOVE—Ronnie Milsap, RCA APL1-0500
47	39	11	PHASES AND STAGES—Willie Nelson, Atlantic SD 7291
48	—	1	FULLY REALIZED—Charlie Rich, Mercury SRM2-7505 (Phonogram)
49	—	1	LOUISIANA MAN—Dusty & Doug Kershaw, Hickory HR 4506 (MGM)
50	44	8	FASTEST GRASS ALIVE—Osborne Brothers, MCA 374

Lee is in Japan for her 12th tour of that nation.

Danny Harrison, the fine young singer from West Virginia, who records for Deneba, is putting his

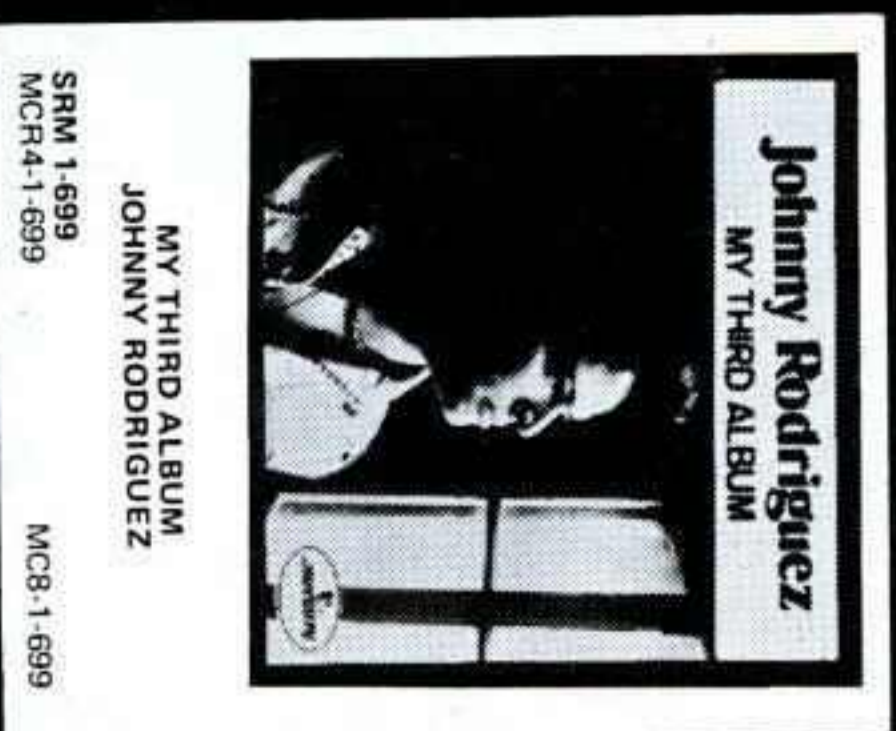
new-found religious life to practical use. Among other things, he has cut his first religious album (at the Jamboree Studio in Wheeling), and wrote or co-wrote all 12 of the songs.

Hope You Enjoy FAN FAIR

and hope you enjoy
my brand new single,
'DANCE WITH ME'

mercury 73493

which we just
pulled from my
'MY THIRD ALBUM'



Johnny Rodriguez

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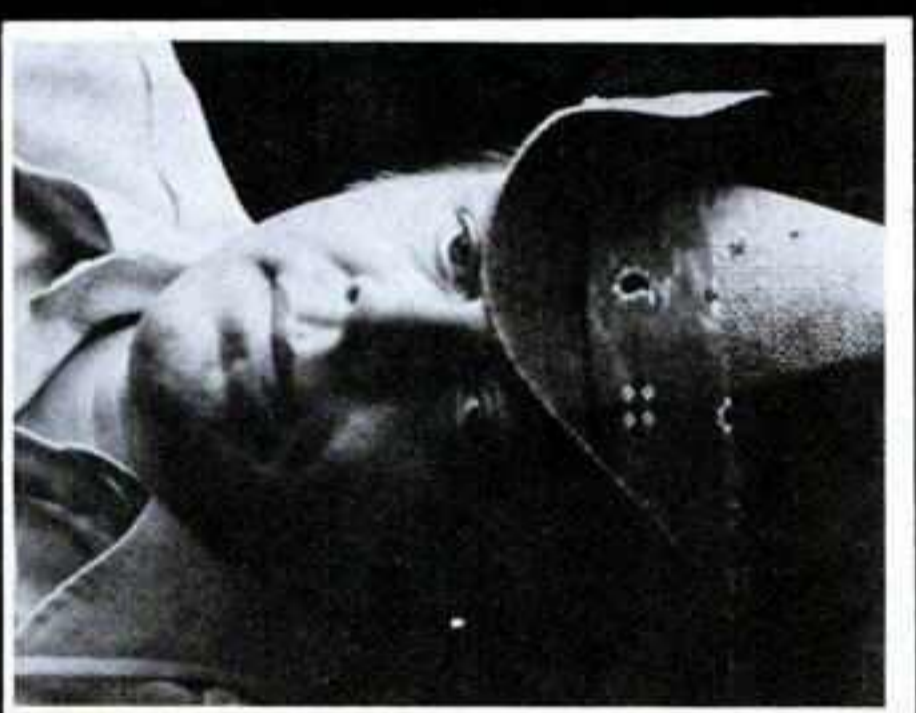
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and hope you enjoy
**'THAT SONG IS
DRIVING ME CRAZY'**

mercury 73488

it's from my next
album which is soon
to be released
'COUNTRY IS'



Tom T. Hall



Randy Matthews Carries 'Jesus Music' to Success With Myrrh

NASHVILLE—Those familiar with the history of both gospel and country music will recall the Matthews Brothers, a gospel quartet who evolved into the Jordanares, one of the most successful country acts in the business.

Ultimately, the name of the Jordanares was sold to another group, which has carried it on in a grand manner.

Now the son of one of the originals has returned to religious music in a unique way, through the contemporary rock sound on Myrrh Records.

Randy Matthews prefers the name "Jesus Music" to that of gospel-rock, but whatever it is, he has

found the method of carrying it to the masses.

Myrrh, of course, started the "Jesus Music" trend which has swept the nation, and Matthews has been a vital part of it. Concentrating until now mostly on the college campuses, where he has been booked with regularity, Matthews now is even moving into the nightclub circuit. The fact that spirits are served doesn't deter him at all; that's strictly up to the customers.

Growing around Matthews' development has been a firm called Dharma Productions, the principals of which are Wes Yoder, Bill Grine, Matthews, and Chuck Eastman, who recently became its president.

The company's primary function has revolved around Matthews and all aspects of his career.

Now Matthews is forming his own band to accompany him on all concerts. Heretofore he has performed as a solo. Thus far Donnie Sanders on sax and Gene Golden on keyboards have been formed as the nucleus.

In July, Matthews is booked into the Exit/In, a club here which caters specifically to the young, and which has booked in top acts in all fields. He is the first of the religious acts to appear, however.

Matthews also is progressing as a writer. He penned his own recent album, "Son of Dust," and one of its compositions was picked up by Pat Boone for recording.

The singer describes his work as a ministry, of which he feels show business is an important aspect. Bearded, long-haired, and constantly wearing blue jeans, he fits directly in with the young set.

His appearance at the club next month will present still another break-through for religious music.

Matthews says his early days in rock music brought about a need for relating his Christian experience, and this led to the merger in the unclassified classification into which he fits.

GMA Will Present Dove Awards at Opry House

NASHVILLE—The Gospel Music Association Dove Awards, the most prestigious presentations in the religious field, will be held next Sept. 30 at the Grand Old Opry House.

The move to the new structure is another step forward for GMA, an organization now grown to more than 2,000 in membership. The Opry House will seat 4,500, and the organization anticipates another sellout. Previous Dove Awards have been given at the Municipal Auditorium and the War Memorial Building here.

The Awards presentation will precede the National Quartet Convention, which will be held at the Municipal Auditorium Oct. 1-6. This convention, which had its begin-

nings in Memphis, has been held here for the past several years, with some 15,000 attending.

Ballots for the Dove Awards go out this month, the first in a series which continues in July and August. Members of record as of June 1 may vote in the initial balloting, and the same applies for those who are members as of July 1 and Aug. 1 for the second and third ballots.

Shaped Notes

Myrrh Records released a new single by **Randy Matthews** for last week to coincide with his engagement at Exit/In in Nashville. Randy, whose release is titled "Holy Band," also did a special presentation for the press and broadcast media. . . . **The LeFevres** have signed a representation contract with the Don Light Agency in Nashville, arranged by **Herman Harper**. The group began appearing professionally more than 50 years ago as a trio, and now it is eight members strong. The original three are members of today's group. **The LeFevres** record for Canaan. . . . **The Blackwood Singers** performed for the Annual Shrine Family Night in Des Moines, which brought in 10,000 people. **Sonny Simmons**, chairman of the board of Century II, was made a lifetime member of the Shriners on the occasion. . . . **Jake Hess** flew all the way to Oklahoma City to cut a single, produced by Cam Records, with backing by the Symphony Orchestra there.

Hovie Lister and the **Statesmen** have been flying through Georgia with **Lt. Gov. Lester Maddox**, drawing crowds to rallies. . . . Still on the political thing, **Coy Cook** and the **Premiers** performed for **Gov. George Wallace** of Alabama, at the governor's special request. . . . **Wendy Bagwell** continues a speedy recovery from his heart attack, and he plans to return to work during the last week in June. He's out of the hospital, resting at home in Atlanta. . . . **Donna Blackwood** of the **Blackwood Singers** is recovering from surgery and about to hit the road again. . . . **The Blue Ridge Quartet** has an incredibly heavy personal appearance schedule, which includes 12 dates in June, and 20 in July. They're taking eight days off in June for vacation. . . . **The Cruse Family** has signed a long term recording contract with Superior Records. . . . **The Dixie Echoes** will be the featured quartet at the First Annual Sylvester, Ga.,

Ball Park Singing. The show is rounded out by **Hovie Lister** and the **Statesmen**, **James Sego** and the **Sego Brothers** and **Naomi**, and **Sonny Simmons** and the **Action Players**.

The entire original **Chuck Wagon Gang** and **Jimmy Davis** will make a full tour in June. The group consists of **Eddie Carter**, **Roy Carter**, **Rose Karnes**, **Anna Gordon Davis** (all part of the original group), **William Rayborn** is now working with **Andrae Crouch** and the **Disciples** in California. **Andrae** will have a new album out near the first of July. . . . **Gov. Thomas Salmon** of Vermont has proclaimed the first week of October as Gospel Music Week in his state. . . . **The Singing Deweys** are conducting two music schools this summer, one in Waxahachie, Tex., July 22-Aug. 3rd, the second at the Treemont Bible Camp, 40 miles northwest of Denver, Aug. 12-24. . . . **The Waycross, Ga.**, all-night gospel sing has lined up all its talent for the Aug. 31 show. It includes the **Statesmen**, **Blackwood Brothers**, **Speer Family**, **Thrasher Brothers**, **Jerry and the Singing Goffs**, the **Singing Hemphills**, **Klaudt Indian Family**, the **Tribunes**, **London Parris** and the **Apostles**, **Spartans** and the **Action Players**. **Sonny Simmons** will serve as master of ceremonies. The show drew 25,000 people last year, with most proceeds going for the Shrine Crippled Children's Hospital. . . . **Lloyd Orrell** is presenting the big Indianapolis Sun-down to Sun-Up Gospel Sing July 13-14, with just about every big name in the business.

Bill Hefner, a gospel singer for more than 20 years, has entered the race for U.S. Congress at Concord, N.C. He is using an album he recorded as one of his primary campaign tools. Hefner is a former member of the **Harvester's Quartet**. . . . **Canaanland Music** has released the first **Johnny Cash** gospel songbook, including 16 tunes in all.

Billboard Best Selling Gospel LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	14	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
2	4	24	PILGRIM JUBILEE SINGERS Don't Let Him Down, Peacock PLP 193 (ABC)
3	2	28	ARETHA FRANKLIN Amazing Grace, Atlantic SD 2-906
4	6	18	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/Goldband)
5	9	28	DIXIE HUMMINGBIRDS We Love You Like A Rock, Peacock PLP 178 (ABC)
6	7	28	SENSATIONAL NIGHTINGALES It's Gonna Rain Agin, Peacock PLP 175 (ABC)
7	3	32	INEZ ANDREWS Lord Don't Move The Mountain, Songbird SBLP-226 (ABC)
8	5	18	SHIRLEY CAESAR The Invitation, Hob HBX 2160 (Scepter)
9	15	5	JAMES CLEVELAND With The Southern California Community Choir—I'll Do His Will, Savoy MG 14284
10	13	14	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I Told Jesus To Change My Name, Savoy MG 14322
11	10	18	INSTITUTIONAL RADIO CHOIR One More Day, Zanzee SVLP 2600
12	12	14	THE PEOPLE'S CHOIR OF OPERATION PUSH The Gospel Truth GTS 2720
13	11	24	JAMES CLEVELAND & THE GOSPEL GIRLS Trust In God, Savoy MG 14302
14	8	32	JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270
15	17	5	THE BEST OF MIGHTY CLOUDS OF JOY, Vol. 2 Peacock PLP 183 (ABC)
16	14	28	REVEREND W. LEO DANIELS Sermon—Build Your Own Fire, Jewel LPS 0081
17	29	5	REVEREND W. LEO DANIELS The Real Thing, Jewel LPS 0087
18	21	5	RANCE ALLEN GROUP Brothers, The Gospel Truth GTS 1212
19	18	32	BROOKLYN ALLSTARS I've Got My Ticket, Jewel LPS 0067
20	34	5	REVEREND W. LEO DANIELS Straddle The Fence, Jewel LPS 0088
21	22	5	JACKSON SOUTHERNAIRES Save My Child, Songbird SBLP 230 (ABC)
22	23	9	REVEREND MACEO WOODS AND CHRISTIAN TABERNACLE CONCERT CHOIR A New Dawning, The Gospel Truth 2722
23	32	5	THE GOSPEL SOUL OF SAM COOKE WITH THE SOUL STIRRERS Vol. 1 Specialty SPS 2116
24	19	28	SHIRLEY CAESAR SINGERS Get Up Brother, Hob HBX 2144 (Scepter)
25	27	5	SWANEE QUINTET Everybody Ought To Know The Man, Creed 3054 (Nashboro)
26	16	9	THE HENRY JACKSON COMPANY The Gospel Truth GTS 2719
27	25	24	THE ANGELIC CHOIR Hold The Light, Savoy MG 7001
28	30	5	SOUL STIRRERS Strength, Power And Love, Jewel LPS 0084
29	-	1	BROOKLYN ALLSTARS Walk Tall, Jewel LPS 0078
30	-	1	ANGELIC GOSPEL SINGERS Jesus Will Never Say No, Nashboro 7136
31	35	5	ERNEST FRANKLIN & CHOIR Close To Thee, Jewel LPS 0063
32	-	1	ANDRAE CROUCH & DISCIPLES Keep On Singin', Light LS 5546 (Word/Goldband)
33	31	24	DOLORES BARRETT & BARRETT SISTERS God So Loved The World, Creed 3035 (Nashboro)
34	-	1	BILLY PRESTON Gospel In My Soul, Peacock PLP 179 (ABC)
35	-	1	SWANEE QUINTET Try Jesus, Creed 3034 (Nashboro)

JUNE 15, 1974, BILLBOARD

Gospel Music Festival Headed For Tiny Hamlet

POWELL, Mo.—This tiny hamlet will be host again this year to the Albert E. Brumley Hill and Hollow Folk Festival Sept. 27-29, a major event in gospel music.

The town has only 30 residents and no hotels, restaurants nor gift shops, but the lodging and food problem is solved at nearby communities.

Despite the size of the area, some 10,000 people show up each year for the three-day event, where motorists park in pastures and drink from clean creek water.

Headlining the event are the Singing Goffs of Nashville, along with other professional gospel groups. There also is a bluegrass music jam-boree.

Intl Song Festival Planned July 5-6

NASHVILLE—The Fourth Annual International Song Festival will be held here July 5-6, with an anticipated attendance of 10,000.

The festival will feature Old Timers' Night on Friday, and an event called the New Battle of Songs, involving the Happy Goodmans and the Inspirations, on Saturday night.

The Festival, originally promoted by J. G. Whitfield and the Oak Ridge Boys, now is handled solely by Whitfield.

It will be held at the Municipal Auditorium.

International News

U.K. Price-Cut War Draws Intervention by EMI Exec

By GRAHAM PUNTER
(Music Week Staff Writer)

LONDON—Sir Joseph Lockwood, chairman of the EMI Group, has intervened in the price-cut war by taking the matter up with Shirley Williams, Secretary of State for Prices and Consumer Protection.

He telephoned her department about the situation brought about by drastic discounts being offered by the W.H. Smith, Boots and Woolworth retail chains.

Lockwood reported on his conversation to Gerry Oord, managing director of EMI Records, but neither was available to comment. But a spokesman for Lockwood's office says, "I can confirm Sir Joseph telephoned the Department and spoke to one of Mrs. Williams' deputies about the price-cut situation."

A spokesman for the Department says, "We cannot comment on the conversation or any possible outcome. The Department's job is to hold down prices and reduce them where possible. We would, therefore, favor any price reductions as long as they don't create a monopoly or cause hardship to a third party." The Scottish-based Menzies chain—with 60 shops containing comprehensive record departments—is still considering whether to join in the cut-price war.

Managing director, James Telford, said, "I can't comment until our policy has been decided. The position is being considered at the moment."

"We are subject to the Government directive to curb profit margins and we are appraising what our move should be. But the whole business is a rotten situation."

Laurie Krieger, chairman of the Gramophone Record Retailers' Committee which is fighting the price-cut multiples, is slashing prices at his 50 Harlequin stores.

"Our business has not been hit as badly as we first feared and I don't think Smiths are making quite the impression they hoped to. We are having 10 percent across-the-board cuts plus selected discounts on certain over-stocked items that will knock between 50p and 70p off the cost of some albums."

The 34-strong chain of EMI-owned HMV shops is probably strong

enough to ride the cuts being made by the multiples.

David Wilde, director and general manager, says, "If the cuts continue the smaller dealers may well go out of business."

"The shops we have that are very close to a branch of Smiths are being hit but otherwise we are not being hurt badly. We don't plan any cuts to compete. We should be large enough to fight off the discounts and I certainly don't expect our business to be harmed to any great degree." Virgin is planning massive discounts at its 18 retail outlets to combat the multiples' cuts.

Managing director, Richard Branston, says, "Smiths and the others have got to be beaten commercially, by dealers offering a service and a musical knowledge that cannot be matched."

"We are offering huge discounts on six of our top 10 selling albums for two weeks and then review the position."

Initial cuts mean up to \$2.10 off albums by David Bowie, Rick Wakeman and Bill Wyman respectively.

But the price-cut war between the multiples and the dealers is completely beyond the control of product manufacturers, record company chiefs said this week.

There were varied shades of opinion throughout the industry on the righteousness or otherwise of the multiples' discounts and the consequent effect on the small independent.

But with a unanimous voice they emphasized: "Our hands are tied."

John Fruin, managing director of Polydor, says, "We don't have any control over what retailers are doing but we are certainly not making any trading concessions to allow huge discounts to be introduced."

"I am apprehensive about the cuts to the extent no manufacturer wants to see the small independent go out of business. I certainly don't want to see record retailing in this country in the hands of three or four firms. But I don't think this will be a longterm situation."

Phonogram managing director, Tony Morris, says, "There is nothing we can do to prevent price cutting. But I believe excessive price reductions are detrimental to the industry particularly the small independent traders. And I think the cuts made by Smiths, if they are a permanent feature, are excessive."

Pye's managing director, Walter Woyda, says, "Smiths and Boots are certainly not getting any extra discount from Pye but there is nothing the manufacturers can do about the cuts unless we can prove a company is illegally selling a loss leader."

Richard Robinson, managing director of WEA, said: "We most certainly have not altered our trading terms to aid these discounts. We are sympathetic to the small independent dealers but quite frankly there is nothing we can do about it."

"But I don't think the cuts are going to have quite the devastating longterm effect the dealers fear at the moment."

At RCA, managing director Geoff Hannington said: "There is nothing we can do but from a manufacturer's point of view, I am worried that independent dealers may wrongly think we have supported this by giving assistance to the outlets that have introduced the huge cuts."

"Price-cutting is part of the general promotional armoury but this is different. Firms have interpreted Government policy and gone beyond that would seem to be reasonable terms. If the discounts continue retailers have got problems and I am concerned we don't lose any of the independents."

United Artists' sales manager Denis Knowles, said: "A private dealer with a good operation should be able to weather the storm by providing a good service which is the vital factor in a retailing setup."

"And if it's any comfort to them, I feel that with Smiths going on TV and shouting 'record! record!' it can only increase the volume of business as a whole."

Tim Clark, Island marketing manager, said: "I think this is a temporary situation and the smaller dealer, especially those specializing, will survive."

Montreux Jazz Fest To Cite Ellington

MONTREUX—A tribute to Duke Ellington—set for July 2 and featuring pianists Roland Hanna, Earl (Fatha) Hines, Jay McShann and Cecil Taylor—will be one of the highlights of the 8th International Jazz Festival in Montreux, Switzerland June 28 to July 7.

Also appearing at the festival this year will be Dizzy Gillespie, the Thad Jones-Mel Lewis Orchestra, Billy Cobham's "Spectrum," the Woody Herman Orchestra and Sonny Rollins with a group that features Rufus Harley on bagpipes.

Sponsoring record companies this year—they'll take advantage of the festival sessions to make live albums of their contract groups—are Atlantic, Black Lion, Chess-Cadet-Janus, CBS, Exello-Nashboro, Philadelphia, Prestige-Milestone and Vanguard.

In addition to the music concerts, the festival will also feature jazz films, round-table jazz discussions with critics and musicians, a music fair, auctions of new and used records, a floating jam session on a Lac Lemans steamer and VCR projections of previous Montreux festivals to fill the gaps between acts.

Said festival organizer Claude Nobs: "The concert sessions will be shorter this year as we are using fewer groups each night. This will prevent the nightly sessions from

running on to two and three in the morning as they did last year.

Full program for the festival is: Four Days of Blues: June 28: Howlin' Wolf and Hubert Sumlin; Snooks Eaglin; the Blue Monday Jammers. June 29: The 21st Century Singers; Isaac Douglas; The Stars of Faith. June 30: The Caledonia Soul Express; Van Morrison. July 1: Helen Humes with Buddy Tate, Earl Hines, Jimmy Woode and Ed Thigpen; Dr. Feelgood "Piano Red"; Eddie "Cleanhead" Vinson with Tiny Grimes, Jay McShann, Jimmy Woode and Oliver Jackson.

Six Days Of Jazz: July 2: Tribute to Duke with Earl Hines, Roland Hanna, Cecil Taylor and Jay McShann. July 3: The Popcorn Allstars; OM; Boillat-Therace Quintet; Miriam Klein with the Slide Hampton Quartet; July 4: Billy Cobham's Spectrum with John Abercrombie, Michael Brecker, Randy Brecker, Garnett Brown, Lee Pastora, John Williams and Milko Leviev; Dizzy Gillespie; Manu di Bango and the African All Stars. July 5: The Thad Jones-Mel Lewis Big Band; The Eleventh House with Larry Coryell; Randy Weston with Ahmed Abdul Malek and guests. July 6: Woody Herman and his Orchestra; the Charles Earland Sextet; Flora Purim and Airtio; Sonny Rollins with Rufus Harley. July 7: The Gil Evans Orchestra; Mahavishnu featuring Jean-Luc Ponty and John McLaughlin.

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WORTH A MILLION—For sales in excess of one million of his single "Rock On" in the USA, David Essex (second from right) is presented in London with an RIAA gold disk. l. to r. with Essex are Dan Loggins, CBS U.K. a&r director; Bob Ringe of the William Morris Agency; Richard Asher, managing director of CBS Records U.K.; Jeff Wayne, producer-arranger-publisher; and Essex's manager Derek Bowman.

Phonogram Gives Labels More Autonomy In Structural Changes

LONDON—Phonogram is having a structural shake-up giving individual labels greater autonomy to promote internal competition.

Masterminding the operation is John McCready, recently brought in as general manager of the company's creative division from Phonogram's New Zealand operation.

"I like friendly competition within a company and I feel these moves will result in further market penetration," he says.

McCready has already seen the success of similar moves he made in New Zealand.

The shake-up follows a similar philosophy used by EMI managing director, Gerry Oord—another foreigner whose internal-competition scheme was tried and tested in his native Holland.

But McCready stops short of creating different sales operations, confining his competition to the creative and promotional sides.

Overseeing label managers is a three-line creative hierarchy working under McCready.

Chris Peers is appointed a&r manager for Vertigo and Fontana. Nigel Grainge becomes a&r manager for

Mercury and John Franz stays as Philips a&r chief.

Under the direction of McCready and these three are six label teams, each with its own label manager, promotion man and press officer. Terry Bartram is brought in to head press and promotion.

The label managers are Phonogram International—Mike Walters; mid-price—Leon Campadelli; WWA—Dave Howson; Fontana U.K.—Russ Curry; Mercury U.K. and U.S. licensed product—Tony Powell; Philips U.K.—David Shrimpton.

A Vertigo label manager has yet to

be appointed. Apart from separate label manager, WWA and Vertigo will be handled by one team.

McCready says, "It is a major aim of the reconstruction to give each of our artists and their recordings the utmost interest and personal attention. Each artist will have a label manager promotion manager and press officer working on his recordings.

"Because the teams are self-contained, they will be made more flexible and move more quickly than in the old situation of separate label manager, a&r, press and promotion.

Radiomen Phonogram Host

CHICAGO—As part of an upcoming major promotion push, Phonogram France, combined forces with Phonogram here to bring three writers and two radio personalities from France to the U.S. to see and interview several acts recording for Mercury.

The journalists spent 10 days in the U.S. They attended the New York Dolls' sell-out concert at the Michigan Palace in Detroit; saw Ray Manzarek at Richard's in At-

lanta then moved on to a week at Mercury's home city of Chicago where they attended concerts by the Ohio Players, Heartsfield and Bachman-Turner Overdrive. In the cases of the Players and Heartsfield, Mercury set up one-night appearances at the High Chaparral and the Quiet Knight respectively, both of which had high attendance with only a few days notice. In the case of B.T.O., the visitors witnessed a SRO concert at the Aragon Ballroom after attending a reception for the group.

At that time a special plaque was presented to the group by Mercury for sales exceeding \$1 million of their album "Bachman-Turner Overdrive Two" in lieu of gold records which will be presented at a separate ceremony.

Accompanying the journalists were Gerard Baque, national promotion director and Jacky Jacobuwicz, publicity director, International Labels for Phonogram, France. While in Chicago the journalists and the label's representative met with Irwin Steinberg, president of Phonogram, and various company executives.

Guillou In U.S. Tour

PARIS—French organist Jean Guillou is touring the U.S. this month and next month giving both concerts and public lectures. Main stops include Cleveland Museum of Art from June 17 to 21; the Southern Methodist Church, Dallas, June 24 to 30 and the Riverside Church, New York on July 9.

After the U.S. trip Guillou will immediately fly back to Europe for more concerts, recitals and lectures.

DJM Pledges Widening Its Share of French Market

By HENRY KAHN

PARIS—DJM Records celebrated its 5th anniversary with a pledge to dig deeper into the French market.

Stephen James was in France recently with an Elton John film and a new plan for promotion which will, nevertheless, be based in London. Distribution, however, will continue through CBS and as the French market develops, the disks will be pressed in France. Parisian specialists turned out in force to watch the Elton film and get a load of good promotion material for Blackfoot Sue, Philip Goodhand-Tait, Moon Williams and Hookfoot James points out, "our aim is not simply to plant Elton John in the French market but all the others as well."

He had no doubts about the problems. DJM offered the film to French TV but, as it stands, it would not really do because of the language problem. Sub-titles would have to be used. Further, the French attitude on the whole is not very hopeful. The TV people refused the

offer of the film for inclusion in the French program, saying that if they used Elton John, it would be in their own studios.

James insists that this is no obstacle. "John would make a personal appearance of course, but so far we have been unlucky with dates." This also upset one Olympia project. DJM has a feeling that the French market is granite hard and it will not be like cracking a nut. The impression is that Frenchmen are chauvinistic and in any case English-language titles are now having to compete in force against French numbers "of which we are not afraid," says James.

He sees the French market only for good melody because the lyrics would not be understood. He is also convinced that only a melody which will leave its sting will be a success. For this reason DJM has decided to be very selective indeed. "We have Italy, Spain, Germany, the U.S. and others, but France still has to be conquered."



LARGE-SCALE MEET—POLYDOR managing directors from five continents in Hamburg for talks on a wide range of topics, from artist management to the future of video. L. to r. are Andre Midani (Brazil); Shashi Patel (India), John Lear (Argentina), Lothar Steyer (Singapore), Guenther Wunderwald (head office), Wolf-Jochen Euler (head office), Ross Barlow (Australia), Fred Niewenhuis (Kenya), Luis Baston (Mexico), Claus Petermann (head office), Alexander Naoum (head office), Mariano de Zuniga (Spain), Theo Rosengarten (South Africa), Nico Antipapas (Greece), Antonio C. Ribeiro (Portugal), Alain C. Trossat (Italy), Harry Alex (Venezuela), Peter Klam (head office), John Woods (Ireland), Reinhard Kruska (head office), Evert Garretsen (Canada).

From the Music Capitals of the World

LONDON

Warner Brother is launching a new series of maxi-singles featuring some of the biggest past hits by major artists on the label. Each record will have four tracks and will be the same price as WB's normal single product, \$1.25.

Among artists who will have product released in the Warner Giants series are Frank Sinatra, Dean Martin, Gordon Lightfoot, Alice Cooper, Faces, James Taylor, America, Neil Young and Little Richard. The singles are being marketed in colored bags and to promote them, a special counter browser and window display kit comprising streamers and stickers have been produced for dealers. ... Music for Pleasure's, "Top TV Themes" album, by the Jack Parnell Orchestra, produced in conjunction with TV Times has swiftly developed into the U.K.'s all-time fastest seller.

Released on the Sounds Superb label, the record has sold over 300,000 copies in the first six weeks of sale, following an initial pressing of 250,000 copies. MFP worked in conjunction with the TV Times magazine, whereby readers selected their top 12 TV themes. As a result of the album's success, MFP is in the process of making a three-year deal with TV Times and has also signed a contract for a similar period with Jack Parnell, although not specifically with future ventures with TV Times in mind.

The John Player 1974 international conductors' award has gone to the youngest of the 212 applicants—19-year-old Simon Rattle of Liverpool. Rattle, one of four finalists, won the John Player Trophy, a two-year conducting contract, guarantee of fees of \$7,500 in the first year and \$8,750 in the second, and engagements with the Birmingham Orchestra, the London Philharmonic, Northern Sinfonia and the Scottish National Orchestra. Second place went to Australian-born Geoffrey Simon, 28 from Adelaide, and third place went to Colin Metters. ... Simon and Garfunkel's "Bridge Over Troubled Water" has been voted Number One hit of all time by Capital Radio listeners. The Top Ten resulting from the London commercial station's poll is: "Bridge Over Troubled Water"; "Hey Jude," Beatles; "White Shade of Pale," Procul Harum; "Layla," Derek and the Dominoes; "Satisfaction," Stones; "Rock Around the Clock," Bill Haley; "Good Vibrations," Beach Boys; "Knights in White Satin," Moody Blues; "Without You," Nilsson; "House of the Rising Sun," Animals.

The big squeeze is on at Phonogram—getting 22 Everly Brothers tracks acquired under a new deal onto one album. The 22 tracks were all recorded between 1957 and 1960 before the duo moved to Warner Brothers, and include tracks like "All I Have to Do" and "Wake Up Little Suzie." All cuts are in stereo or reprocessed stereo and despite the number of songs, most are short and none have been cut. The album will be released in a month's time on Chess's Janus label and hopefully for Phonogram's American label's manager Nigel Grainge follow the Warner Brothers' album of later Everly's material, "The Very Best of the Everly Brothers," into the Music Week charts. ... Robbins Music has signed Phil Everly's Bowling Green Music Inc. on a longterm publishing

deal for the U.K. Included in the catalog is the song "Bowling Green" and "Lord of the Manor." Robbins has also secured the catalog of U.S. guitarist Leo Kottke on a similar longterm publishing deal for the U.K. MARTIN THORPE

AMSTERDAM

"Jokers" is the title of the new single from popular Dureco act, Cheryle Vangelder-Smith. The group is being heavily promoted throughout Europe and in Japan. ... Newcomers Teach-In have had a hit with their first single, "Fly Away." The record will shortly be released in the U.S. and negotiations are currently taking place for it to be also issued in the U.K. ... Golden Earring's forthcoming American tour is already stimulating renewed interest in their current album, "Moontan," and single, "Radar Love." ... Dureco has signed Watergate Smith, who begins a lengthy European tour this month, for France and the Benelux countries. ... The George Baker Selection, who recently celebrated the fifth anniversary of the band's formation, are making a major effort this year to win greater international recognition. Their new single, "Canta Libr," is being released worldwide and the group are planning to tour several overseas territories. ... Lou Reed was presented with an Edison Award for his album "Berlin" while in Holland recently for a short con-

(Continued on page 45)

Low Gong Price May Ring Sales

LONDON—Virgin Records is preparing to lose money again on another album-for-the-price-of-a-single package, which is being released in a bid to break the band Gong.

Following the heavy sales gained by the \$1.20 release of "The Faust Tapes" by Faust, Virgin has tagged Gong's "Camenbert Electrique" album at \$1.45 for its June 7 release.

Like "The Faust Tapes," "Camenbert Electrique" will be a limited issue of 100,000 copies and will be backed by full promotional resources including advertising and radio commercials.

Commented managing director Richard Branson, "We lost money on the Faust album and we shall on this one, but it should do the trick so far as Gong is concerned."

Brussels Studio Going Heavy

BRUSSELS—In the eight months since Morgan recording studios in Brussels have been open, the studios have been booked by Rod Stewart, Black Sabbath, Middle Of The Road, Adamo, Jean Bouchety, Art Sullivan, Ignace, Will Tura, Tony Ronald, Joe Dassin, Annie Cordy, Luigi and Rika Zarai, according to Morgan director Roland Kluger.

Tony Scotti has produced an LP at Morgan and the quadrasonic facilities have been used for mixing a Black Sabbath album. Permanent residents at the studios in Brussels are British engineers Paul Tregurtha and Mike Butcher.

Cassidy Concert Injuries Spur Measures for Crowd Control

By GRAHAM PUNTER
(Music Week Staff Writer)

LONDON—The greater London Council is preparing a report on David Cassidy's White City concert in a bid to prevent a repetition of the hysteria that led to hundreds being injured, including one 14-year-old girl who required emergency treatment after her heart stopped and is still seriously ill in hospital.

And a GLC spokesman admitted this week the council may have been slow to appreciate the age group the teen idol would attract because the law does not require a promoter to name the performer.

The GLC was responsible for granting the license that allowed the concert to go ahead.

A spokesman said: "There is nothing more dangerous about a concert at a football ground than any other site provided it is properly conducted. But a promoter is not obliged by law to tell us who is performing and obviously the age of the audience is a factor that in the future we should perhaps take more into account. We regret the injuries and are preparing a report on the White City concert to avoid a similar occurrence in the future."

A Home Office spokesman said it is prepared to listen to recommendations on safety at pop concerts following the Cassidy affair.

"People can of course make representation to us but we are dealing with a very complex issue and there is no easy answer," said a spokesman.

Leading the fight for tougher measures is the Royal Society for the Prevention of Accidents which has been campaigning for a Minister of Public Safety since the tragedy at the Celtic-Rangers soccer match at Ibrox Park.

A spokesman said: "Sunday's incidents merely confirm what we have been saying. Responsibility for safety at concerts or football matches is too diversified at the moment between the promoter, police,

security forces and authorities granting licenses. There needs to be someone with ministerial powers to have total over-all control."

The scenes at the Cassidy concert have put a question mark on the future of sports stadiums as concert venues. The use of open-air venues is a recent development of U.K. concert promotion. Earlier this month, when about 30,000 people attended a concert given by Elton John at Watford FC ground, there were early indications of the possible danger of uncontrolled crowds packing on to the pitch and pressing forward to get close to the stage. And more recently at the star-studded concert at Charlton, headlined by the Who, which passed off without trouble, there were nevertheless misgivings about the potential danger of thousands of people being massed on the pitch and being out of reach of medical services.

But Michael Alfandary, promoter of the recent Who concert at Charlton Athletic FC's Valley Stadium, said it is not so much the venue—more the kind of audience.

"Open air venues are unsuitable for large numbers of young hysterical fans. I think an artist who makes a living out of hysterical devotion should play more shows at smaller halls so the audience aren't at risk.

"I made a bid for the Cassidy concert with a plan that included barriers to prevent people pushing forward but the cost was too high."

A spokesman for Artists Services, which provided a human barrier in the arena, said: "We provided 200 men. Their responsibilities included stopping children getting onto the stage which was done successfully."

A Scotland Yard spokesman would not comment on the police involvement on Sunday.

Neither Mel Bush, promoter of the White City concert, nor Adrian Hopkins, promoter of Tuesday's

Cassidy concert at Manchester City's Maine Road ground for Chrysalis, were available for comment.

Dick Leahy, departing general manager of Bell U.K., Cassidy's record company, said it is difficult for him to comment since his field is recording, not concert promotion.

"I suppose at the heart of the problem is the lack of suitable venues for big American acts which means we have to resort to stadiums like the White City."

Meier to Chrysalis

ZURICH—Teddy Meier, promotion manager of EMI Records (Switzerland), leaves the company at the end of July to take up an appointment as European co-ordinator for U.K. company Chrysalis.

Meier, who was with EMI for nine years, will be succeeded by Kurt Weil, who has worked as a musician and bandleader in various European countries, and is promotion manager for Metronome, Switzerland. Weil will report to EMI a&R manager, Laico Burkhalter.

Ignorance as Plea Ruled Out In Piracy Test Case In U.K.

• Continued from page 3

tapes knowing them to be infringing copies.

But during a recent case brought by nine record companies against a south London dealer, Mr. Justice Brightman rejected a submission by counsel for the defendants that the record companies' case showed no reasonable cause of action.

He ruled that in such cases, the onus is on the dealer to prove his innocence rather than on the record companies to prove that a retailer knowingly sold pirated product.

The defendants, who are alleged to have bought over 17,000 infringing copies of 8-track cartridges featuring material by many top British and American artists, were granted time for an appeal.

Geoffrey Bridge, director general

• Continued from page 44

of the British Phonographic Industry, under whose auspices the case was brought, states, "This is a historic judgement and of extreme importance to the record industry in combatting piracy. It is also a valuable new additional weapon for our armoury.

Bridge continues: "Retailers have on occasions in the past pleaded ignorance and it is difficult to prove

knowledge but this has now been reversed."

He adds: "It is not difficult for dealers to spot pirated product. Points to watch out for are no familiar company name, trademark or address, inferior-looking packaging, statements that all royalties have been paid, low-prices and unusual selling approaches and distribution patterns."

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Bridge continues: "Retailers have on occasions in the past pleaded ignorance and it is difficult to prove

Polydor, Capricorn Enter Share Cost, Profit Deal

LONDON—Polydor has signed a share-cost, share-profit deal with Capricorn Records in America that gives the company the Allman Brothers for the U.K.

Under the three-year agreement, Polydor will manufacture, distribute, sell and promote Capricorn product in Britain.

But Capricorn will pay half the cost of the operation and in return take half the profits.

A Polydor spokesman says "This is a totally new venture for us. We have not signed a similar deal before."

The first big push on the new product will be geared to the Allman's first U.K. appearance at the Knebworth Park festival on Thursday (20). Polydor is re-promoting the group's four albums.

The deal was conducted by Polydor managing director John Fruin and Capricorn executive vice-president Frank Fenter, formerly Atlantic label manager when the American label was licensed through Polydor in the U.K.

The Capricorn agreement also includes Marshall Tucker and Wet Willy.

Osmond Security Stepped Up In Cassidy Aftermath

LONDON—The hush-hush security arrangements for the Osmonds' summer British visit are to be even more closely scrutinized following the tragic incidents at David Cassidy's White City concert, where hundreds of teen boppers required first aid treatment. One 15-year-old girl later died in hospital.

A spokesman for Polydor, which distributes the group on MGM in the U.K., says, "Our plans are such that they preclude a repeat of what happened with Cassidy. But following last week's events they are being examined even more closely to close up every loophole."

The Osmonds are coming to Britain in August or September but security is so intense no details of venues and dates are being released yet by Polydor.

"But there will be no open-air concerts at sports stadiums and tickets allocated will state seat number and not merely provide entrance to any part of the venue which happened at the White City." (See separate story.)

Ed Leffler—in the U.K. recently to complete arrangements for the group's visit—has quit as the Osmonds' personal manager.

Leffler's management company of Katz-Gallin-Leffler will still

handle the band but personal control switches to another partner, Ray Katz.

Mel Bush, promoter of David Cassidy's White City concert, issued a statement this week denying allegations that security was insufficient.

He expressed "utmost sympathy" for the tragic death of Bernadette Whelan but says "... we wish to make it clear that in our opinion, and even with the benefit of hindsight, we took every precaution for the orderly running of the concert and the safety of those attending."

Bush says, "The vast majority of girls treated were treated on the spot for matters resultant from emotional stress and a very small number required hospital attention."

Close liaison was maintained with the Greater London Council throughout the preparations, he said. The GLC required one security attendant to every 250 people but by using Artists Services and regular White City attendants Bush provided a ratio of about 1:100.

Barriers were put up in the center grass area, which held about a third of the total audience. "These arrangements were approved by the council and the barriers did not, as reports suggest, give way."

Pori Jazz July 12-14

PORI—This year's Pori International Jazz Festival will be held from July 12 to 14. Weather permitting, a crowds of 50,000 is expected to attend the festival, now in its ninth year, which should put the event on a profitable basis for the second successive year.

The festival will once again feature a host of top artists. Among the international acts already booked are the Woody Herman orchestra, the New Gary Burton Quartet, Freddie Hubbard Quintet, Chuck Mangione Quintet, Kenny Drew and the Art Ensemble of Chicago.

Domestic talent will include the Helsinki Septet, DDT jazz band, Paradise, Carita Holmstrom and the Pentti Hietanen Sextet. From Cuba, the Chucho Valdes orchestra will also be taking part.

International Turntable

Chris Harding, seven years a senior recording engineer with Phonogram, has been appointed the company's A&R manager to replace Lionel Burdge, who joins RCA. ... Brian Smith joins Contour from Music for Pleasure as field sales manager and Amija Chatterjee is moving to Contour from Phonodisc as operations assistant to John Scott, who has been appointed marketing operations manager. Reg Smith be-

comes customer promotions manager.

Elaine Saffer has been appointed head of press and promotions at Pickwick International. ... Four new men have been appointed to the main board of distributing company Lugton's—Fred Herzog, Walter Collins, James Herzog and Gordon Hewett. Albert Vaughan has been made company secretary, and Michael Tiernan assistant company secretary.

Polydor, Chappell Cooperating On Seeking & Developing Talent

TORONTO—Polydor Records of Canada Ltd. and Chappell Music Canada have agreed informally to cooperate with each other regarding seeking and developing Canadian talent. The first deal in this arrangement is the release of three singles by Chappell singer/songwriter Harry Marks by Polydor. The first single is entitled "Southwestern Morning."

Jerry Renewych, professional manager of the Toronto-based Chappell Canada office, says that material from the company was often turned down by other record companies with subsidiary publishing interests, which made it more

difficult to work in this market." This is the reason we are pleased with our arrangement with Polydor," states Renewych.

Currently, Chappell Canada is experiencing success in the Canadian market. Leading the field are charted singles "Where Is the Answer" by Copper Penny and Shawne Jackson's "Just as Bad as You."

Harry Hinde, one of Canada's most active record producers, having recently worked with artists such as Copper Penny, Ruckus, Ken Hollis, Tony Kingston and Phyllis Brown, is one of the main reasons for Chappell's Canadian success.

Current singles credited to Hinde and published by Chappell include "Brenda" by Hollis on Sweet Plum; "Lovin' the Music" by Ruckus on RCA; "Touch Me Babe" by Phyllis Brown on A&M; and one of Chappell's old reliables, Gershwin's "Summertime," recorded by Copper Penny for Sweet Plum.

Besides the Canadian material that Chappell publishes, the international flow of product from other branches has been of great help in terms of variety and added volume. "Sha La La," a copyright of the Intersong Office in Sweden, translated into French and English for the Canadian market, has been recorded by French-Canadian singer Sebastian and has sold 12,000 copies during its first week of release in Quebec. Other foreign product includes "Who's Gonna Sing My Rock and Roll Song," a Looking Glass U.S. copyright, recorded in Canada by Tony Kingston for Much Records; a Michel Legrand song from France, "Dans Le Meme Instant"—"Life" in English—done by Ginette Reno; and "Mother of Us All" by Suzanne Stevens for Capitol, a copyright from the West Coast. The Canadian office is also negotiating a record deal for an American group, based in Detroit, called Brussel Sprout.

Other current releases utilizing Chappell copyrights include "M'Lady" by Robbie Lane for Celebration Records; "Memory Man" by John Coleman for Much Records; "Another Day" by Revelation for London Records; "Seed of Music" by Cathie Stewart on Celebration; "Lismore Lady" by George Hamilton IV on RCA; "Send Out a Song" by Lisle on Bronco Records; and the new Les Emmerson single.

"Publishing has been overlooked in Canada up until now," says Renewych "but within the next two years I see an explosion in this area, with the ensuing competition greatly improving the quality of the material to be recorded by Canadian artists. This should aid them in gaining international acceptance."



TOGETHER—British song-stylist and recording artist Susan Maughan arrives at Kennedy Airport with Jeffrey Kruger, president of the London-based Ember Enterprises, which, in conjunction with Paramount Records will release the artist's new LP "Time." Miss Maughan is in the U.S. to make her American cabaret debut at the Persian Room of the Plaza Hotel in New York. She most recently toured Britain with Jack Benny.

Sound-Products Moves

AMSTERDAM—The Sound-Products B.V. company, headed by former CNR executive Gerald Vandermeent, has moved from Badhoevedorp to new premises at Nieuw Loosdrechtse dijk 195, Loosdrecht, Holland. Tel: (0)2158-4718. Telex: 16604.

From the Music Capitals of the World

TORONTO

The King Biscuit Boy, well-known Canadian blues musician, played harp on the newly reformed Electric Flag's recording session at Criteria Sound in Miami June 1-3. Atlantic's Jerry Wexler handled the production. King Biscuit has been offered other session work including a new Aretha Franklin album. . . . A new club has opened in Montreal, In Concert. First artists booked to appear include Rehsan, Roland Kirk, Esther Phillips and James Cotton. . . . The Canadian Radio and Television Commission will hold a public hearing on the proposed radio and television broadcasting regulations on Canadian production of commercials on Oct. 22 in Ottawa. . . . United Artists Records in conjunction with the Canadian Talent Library has just released an album by the Toronto-based Climax Jazz Band.

A reception was held at Toronto's Inn On The Park on May 27 to introduce the new Boot Master Concert Series' first album by the Canadian Brass produced by Eleanor Sniderman. . . . The Masonic Temple, former home of the Rock Pile in Toronto, will reopen for concerts in the summer. . . . Ampex Records Wednesday has just had their new single "Roses Are Red" released. The band will play with the Osmonds at the Canadian National Exhibition this year. . . . Capitol Record's Bob Rowe, Dave Evans and Bill Bannon have just returned from a tour of the company's western Canada offices to re-introduce Bannon as national promotion manager. . . . Neill Dixon, the former promotion representative for GRT, is now doing independent concert promotion at the Victory Theatre in Toronto. . . . Lori Lieberman appeared with Eric Anderson at the Riverboat, Toronto from May 28-June 2.

John Driscoll of Ampex has just returned from Los Angeles, where he finished the mix of "Dancing In the Streets" the new single for Fellowship, a band just signed to the label. . . . Ampex has released 12 albums by such artists as Hugo Montenegro, Al Caiola, Gordon Jenkins, formerly only available on tape. . . . Eric Clapton will appear at the Montreal Forum on July 9. . . . Polydor is in the midst of annual James Last sales campaign. A specially packaged album set, "Stereo Spectacular 74," is the flagship of the campaign which is tied into the promotion of a K-Tel James Last package put together by Polydor's Special Projects manager Peter Horvath. . . . "Les Divorces," a single by Michel Delpech on Barclay Records, has sold over 100,000 copies in Quebec. . . . Richard Bibby, head of MCA Canada, has just returned from a tour of the company's branch offices in the Maritimes.

John Porteous, editor of Playlist, the recorded music supplement of the Canadian magazine, Broadcaster, has just finished a book entitled "Please Stand By" subtitled "An Informal History of Broadcasting In Canada." The publisher is Lester and Orpen with the distribution being handled by Prentice-Hall. . . . Skip Prokop will produce an album for Maclean and Maclean. . . . Gary Parr, formerly with CKLC in Kingston is now program director of CFOM in Quebec City. . . . Abraham's Children will undertake an extensive tour of the Canadian Maritimes from July 1-Aug. 2. Bookings were handled by

Radius 5000. . . . Robin Moir has signed to the Agency for the Creative Arts and is preparing five sides with producer Andre Perry. Moir will be released on the Creative Arts label and distributed by Sonogram. . . . Les Emmerson's new single is "Cliches" on Polydor for the Trillium. Another single by Emmerson, "Johnny Get a Gun," will be released two weeks later.

The Electric Flag, Harvey Mandel, Luther Allison and Son House have been added to the Toronto Island Blues Festival. Sound for the festival is being handled by George Semkiw and the business by Ken Smookler. Promoters hope to sell 30,000 tickets at \$6.00 for one day and \$10.00 for two. . . . Liverpool appeared with Mahogany Rush at the Michigan Palace in Detroit on June 1. . . . Bearfoot has just finished recording two sides at the Nimbus Nine Studios, Toronto with Gerry Lyons producing. Their latest single is "Sweet Virginia." . . . "Sha La La Loo La Lay," the new single by Blue Lick Road co-produced by Mark Smith in association with Three Hats Productions, has been picking up a lot of radio reaction in the past few weeks. It is currently playlisted on CHUM, Toronto and CHAM, Hamilton among others. . . . United Artists has signed Canadian country group Canadian Zephyr to the label. The announcement was made by UA President, Stan Kulin. . . . George Balcan has left CJAD, Montreal to join CFCF in the same market. . . . A&M's Bruce Miller is now on a solo tour with Dr. Fingers. Miller's latest single "Anna Marie" is very high on country charts across Canada.

Gary & Dave's new single for Axe Records, "It Might as Well Rain Until September" has been released simultaneously in the U.S., Canada, England and France.

MARTIN MELHUISE

MCA Canada In Shifts

TORONTO—MCA Records (Canada) in recent weeks has had a shake-up in personnel involving a number of promotions and changes in the delegation of duties.

Jeff Burns, MCA's former Ontario promotion representative, has moved over to GRT of Canada where he took up the position of national promotion and a&r manager. Randy Sharrard replaced Burns in Ontario promotion and Dominic Postorino took over the post vacated by Sharrard and will assume such duties as campus coordination, art layout, mailings and in-store display.

In Alberta, Ted Firman the Calgary resident salesman and Herb Forgie, the Edmonton salesman now visit their region's breakout and MOR stations on a regular basis.

In Quebec, branch manager Bob Johnston has taken on English promotion duties while salesman Jean-Marc Corbeil will handle French-Canadian radio stations.

Jack Skelly in Winnipeg and Jim Morrisey in the Maritimes have always been in charge of sales as well as promotion in their respective areas. MCA has three sales managers that do promotion; three salesmen with promotion duties and three full time promotion men, making a nine man team.

Hi-Fi Show a Hot Draw

TORONTO—Over 100 lines from the Canadian audio industry have already been booked for "Stereo '75" Canada's national hi-fi show presented by AudioScene Canada magazine from Sept. 12-15 at the Constellation Hotel and Show Complex in Toronto.

Among the audio lines recently booked are ADC, AGS, Agfa-Gevaert, Aiwa, Ariston, Audio-Logic, Audio Magnetics, Audio-Technics, Avid, BGW, B&O, BSR, Beyer, Bib, CGE, Cerwin-Vega, Craig, Crown, Dathar, Detson, Discwasher, EPI, Ferrograph, Glenburne, Grado, Goldring, Hi-Fi Aids, Infinity, Kencraft, Kensonic, Klipsch, Lamb, Leak, Lear-Jet, Lescon, MB, MGA, Marsland, Muntz, Nikko, Ohm, Ortofon, QRK, Phase Linear, Rabco, Rectilinear, Rek-O-Kut, Revox, Scotch, Silver, Stradivari, Superscope, Superex, TDK, Tenco, Telefunken, Tenna, Video-sonic and Wharfedale.

Lines previously booked include AFS, Akai, Altec, Ampex, BASF, Bose, Caz-Tech, Concord, Decca, Elac, ESS, Fisher, Goodmans, Heathkit, JVC, Kenwood, Koss, Maxell, Memorex, Pioneer, Sansui, Stanton, TEAC, Technics by Pana-

Bee Gees Set Large Tour

MONTREAL—The Robert Stigwood Organization, through Polydor Records of Canada, has announced dates of an extensive coast-to-coast tour of Canada by the Bee Gees. There is no indication that this is part of a total North American tour.

Dates so far confirmed include Halifax Forum, Halifax, N.S., Aug. 21; Moncton Coliseum, Moncton, N.B., Aug. 22; Beaverbrook Rink, St. John, N.B., Aug. 23; Montreal Forum, Montreal, Quebec, Aug. 25; National Arts Center, Ottawa, Aug. 26; Sudbury Arena, Sudbury, Ont., Aug. 27; Hamilton Place, Hamilton, Ont., Aug. 28-29; Centennial Hall, Winnipeg, Man., Aug. 30-31; Centennial Theatre, Saskatoon, Sask., Sept. 2; Centennial Theatre, Regina, Sask., Sept. 3; Jubilee Auditorium, Calgary, Alta., Sept. 5; Jubilee Auditorium, Edmonton, Alta., Sept. 6; and Queen Elizabeth Theatre, Vancouver, Sept. 8.

The band recently appeared in Montreal and Toronto playing to capacity crowds. The band's latest album "Mr. Natural" has just been released in Canada by Polydor.

According to Polydor's national press officer, Richard Glanville-Brown, Polydor Canada is lining up a major merchandising campaign to surround the tour.

CKFM In Large-Scale Expansion

sonic, Thorens, Toshiba and Videotone.

Dealer days will be Sept. 12, from noon to 10 p.m. and Sept. 13, from 5 to 10 p.m. Public attendance will be Sept. 13, from 5 to 10 p.m. and Sept. 14 and 15, from noon to 10 p.m. Seminars for both the public and dealers will be held featuring a number of personalities from the audio industry.

Show Manager Henry Beckman indicates that additional space has been arranged, but that it is not expected to meet all the demands.

CKFM In Large-Scale Expansion

TORONTO—Toronto radio station CKFM, which according to the March 74 BBM ratings has a larger 25-34 year-old audience than any other AM or FM radio station in Canada, has just completed a \$250,000 expansion which includes new offices, an 8-track recording studio and the formation of an affiliated production company.

St. Clair Productions Ltd., which was created as a marketing tool for CKFM, will, in addition to in-house work, function as an independent production house for radio commercials. Most of the talent roster for commercial productions comes from CKFM's on-air personalities Stu Daly, Phil Mackellar, Don Cameron, Russ Thompson, Carl Banas, Fred Napoli, Henry Shannon and Henry Morgan.

Says CKFM's vice president and general manager, Bill Ballantine, "Now, in addition to a highly competitive cost-per-thousand, CKFM can offer our advertisers highly effective, creatively produced, custom commercials at a nominal cost."

The production company will also produce a number of radio shows for CKFM and for syndication to other stations. Programs currently in production include "Gene Lees and Friends"; "Audio Ideas with Andrew Marshall"; John Porteous' "Canadian Contemporary"; a documentary series entitled "Hour Toronto"; and a rock interview show with Paul Weldon, formerly the organizer for Edward Bear.

The new studio, called Roundhouse Sound Studio, was designed to accommodate both voice and music production. James Applebaum and Peter Pacini, the former owners of Agency Production Services, have been hired to run the new operation for St. Clair Productions. Gerry Bascombe, of the Bascombe Group, Inc., is handling program syndication.

Billboard Hits of the World

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AUSTRALIA

(Courtesy of Go-Set)
SINGLES

- This Week**
- 1 SEASONS IN THE SUN—Terry Jacks (Bell)—Bobby Wright (Probe)
 - 2 SHE (Didn't Remember My Name)—Osmosis (Warner Bros.)
 - 3 THE AIR THAT I BREATHE—Hollies (Parlophone)
 - 4 YOU'RE SIXTEEN—Ringo Starr (Apple)
 - 5 YOU WON'T FIND ANOTHER FOOL LIKE ME—New Seekers (Polydor)
 - 6 MO COO CA CHOO—Alvin Stardust (EMI)
 - 7 THE WAY WE WERE—Barbra Streisand (CBS)
 - 8 MOCKINGBIRD—Carly Simon/James Taylor (Elektra)—J. O'Keefe/M. McLaren (Festival)
 - 9 DAYTONA DEMON—Suzi Quatro (RAK)
 - 10 THE SHOW MUST GO ON—Leo Sayer (Chrysalis)
 - 11 SHIPS IN THE NIGHT—Vicki Lawrence (EMI)
 - 12 HOOKED ON A FEELING—Blue Swede (EMI)
 - 13 LOVE'S THEME—Love Unlimited Orchestra (20th Century)
 - 14 THE LORD'S PRAYER—Sister Janet Mead (Festival)
 - 15 FAREWELL AUNTIE JACK—Graham Bond (Picture)

- ALBUMS**
- This Week**
- 1 BAND ON THE RUN—Paul McCartney & Wings (Apple)
 - 2 TUBULAR BELLS—Mike Oldfield (Virgin)
 - 3 MY NAME MEANS HORSE—Ross Ryan (EMI)
 - 4 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
 - 5 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 6 BURN—Deep Purple (Purple)
 - 7 JONATHAN LIVINGSTON SEAGULL/SOUNDTRACK—Neil Diamond (CBS)
 - 8 CAN THE CAN—Suzi Quatro (RAK)
 - 9 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 10 OLD NEW BORROWED AND BLUE—Slade (Polydor)

BELGIUM

(Courtesy of Telemoustique)

- This Week**
- 1 INSTANT PETRY (Single)—Golden Earring
 - 2 HOLLIES (LP)
 - 3 I KNOW WHAT I LIKE (Single)—Genesis
 - 4 THE HOOPLE (LP)—Mott The Hoople
 - 5 QUEEN II (LP)
 - 6 NEXUS (LP)—Argent
 - 7 THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US—Sparks
 - 8 POSITIVE VIBRATIONS (LP)—Ten Years After
 - 9 EXOTIC BIRDS & FRUIT (LP)—Procul Harum
 - 10 JERUSALEM (Single)—Emerson, Lake & Palmer

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------------------|
| 1 | 1 | SUGAR BABY LOVE—*Rubettes (Polydor)—Pam Scene (Wayne Bickerton) | Rubettes |
| 2 | 2 | THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US—*Sparks (Island)—Island (Muff Winwood) | Sparks |
| 3 | 6 | HEY ROCK & ROLL—*Showaddywah (Bell)—Bailey (Mike Hurst) | Showaddywah |
| 4 | 13 | THE STREAK—Ray Stevens (Westbound)—Peter Maurice/KPM (Ray Stevens) | Ray Stevens |
| 5 | 4 | THERE'S A GHOST IN MY HOUSE—R. Dean Taylor (Tamla Motown)—Jobete London (Brian Holland/Lamont Dozier) | R. Dean Taylor |
| 6 | 3 | THE NIGHT CHICAGO DIED—*Paper Lace (Bus Stop)—Intune (M. Murray/P. Callander) | Paper Lace |
| 7 | 17 | JUDY TEEN—*Cockney Rebel (EMI)—Trigram/RAK (Steve Harley/Alan Parsons) | Cockney Rebel |
| 8 | 12 | I SEE A STAR—Mouth & MacNeal (Decca)—Brotocs/ATV | Mouth & MacNeal |
| 9 | 9 | IF I DIDN'T CARE—David Cassidy (Bell)—Chappell (David Cassidy/Michael Lloyd) | David Cassidy |
| 10 | 11 | BREAK THE RULES—*Status Quo (Vertigo)—Valley/Shawbury (Status Quo) | Status Quo |
| 11 | 5 | DON'T STAY AWAY TOO LONG—*Peters & Lee (Philips)—Pedro/C. Shane (John Franz) | Peters & Lee |
| 12 | 8 | GO—Gigliola Cinquetti (CBS)—Britico/April (Gianni Daldello) | Gigliola Cinquetti |
| 13 | 16 | THE 'IN' CROWD—*Bryan Ferry (Island)—E.C. (Bryan Ferry/J. Punter) | Bryan Ferry |
| 14 | 7 | SHANG-A-LANG—*Bay City Rollers (Bell)—Martin/Coulter (Bill Martin/Phil Coulter) | Bay City Rollers |
| 15 | 20 | YOU KEEP ME HANGING ON—*Cliff Richard (EMI)—Pedro/Cyrl Shane (D. MacKay) | Cliff Richard |
| 16 | 22 | A TOUCH TOO MUCH—*Arrows (Rak)—Chinnichap/Rak (Mickie Most) | Arrows |
| 17 | 14 | I CAN'T STOP—Osmonds (MCA)—Carlin (Wes Farrell) | Osmonds |

- 17 24 JARROW SONG—*Alan Price (Warner Bros.)—Jarrow (Alan Price)
- 19 10 RED DRESS—*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
- 20 19 REMEMBER YOU'RE A WOMBLES—*Wombles (CBS)—Batt Ent. (Mike Batt)
- 21 28 SUMMER BREEZE—Isley Bros. (Epic)—Dawnbreaker/Carlin (R. Isley/R. Isley/O. Isley)
- 22 36 LIVERPOOLLOU—*Scaffold (Warner Bros.)—Essex (Paul McCartney)
- 23 15 WATERLOO—Abba (Epic)—United Artists
- 24 30 DON'T LET THE SUN GO DOWN ON ME—*Eton John (DJM)—Big Pig (Gus Dudgeon)
- 25 18 SPIDERS & SNAKES—Jim Stafford (MGM)—Famous Chappell (P. Gernhard/Lobo)
- 26 31 THE MAN IN BLACK—*Cozy Powell (Rak)—Rak (Mickie Most)
- 27 45 CAN'T GET ENOUGH—*Bad Company (Island)—Island (Bad Company)
- 28 23 HOMEY GIRL—Chi-Lites (Brunswick)—Intersong (Eugene Record)
- 29 44 GUILTY—*Pearls (Bell)—ATV (P. Swearn/J. Arthey)
- 30 33 TSOP—MFSB (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff)
- 31 32 I WANT TO GIVE—Perry Como (RCA)—Latin American (Chet Atkins)

- 32 25 YEAR OF DECISION—Three Degrees (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff)
- 33 50 PERSONALITY—Lena Zavaroni (Philips)—Leeds (Tommy Scott)
- 34 21 ROCK & ROLL WINTER—*Wizzard (Warner Bros.)—Roy Wood/Carlin (Roy Wood)
- 36 26 HE'S MISSTRA KNOW-IT-ALL—Stevie Wonder (Tamla Motown)—Jobete London (Stevie Wonder)
- 37 — I'D LOVE YOU TO WANT ME—Lobo (UK)—Carlin (Phil Gernhard)
- 38 — OOH I DO—*Lynsey De Paul (Warner Bros.)—ATV (Lynsey De Paul)
- 39 27 BEHIND CLOSED DOORS—Charlie Rich (Epic)—Screen Gems-Columbia (Billy Sherrill)
- 40 34 WOLD—Harry Chaplin (Elektra)—Warner Bros. (Paul Laka)
- 41 42 YOU ARE EVERYTHING—Diana Ross & Marvin Gaye (Tamla Motown)—Gamble-Huff/Carlin (H. Davis/B. Gordy)
- 42 40 WOMBLES SONG—*Wombles (CBS)—Batt Songs (Mike Batt/Belfry Prod.)
- 42 — IF YOU'RE READY (COME GO WITH ME)—Staple Singers (Stax)—Island
- 44 48 THE CAT CREPT IN—*Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
- 45 39 AMERICA—*David Essex (CBS)—April/Jeff Wayne (Jeff Wayne)
- 45 43 GETTING OVER YOU—Andy Williams (CBS)—Hazzard (R. Perry)
- 46 — I WON'T LAST A DAY WITHOUT YOU—Carpenters (A&M)—Rondor (Jack Daugherty)
- 47 38 SEASONS IN THE SUN—Terry Jacks (Bell)—Francis Day & Hunter (Terry Jacks)
- 48 37 THE ENTERTAINER—Marvin Hamlisch (MCA)—Multimood (Marvin Hamlisch)
- 49 47 TOM THE PEEPER—*Act One (Mercury)—Intersong (R. Gerald)
- 50 29 A WALKIN' MIRACLE—Limmie & The Family Cooking (Avco)—Planetary Music (Steve Metz)

ITALY

(Courtesy of Germano Ruscitto)

- SINGLES**
- This Week**
- 1 A BLUE SHADOW—Berto Pisano (Ricordi)
 - 2 NON GIOCO PIU'—Mina (PDU/EMI)
 - 3 AMINA MIA—I Cugini Di Campagna (Fonit/Cetra)
 - 4 L'ULTIMA NEVE DI PRIMAVERA—Franco Micalizzi (RCA)
 - 5 RIMANI—Drupi (Ricordi)
 - 6 NUTBUSH CITY LIMITS—Ike & Tina Turner (UA/MM)
 - 7 ALTRIMENTI CI ARRABBIAMO—Oliver Onions (RCA)
 - 8 PRINSCOLIENESINAINCIUSOL—Andriano Celentano (CBS/MM)
 - 9 UN'ALTRA POESIA—Alunni Del Sole (PA/Ricordi)
 - 10 48 CRASH—Suzi Quatro (EMI)
 - 11 LOVE'S THEME—Barry White (Fonit/Cetra)
 - 12 GOODBYE MY LOVE—Demis Roussos (Phonogram)
 - 13 SUPERSTAR—Carl Anderson (MCA/MM)
 - 14 THE ENTERTAINER—Marvin Hamlisch (MCA/MM)
 - 15 NOI DUE PER SEMPRE—Wess & Dory Ghezzi (Durium)

DENMARK

(Courtesy of I.F.P.I.)

- This Week**
- 1 SEASONS IN THE SUN (Single)—Terry Jacks (Bell)
 - 2 SWEET FANNY ADAMS (LP)—The Sweet (RCA)
 - 3 DIE WELT IST VOLL MUSIK (LP)—Freddy Breck (BASF)
 - 4 WATERLOO (LP)—Abba (Polar/EMI)
 - 5 OLDIES BUT GOODIES (LP)—Svenne & Lotta (Polar/EMI)
 - 6 SHU-BI-DUA (LP)—(Polydor)
 - 7 DODENS TRIUMF (LP)—The Savage Rose (Polydor)
 - 8 I'M A WRITER NOT A FIGHTER (LP)—Gilbert O'Sullivan (MAM)
 - 9 EXOTIC BIRDS AND FRUIT (LP)—Procul Harum (Chrysalis/EMI)
 - 10 WATERLOO (Single)—(Polar/EMI)
 - 11 HOLD ON (LP)—The New Jordal Swingers (Sonet)
 - 12 THE BEST OF RAY CONNIFF (CBS)
 - 13 IS EVERYBODY HAPPY (Single)—Jackpot (BASF)
 - 14 LULU ROCKEN GAR (Single)—Shu-Bi-Dua (Polydor)
 - 15 FLEMMING ANTONY DANSKTOPPARTY No. 4 (LP)—(Telefunken)

FINLAND

(Courtesy INTRO Magazine)

- SINGLES**
- This Week**
- 1 AKE, MAKE, PERA JA MA—Hector (Top Voice)

- 2 UNEEN AIKA VAIUU—Kisu (Columbia)
- 3 DO YOU WANNA DANCE—Hurricanes (Love Records)
- 4 WATERLOO—Abba (Polar)
- 5 OLEN HAUTAUSMAA—Hector (Top Voice)
- 6 KILLING ME SOFTLY—Roberta Flack (Atlantic)
- 7 NOSTA LIPPU SALKOON—Kai Hyytinen (Philips)
- 8 JA ROKKI SOI—Rauli "B" Somerjoki (Love Records)
- 9 FRIDUNA SKIDUNA—Hullujussi (RCA)
- 10 SENHAN SANOO JARKININ—Georg & Muska (Love Records)

- This Week**
- 1 HECTOROCK I—Hector (Top Voice)
 - 2 HERRA MIRANDOS—Hector (Top Voice)
 - 3 MA TAHDON ROKOTA—Jussi and the Boys (Scandia)
 - 4 OLD NEW BORROWED AND BLUE—Slade (Polydor)
 - 5 FOREVER AND EVER—Demis Roussos (Philips)
 - 6 SUZI QUATRO—Suzi Quatro (RAK)
 - 7 LOUD AND PROUD—Nazareth (Vertigo)
 - 8 KUN PALJON ANTAA—Kisu (Columbia)
 - 9 RAKKAUDEN SINFONIA—Fredri (Philips)
 - 10 PLANET WAVES—Bob Dylan (Island)

SPAIN

(Courtesy of "El Musical")

- SINGLES**
- This Week**
- 1 LA DISTANCIA—Roberto Carlos (CBS)
 - 2 LOVE'S THEME—Love Unlimited Orchestra (Movieplay)
 - 3 AYDADME—Camilo Sesto (Ariola)
 - 4 SOMEDAY, SOMEWHERE—Demis Roussos (Philips-F)
 - 5 DEVIL GATE DRIVE—Suzi Quatro (EMI)
 - 6 WATERLOO—Abba (Columbia)
 - 7 SEX MACHINE—James Brown (Polydor)
 - 8 TE ESTOY AMANDO LOCAMENTE—Las Grecas (CBS)

- 9 THE BALLROOM BLITZ—The Sweet (RCA)
- 10 MRS. VANDERBILT—Paul McCartney & Wings (EMI)

ALBUMS

- This Week**
- 1 JOAN MANUEL SERRAT—(Zafiro)
 - 2 MY ONLY FASCINATION—Demis Roussos (Philips)
 - 3 QUADROPHENIA—The Who (Polydor)
 - 4 BAND ON THE RUN—Paul McCartney & Wings (EMI)
 - 5 HABIA UNA VEZ UN CIRCO—Gabi, Foto & Milike (Movieplay)
 - 6 PER AL MEU AMIC—Serrat (Edgisa)
 - 7 REVOLUTION—James Brown (Polydor)
 - 8 ?QUIEN?—Maria Trini (Hispavox)
 - 9 BUDDHA & THE CHOCOLATE BOX—Cat Stevens (Ariola)
 - 10 JONATHAN LIVINGSTON SEAGULL/SOUNDTRACK—Neil Diamond (CBS)

SWEDEN

(Courtesy of Radio Sweden)
*Denotes local origin

- This Week**
- 1 WATERLOO (LP)—Abba (Polar)
 - 2 SEASONS IN THE SUN (Single)—Terry Jacks (Bell)
 - 3 I SEE A STAR (Single)—Mouth & MacNeal (Phonogram)
 - 4 THE STING—SOUNDTRACK (LP)—(MCA)

- 5 RAMPANT (LP)—Nazareth (Vertigo)
- 6 SWEET FANNY ADAMS (LP)—The Sweet (RCA)
- 7 AMERICAN GRAFFITI/SOUNDTRACK (LP)—(MCA)
- 8 QUO (LP)—Status Quo (Vertigo)
- 9 BOLLA OCH RULLA (LP)—Pugh Rogefeldt & Rainrock (Metronome)
- 10 WATERLOO (Single—Swedish Version)—Abba (Polar)

SWITZERLAND

(Courtesy of Radio-Hitparade)

- SINGLES**
- This Week**
- 1 WATERLOO—Abba (Polydor)
 - 2 SEASONS IN THE SUN—Terry Jacks (Bell)
 - 3 I'M A TRAIN—Albert Hammond (Epic)
 - 4 TCHIP TCHIP—Cash & Carry (Barclay)
 - 5 THE GOLDEN AGE OF ROCK 'N' ROLL—Mott The Hoople (CBS)
 - 6 EINSAMKEIT HAT VIELE NAMEN—Christian Anders (Chranders)
 - 7 THIS FLIGHT TONIGHT—Nazareth (Philips)
 - 8 MEIN NAME IST NOBODY—Ennio Morricone (Ariola)
 - 9 SHANGHAI'D IN SHANGHAI—Nazareth (Philips/Vertigo)
 - 10 SCHWARZE MADONNA—Bata Illic (Polydor)

From the Music Capitals of the World

Continued from page 45

left, as the first Australian band to tour the South Pacific. The tour also coincides with the release of their new single "What's Going On" from their new album that is yet to be named. ... Racecaller **Johnny Tapp** is enjoying chart success in some states with his M7 Record Co. release of "Little Hondo," all about a successful trotter in Australia. ... **Matt Taylor's** new single "Fair Dinkum Aussie Blues" was released to coincide with his tour with **Willie Dixon**. ... Associated Music announced that they are now administering local artist **Digby Richards'** catalogue in Australia. ... Tempo records announce the appointment of **Ron Adsett** as New South Wales promotions manager. ... Melbourne band **The Dingoes** have at last released their long awaited album simply titled "The Dingoes." This is one of the first of the new sound rock 'n' roll that is purely Australian.

JOHN BROMELL

HELSINKI

The presentation of gold records in Finland has become something of a self-parody, owing to the now disproportionate requirements for gold singles and albums. Single sales of 10,000 qualify a record for gold, but none of the singles issued in recent months has had the strength to reach this figure. On the other hand, there has been an invasion of golden records and cassettes on the LP side, where the sales figure is 15,000.

The leading company in this respect is **Finnlevy**, which recently gave away 16 gold records, among them "Rakkauten Sinfonia" by **Fredri**, "Dirlanda" by **Kai Hyytinen**, "Las Palmas" and "Poing-Poing-Poing" by **Irwin Goodman**, "Isojen Poikien Lauluja Vol. 1&2" by **Various Artists** and "Fazer Festival," a compilation album released to salute the 75th anniversary of **Musiikki Fazer**. The remaining gold records went to albums in the "Toivekonsertti-Request Concert" series. A special diamond record was presented to **Fredri** for his album "Niin Paljon Kuuluu Rakkauteen," which has sold 55,000 copies since its release in 1972.

Other recent golds include "Tom-

Tom-Tom" by **Marion** (EMI), "Sammy" by **Sammy Babitsin** (Columbia, posthumously), "Hortto Kaalo" by **Hortto Kaalo** (Scandia), "Kultaa ja Kunniata" by **Jukka Kuoppamaki** (Satsanga) and "Herra Mirandos" by **Hector** (Top Voice). **Hector's** new album "Hectorock I" (Top Voice) went gold in three weeks, largely thanks to heavy advance orders, particularly by the S.O.K. co-op chain.

KARL HELOPALITO

COPENHAGEN

Herb Cohen, managing director of **Frank Zappa's** new label, **Discreet Records**, visited Denmark recently to tell journalists, DJs and radio and TV producers about the new company. In a talk illustrated with slides and displays, he explained the musical policy of the new label and talked about some of the first signings to the outlet, one of whom, **Tim Buckley**, who was very popular in Denmark about four years ago, accompanies **Cohen** on the trip. **Cohen** also played Zappa's latest album, "Apostrophe." The **Discreet** label is being distributed in Denmark by **Metronome**. ... **Abba** are easily the most popular foreign act in Denmark at the moment with their **Waterloo** Eurovision winner topping the singles chart and an album of the same title topping the LP best-sellers.

"Oldies Collection," a mid-price album featuring back catalog material from the **Capitol**, **Probe**, **Tamla Motown** and **Dot** labels and compiled by **EMI Germany**, has been released here. ... **Geordie** touring here to promote their new album, "Don't Be Fooled By The Name." ... Former full-price albums by **Bob Dylan**, **Ray Conniff** and the Danish band **Gasolin** have been very successfully re-released as mid-price LP's. ... **Lou Reed** here for a concert which will feature his new backing group. ... **BBC** disk jockey **Tom Browne** in Copenhagen to record several radio shows for Danish radio. ... **Knud Thorbjornsen** of **SBA** flying to New York to arrange a series of European concerts this autumn. ... Cover version of "Waterloo," featuring **Lecia and Lucienne**, has been released on the **Metronome** label.

KNUD ORSTED

JUNE 15, 1974, BILLBOARD

Pop

MARTHA REEVES, MCA 414. Most of us remember Martha Reeves as leader of one of the most popular soul groups in pop history, the Vandellas. Now, as a solo and with the fine production of Richard Perry, she is showing signs of becoming an even bigger star. Ms. Reeves owns a powerful yet fully controlled voice with a full range and she has chosen the right mix of songs from the pop and soul area for her debut set. The instrumentation and vocal backup is almost stunning in parts, and there is no reason why this set should not establish Ms. Reeves as a major star for the second time in her life. Not a bad cut on the LP.

Best cuts: "Wild Night," "Ain't That Peculiar," "My Man (You Changed My Tune)," "Storm in My Soul."

Dealers: A decade of record buyers know Ms. Reeves, but don't limit this to soul. Place in pop bins as well.

DAVE MASON—The Best Of, Blue Thumb BTS 6013 (Famous). This LP features a number of rereleases from Mason's days on the label, but the songs are some of the finest he cut as a soloist. Considered by many to be the true musical genius behind Traffic, Mason serves up a fine mixture of straight rock and acoustic material, many of which have been covered by the likes of Delaney & Bonnie and other top stars. Material cut a few years back, but will hit today's sometimes stagnant rock scene with a refreshing sound.

Best cuts: "Only You Know and I Know," "To Be Free," "Shouldn't Have Took More Than You Gave."

Dealers: Mason has a loyal following. Cover is fine action shot for wall display.

Soul

CHI-LITES—Toby, Brunswick, BL 754200. Smooth vocals with big band backing and strong arrangements make this a winning package. Flavor of cuts diversified enough to garner R&B, Top 40 and MOR airplay, all with the same string of quality throughout. Material used is also above average. Ironically, the weakest tune seems to be the title song, but don't miss the nine remaining.

Best cuts: "You Got To Be The One," "Happiness Is Your Middle Name," "I Lied," "There Will Never Be Any Peace."

Dealers: Display in soul and pop sections; rack jobbers should suggest in-store play for mass merchandisers.

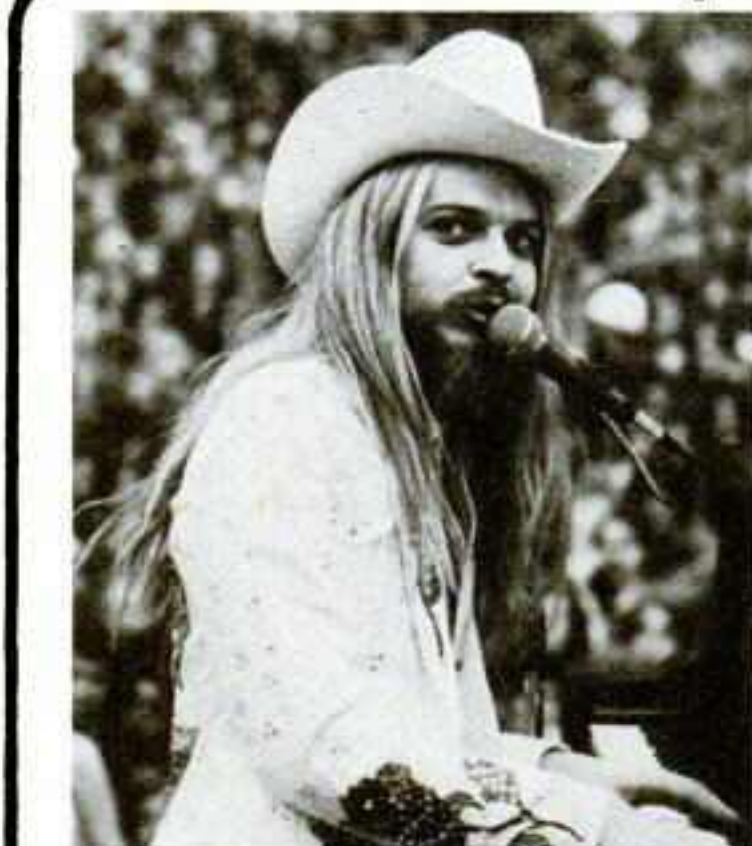
IMPRESSIONS—Three The Hard Way, Curton CRS 8602-ST (Buddah). The Impressions, even though they've gone through some personnel changes over the years, remain one of the longest lasting and most skilled groups on the soul scene. Here, they move with ease from rockers to ballads to more traditionally soulful material and back. True test of this movie soundtrack is that it stands alone as an album. Nobody will have to see the movie to enjoy this fine set, which might just as well be simply an Impressions LP.

Best cuts: "Make a Resolution," "Wendy," "Mister Keyes."

Dealers: Display in conjunction with movie as well as with other group disks. Cover is colorful and poster like scene from movie.

Country

JIM ED BROWN—It's That Time of Night, RCA 1-0572. The smooth ballads are there, the up tunes which he handles so well, and through it all the commercialism which has marked his success. The album contains a couple of his hit singles, and plenty of new material which should increase Brown's



LEON RUSSELL—Stop All That Jazz, Shelter SR 2108 (MCA). Leon is back with what is basically his first new LP in two years, following a live set and a country album under the name of Hank Wilson, and for the most part, it's the same Leon Russell that has made him such a monumental star over the past five years. Taking a Tim Hardin or a Bob Dylan cut and rearranging them to his personal style or handling some of the fine originals he has put together for the set, Russell's distinctive voice and piano remain the highlight of the album. An instrumental adds some more depth to the set. All in all, this is a very fine return for one of the few true superstars in American pop music, and one that should prove another monumental seller for him.

Best cuts: "If I Were a Carpenter," "Streaker's Ball," "Working Girl," "The Ballad of Hollis Brown."

Dealers: Play in store. Russell is a superstar and each new LP is anxiously awaited. Leon is also on tour now, so watch for him in your area.

stature. And he even has a song written by his sister, Maxine, one of the original Browns. It's a very saleable album.

Best cuts: "Life Is Made of This," "Ann (Summertime Again)," "After Dark" and "If Wishes Were Horses."

Dealers: Jim and wife, Becky, make good cover material.

MEL STREET—Two Way Street, GRT 8002. A lot of rock country here, for which he's become noted, and fine production work. The concept of the two-way street is his versatility in doing the different kinds of music, and he handles it all well. Here he does some of the tunes previously recorded by others, but gives them his own twist.

Best cuts: "Green River" and "Burning Love" but there's plenty of everything.

Dealers: Good, eye-catching cover design.

NASHVILLE—Nashville, Epic 32916. Here is something brand new and totally instrumental, strong enough for both country and MOR acceptance. It involves the production of Lon Levy and Tommy Allsup, and the arrangement and leadership of Bill Justis, plus leading session musicians, some excellent saxophone and fiddle work, and the whole works. Every song is familiar, but the sound is new. The best cuts are the instrumental versions of the Charlie Rich singles: "A Very Special Love Song," "The Most Beautiful Girl" and "Behind Closed Doors." But you'll want to hear it all.

Dealers: Push this one in two directions.

DANNY DAVIS' NASHVILLE BRASS—Bluegrass Country, RCA 1-0565. He's done it again. Danny, the pioneer, the super musician, now tackles bluegrass, and gives it new dimensions. His theory is additional exposure for this type of music, and it's a sound theory. The Bluegrass advocates love it

should build more fans with this set. **Best cuts:** "Day by Day/Prepare Ye the Way of the Lord," "Both Sides Now."

MEGAN McDONOUGH—Sketches, Wooden Nickel BWL 1-0499 (RCA). Third effort from singer/songwriter who seems to get better each time out. Variety of styles shown here, from soft ballad to strong rockers. Could be LP to break her. **Best cuts:** "Mirror," "Delta Shelter."

JONATHAN KELLY—Twice Around The Houses, RCA LPL 1-5028. Singer/songwriter specializes primarily in folk type material. Well done with possibility for FM play. **Best cut:** "Ballad of Cursed Anna."

MATTHEW FISHER—I'll Be There, RCA-APL 1-0325. Second solo effort from former Procol Harum vocalist keyboard whiz Matthew Fisher shows many traces of Procol as this album features the syndicated Fisher vocals. Overall, a good rock LP. **Best cuts:** "It's Not Too Late," "It's So Easy," "I'll Be There."

Spotlight



HUGO MONTENEGRO—Hugo In Wonder-Land, RCA APL 1-0413. Artistic brilliance emanating from Montenegro's painstaking desire to create a new sound, a new image for Stevie Wonder's music, highlights this totally spine-tingling project. Totally new and fresh and wholly commercial, the LP uses five synthesizers in a refreshing new fashion. All the arrangements for the 10 Wonder hits are the result of Montenegro's nine months of research into Wonder's music, the key elements in soul and jazz music plus a hardlined attitude toward challenging the ability of synthesizer musicians to come up with enervating new sounds. The 10 cuts are masterpieces of blending the melodic strength of Wonder's material with the superb instrumental arranging skills of Mr. Montenegro, whose new sounds are alive and vitally contemporary. Playing Hugo's charts are such key players as Larry Muhoberac, Tom Scott, Hal Blaine, Larry Carlton, Wilton Felder, John Montenegro and Carol Kaye.

Best cuts: "Living For the City," "Higher Ground," "Don't You Worry 'Bout a Thing," "All In Love Is Fair," "Shoo-Bee-Doo-Bee-Doo-Da-Day."

Dealers: This stereo version will make a superb demo in-store disk; the quadrasonic version, due shortly is spectacular in terms of 4-channel effects.

(Bill Monroe does), and those who are not devotees ought to as well. Again, credits to Bill McElhiney and Bob Ferguson for their contributions.

Best cuts: "Blue Moon of Kentucky," "Rollin' In My Sweet Baby's Arms," "When My Blue Moon Turns to Gold Again."

Dealers: The liner notes by talented Hal Bruno of Newsweek should be read by everyone.

BOBBY G. RICE—She Sure Laid The Lonelies On Me, GRT 8001. An album with almost everything, including a reprise of the old Patsy Cline hit, "Crazy," and a new version of the oft-recorded "Crystal Chandeliers" which Ted Harris turned out some years back. Plenty of new material, though, including his latest single, and some done recently by others.

Best cuts: "What Better Way To Say I Love You," "Take Me Along With You" and "Sweet Satisfying Feeling."

Dealers: Listing of all of the song titles on the front cover is a big help for sales.

Jazz

CHARLIE PARKER—First Recording, Onyx, ONYX 221. This album contains the long-lost first sides of Charlie Parker, who has become revered as the century's most accomplished musician. Side one features Parker with the Jay McShann band back in 1945, while side two shows his work with Dizzy Gillespie backing up singer Rubberlegs Williams. While the rough quality is much better than could be expected for these old sides, the playing makes up the difference.

Best cuts: All of these tunes are classics.

Dealers: This recording will generate excitement among Parker's loyal legion.

JAMES MOODY—Feelin' It Together, Muse MR 5020. This multi-talented musician just seems to get better and better. He has again surrounded himself with a sensitive trio and the tunes are all fine choices. Moody is featured on alto, tenor and flute, and he seems to get better with each note. There is some new material as well as the usual classics.

Best cuts: "Dreams," "Wave."

Dealers: Moody has been a favorite for many years, both on his own and with Dizzy Gillespie.

RICHARD DAVIS—Dealin', Muse MR 5027. Davis is one of the most popular and accomplished bassists in jazz today. On this album, he has written a soundtrack for a movie that a friend of his shot. With a front line of saxophonist Clifford Jordan and trumpeter Marvin Peterson, this album really swings. From start to finish, Davis' charts are top-notch.

Best cuts: "Dealin'," "Blues For Now."

Dealers: All of the musicians on this album have loyal followings and this should be played in store.

First Time Around

THE ORIGINALS—Game Called Love, Soul S6-740S1 (Motown). Excellent soul set featuring a number of familiar cuts and some not so familiar, all done with remarkable skill from these four young men. The vocals, both lead and backup, blend almost perfectly in front of strong yet unobtrusive instrumentals. Variety of producers worked on this set, including Stevie Wonder and the group, yet there is still a consistent flow throughout. The kind of LP that should have no trouble moving into the soul and pop markets.

Best cuts: "Game Called Love," "Behind Closed Doors," "So Near (and Yet So Far)."

Dealers: Display with new groups and soul.

BOB JAMES—One, CTI CTI 6043. After years as a sideman on many great sessions, James has finally been given a chance to front his own recording date. The outcome is startlingly good and the material—most of it original—is quite pleasing. His arrangements are all quite tasteful and the music touches all the bases. The rhythm section is the same group of musicians that Roberta Flack used on her last album.

Best cuts: "Valley of the Shadows," "Feel Like Making Love."

Dealers: This package is capable of crossing over in many directions, other than jazz.

CARLOS GARNETT—Black Love, Muse MR 5040. This is an album of the new black music. Garnett has played with Miles Davis and Freddie Hubbard and this effort features some nice saxophone playing by Garnett and beautiful singing by Dee Dee Bridgewater and Ayodele Jenkins. Jazz and soul meet in a perfect union on this album.

Best cuts: "Black Love," "Mother of the Future," "Taurus Woman."

Dealers: This album is in the same groove as some of the other hit soul-jazz albums.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch.

Billboard's Recommended LP's

pop

PREMIATA FORNERIA MARCONI—The World Became The World, Manticore MC 66673 (Atlantic). Second effort from top Italian rock group provides more strong and soft rock mix with fine harmony vocals. **Best cut:** "The World Becomes The World."

MASEKELA—I Am Not Afraid, Blue Thumb BTS 6015. (Famous). African trumpeter/vocalist adds two members of the Crusaders for a tight, commercial Afro-pop sound. The core of the music remains strongly African but Stix Hooper and Joe Sample's drumming and piano playing respectively, adds the proper amount of roots sound to the Africana. **Best cuts:** "Nina" and "Night In Tunisia."

CLEO LAINE—Day By Day, Buddah BDS 5607. Fine set from this powerful song stylist, ranging from show tunes to country to folk. Lady many call the best female singer in the world

CHERYL DILCHER—Magic, A&M SP 3640. Good effort from vocalist who is at home with either rock or ballads. Better production than previous efforts. **Best cuts:** "Who's the Captain (of Rock 'N' Roll)," "Home To Me."

soul

GAP BAND—Magicians Holiday, Shelter SR 2111 (MCA). Better than average soul set from new band. Spots may sound a bit too much like Stevie Wonder, but material is still well written and well sung. **Best cuts:** "Backbone," "Magicians Holiday."

jazz

CHARLES EARLAND—Leaving This Planet, Prestige P-66002. (Fantasy). Very adventurous music from the leader whose cohorts include Freddie Hubbard and Eddie and Joe Henderson. Music combines the quasi-rock rhythm with controlled mod-

ern blowing which prevails among today's high stepping bands. **Best cuts:** "Brown Eyes," "Asteroid" (featuring Earl Land on soulful organ).

WORLD'S GREATEST JAZZBAND OF YANK LAWSON & BOB HAGGART—In Concert Vol. 2 at Carnegie Hall, World Jazz, WJLP S 4. This band is becoming an American institution. With special guests trumpeter Bobby Hackett and vocalist Maxine Sullivan, they really play some nice Dixieland and big-band tunes on this live set. All of the band's members know how to take a solo without overdoing it. **Best cuts:** "Sweet Georgia Brown," "Chicago That Toddlin' Town."

DON PATTERSON—These Are Soulful Days, Muse MR 5032. Patterson is one of the modern kings of the jazz organ. Guitarist Pat Martino played with him on some sides many years ago, and now reunited along with Jimmy and Albert Heath, they are better than ever. Many of the tunes are laid back blues numbers with a touch of soul. **Best cuts:** "These Are Soulful Days," "Blue 'N' Boogie."

Antipiracy Penalties In Bill May Be Eased

• Continued from page 12

tired, Abe A. Goldman. Harvey J. Winter, director of the State Department's Bureau of Economics and Business Affairs, joined Ms. Ringer in urging early passage of the copyright legislation, to safeguard both domestic recordings and the U.S. membership in the Geneva antipiracy treaty, whose members protect contracting nationals from the import and manufacture for sale of pirate tapes. They preferred not to comment on the felony penalties but hoped there would be sufficient deterrent to violators.

During the hearing, the only attack on the bill, and also on the record industry, came from Rep. Robert F. Drinan (D-Mass.). He told the Justice Department witness, "You come on like gangbusters," to protect this particular industry. He wanted to know how much it cost the government for the FBI and Justice Department activities against record piracy.

Section director Murphy said the work had been absorbed by the regular Justice and FBI staffs of investigators and attorneys here and in the field. Also, while the antipiracy enforcement machinery had necessarily taken some time to get going, the FBI lab had developed a way of ascertaining which tapes are identical duplications of originals—a tech-

GRT Expands

NASHVILLE—GRT Records has stepped up its expansion activities with the acquisition of the contracts of artists Bobby Lewis and Earl Richards of Ace of Hearts Records and Golden Horn Productions.

Earlier (Billboard, May 25) the firm had signed former MCA artist Jan Howard and acquired a master by Harrison Jones from Triune.

Under the terms reached, Richards will produce both Lewis and himself for GRT. The contract calls for the takeover of the current singles and album product by these two. GRT is reissuing and reseriving the Lewis single, "Lady Lover," distributed by Chess/Janus. The label also will retitle and reissue the current Lewis LP.

Court Ruling

• Continued from page 8

recordings loaned to it for that purpose, and distributes its taped versions bearing the original record companies labels and album design."

Ampex, the response said, operates with the firms' complete authorization and approval, and makes a substantial monetary contribution to defraying the costs, and diminishing the risks of making the original recordings.

A lower court had ruled that the defendants has not infringed and that Marks was guilty of antitrust violations. The appeals Court reversed the decision, 3-1, on Feb. 28. (Billboard, March 16.)

Dawnbreaker Deals

LOS ANGELES—Dawnbreaker/Jasmin Music, representing the Seals & Crofts catalog, has entered a series of overseas sub-publishing deals with Altus Musikverlag, Germany; Carlin Music, England; Pacific Music, Japan; Isabel Music, France; Castle Music, Australia; Sonet Music, Scandinavia. Sonet recently got a cover of "Summer Breeze" done by Blue Swede.

nique which will be faster, cheaper, and facilitate prosecutions.

So far, Murphy testified, there had been 3,466 investigations in the comparatively short time since the Feb. 15, 1972 record copyright law went into effect. Nearly 1,900 had been concluded, and 1,587 were ongoing. So far, Justice has had 43 convictions out of 75 prosecutions.

But because of the mild penalties in the law, magistrates have been lenient: only two imprisonments, one for 20 days, one for six months. Probation is usually granted, and fines rarely go higher than \$100 or \$200 with only one big one of \$22,500.

Both Murphy and industry spokesman Gortikov cited the case of a massive operator caught with 100,000 tapes of post-Feb. 15, 1972 copyrighted recordings. The operation involved a five-building complex, a national network of distribution, 80 tape duplicating machines, with annual sales and profits in the millions. Said the FBI agent involved, "It's the world's biggest misdemeanor."

Other subcommittee members were sympathetic to the bill, and open-minded about the felony penalties. Rep. Henry Smith (R-N.Y.) agreed that a steeper penalty would discourage the floods of small operators getting into this "easy money at home" field. He expects few judges would impose the heavy sanctions, but hopes they would give the maximum to the "arch criminals" in the tape piracy who make millions out of stolen recordings.

NARM counsel Ruttenberg, accompanied by Washington record retailer and distributor, Jim Schwartz, said distributors are already seeing benefits from the 1971 antipiracy law.

He attributed a 15 percent increase in sales of 8-track tapes in 1973 over 1972, to the federal copyright protection for recordings made on and after Feb. 15, 1972.

Also, he said the ousting of pirates would give smaller legitimate record-producers a chance to make low-budget recordings of hit songs "which are marketed at very competitive prices."

Hal Davis, president of the AFM, estimated that American musicians lost nearly \$20 million in income in 1973 because of the "illegal and immoral" activity of record pirates.

Firms Enter Guilty Pleas For Copyright Violations

NEW YORK—Guilty pleas have been entered by firms in Oklahoma City and Bismarck, N.D., to violating federal copyright laws.

Hemisphere Sounds and Broken Arrow Productions of Oklahoma City pleaded guilty in Federal District Court to 15 counts of violating the copyright laws. The firms had been accused of manufacturing and selling pirated versions of copyrighted recordings. No date was set for sentencing.

In Bismarck, Paul Dolbeck, president of Northwestern Tapes, pleaded guilty in Federal District Court to 10 counts of copyright infringement. The firm and a number of its employees had previously pleaded guilty to from one to 20 counts of copyright infringement and were fined amounts up to \$6,000. No date was set on the newer matter for sentencing.

General News

RCA Launches Charley Pride Promo Campaign

NEW YORK — RCA has launched a multi-pronged Charley Pride advertising-promotion-publicity campaign which will run throughout the country for the rest of the year.

The campaign, under the theme "Pride of America," will be tied in with Pride's tour appearances for the bulk of the year.

Opening the campaign will be trade ads calling attention to his Las Vegas stint, also to be supported by multi-spot radio exposure in Los Angeles, San Diego, Bakersfield, Long Beach and San Bernardino. Store windows and posters will also announce the Las Vegas engagement, and Consumer advertising will run in country music publications.

In addition, there will be a poster, calendar and an information pack and ad kit, containing pictures, biographies, ad mats, minnies and suggested layouts.

RCA will also use radio time and local newspaper advertising in key markets and tour cities.

\$2 Million Suit Filed by Witherspoon

LOS ANGELES—Charging that his recorded performances were wrongfully appropriated and used by MGM, Polydor International and Deutsche Grammaphone, blues singer Jimmy Witherspoon has filed suit in Superior Court here seeking \$2 million damages.

The complaint states that Witherspoon turned over the tape to MGM in December, 1967, and was paid \$2,500. He charges he failed to reach an agreement concerning royalty payments.

At a later date, Witherspoon contends that this tape or portions thereof were used without his consent and without contract in the album, entitled "Jimmy Witherspoon and Ben Webster."

The complaint charges appropriation of literary property, unlawful copying, unfair competition and unjust enrichment. James J. Wilson of Diamond, Tilem, Colden & Emery represents the plaintiff.

And in Tucson, trial was set for June 19 for Michael Laslow, who has pleaded not guilty to 42 counts of violating Arizona's antipiracy law. He was arrested by police at a swap meet, accused of selling 1,000 allegedly pirated 8-track tapes. Laslow was released on \$500 bail pending the trial.

Pat Boone, Manager Reactivate 2 Firms

LOS ANGELES—Pat Boone and his manager Jack Spina have reactivated their publishing companies, Spoon Music (ASCAP) and Cooga Music (BMI). Alan Breed has been named general manager, with Teresa Victor as his assistant. Breed was formerly with Four Star International Television and general manager of Ja-Ma Music with its Jimmy Webb catalog.

NARAS Board Nominees In L.A. Chapter Announced

LOS ANGELES—Nominees have been announced for the board of governors of the Los Angeles chapter of the Record Academy (NARAS).

Nominees are: singers and vocalists: Ray Charles, Sally Stevens, Jackie Ward, Jerry Whitman and Carolyn Willis; leaders and conductors: Harold Battiste, Nick DeCaro, Don Ellis, Jack Feerman and Peter Matz; a&r and producers: Don Burkheimer, Toxey French, Kelly Gordon, Bones Howe, Ken Mansfield; songwriters and composers: John Bettis, Mel Larson, Jerry Marcellino, Alan O'Day and Ben

Raleigh; engineers: Bruce Botnick, James Hilton, Ben Jordon, Bob MacLeod and Russ Terran.

Other nominees include: instrumentalists and musicians: Paul Beaver, Jay Cooper, Vince DeRosa, Jackie Lustgarten and Abe Most; arrangers: Perry Botkin, Artie Butler, Ian Freebairn-Smith, Larry Muhoberac and Gene Page; art directors and annotators: Bob Cato, Dave Dexter, Harvey Geller, John Hoernle and Frank Mulvey; spoken word-comedy-documentary: Danny Crystal, Gary David, Milt Larsen and Ruth White; classical: Peter Christ, Don Christleib, Mario Guarneri, Lester E. Remsen and Henri Temianka.

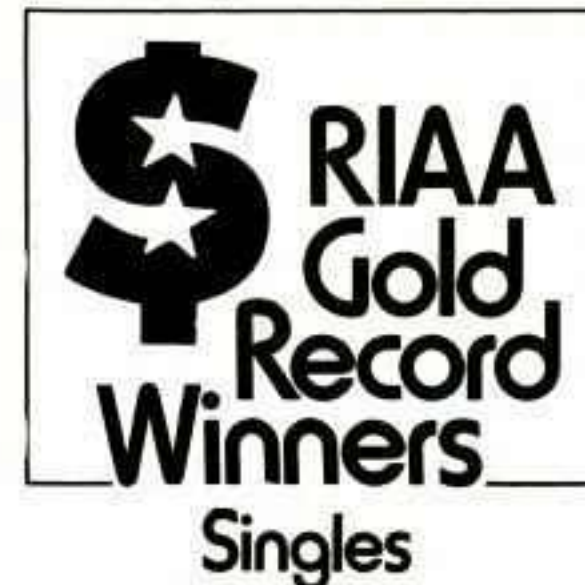
Two governors from each category (except three from classical) will be announced at the end of May and installed at the June board meeting, where they will join the already serving governors.

Revlon Promo Tunes In

NEW YORK—Revlon has recorded "Charlie's Tune" as an in-store disk promotion to promote a new line of cosmetics. The single will be played at cosmetic counters of some 1,200 stores in America and later in the year in about 30 foreign countries.

Innisfree Folk Label

NEW YORK—Innisfree Records has been formed in New Canaan, Conn., by folk singer Patrick Sky and Lisa Null. The label will be devoted to collecting and recording traditional and contemporary American and Irish folk music.



The Main Ingredient's "Just Don't Want to Be Lonely" on RCA.

Albums

Maria Muldaur's "Maria Muldaur" on Reprise; disk is her first solo effort.

ZZ Top's "Tres Hombres" on London.

Gordon Light's "Sundown" on Reprise; it is his second gold LP.

LONGTIME INDIE

Summit Distrib. Folding

CHICAGO—Summit Distributors, longtime independent distributorship owned by Seymour Greenspan and Jack White, has decided to fold. Two primary lines, A&M and 20th Century, have already moved to MS Distributing locally, with others going to Heilicher Bros. of Chicago.

It was learned that Summit—which had sales offices as far east as Cincinnati—has told its customers that they will remain open for three or four months in order to clear all accounts payable and receivable, but will suspend future distribution.

White, a veteran Capitol salesman, and Greenspan, who started with K.O. Asher, both began in the record industry in the late Forties. Summit is more than 15 years old.

Famous Ups Price

NEW YORK—Famous Music has raised its album price to distributors from \$2.51 to \$2.61. However, Famous has eliminated its 1 percent national advertising fee to distributors. The increase, which goes into effect July 1, was attributed by a Famous spokesman to increased costs in pressing and jackets. The suggested list remains at \$5.98.



Capitol photo
WELCOME TO HAVEN—Capitol Records' senior vice president Al Coury (second from right) and national promotion man Bruce Wendell (center) welcome original Righteous Brothers to Haven Records, distributed by Capitol. Others in photo from left are: Eddie Lambert and Brian Potter of Haven, Bobby Hatfield of the Brothers, Wendell, Righteous Brother Bill Medley, Coury and Dennis Lambert.

Pop

CHICAGO—Call On Me (4:00); producer: James William Guercio; writer: I. Loughnane; publisher: Big Elk, ASCAP. Columbia 4-46062. As always, the distinctive Chicago sound with fine lead and harmony vocals and strong but not overdone horn lines. Good, Summer sounding disk somewhat reminiscent of last year's "Saturday in the Park" which should prove another strong hit for the group. Flip: Prelude To Aire (2:46); producer: same; writer: D. Seraphine; publisher: same.

SLY & THE FAMILY STONE—Time For Livin' (3:15); producer: Sly Stone; writer: S. Stewart; publisher: Stoneflower, BMI. Epic 5-11140. (Columbia). Sly is back with a funkier, more commercial sound than his last few singles. Title is used as catchy hook and Sly mixes his lead with the other singers perfectly. Strong percussive beat throughout record helps.

ROBERTA FLACK—Feel Like Makin' Love (2:55); producer: Flack; writer: E. McDaniels; publisher: Skyforest, BMI. Atlantic 3025. Fine ballad from this always sharp pop/jazz star, with her perfect phrasing standing out against a powerful but soft instrumental backup. Most commercial effort since "Killin Me Softly."

recommended

HARRY CHAPIN—What Made America Famous? (6:43); producer: P. Leka; writer: Chapin; publisher: Story Songs Ltd., ASCAP. Elektra 45893.

ALBERT HAMMOND—Air Disaster (3:31); producers: A. Hammond, R. Halee; writers: A. Hammond, M. Hazelwood; publisher: Landers-Roberts. April, ASCAP. Mums 6030. (Columbia).

JACKIE DeSHANNON—Jimmie, Just Sing Me One More Song (2:35); producer: Antisia; writers: W. Gell, V. Gellman; publisher: New York Times, BMI. Atlantic 3041.

DENNIS CORRELL—Good Old Rock and Roll (2:24); producer: Bill Schnee; writers: D. Corell, F. Konte; publisher: ATM/Portofino, ASCAP, A&M 1540.

CREATION—Nothing Can Stop Us Now (2:41); producer: J. Douglass, J. J. Calhoun; writer: L. L. Goldsmith; publisher: Blonde Lion, BMI. Atco 6968. (Atlantic).

Soul

WILSON PICKETT—Take Your Pleasure Where You Find It (2:34); producer: B. Shapiro; writers: P. Butterfield, B. Charles; publisher: Street People Songs, ASCAP. RCA DJHO-0309. Fine, funky tune from one of soul's longest lasting stars. Title used as good hook throughout, with Pickett's vocals working perfectly against the backup vocals and strong instrumentation.

THE VOICES OF EAST HARLEM—Can You Feel It (3:14); producer: L. Hutson; writers: L. Hutson, J. Reaves; publisher: Aopa, ASCAP. Just Sunshine 517. (Famous). Highly orchestrated cut which should move this group back into the spotlight. Good female lead vocals and good mix of funk and strings.

recommended

THE PERSUASIONS—I Really Got It Bad For You (3:26); producer: J. Barry; writers: J. Barry, B. Bloom; publisher: Broadside, BMI. A&M 1531.

BLACK HEAT—Check It All Out (4:13); producers: J. Dorn, J. Douglass; writers: L. Butler, B. Patterson; publisher: Utopia Unlimited, BMI. Atlantic 3033.

First Time Around

MARGO THUNDER—The Soul Of A Woman (2:56); producers: D. Lambert, B. Potter; writers: D. Lambert, B. Potter; publisher: ABC/Dunhill, One Of A Kind, BMI. Capitol 7001. Strong soul rocker with catchy hood from big voiced 14 year old.

RONNIE LANE—How Come? (3:08); producer: G. Johns; writers: R. Lane, K. Westlake; publisher: WB Corp./H.G. Music Ltd., ASCAP, A&M 1524. Lane is not exactly a newcomer, having been with the Small Faces and then the Faces, but this is his first solo effort. Good, acoustic sounding cut.

BOBBY POWELL—Your Good, Good Loving (3:10); producer: L. Whitfield; writer: B. Powell; publisher: Mirdean, BMI. Exello 2339. (Nashboro). Strong soul cut with interesting vocal effects.

THE MIXED BREED—Gotta Get Home (3:23); producer: A. Goldstein; writers: A. Goldstein, R. Talford, R. Mason; publisher: Innovation, BMI. Innovation 1003. Smooth sounding soul tune which could go pop. Flip: Wise (3:06); writer: Mixed Breed; all other info same.

Country

DON WILLIAMS—I Wouldn't Want To Live If You Didn't Love Me (2:53); producer: Don Williams; writers: Al Turney, Don Williams (BMI); Dot 17516. His first for the new label, and its even greater than his past ones. Brand new writer, too, who pens a fine ballad. Williams excels at everything he does, and Dot is off to a fast start with this. Flip: No info available.

BUD LOGAN & WILMA BURGESS—The Best Of The Rest Of Our Love (3:10); producers: Bud Logan & Mary Reeves; writers: R. Porter & B. Jones; Above (ASCAP), Beyond (BMI); Shannon 820. Here they go again. Probably the best blend of harmony in the business, they combine once more in a beautiful melody on another well-produced record. These two have put it together. Flip: No info available.

MERLE HAGGARD—Old Man From The Mountain (2:20); producer: Fuzzy Owens; writer: Merle Haggard; Shade Tree (BMI); Capitol 3900. A first reaction is that it doesn't really sound like Merle, but that's because it's a rapid departure from his most recent style of singing. But it's unmistakably Haggard, which always connotes greatness. Flip: "Holding Things Together"; producer: Ken Nelson; all other credits same.

JEAN SHEPARD—I'll Do Anything It Takes (To Stay With You) (2:41); producer: Larry Butler; writers: Larry Butler, Jan Crutchfield, Curley Putman; Tree (BMI); UA 442. Another fine sound from Miss Shepard, who is like a vintage wine, constantly improving. Excellent production work again. Flip: No info available.

GUY SHANNON—Jenny (In the Front Porch Swing); (2:29); producers: Johnny Morris & Stan Kesler; writer: Bob

McDill; Jack (BMI); Cinnamon 803. A completely different meter put together by Morris and Kesler, the latter of whom is now producing Jerry Lee Lewis. It's got that touch of Nashville and Memphis, and it's great. Flip: No info available.

WAYNE KEMP—Harlan County (2:29); producer: Walter Haynes; writers: Bill Emerson, Billy Large; Golden Horn (ASCAP); MCA 40249. They grow them tough in Harlan County, Kentucky, and Kemp let's it be known in this song dealing with the slander of a woman. It's strong. Flip: "I'll Leave This World Loving You"; producer: same; writer: Kemp; Tree (BMI).

DON WILLIAMS—Down The Road I Go (2:59); producer: Allen Reynolds; writer: Don Williams Regent (BMI); JMI 42. Although Williams has departed the label for Dot, this release post-dates his departure and, as usual, points up the incredible Don Williams talents. He is one of the finest singers around, and puts himself into it. Flip: No info available.

recommended

FRANK MYERS—Hangin' On To What I've Got (2:40); producer: Bob Millsap; writer: Bob Millsap; Ironside (ASCAP); Caprice 1999.

RED SOVINE—It'll Come Back (2:59); producer: D.L. Worden; writer: Glenn Martin; Tree (BMI); Chart 5220.

LOLA JEAN DILLON—Make Love To Me (2:58); producer: Jimmy Bowen; writer: Lola Jean Dillon; Wilderness (BMI); Opryland 3890.

HUGH KING—I'd Just Be Fool Enough (3:06); producer: Wesley Rose; writer: Melvin Endsley; Acuff-Rose (BMI); Hickory 322 (MGM).

THE HECKELS—I Hope Tomorrow Never Comes (3:02); producer: Jim Sutton; writer: Bill Towers; Screen Gems-Columbia (BMI); Jam U.S.A. 1001.

BRIAN SHAW—Ohio, Why Did I Go (2:50); producer: Ray Pennington; writers: Barbara Keith, Doug Tibbles; Leo Feist (ASCAP); RCA 0300.

HANK SNOW—That's You and Me (2:02); producer: Chet Atkins; writer: Jerry Weaver; Low Bam (BMI); RCA 0307.

DANNY DAVIS & THE NASHVILLE BRASS (1:55); producer: Bob Ferguson; writer: not listed; Acuff-Rose (BMI); RCA 0301.

Executive Turntable

Continued from page 6

Bill Wardlow, Billboard's Associate Publisher, assumes the additional responsibilities of Director of Marketing Services, replacing resigned Marty Feely effective July 1. In his new capacity, Wardlow will be responsible for the publication's market research and music pop chart operation. Wardlow will headquarter in Los Angeles. Bob White, Chart Manager, will report to Wardlow. Feely's future affiliation will be announced at a later date.

Concurrent with this move, **Ron Willman** is named Eastern Sales Manager by Director of Sales Peter Heine. Willman's appointment is effective immediately.



Warner Bros. photo

PUBLISHERS AHOY—Members of the professional staff of Warner Bros. Publishing relax on a sailboat following recent Los Angeles meetings. Standing, left to right, Mitchell Fink, executive vice-president Mel Bly, Michael Sandoval, Henry Marks, and president Ed Silvers. Seated, left to right, Bob Stabile, Cragi Aristei and Dale Tedesco.

Firm to Service Discotheques With New Disks

LOS ANGELES—With the increasing importance of discotheques in breaking new records during the past 18 months, particularly in the Northeast, Provocative Promotions has been founded here by Marc Paul Simon specifically to service discos with new releases.

Provocative will service some 80 of the nation's key discotheques with records suitable for contemporary dancing. Already contracted with Provocative are 20th Century Records, Kwanza Records and T.K. Records.

Among the 1972-73 hits which discotheque popularity played an early role in breaking are Manu Dibango's "Soul Makossa," War's "Cisco Kid" and the Temptations' "Papa Was Rolling Stone." Long cuts with complex Latin-style percussion underpinning seem particularly effective with the discotheque market.

Vanguard Ups Price

NEW YORK—Vanguard Records has raised the suggested list price of its "Historical Anthology of Music" to \$3.98 per LP.

The classical series, which organizes music of the past into pertinent historical periods and carries scholarly annotations, was introduced last year at \$2.98. A subsequent price increase, several months ago, brought the list to \$3.50.

Quad Enterprises Release 75 Quad Albums at CES

OKLAHOMA CITY—Quad Enterprises, headquartered here, will release 75 Quad albums on tape at the upcoming CES show. They range in variety from the "1812 Overture" to rock, country and comedy.

The rock performances feature local groups such as Montage, St. John's Wood, and the Chicago-based Geneva Ltd.

In the country field, the firm will release "Oklahoma City Okie," an album written and performed by Walt Wilder, on the Homa label.

The first Quad comedy album, "The Dickie Moron Radio Show," is

done by Geneva Ltd. The back side of the album is titled "The Ultimate Taxation," recorded at Applewood Studio in Golden, Colo. by the Art Ortega Players. Ortega, former music director for K-LAK, Denver, is now managing Larry Triden and producing for Quad Enterprises. The sessions cut here were done at Producers Workshop.

Quad Enterprises is a one-year-old company whose president, Mickey Sherman, has had 27 years in the music and sound field, some of it as a retailer.

All LP's will be produced in 8-track, stereo and cassette as well.

Music-Affluent Musicians

NEW YORK—The Phonograph Record Manufacturers Special Payments Fund of the American Federation of Musicians (AFM) will pay more than \$8 million to about 39,000 members in September.

This is the highest yearly amount collected in the fund's 10-year history, and compares with \$7.2 million paid in fiscal 1973, according to Hal Davis, AFM's president.

Under terms of collective bargaining agreements between the 320,000 members of the AFM and the recording companies that are signatory to the AFM's Phonograph Record Agreement, each record manufacturer makes payments to the Fund based on its annual sales of records.

According to Davis, each AFM member who made phonograph records receives an individual payment in proportion to his annual scale wages from recordings in relation to total wages paid to all union musicians.

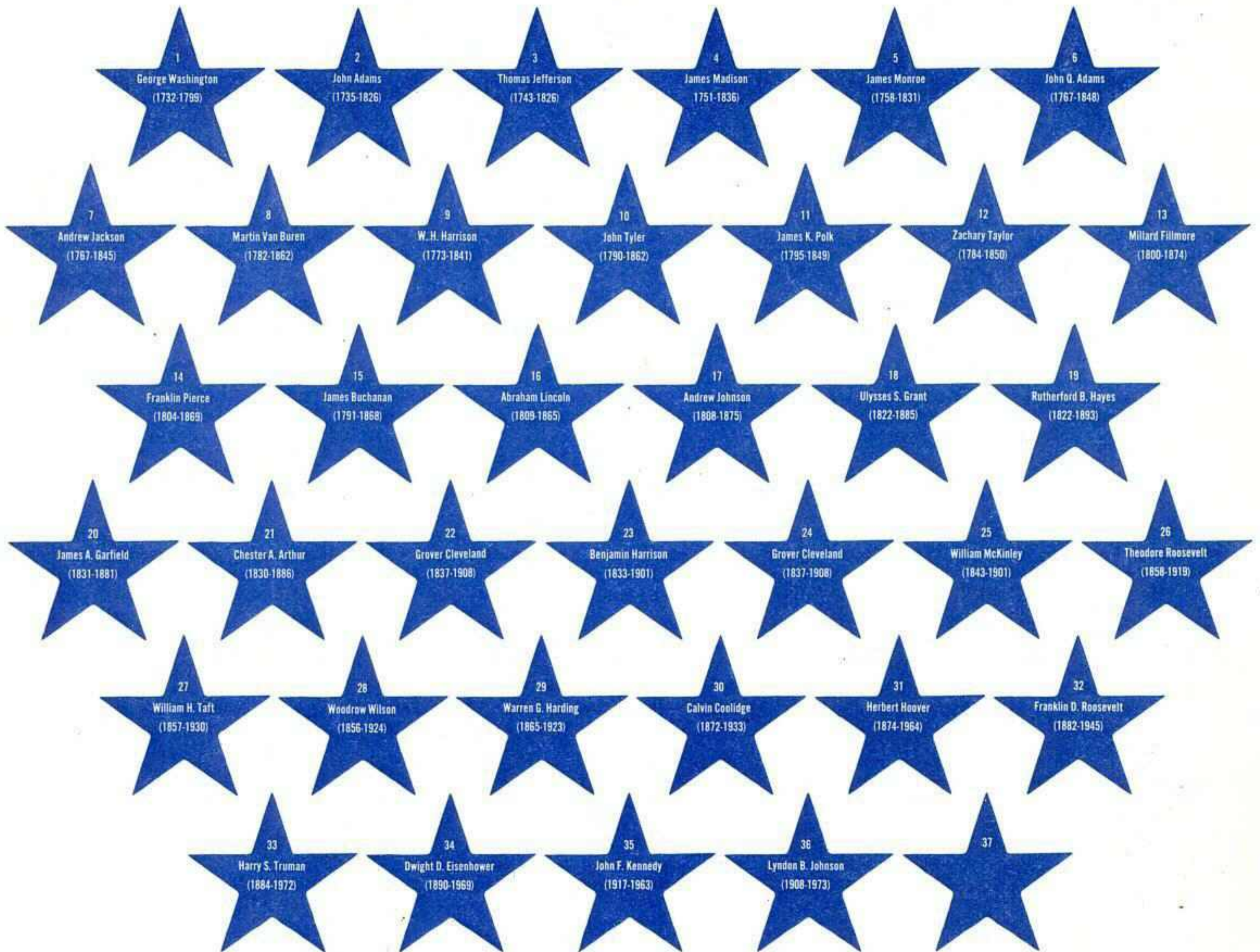
The money to be paid out this year includes interest but does not include expenses. Individual payments, according to Davis, will be approximately the same as last year when 36,000 members shared the bonus.

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

THE PRESIDENT SONG



☆☆☆ "THEY ALL MADE YOU WHAT YOU ARE TODAY." ☆☆☆



THE HIT SINGLE BY

VICTOR TRUMPER

MCA-40260

A QWERTYUIOP PRODUCTION

MCA RECORDS

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.

CALL ON ME—Chicago (Columbia 46062)
 FEEL LIKE MAKIN' LOVE—Roberta Flack (Atlantic 3025)
 TIME FOR LIVIN'—Sly & The Family Stone (Epic 11140)
 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)	
★	6	9	BILLY, DON'T BE A HERO —Bo Donaldson & The Heywoods (Steve Barri for Chalice Productions), M. Murray, P. Callender, ABC 11435 B-3	★	62	3	ROCK YOUR BABY —George McCrae (Harry Wayne Casey, Richard Finch), H. W. Casey, R. Finch, TK 1004 SGC	★	85	2	BALLERO —War (Jerry Goldstein), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, United Artists 432 B-3	
2	3	13	YOU MAKE ME FEEL BRAND NEW —The Stylistics (Tom Bell), T. Bell, L. Creed, Avco 4634 BB	35	19	11	I'M IN LOVE —Aretha Franklin (Jerry Wexler, Arif Mardin, Aretha Franklin), B. Womack, Atlantic 2999 WBM	69	73	5	THE LONE RANGER —Oscar Brown Jr. (Joel Dorn), O. Brown, Atlantic 3001	
★	5	10	SUNDOWN —Gordon Lightfoot (Lenny Waronker), G. Lightfoot, Reprise 1194 WBM	36	25	20	JUST DON'T WANT TO BE LONELY —The Main Ingredient (Silvester, Simmons, Gooding), Barrett, Freeman, Eli, RCA 0205 BB	70	79	4	I HATE HATE —Razzy (Razzy), R. Bailey, MGM 14728	
4	2	10	THE STREAK —Ray Stevens (Ray Stevens), R. Stevens, Barnaby 600 (Chess/Janus) SGC	★	37	60	3	ANNIE'S SONG —John Denver (Milton Okan), J. Denver, RCA 0295 WBM	71	80	7	WONDERFUL —Isaac Hayes (Isaac Hayes), I. Hayes, Enterprise 9095 (Columbia)
5	1	9	BAND ON THE RUN —Paul McCartney & Wings (Paul McCartney), P. McCartney, Apple 1873 (Capitol) HAN	38	26	18	BENNIE & THE JETS —Elton John (Gus Dudgeon), Elton John, Bernie Taupin, MCA 40198 WBM	72	81	3	REBEL REBEL —David Bowie (David Bowie), D. Bowie, RCA 0287 WBM	
6	4	14	DANCING MACHINE —The Jackson 5 (Hal Davis), H. Davis, D. Fletcher, W.D. Parks, Motown 1286 SGC	★	37	47	4	TRAIN OF THOUGHT —Cher (Snuff Garrett), A. O'Day, MCA 40245 WBM	★	88	2	ROOM FULL OF ROSES —Mickey Gilley (Mickey Gilley), Spencor, Playboy 50056 B-3
★	11	7	BE THANKFUL FOR WHAT YOU GOT —William De Vaughn (Frank Fioravanti, John Davis), W. DeVaughn, Roxbury 0236 (RCA) B-3	40	27	16	TSOP—MFSB (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 7-3540 (Columbia) BB	74	83	3	LAMPLIGHT —David Essex (Jeff Wayne), D. Essex, Columbia 46041 BB	
8	8	13	THE ENTERTAINER —Marvin Hamlisch (Marvin Hamlisch), S. Joplin, MCA 40174 B-M	41	32	9	ANOTHER PARK, ANOTHER SUNDAY —The Doobie Brothers (Ted Templeman), T. Johnston, Warner Bros. 7795 WBM	★	NEW ENTRY	→	JIVE TURKEY (Part 1) —Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, Mercury 73395 (Phonogram)	
9	10	10	FOR THE LOVE OF MONEY —O'Jays (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, A. Jackson, Philadelphia International 3544 (Columbia) BB	42	46	7	ALREADY GONE —The Eagles (B. Szymczyk), J. Tempchin, R. Strandlund, Asylum 11036 WBM	★	89	3	PLEASE COME TO BOSTON —Dave Loggins (J. Crutchfield), D. Loggins, Epic 11115 MCA	
10	9	17	MIDNIGHT AT THE OASIS —Maria Muldaur (Lenny Waronker, Joe Boyd), D. Nichtern, Reprise 1183 CPI	43	34	23	COME AND GET YOUR LOVE —Redbone (Pat & Lolly Vegas), L. Vegas, Epic 5-11035 (Columbia) BB	77	86	3	TOO LATE —Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 3882 B-3	
★	15	10	IF YOU LOVE ME (Let Me Know) —Olivia Newton-John (John Farrar), J. Rostill, MCA 40209 SGC	44	33	15	MIGHTY MIGHTY —Earth, Wind, & Fire (Joe Wissert & Maurice White), M. White, V. White, Columbia 46007 SGC	78	87	2	WHO ARE YOU —B.B. King (D. Crawford), D. Crawford, J. Johnson, ABC 11433 B-3	
12	7	14	HELP ME —Joni Mitchell (NOT LISTED) J. Mitchell, Asylum 11034 WBM	45	50	6	WILDFLOWER —New Birth (Fauqa III Prod.), Edwards-Richardson, RCA 0265	★	NEW ENTRY	→	TELL ME SOMETHING GOOD —Rufus (Bob Monaco, Rufus), S. Wonder, ABC 11427 SGC	
★	17	9	HOLLYWOOD SWINGING —Kool & The Gang (Kool & The Gang Enterprises, Inc.), R. West, Kool & The Gang, De-Lite 561 (P.I.P.) SGC	46	41	7	ONE CHAIN DON'T MAKE NO PRISON —Four Tops (Steve Barri, Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Dunhill 4386 B-3	★	NEW ENTRY	→	THAT SONG IS DRIVING ME CRAZY —Tom T. Hall (Jerry Kennedy), T.T. Hall, Mercury 73488 (Phonogram)	
14	12	9	MY GIRL BILL —Jim Stafford (Phil Gernhard & Lobo) J. Stafford, MGM 14718 HAN	47	36	13	THE PAYBACK (Part 1) —James Brown (James Brown), J. Brown, F. Wesley, J. Starks, Polydor 14223	★	NEW ENTRY	→	SILLY MILLY —Blue Swede (B. Palmers), Bruhn-Priess-Braschoss, EMI 3893 (Capitol) B-3	
15	14	15	THE LOCO-MOTION —Grand Funk (Todd Rundgren), G. Goffin, C. King, Capitol 3840 SGC	48	39	10	NO CHARGE —Melba Montgomery (Pete Drake), H. Howard, Elektra 45883 SGC	82	90	4	IT'S HER TURN TO LIVE —Smokey Robinson (Smokey Robinson), W. Robinson, M. Tarpin, Tania 54246 (Motown) SGC	
★	21	6	HAVEN'T GOT TIME FOR THE PAIN —Carly Simon (Richard Perry), C. Simon, Elektra 45887 WBM	49	51	7	CAN YOU HANDLE IT? —Graham Central Station (L. Graham, R. Titalman), L. Graham, Warner Bros. 7782 SGC	★	NEW ENTRY	→	MACHINE GUN —The Commodores (James Carmichael), M. Williams, Motown 1307 SGC	
17	16	14	THE SHOW MUST GO ON —Three Dog Night (Jimmy Ienner), L. Sayer, D. Courtney, Dunhill 4382 WBM	50	56	12	LA GRANGE —Z.Z. Top (Bill Ham), Gibbons, Hill, Beard, London 203 HAN	84	92	5	FOX HUNT —Herb Alpert & Tijuana Brass (Herb Alpert), H. Alpert, A&M 1526	
18	20	9	YOU WON'T SEE ME —Anne Murray (Brian Ahern for Happy Sack Productions), J. Lennon, P. McCartney, Capitol 3867 WBM	51	54	10	THE SAME LOVE THAT MADE ME LAUGH —Bill Withers (Bill Withers), B. Withers, Sussex 513 WBM	85	94	2	IF YOU GO AWAY —Terry Jacks (Terry Jacks), J. Brel, R. McKuen, Bell 467	
19	13	14	OH VERY YOUNG —Cat Stevens (Paul Samwell-Smith & Cat Stevens), C. Stevens, A&M 1503 SGC	★	66	3	WATERLOO —Abba (A Polar Production), B. Anderson, S. Anderson, B. Ulyaeus, Atlantic 3035 B-3	★	NEW ENTRY	→	KISSIN' TIME —Kiss (Kenny Kerner, Richie Wise), Mann, Low Casablanca 0011 (Warner Bros.)	
20	18	10	I WON'T LAST A DAY WITHOUT YOU —Carpenters (Richard & Karen Carpenter, Jack Daugherty), P. Williams, R. Nichols, A&M 1521 TMK	53	59	5	LIVING IN THE U.S.A. —Steve Miller Band (Steve Miller), S. Miller, Capitol 3884 WBM	88	95	2	YOU AND ME AGAINST THE WORLD —Helen Reddy (Tom Catalano), P. Williams, K. Ascher, Capitol 3897	
21	24	7	SAVE THE LAST DANCE FOR ME —The DeFranco Family featuring Tony DeFranco (Walt Meskell), Pomas, M. Shuman, 20th Century 2088 B-3	★	65	6	RADAR LOVE —Golden Earring (Golden Earring, Fred Haayen), G. Nooyman, B. Hay, MCA 40202 CPI	★	NEW ENTRY	→	I'VE HAD IT —Fanny (Vini Poncia for Richard Perry Productions), R. Ceroni, C. Bonura, Casablanca 0009 (Warner Bros.)	
★	29	4	ON AND ON —Gladys Knight & The Pips (Curtis Mayfield), C. Mayfield, Buddah 423 WBM	55	55	18	STAR BABY —Guess Who (Jack Richardson), Burton Cummings, RCA 0217 HAN	★	NEW ENTRY	→	MR. PRESIDENT —Dickie Goodman (Not Listed), M. Alexander, Rainy Wednesday 207	
★	45	4	ROCK THE BOAT —The Hues Corporation (John Flores), W. Holmes, RCA 0232 WBM	★	69	5	TAKING CARE OF BUSINESS —Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73487 (Phonogram) SGC	★	NEW ENTRY	→	FISH AIN'T BITIN' —Lamont Dozier (McKinley Jackson), M. Jackson, J. Reddick ABC 11438 SGC	
★	30	5	I'M COMING HOME —Spinners (Tom Bell), T. Bell, L. Creed, Atlantic 3027 BB	★	68	4	I'M THE LEADER OF THE GANG —Brownsville Station (Morris Stevens), Glitter, Leader Big Tree 15005 (Atlantic) MCA	91	NEW ENTRY	→	I'M FALLING IN LOVE WITH YOU —Little Anthony And The Imperials (Tom Bell), J. Davis, Avco 1640 BB	
25	28	12	ONE HELL OF A WOMAN —Mac Davis (Rick Hall), M. Davis, M. James, Columbia 46004 SGC	★	64	7	THIS HEART —Gene Redding (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Haven 7000 (Capitol) B-3	92	NEW ENTRY	→	THERE WILL NEVER BE ANY PEACE —The Chi-Lites (Eugene Record), E. Record, Brunswick 65512 SGC	
26	23	14	(I've Been) SEARCHIN' SO LONG —Chicago (James William Guercio), J. Pankow, Columbia 46020 HAN	59	44	14	ROCK AROUND THE CLOCK —Bill Haley & The Comets (Barry Gable), J. DeKnight, M.C. Freedman, MCA 60025 HAN	93	NEW ENTRY	→	GEORGIA PORCUPINE —George Fischhoff (George Fischhoff), G. Fischhoff, United Artists 410 B-3	
★	35	9	THE AIR THAT I BREATHE —The Hollies (R. Richards, The Hollies), A. Hammond, M. Hazelwood, Epic 11100 BB	★	70	5	COME MONDAY —Jimmy Buffett (D. Gant), J. Buffett, Dunhill 4385 B-3	94	97	3	HOW DO YOU FEEL —The Morning After (R. Gerald), R. Gerald, L. Lynch, Spring 147 (Polydor)	
28	31	6	SON OF SAGITTARIUS —Eddie Kendricks (Frank Wilson, Leonard Caston), F. Wilson, L. Caston, A. Poree, Tania 54247 (Motown) SGC	★	71	7	FINALLY GOT MYSELF TOGETHER (I'm A Changed Man) —The Impressions (E. Townsend Prods.), E. Townsend, Curton 1997 (Buddah)	95	99	2	TELL LAURA I LOVE HER —Johnny T. Angel (Halley and Gilliland), B. Raleigh, J. Barry, Bell 472	
29	22	11	DON'T YOU WORRY 'BOUT A THING —Stevie Wonder (Stevie Wonder), S. Wonder, Tania 54245 (Motown) SGC	★	77	2	IF YOU TALK IN YOUR SLEEP —Elvis Presley (Not Listed), R. West, J. Christopher, RCA 0280	96	98	2	WAKE UP AND LOVE ME —April Stevens (Jack Berry, Nino Tempo), J. Berry, A. Stevens, N. Tempo, A&M 1528	
★	37	9	IF YOU WANNA GET TO HEAVEN —Ozark Mountain Daredevils (David Anderle, Glyn Johns), S. Cash, J. Dylan, A&M 1515 WBM	63	63	8	RHAPSODY IN WHITE —Love Unlimited Orchestra (Barry White), B. White, 20th Century 2090 CPI	★	NEW ENTRY	→	THE NIGHT CHICAGO DIED —Paper Lace (M. Murray, P. Callender), M. Murray, P. Callender, Mercury 73402 B-3 (Phonogram)	
★	38	6	RIKKI, DON'T LOSE THAT NUMBER —Steeley Dan (Gary Katz), W. Becker, D. Fagan, ABC 11439 B-3	★	74	4	KEEP ON SMILIN' —Wet Willie (Tom Dowd), Hall, Hall, Hirsch, Anthony, Ross, Capricorn 0043 (Warner Bros.) WBM	★	NEW ENTRY	→	WILD THING —Fancy (M. Hurst), C. Taylor, Big Tree 15004 (Atlantic) BB	
★	40	5	SIDESHOW —Blue Magic (Norman Harris), B. Eli, V. Barrett, Atco 6961 SGC	★	84	2	WORKIN' AT THE CAR WASH BLUES —Jim Croce (Terry Cashman, Tommy West), J. Croce, ABC 11447 B-3	97	NEW ENTRY	→	THE GOLDEN AGE OF ROCK 'N' ROLL —Mott The Hoople (I. Hunter, D. Griffin, O. Watts), I. Hunter, Columbia 46035 BB	
★	43	4	ROCK AND ROLL HEAVEN —The Righteous Brothers (Dennis Lambert, Brian Potter), A. O'Day, J. Stevenson, Haven 7002 (Capitol) WBM	66	75	3	WHEN THE MORNING COMES —Hoyt Axton (Hoyt Axton), A&M 1497 (Alan McDougall, Hoyt Axton) SGC	100	96	2		
				67	76	4	KING OF NOTHING —Seals & Crofts (L. Shelton), J. Seals, Warner Bros. 7810 WBM					

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HOT 100 A-Z—(Publisher—Licensee)

The Air That I Breathe (Lenders-Roberts/A&M, ASCAP)..... 27	Come Monday (ABC/Dunhill, BMI)..... 60	Dancing Machine (Jobete, ASCAP/Stone Diamond, BMI)..... 6	Don't You Worry 'Bout A Thing (Stein & Van Stock/Black Bull, ASCAP)..... 29	The Entertainer (Multiworlds, BMI)..... 8	Finally Got Myself Together (Cherimtown, BMI)..... 61	Fish Ain't Bitin' (Bullet Proof, BMI)..... 91	For The Love Of Money (Mighty Three, BMI)..... 38	Fox Hunt (Almo, ASCAP)..... 9	Georgia Porcupine (United Artists, ASCAP)..... 84	The Golden Age Of Rock 'N' Roll (April/H&M, ASCAP)..... 49	I'm Falling In Love With You (Mighty Three, BMI)..... 92	I'm The Leader Of The Gang (Duchess, BMI)..... 57	I'm In Love (Pronto-Traceback, BMI)..... 35	It's Her Turn To Live (Tania/Jobete, ASCAP)..... 13	I've Been Searchin' So Long (Big Elk, ASCAP)..... 26	Jive Turkey (Part 1) (Ohio Players/Unichappell, BMI)..... 89	Just Don't Want To Be Lonely (Bellboy, BMI)..... 85	Keep On Smilin' (No Exit, BMI)..... 64	King Of Nothing (Dawnbreaker/ABC/Dunhill, BMI)..... 61	Kissin' Time (T.D. Harms, ASCAP)..... 86	Lamplight (April, ASCAP)..... 30	La Grange (Hamstein/Glad, BMI)..... 70	Living In The U.S.A. (Sailor, ASCAP)..... 24	The Loco-Motion (Screen Gems-Columbia, BMI)..... 94	The Lone Ranger (Bootback, BMI)..... 69	Machine Gun (Jobete, ASCAP)..... 83	Midnight At The Oasis (Space Potato, ASCAP)..... 10	Mighty Mighty (Sagfire, BMI)..... 44	Mr. President (Lifestyle, BMI)..... 90	My Girl Bill (Kaiser/Famous/Boo, ASCAP)..... 14	No Charge (Wilderness, BMI)..... 48	Oh Very Young (Ackee, ASCAP)..... 19	One And On (Curton, BMI)..... 22	One Chain Don't Make No Prison (ABC/Dunhill, BMI)..... 46	One Hell Of A Woman (Screen Gems/Bong Painter/Sweet Glory, BMI)..... 74	The Payback (Dynamite/Belinda/Unichappell, BMI)..... 47	Please Come To Boston (Leeds/Antique, ASCAP)..... 53	Radar Love (Larry Shyne, ASCAP)..... 54	Rebel Rebel (Mainman/Chrysalis, ASCAP)..... 72	Rhapsody In White (Sa-Vette/January, BMI)..... 63	Rikki, Don't Lose That Number (American Broadcasting, ASCAP)..... 31	Rock And Roll Heaven (Zapata/ASCAP)..... 33	E.H. Morris/Caesars' ASCAP)..... 31	Rock Around The Clock (Myers, ASCAP)..... 59	Rock The Boat (High Ground, BMI)..... 23	Rock Your Baby (Sherlyn, BMI)..... 34	Room Full Of Roses (Hill & Range, BMI)..... 73	The Same Love That Made Me Laugh (Interior, BMI)..... 51	Save The Last Dance For Me (Hill & Range/Trio, BMI)..... 21	Sho' Nuff Boogie (Gambi, BMI)..... 88	The Show Must Go On (Chrysalis, ASCAP)..... 17	This Heart (ABC/Dunhill, BMI)..... 98	Too Late (ABC/Dunhill/One Of A Kind, BMI)..... 32	Train Of Thought (WB, ASCAP)..... 39	TSOP (Mighty Three, BMI)..... 40	Wake Up And Love Me (Broadside With Baddy Sam, BMI)..... 97	Waterloo (Overseas Songs, BMI)..... 52	Sundown (Moose, CAPAC)..... 3	When The Morning Comes (Lady Jane, BMI)..... 66	Taking Care Of Business (Ramsbach/Top Soil, BMI)..... 56	Who Are You (American Broadcasting/DaAnn, ASCAP)..... 78	Wildflower (Edsel & Aloud, BMI)..... 45	Wild Thing (Blackwood, BMI)..... 99	Wonderful (Incase, BMI)..... 71	Workin' At The Car Wash Blues (Blendingwell/American Broadcasting, ASCAP)..... 65	You And Me Against The World (Almo, ASCAP)..... 87	You Make Me Feel Brand New (Mighty Three, BMI)..... 2	You Won't See Me (Maclean, BMI)..... 18
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One of the hottest discotheque records in New York City right now is

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by **OLYMPIC RUNNERS.**

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dance-able!

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17-year old
WILLIE CLAYTON.

A discovery that has already been discovered in Chicago and Memphis.

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LONDON

Produced by Willie Mitchell.

New York R&B radio is breaking **“EVERYTHING I WANT I SEE IN YOU”**

by **J. R. BAILEY.**

Watch it spread!

#3639

M A M
LONDON

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							
1	1	26	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98		7.98		7.98				36	33	13	CHARLIE RICH Very Special Love Songs Epic KE 32531 (Columbia)	5.98	6.98	6.98	7.98	6.98				71	67	15	MAIN INGREDIENT Euphrates River RCA APL1-0335	5.98		6.98		6.98					
2	2	21	THE STING/SOUNDTRACK MCA 390	6.98		7.98		7.98	8.95			44	7	GOLDEN EARRING Moontan MCA 396	5.98		6.98		6.98						72	57	36	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (P.I.P.)	5.95		6.95		6.95				
★	6	20	GORDON LIGHTFOOT Sundown Reprise MS 2177	5.98		6.97			7.95			38	37	66	PINK FLOYD The Dark Side of the Moon Harvest SMAS 1163 (Capitol)	5.98		6.98		6.98					73	72	32	LOGGINS & MESSINA Full Sail Columbia KC 32540	5.98	6.98	6.98	7.98	6.98				
4	3	10	CAT STEVENS Buddah & The Chocolate Box AAM 3623	6.98		6.98	7.98	6.98				39	39	27	JIM CROCE I Got A Name ABC ABCX 797	5.98		6.98	7.95	6.98					74	68	6	POCO Seven Epic KE 32895 (Columbia)	5.98		6.98		6.98				
5	4	39	MARIA MULDAUR Reprise MS 2148	5.98		6.97		6.97	7.95			40	36	11	THREE DOG NIGHT Hard Labor Dunhill DSD 50168	6.98		7.95	8.95	7.95					75	69	16	LOU REED Rock 'N' Roll Animal RCA APL1-0472	5.98		6.95		6.95				
6	5	28	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95				41	38	16	DEEP PURPLE Burn Warner Bros. W 2766	6.98		7.97		7.97	7.95				76	66	31	RINGO STARR Ringo Apple SWAL 3413 (Capitol)	6.98		6.98		6.98				
7	8	12	GRAND FUNK Shinin' On Capitol SWAE-11278	6.98		6.98		6.98				42	29	22	MFSB Love Is The Message Philadelphia Int'l. KZ 32707 (Columbia)	5.98	6.98	6.98	7.98	6.98				77	79	24	JAMES BROWN The Payback Polydor PD 2-3007	7.98		9.98		9.98					
8	10	35	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98	12.98	12.98	12.98	12.98				43	47	20	CARLY SIMON Hotcakes Elektra E 1002	6.97		6.97		6.97	7.95			★	-	1	RICK WAKEMAN Journey To The Center Of The Earth AAM SP 3621										
9	9	19	JONI MITCHELL Court And Spark Asylum 7E-1001	6.97		6.97		6.97				44	41	18	BARBRA STREISAND The Way We Were Columbia PC 32801	6.98	7.98	7.98	8.98	7.98				79	78	62	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98		6.97		6.97	8.95				
10	7	12	CHICAGO Chicago VII Columbia C2 32810	9.98		9.98		9.98				45	43	32	O'JAYS Ship Ahoy Philadelphia International KZ 32408 (Columbia)	5.98	6.98	6.98	7.98	6.98				80	82	29	CARPENTERS The Singles, 1969-1973 AAM SP 3601	6.98		7.98		7.98					
11	11	22	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram)	5.98		6.95		6.95				★	-	1	DAVID BOWIE Diamond Dogs RCA CPL1-0576	6.98		7.98		7.98				81	62	8	BLUE OYSTER CULT Secret Treaties Columbia KC 32858	5.98	6.98	6.98	7.98	6.98					
12	14	6	LOGGINS & MESSINA On Stage Columbia PG 32848	7.98		8.98		8.98				47	40	14	ARETHA FRANKLIN Let Me In Your Life Atlantic SD 7292	5.98		6.97		6.97				82	71	7	KING CRIMSON Starless And Bible Black Atlantic SD 7298	5.98		6.97		6.97					
13	13	9	FRANK ZAPPA Apostrophe (°) Discreet DS 2175 (Warner Bros.)	5.98	6.98	6.97	7.97	6.97				48	45	11	BRIAN AUGER'S OBLIVION EXPRESS Straight Ahead RCA APL 1-0454	5.98		6.95		6.95				83	76	15	THE MARSHALL TUCKER BAND A New Life Capricorn CP 0124 (Warner Bros.)	5.98		6.97		6.97	7.95				
14	16	9	ROBIN TROWER Bridge Of Sighs Chrysalis CHT 1057 (Warner Bros.)	5.98		6.97		6.97				49	50	6	QUEEN II Elektra EKS 75082	5.98		6.98		6.98				84	77	31	BILLY COBHAM Spectrum Atlantic SD 7268	5.98		6.97		6.97	8.95				
15	17	14	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. W 2750	6.98	6.98	7.97	7.97	7.97	7.95				51	55	83	STEVE WONDER Talking Book Tamia T 319 L (Motown)	5.98		6.98		6.98				85	92	71	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98		6.98	7.95			
16	12	44	STEVIE WONDER Innervisions Tamia T 326 L (Motown)	5.98		6.98		6.98				★	60	4	QUINCY JONES Body Heat AAM SP 3617	6.98		6.98		6.98				86	75	11	BILL WITHERS + Justments Suzes SRA 8032	6.98		7.95		7.95					
★	23	42	AMERICAN GRAFFITI Soundtrack MCA 2-8001	9.98	10.98	10.98	11.95					52	54	27	EMERSON, LAKE & PALMER Brain Salad Surgery Manticore MC 66669 (Atlantic)	5.98		6.98		6.98	9.95			87	90	17	CHARLIE RICH There Won't Be Anymore RCA APL1-0433	5.98		6.98		6.98					
18	19	9	EAGLES On The Border Asylum 7E-1004	6.98		6.98		6.98				53	52	12	DONALD BYRD Street Lady Blue Note BN-LA 140-F (United Artists)	5.98		6.98		6.98				88	85	30	GREGG ALLMAN Laid Back Capricorn CP 0116 (Warner Bros.)	5.98		6.98		6.98					
19	20	12	STEELY DAN Pretzel Logic ABC D-808	6.98		7.95		7.95				54	46	62	JOHN DENVER Poems, Prayers & Promises RCA LSP-4499	5.98		6.98		6.98	7.95			89	94	8	CHARLIE RICH The Best Of Epic KE 31933 (Columbia)	5.98		6.98		6.98					
20	21	23	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98		6.98	7.98	6.98				★	73	13	GLADYS KNIGHT & THE PIPS Claudine Soundtrack Buddah BDS 5602 ST	6.98		7.98		7.98	7.98			90	96	4	RITA COOLIDGE Fall Into Spring AAM SP 3627	6.98		6.98		6.98					
★	31	8	OHIO PLAYERS Skin Tight Mercury SRM 1-705 (Phonogram)	5.98		6.95		6.95				56	61	8	OZARK MOUNTAIN DAREDEVILS AAM SP 4411	5.98		6.98		6.98				91	89	20	FOGHAT Energized Bearsville BR 6950 (Warner Bros.)	5.98		7.95		6.97					
22	25	7	LYNYRD SKYNYRD Second Helping MCA 413	5.98		6.98		6.98				58	61	8	BREAD The Best Of, Vol. 2 Elektra 7E-1005	5.98		6.95		6.95				92	98	64	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	5.98	6.97	6.97	7.97	6.97	8.95				
23	24	7	BILLY COBHAM Crosswinds Atlantic SD 7300	5.98		6.97		6.97				★	84	3	CURTIS MAYFIELD Sweet Exorcist Curton CRS 8601 (Buddah)	6.98		7.95		7.95				★	153	2	NEIL DIAMOND His 12 Greatest Hits MCA 2106	6.98		7.98		7.98					
24	18	12	EARTH, WIND, & FIRE Open Our Eyes Columbia KC 32712	5.98	6.98	6.98	7.98	6.98				59	56	9	JESSE COLIN YOUNG Light Shine Warner Bros. BS 2790	5.98		6.97		6.97				94	86	10	THE CRUSADERS Scratch Blue Thumb BTS 6010	6.95		7.95		7.95					
25	15	32	MIKE OLDFIELD Tubular Bells Virgin VR 13-105 (Atlantic)	5.98		6.97		6.97	9.95			60	65	6	THE GUESS WHO Road Food RCA APL1-0405	5.98		6.98		6.98				95	81	5	TEN YEARS AFTER Positive Vibrations Columbia PC 32851	6.98		7.98		7.98					
26	26	14	THE SPINNERS Mighty Love Atlantic SD 7296	5.98		6.97		6.97				61	51	133	LED ZEPPELIN IV Atlantic SD 7208	5.98		6.98		6.98	8.95			96	95	19	NEW BIRTH It's Been A Long Time RCA APL1-0285	5.98		6.98		6.98					
27	22	57	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98				62	53	9	HELEN REDDY Love Song For Jeffrey Capitol SQ-11284	6.98		6.98		6.98				★	146	3	CHER Dark Lady MCA 2113	6.98		7.98		7.98					
28	27	13	WAR War Live United Artists UA-LA193-J2	9.98		9.98		9.98				★	100	3	MAHAVISHNU ORCHESTRA Apocalypse Columbia KC 32957	5.98		6.98		6.98				★	186	2	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98					
★	35	46	Z.Z. TOP Tres Hombres London XPS 631	5.98		6.95		6.95				64	58	15	TOWER OF POWER Back To Oakland Warner Bros. BS 2749	5.98		6.97		6.97	7.95			100	97	9	MARVIN GAYE Anthology Motown M791A3	9.98	11.98	11.98							
★	42	4	EDGAR WINTER GROUP Shock Treatment Epic PE 32461 (Columbia)	6.98		7.98		7.98				65	59	70	JIM CROCE Life & Times ABC ABCX 769	5.98		6.98	7.95	6.98				101	109	14	JIM STAFFORD MGM SE 4947	5.98		6.98		6.98					
31	28	8	MOTT THE HOOPLE The Hoople Columbia PC 32871	6.98		7.98		7.98				66	49	24	BILLY JOEL Piano Man Columbia KC 32544	5.98		6.98		6.98				102	101	20	YES Tales From Topographic Oceans Atlantic SD 2-908	9.98		9.97		9.97					
32	32	16	SEALS & CROFTS Unborn Child Warner Bros. W 2761	6.98	6.98	7.97	7.97	7.97	7.95				67	63	7	DEODATO Whirlwinds MCA 410	5.98		6.98		6.98				103	107	15	ANNE MURRAY Love Song Capitol ST 11266	5.98		6.98		6.98				
★	48	4	STYLISTICS Let's Put It All Together Aco AV-69001-698	6.98		6.95		6.95					68	64	19	GRAHAM CENTRAL STATION Warner Bros. BS 2763	5.98		6.97		6.97				104	106	22	JACKSON 5 Get It Together Motown M783V1	5.98		6.98		6.98				
34	30	34	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	5.98		6.98		6.98				★	88	3	HERB ALPERT AND THE T.J.B. You Smile-The Song Begins AAM SP 3620	6.98		7.98		7.98				105	112	64	BREAD The Best Of Elektra EKS 75056	5.98	6.97	6.97	7.97	6.97					
35	34	69	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	5.98		6.95	7.95	6.95	6.95			70	74	44	B																						

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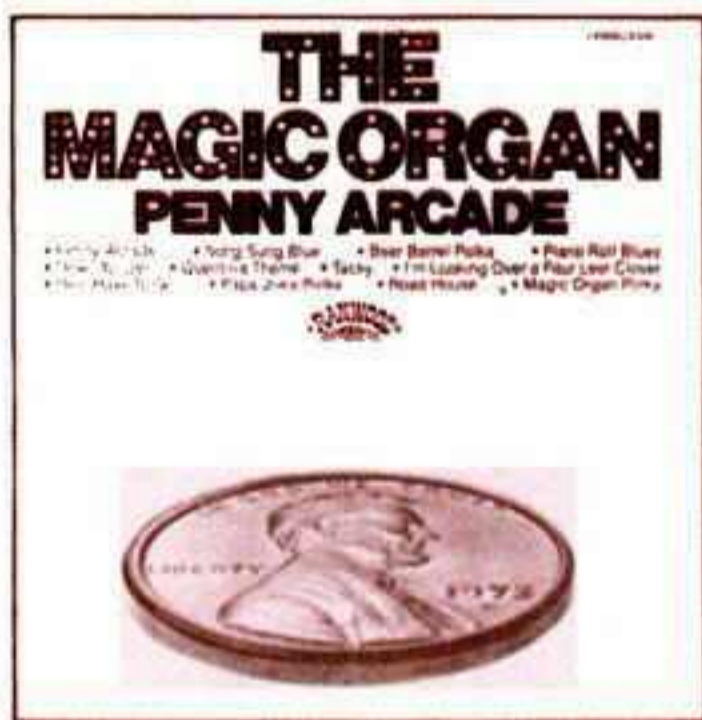
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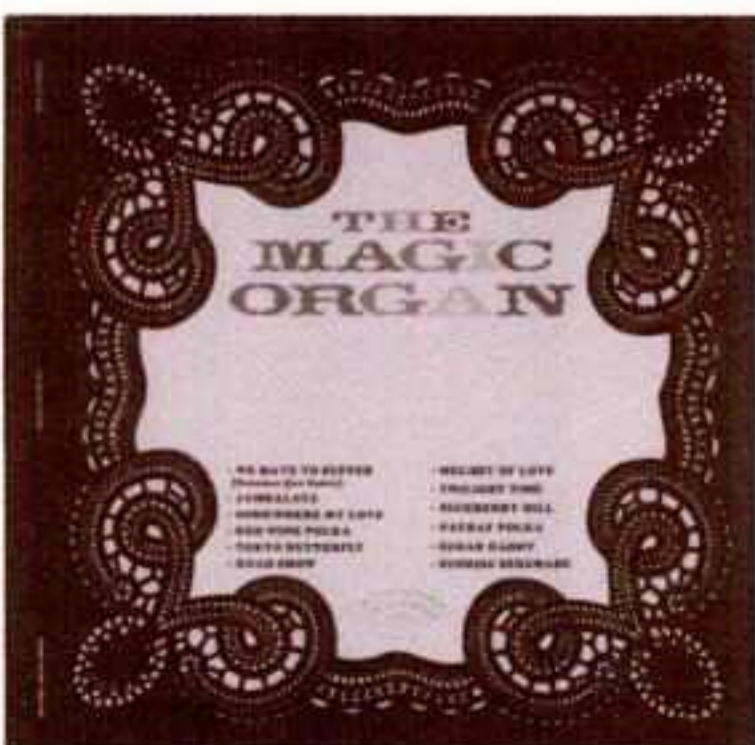
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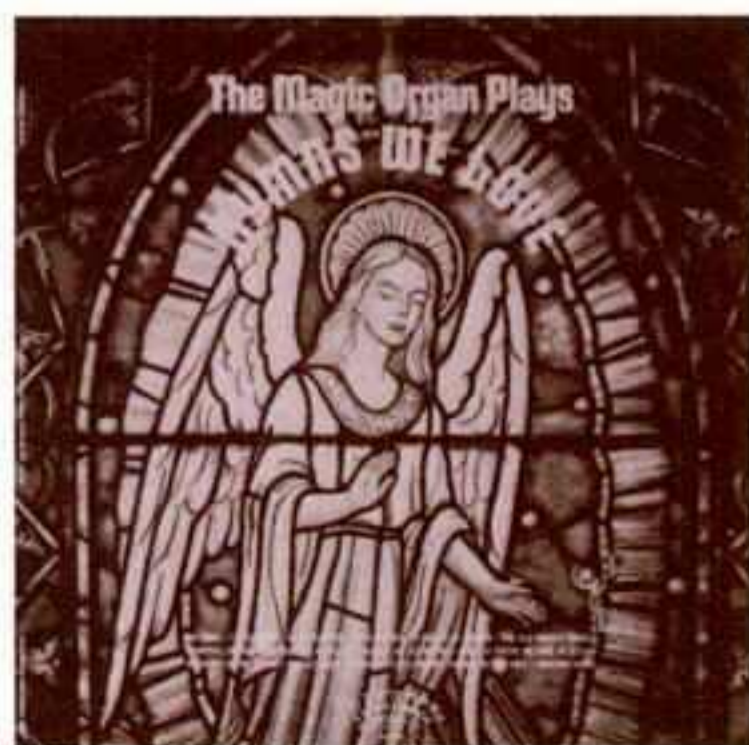
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TOP LP's & TAPE

POSITION 108-200

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
108	111	4	KRIS KRISTOFFERSON Spooky Lady's Sideshow Monument PZ 32914 (Columbia)	6.98	7.98	7.98	8.98	7.98
109	108	21	BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS 2695	5.98		6.97		6.97 7.95
110	87	9	KISS Casablanca NB 9001 (Warner Bros.)	5.98		6.97		6.97
111	103	61	SEALS & CROFTS Diamond Girl Warner Bros. BS 2699	5.98	6.97	6.97	7.97	6.97 8.95
☆	-	1	DIANA ROSS Live At Caesar's Palace Motown M6-80151	6.98		7.98		7.98
113	105	37	THE MOTHERS Over-Nite Sensation Disc Reel MS 2149 (Warner Bros.)	5.98	6.98	6.97	7.97	6.97 7.95
114	113	27	GENESIS Selling England By The Pound Charisma FC 6050 (Atlantic)	5.98		6.97		6.97 9.95
115	119	62	BEATLES 1967-1970 Apple SKBO 3404 (Capitol)	9.98		11.98		11.98
116	91	32	JACKSON BROWNE For Everyman Asylum SD 5067	5.98		6.98		6.98
117	114	11	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98
118	120	8	FOUR TOPS Meeting Of The Minds ABC DSD 50166	6.98		7.95		7.95
119	123	39	LYNYRD SKYNYRD Pronounced Leh-nerd Skin-nerd MCA Sounds of the South 363	5.98		6.98		6.98
120	125	54	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98
121	128	9	THE ORIGINAL SOUNDTRACK RECORDING—THE GREAT GATSBY Paramount PAS 2-3001 (Famous)	7.98		8.95		8.95
122	80	8	NEW RIDERS OF THE PURPLE SAGE Home, Home On The Road Columbia PC 32870	6.98		7.98		7.98
123	117	30	STYLISTICS Rockin' Roll Baby Aco AV 11010	5.98		6.98		6.98
124	99	31	BARRY WHITE Stone Gon' 20th Century TC-423	5.98		6.98		6.98
125	104	41	LOVE UNLIMITED Under the Influence Of 20th Century T 414	5.98		6.98		6.98
126	132	25	AL GREEN Livin' For You Hi ASHL-32082 (London)	6.98		6.98		6.98
127	118	7	JEFFERSON AIRPLANE Early Flight Grunt CYLI-0437 (RCA)	6.98		7.95		7.95
128	131	94	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97 7.95
129	135	13	PAUL SIMON In Concert—Live Rhythmic Columbia PC 32855	6.98		7.98		7.98
130	134	62	BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	9.98		11.98		11.98
131	137	14	EDDIE KENDRICKS Boogie Down Tama T 330V1 (Motown)	5.98		6.98		6.98
132	138	6	THE HOLLIES The Hollies Epic KE 32574 (Columbia)	5.98		6.98		6.98
133	136	6	MONTROSE Warner Bros. BS 2740	5.98		6.98		6.98
134	126	9	MAGGIE BELL Queen Of The Night Atlantic SD 7293	5.98		6.97		6.97
135	133	37	JESSE COLIN YOUNG Song For Juli Warner Bros. BS 2734	5.98		6.97		6.97 7.95
☆	154	5	GENESIS Live Charisma CAS 1666 (Buddah)	6.98		7.98		7.98
137	102	35	STEVE MILLER BAND The Joker Capitol 11235	5.98		6.98		6.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
138	127	35	LINDA RONSTADT Don't Cry Now Asylum SD 5054	5.98		6.98		6.98
139	124	31	DIANA ROSS & MARVIN GAYE Diana & Marvin Motown M803V1	5.98		6.98		6.98
140	145	107	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97		6.97 6.95
☆	183	2	BLUE MAGIC Atco SD 7038	5.98		6.98		6.98
142	129	10	SMOKEY ROBINSON Pure Smokey Tama T6-33151 (Motown)	6.98		6.98		6.98
143	130	18	GLADYS KNIGHT & THE PIPS Anthology Motown M 792 S2	6.98		7.98		7.98
144	139	76	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98
145	110	19	BOB DYLAN Planet Waves Asylum 7E-1003	6.97		6.97		6.97
146	144	14	YAN MORRISON It's Too Late To Stop Now Warner Bros. BS 2760	11.98		11.97		11.97
147	147	36	MARLO THOMAS & FRIENDS Free To Be... You And Me Bell 1110					
148	142	12	SUZI QUATRO Bell 1302	6.98		7.98		7.98
149	150	98	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia KC 31044	5.98		6.98		6.98
150	152	54	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98		6.98		6.98
151	116	7	DR. JOHN Desitively Bonnaroo Atco SD 7043	5.98		6.97		6.97
152	121	13	BOZ SCAGGS Slow Dancer Columbia KC 32760	5.98		6.98		6.98
☆	169	40	MARVIN GAYE Let's Get It On Tama T329V1 (Motown)	5.98		6.98		6.98
154	141	11	BLUE SWEDE Hooked On A Feeling EMI ST-11286 (Capitol)	5.98		6.98		6.98
155	149	8	TOM SCOTT & THE L.A. EXPRESS Ode SP 77021 (A&M)	6.98		6.98		6.98
156	148	61	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98		6.98		6.98
157	122	14	REDBONE Wovoka Epic KE 32462 (Columbia)	5.98		6.98		6.98
158	167	42	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	5.98		6.98		6.98 8.95
159	158	41	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	5.98		6.98		6.98
☆	-	1	BILL WYMAN Monkey Grip Rolling Stones CDC 79100 (Atlantic)	6.98		6.97		6.97
161	155	80	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31544 (Columbia)	5.98	6.98	6.98	7.98	6.98
162	166	167	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98
163	170	95	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97		6.97 7.95
☆	-	1	THE KINKS Preservation Act 2 RCA CPL1-5040	6.98		7.98		7.98
165	162	128	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98			11.98
166	163	10	THE ELEVENTH HOUSE WITH LARRY CORYELL Introducing Vanguard VSD 79342	5.98		6.98		6.98
167	171	43	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Bros.)	5.98		6.97		6.97 7.95
☆	178	3	NEW YORK DOLLS Too Much Too Soon Mercury SRM1-1001 (Phonogram)	6.98		6.95		6.95
169	140	9	PROCOL HARUM Exotic Birds And Fruit Chrysalis CHT 1058 (Warner Bros.)	6.98		7.97		7.97

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
170	177	3	WET WILLIE Keep On Smilin' Capricorn CP 0128 (Warner Bros.)	5.98		6.97		6.97
☆	-	1	CLIMAX BLUES BAND Sense Of Direction Sire 0698 (Famous)	5.98		6.98		6.98
172	175	49	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98
173	174	29	CLIMAX BLUES BAND FM/Live Sire SAS 2-7411 (Famous)	5.98		6.98		6.98
174	143	29	RICK DERRINGER All-American Boy Blue Sky KZ 32481 (Columbia)	5.98	6.98	6.98	7.98	6.98
175	181	3	SHA NA NA Hot Sox Kama Sutra KSBS 2600 (Buddah)	6.98		7.95		
176	172	32	THE WHO Quadrophenia MCA Z-10004	11.98		12.98		12.98 16.95
☆	-	1	J.J. CALE Okie Shelter SR 2107 (MCA)	6.98		7.98		7.98
178	151	14	TODD RUNDGREN Todd Bearsville 2 BR 6952 (Warner Bros.)	9.98		11.97		11.97
☆	191	2	RY COODER Paradise & Lunch Reprise MS 2178	5.98		6.97		
180	176	5	SERGIO MENDES AND BRASIL 77 Vintage '74 Bell 1305	6.98		7.98		7.98
181	160	7	MAC DAVIS Stop And Smell The Roses Columbia KC 32582	5.98		6.98		6.98
182	182	16	STRAWBS Hero And Heroine A&M SP 3607	6.98		6.98		6.98
183	187	12	JIMMY BUFFETT Living And Dying in 1/4 Time Dunhill DSD-50132	5.98		6.98		6.98
184	157	8	CHASE Pure Music Epic KE 32572 (Columbia)	5.98		6.98		6.98
185	164	19	BOBBY WOMACK Lookin' For A Love Again United Artists UA-LA199 G	6.98		6.98		6.98
186	156	11	KATHI McDONALD Insane Asylum Capitol ST-11224	5.98		6.98		6.98
187	193	2	MILES DAVIS Big Fun Columbia PG 32866	7.98		8.98		8.98
188	192	2	ARLO GUTHRIE Reprise MS 2183	5.98		6.97		
☆	-	1	RICHARD PRYOR That Nigger's Crazy Partee PBS-2404 (Stax)	6.98		7.98		7.98
☆	-	1	MOTT THE HOOPLE Rock And Roll Queen Atlantic SD 7297	6.98		6.97		6.97
191	197	2	JOHNNIE TAYLOR Super Taylor Stax STS 5509 (Columbia)	5.98		6.98		6.98
192	-	1	KANSAS Columbia KZ 32817	5.98		6.98		6.98
193	-	1	RAY STEVENS Boogity, Boogity Barnaby BR 6003 (Chess/Janus)	5.94		6.95		
194	-	1	BEE GEES Mr. Natural RSD SO 4800 (Atlantic)	6.98		6.97		6.97
195	-	1	ISAAC HAYES Tough Guys Enterprise ENS 7504 (Columbia)	6.98		7.98		7.98
196	-	1	STEVE MILLER BAND Anthology Capitol SVBS 11114	6.98		8.98		8.98
197	198	3	JANIS IAN Stars Columbia KC 32857	5.98		6.98		
198	-	1	BROWNSVILLE STATION School Punks Big Tree BT 89500 (Atlantic)	6.98		6.97		6.97
199	194	3	AL STEWART Past, Present & Future Janus JLS 3063 (Chess/Janus)	5.94		6.95		
200	165	6	WEST, BRUCE & LAING Live 'N' Kicking Columbia/Windfall KC 32899	5.98		6.98		6.98

TOP LP's & TAPE A-Z (LISTED BY ARTISTS)

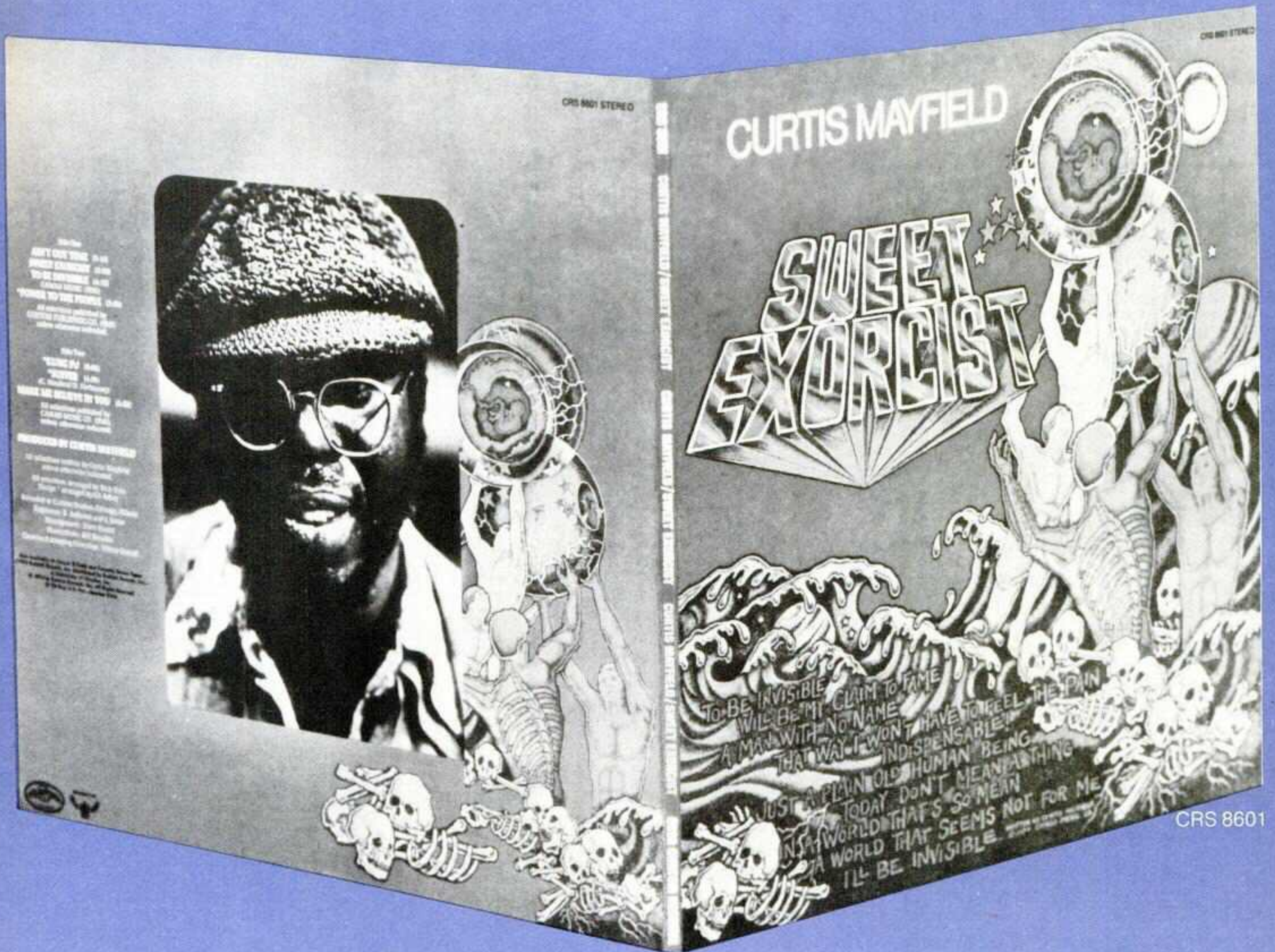
Aerosmith	117
Gregg Allman	88
Allman Brothers Band	167
Herb Alpert	69
Brian Auger	48
Bachman-Turner Overdrive	11, 70
Beattles	115, 130
Bee Gees	194
Maggie Bell	134
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James Brown	77
Jackson Browne	116
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Jimmy Buffett	183
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Cher	98
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Rita Coolidge	90
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Dr. John	151
Bob Dylan	145
Eagles	18
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Emerson, Lake & Palmer	52
Roberts Flack	158
Foghat	91
Four Tops	118
Aretha Franklin	47
Marvin Gaye	100, 153

Genesis	114, 136
Golden Earring	37
Graham Central Station	68
Grand Funk	7
Al Green	126
Larry Coryell	60
Guest Who	60
Ario Guthrie	188
Herbie Hancock	20
Isaac Hayes	195
Hollies	132
Bobbi Humphrey	106
Janis Ian	147
Jackson 5	104
Jefferson Airplane	127
Billy Joel	66
Elton John	8, 85
Quincy Jones	50
Kansas	192
Eddie Kendricks	131

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Inside Track



Joel Whitburn's Record Research Report

Would you think it possible that "Band On the Run" and "Sundown," two giant chart toppers of today, could both appear on the "Hot 100" chart again—say in October of 1988? Surely, it's highly improbable, however, two giant hits which appeared together nearly 14 years ago in 1960—"Save The Last Dance For Me" and "Tell Laura I Love Her" are both back on the charts and shooting for the Top 10 again! There's also a nifty pair of chart toppers from 1959 aiming for that territory again—"I've Had It" and "Kissin' Time." A song may fade in popularity for awhile, but it will never die!

Anne Murray is shooting for a record of sorts—side A of her new record "You Won't See Me" is climbing toward #1 on the pop charts, while side B "He Thinks I Still Care" is aiming for #1 on the Country charts!

How good it is to hear those soaring vocals of the Righteous Brothers again. It's been nearly 8 years since we've heard from them with great tunes like "Unchained Melody"; "You've Lost That Lovin' Feelin'"; and "Soul & Inspiration." Now for some great new "60's" singles from the likes of "The Beach Boys"; "The Four Seasons"; "The Rascals"....

"Rock Around The Clock" has now passed "The Twist" and "Wonderful, Wonderful" to become the #2 all-time record of longevity. As of this week, it has appeared on Billboard's charts for 43 weeks. The #1 all-time record of longevity is, of course, Bing Crosby's "White Christmas"—appearing for 72 weeks on Billboard's singles charts.

Elvis has just chalked up his 137th charted record on Billboard's "Hot 100" charts. This is his 19th consecutive year of hits—never missing with a 'singles' release. No one is really close to the "King"!

Trivia Question #18:
After Bill Haley's "Rock Around The Clock" broke the ice, what was the next Rock & Roll record to hit #1?

(ANSWER: "The Flattens"—"THE GREAT PRETENDER")

Joel Whitburn

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MPA Eyes Chief Goals

NEW YORK—Extension of copyright duration and a halt to the illegal copying of music were the main topics of concern to members of the Music Publishers' Assn. at its annual meeting last Thursday (6) at the Warwick Hotel here.

Continuing drives to achieve these goals were stressed at the conclave of standard music publishers which also saw a new slate of officers elected and installed for a two-year term.

John Owen Ward of Boosey & Hawkes was elected president. Sol Reiner of Warner Bros. and Arnold Broido of Theodore Presser were named first and second vice presidents, respectively. Neil Baudhuin of Frank Music was elected secretary; and Walter Bendix of C.F. Peters was named treasurer.

Others elected to MPA posts included Stephen Lorenz of Lorenz Music as chairman of the finance committee and Ben Grasso of G. Schirmer to head up the association's trade relations committee.

Atlantic Contest Promoting LP's

LOS ANGELES—Atlantic Records is sponsoring a contest among WEA Distributing Corp.'s eight branches, dubbed "Those Rockers From Britain," designed to promote new LP's from Roxy Music and King Crimson with first prize a week's trip to England and Scotland for the two winning branch managers. (East Coast and West Coast).

There will also be weekly cash prizes for personnel until the end of the contest, June 30. Awards in the contest will be based on creativity with in-store promotion and advertising allocation. Vice president, marketing, Dave Glew, says weekly prizes will be based on activity reports. Judging for the grand prize will be based on scrapbooks submitted from each branch on June 30.

A sequel prize will be given to an individual outside of the winning branch for performance promoting Bryan Ferry's (Roxy lead singer) solo LP.

Times Corp. Gets 50% Share In Music Firms

NEW YORK—The New York Times Publishing Corp. has acquired a 50 percent interest in record producer Joe Saraceno's Thunder Roar and Antiqua Music Publishing firms. Among the writers included in the agreement are Saraceno and Mercury recording artist Susie Maddox of the Maddox Family. "Flirt-in," by the Osmond Brothers and "If I Were Free" by Anthony Newley are among the major copyrights in the firm's catalog.

Col Music Execs To Meet In Burbank

NEW YORK—Executives from all major offices of Screen Gems-Columbia/Colegems Music and Screen Gems-Columbia Publications will gather at Columbia Pictures' Burbank Studio next week (17-20) for their annual Music Publishing and Publications Meeting.

Presiding will be Lester Sill, president of the music division of Columbia Pictures Industries Inc. He will speak about the new studio music operation and the status of music for motion pictures and television projects.

ABC Records' new budget line, Westminster Grand Award, to list for \$3.49. June releases are four LP's by ragtime pianist Knuckles O'Toole and four by Enoch Light and the Charleston City All Stars.

Teenager Leonard Spell is summer disk jockey on KAGB-AM in Stax Records community program. ... Harry Chapin's "What Made America Famous" was only new record played on KHJ-AM oldies weekend Memorial holiday.

Los Angeles Police holding Hollywood Palladium dance marathon June 25 to raise money for Hollywood youth projects. ... King Biscuit Boy (Richard Newell) blowing some harp on new Electric Flag LP at Criterion studios in Miami.

Combination of rock and comedy in ABC-TV's "Razzle Dazzle Rock 'n' Roll" next Wednesday (19) at 11:30 p.m. ... Paul Williams to open new 3,000-seat Beacon Concert Theater in New York Saturday (15).

Mickey Gilley, the Houston Flash, opening second country nitery in Shreveport, La. News came to late for this week's New On Charts feature.

Tom T. Hall and his Mercury producer Jerry Kennedy will journey to Spivey's Corner, N.C., this week (15) to serve as judges for the sixth annual "National Hollerin' Contest," which will also feature an old-time fiddlers convention the same evening. ... Mrs. Nan Adams, mother of ASCAP president Stanley Adams, died in New York last month (31).

Cymande will tour Europe in September with Eddie Kendricks and the Chi-Lites. ... Singer Nell Carter, fresh from her starring role in the national company of "Don't Bother Me I Can't Cope," will headline New York's Reno Sweeney's. ... Cy Leslie, founder-chairman of the board of Pickwick International, Inc., was awarded a Doctorate of Humane Letters by Hofstra University.

Jamboree Recording Studios, a subsidiary of WWVA's Jamboree U.S.A. Inc., has received top honors in its category from the Pittsburgh Advertising Club in the Fourth Annual Ace Awards for Communications Excellence. ... Composer Jeremy Wind's "Let's Save the Children" will be aired as a public service appeal on TV and radio stations this summer to promote the Save the Children Federation.

Overheard at the BMI Awards dinner in N.Y.C. Tuesday (4): "Each year I see more lawyers and fewer publishers." ... Woody Herman has taped a "Speaking Freely" segment with Edwin Newman for airing on NBC later this month.

Isis, Buddha's new eight-woman band to be feted Tuesday (11) at New York's Bottomline with Egyptian cuisine, silver linings, fronds, portals, rainbows, and sunsets. ... Woody Herman will do a benefit concert on Monday (17) for the Duke Ellington Fund for Cancer Research at Sterling Forest Gardens in Tuxedo, N.Y. ... The Schaefer Music Festival in New York's Central Park opens its season on Wednesday (12) with Benny Goodman. ... Guitarist Elliott Randall has joined Sha Na Na.

Paul Anka honored at American Academy of Achievement Gold Plate Awards. ... Chicago back at Caribou Recording Ranch for album and TV special.

Don Nix announced engagement to Claudia Laneer. ... Loudon Wainwright to act on "M.A.S.H." TV segment. ... Sly Stone to co-host Mike Douglas TV daytime series.

Pointer Sisters to Waldorf Astoria Empire Room. ... Peter Townshend's brother Simon, 13, plays singing newsboy in film of "Tommy."

Ralph Burns to score "Lenny" with Dustin Hoffman playing Lenny Bruce. ... Vogue Music and T.B. Harms have taken over administration of Singing Logger Buzz Martin's catalog. ... Capricorn Records made their big-

gest new-act push for Wet Willie, to go with appearances on Grand Funk tour.

Elton John in green apple-shaped glasses just dropped in at 20th Century Records for two hours to play his upcoming MCA album, "Caribou" for old pals Russ Regan and Totem Pole publicist Norm Winter.

Neil Bogart denies rumored signing of his Casablanca label to EMI for overseas distribution. Bogart is still negotiating with various labels. ... Destined to be one of the nightclub history's strangest evenings, Phil Ochs and Troubadour owner Doug Weston Tuesday (11) at Troubadour for a session of "answering whatever you wanted to know about L.A."

Paul & Linda McCartney jetted to Nashville for six weeks of rehearsal and writing with Wings. They were briefly in Los Angeles for Paul to play on the session for one of his new songs being cut by Peggy Lee. Paul also got an industry first when his "Band on the Run" LP topped the charts a second time after dropping down for over a month.

Clarence Johnson, Chicago producer, negotiating with Russ Regan at 20th Century Records. ... Phil Jones of MGM Records huddled last week in Chicago with Irwin Steinberg, Phonogram president.

Rackjobber contingent at NARM industry committee meetings in Los Angeles told manufacturers they need more profit margin or else. ... Henry Hildebrand of All-South, New Orleans, has his youngest son, Warren, now working in the distributorship. ... Lee Hartstone back to work at his Warehouse headquarters after a home accident in which he injured his leg.

Burton Cummings, Guess Who lead singer is teaching himself to be a ventriloquist. His Bronx-accented dummy, Arnie, will appear at the keyboards with Cummings on tour.

Cheech & Chong are not only touring Australia, they've sold out all 12 concerts. ... Led Zeppelin and Maggie Bell both to record under banner of Atlantic-distributed Zeppelin label, Swan Song??

Grand Funk Railroad videotaped their L.A. and San Diego shows June 1-2 for TV special. ... Herbie Mann has cut "Anata," tune which has sold two million records in Japan.

Richard Betts of Allman Brothers Band has first solo album, "Highway Call." And Allman's broke Led Zeppelin's 52,000 record at Atlanta Stadium by drawing 60,000.

Ted Nugent of Amboy Dukes challenges all comers to guitar duels while on tour. Nugent has proclaimed himself "World's Greatest Electric Guitar Player."

Fred Bannister promoting big English festival in July with Zeppelin, Allmans, Mahavishnu, Van Morrison and Tim Buckley. ... Tom Barger Band debuts at Troubadour Monday (10).

Frank Sinatra postponed Harrah's-Tahoe gig from July 31 to Sept. 4. ... Roy Clark got honorary doctorate from John Brown University. ... Gary Lewis & Playboys at MGM Grand Hotel Lounge while cutting independent master daytime at Las Vegas Recording.

First Music Industry Tennis Tourney at Palm Springs drew 130 players. Singles categories winners were Ron Willens, Jim Elsmann, Alan Browne. Winning doubles teams were Don Grierson and Marty Kupps, Barry Freedman and Howard Nesse, Sloane Rice and Alan Duke, Melodie Howe and Denise Cooper, Mr. and Mrs. Jim Elsmans, Marcie and Dennis Bonds.

Feliciano "Butch" Tavares, married to entertainer Lola Falana, laughs off stories that Lola was final straw busting marriage of Liz and Dick during filming of "Klansman." ... Steely Dan canceled most of Europe tour due to Donald Fagen's strep throat.

Kastle to Specialize In Pop, Country Disks

PORTLAND—Kastle Productions, a new firm here, will specialize in pop and country records. Bob Stoutenburg, president of the firm, notes that his publishing company, Moon June Music, has signed writers Charlie Whitten, Bob Dabney and Brad Gill. Artists on the roster include Ron Fogarty, Whitten, Denny Brown and Tommy Zakaras.

Mogull, Bourne In Deal

NEW YORK—Ivan Mogull has set a deal to represent the Bourne Music catalog in Spain and Portugal. Mogull says his Spanish affiliate, Ivan Mogull Espanola, will concentrate on preparing orchestrations of Bourne standards, as well as promoting local recordings with Spanish lyrics.



PLAQUE SALUTE—Stan Harris, extreme right, general manager of WEA Dist., stands in for the three labels in making a presentation to the branches' executives, from left, Skid Weiss, advertising and merchandising head; Joel Friedman, president; and Henry Droz, vice president and sales chief. Plaque salutes WEA Dist. for providing the labels with the most cumulative RIAA-certified gold records in 1973.

Warner Bros. photo

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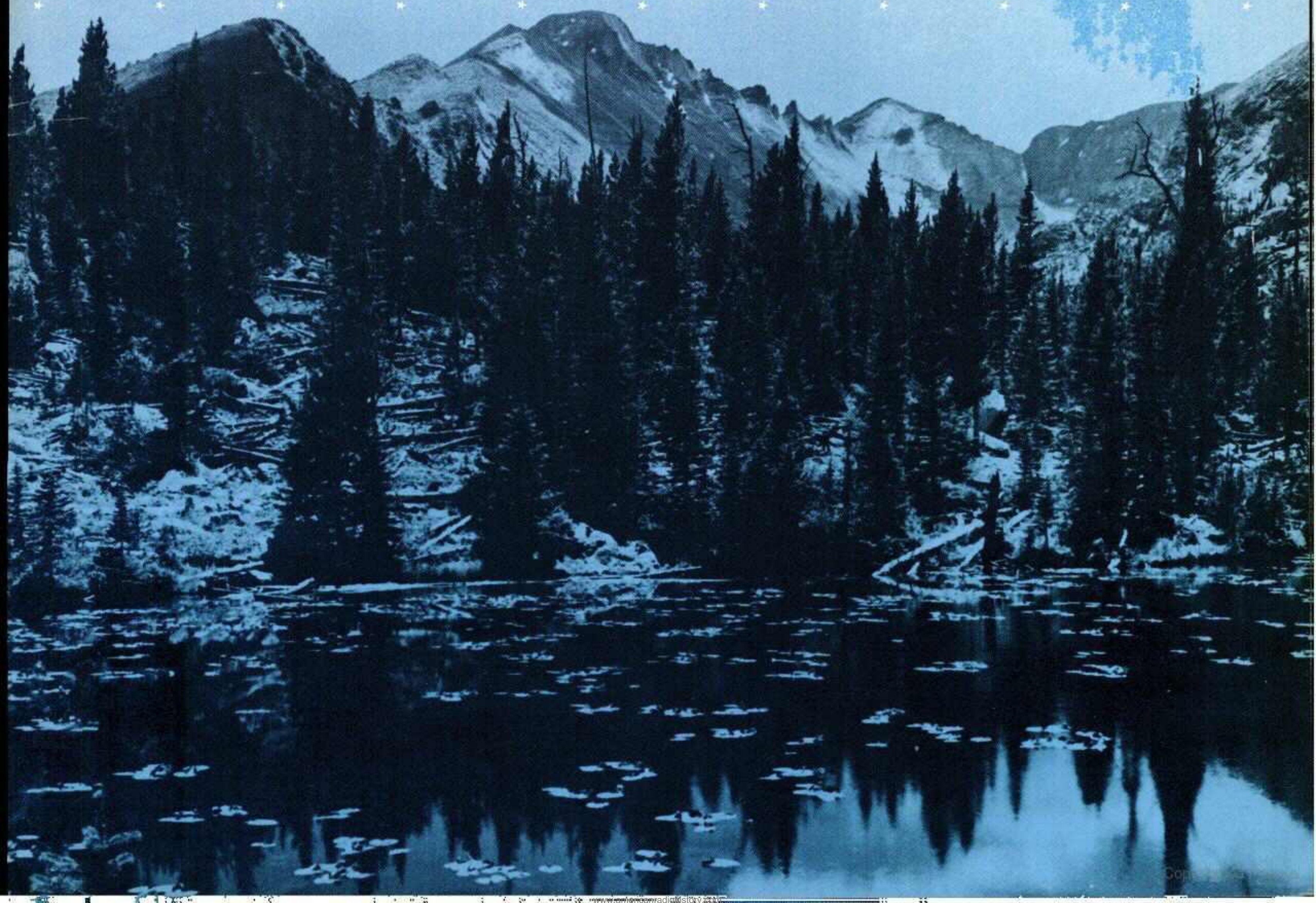
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