

Billboard

Releases Pruned By English Firms

LONDON—The big product cut-back in the U.K. has begun, with companies severely pruning their release schedules as the production and vinyl problems coupled with the three-day week begin to hit home.

Polydor had no albums out last month and only 10 planned for February. This compares with 12 and 16 during the corresponding months last year.

Singles were 27 and 24 during

NATRA's Files Are Subpoenaed

NEW YORK—The National Association of Television and Radio Announcers (NATRA) has shipped in excess of 400 pounds of its corporate records from its Chicago headquarters to Newark, N.J., for review by the U.S. Attorney looking into alleged corruption in the music industry.

The records were subpoenaed Jan. 25 for review Feb. 1. Although no individuals of the organization were summoned to attend, Cecil Hale, NATRA's president, along with attorneys John Bustamante and Roscoe Foreman, were expected to be on hand to answer questions which may have arisen out of the review of

(Continued on page 16)

January and February last year compared with seven and 13 this year.

A company spokesman said: "We are having to make sure each single is a potential hit and stick to safe-selling artists with albums. Schedules for the rest of the year will be adapted according to the prevailing industrial situation."

Phonogram's output last month was 16 albums, compared with 21 last year, and 12 this month, compared with 20. Singles for January were down from 13 to nine and in February from 19 to 12.

Badly hit is EMI. January albums were down from 47 to 25, including all the company's distributed lines, and in February from 66 down to 13.

An EMI spokesman said: "We plan to increase our output from now on. This month and last are particularly low because we wanted a chance to replenish our back-catalog stocks. Now this has been achieved we will step up the new releases."

Album releases by CBS for January were cut by about half this year. The company released six albums compared to 13 in January last year. Singles were slightly down with 11 releases in 1974 compared to 16 for the same month last year.

Projected February releases are *(Continued on page 37)*

Times Pub in Deals & Disks As Producer

By ROBERT SOBEL

NEW YORK—The New York Times Music Publishing Corp., launched last October under the helm of Murray Deutch, is expanding its vistas and moving ahead with new acquisitions. One of the first important steps being taken recently by the company, in addition to its purchase of Metromedia's publishing operation, is the establishment of an in-house production division which will engage artists, writers and producers for the purpose of making masters to be sold to labels.

(Continued on page 19)

U.S. View of MIDEM: Business Not as Usual?

By MIKE HENNESSEY & RICHARD ROBSON

CANNES—Although U.S. participation at MIDEM this year was greater than ever, with more than 120 companies listed in the guide, there was a divergence of opinion among American participants as to the amount of business transacted.

The most anti-MIDEM line came from United Artists international operations vice president, Lee Mendell, who told Billboard: "Unless *(Continued on page 42)*

Matrix Take 18% Lead Vs. Discrete—Retailer Survey

By CLAUDE HALL

LOS ANGELES—Matrix quadrasonic records, in spite of the advent of the WEA Group of Atlantic, Elektra, and Warner Bros. Records into the CD-4 discrete system, are out-selling discrete quadrasonic albums 58 percent to 42 percent, according to a survey of leading recording stores coast-to-coast by the Billboard research department.

Twenty of the dealers reported that album sales were holding steady; another 10 said that sales were growing although a few of these admitted that the growth was slow. Other dealers said quadrasonic sales were poor. A Houston dealer said discrete albums sold well, but were hard to get. A Boston dealer said matrix sales, specifically Columbia Records product, were up and discrete sales were "nothing."

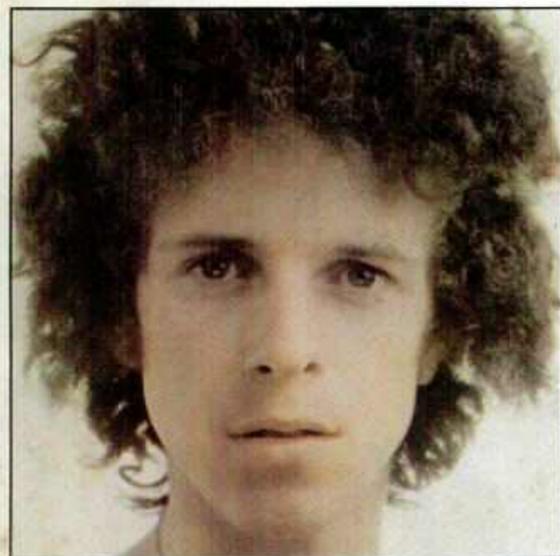
Dealers in Philadelphia, Memphis, Minneapolis, and New Orleans specifically pointed to excellent Q-8 quadrasonic cartridge sales. In fact, one New Orleans dealer said that albums in quadrasonic, mostly matrix, were selling "just fair" and that Q-8 track cartridges were "doing much better." Another New Orleans dealer said that discrete album sales had been improving as of the first of the year. Dealers in Atlanta and Fort Worth said they don't sell much quadrasonic, as did one Baltimore/Washington dealer. A total of 33 leading stores were surveyed during the past week for this report.

Wein Slates Intl Jazz Fair in France in July

By SAM SUTHERLAND

NEW YORK—Newport Festival promoter and international jazz entrepreneur George Wein will further expand his festival activity with the First Annual International Fair of Blues and Traditional Jazz, a week-long tribute to the creators of traditional jazz that will headline both first-rank U.S. and European jazz talent at the Arenes de Cimiez in Nice, France, this July.

Wein, who first broached the concept to European jazz enthusiasts and civic leaders last fall, is dedicating the fair to the music of Louis Armstrong, Sidney Bechet, Jelly Roll Morton, Johnny Dodds, King Oliver, Lester Young, Coleman *(Continued on page 50)*



The biggest English phenomenon in recent memory is Leo Sayer, whose first album, SILVERBIRD, and first single, "The Show Must Go On," have swept to the top of the British charts. Now he's ready to take on the States, on Warner Bros. Records. *(Advertisement)*

Sellers' Antipiracy Involvement Grows

By JOHN SIPPEL

LOS ANGELES—Richard Taxe, who announced a novel marketing plan for a new series of sound-alike tapes to retail nationally at a new low \$2.49 (Billboard, Jan. 12) was released on \$10,000 bond here Friday (25) after federal authorities raided four premises locally, which they allege were manufacturing and warehousing facilities, owned by

(Continued on page 15)

By EARL PAIGE

ST. LOUIS—Including numerous retail outlets as defendants and urging artists to testify are among steps the industry should take in tape piracy suits said Len Dimond, Phonogram director of production, here to testify in action brought by three labels against a local distributor.

In seeking a permanent injunction *(Continued on page 8)*

Russ Regan Speaks Out

See page 3



Leo Sayer writes, sings and performs like no one else. He's already topped the British charts with his first album, SILVERBIRD, and single, "The Show Must Go On." They're both ready to do the same for America, on Warner Bros. Records. *(Advertisement)*

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RCA Records

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MICKEY ADDY, left, "The Baron" and Billboard account executive, is feted at party in New York Jan. 22 for being No. 1 eighty-year-old at the magazine. Addy holds up Bill Wardlow, Billboard associate publisher, as Lou Levy, veteran music publisher, and William D. Littleford, Billboard Publications president, join in the general festivities.

CHART ANALYSIS:

Anything on Top 10; Bewildering Hit Mix

By NAT FREEDLAND

LOS ANGELES — Anybody searching for a consistent direction to today's music is bound to be severely confused by this week's top 10 singles on the Hot 100. Top two positions are held by basically MOR records, "Love's Theme," by Barry White (1) and "The Way We Were" (2) by Streisand.

But there are also four soul crossovers, two country crossovers and a

patriotic spoken-word novelty, "Americans" (4). The only straight rock tune in the top 10 is an oldie, Ringo Starr's novelty revival of "You're Sixteen" (3). However, 11 to 13 are hard-rocking pop singles, in order: Steve Miller's "The Joker," "Smokin' In the Boys Room" by Brownsville Station and David Essex's "Rock On."

What all this represents is the widely scattered direction of influences on mass listening habits. If there is any underlying thread between the top 10 singles, it is their strong traditional pop construction values, whether the record's starting point is soul, country, MOR or rock. Once again this displays the return towards well-structured "hook" songs and productions predicted by Billboard since autumn 1973.

The four soul crossovers this week are Aretha Franklin's "Until You Come Back To Me" (5*), "Show (Continued on page 15)

Country Academy Show Airs Mar. 28

LOS ANGELES—The Academy of Country Music's Awards Show, set originally for national telecast on Mar. 29, has been moved to Mar. 28, according to producer Gene Weed.

The event will be held at the John Wayne Theatre at Knott's Berry Farm, Mar. 25.

Studio Workshop Formed

By ELIOT TIEGEL

LOS ANGELES—Producer Tom Wilson and two associates have purchased Sound Recorders from Film Fare and will utilize the facility as the focal point for a planned music/recording studio workshop for minority members.

Wilson and his two partners, Howard Gilliam and Antonius Vanderploeg, have formed Angel City Entertainment to run the studio, which has been renamed Angel City Sound, plus the workshop, plus An-

gel City Productions and two publishing firms, Earthship and Terraplane Musics.

Wilson has been working on the package since leaving Motown last July where he had been executive producer and a special assistant to label president Ewart Abner.

The new owners are currently changing some of the cosmetics around the studio located at the corner of Yucca and Argyle Streets in Hollywood. (Continued on page 19)

Varied Factors Stimulating Singles' Purchasing Surge

By BOB KIRSCH

LOS ANGELES—Single record sales may be enjoying their strongest surge in years according to a survey of mass users, manufacturers, one-stops and record pressers, primarily as a result of the higher cost of LP's, better quality singles, good availability of styrene for production of 45's and higher competition to get on radio playlists.

Much of the new enthusiasm for the singles market is coming from retailers, who are devoting more space to singles, carrying more titles and finding that young consumers simply don't have the money to purchase a \$5.98 or \$6.98 list LP.

"With the exception of our traditional one-stop in Sacramento," said

Tower Records owner-founder Russ Solomon, "we were carrying only 50 or 60 titles in each store and singles were accounting for only 1 percent of our business a few years ago. In our San Diego store, we were even being racked.

"Then we decided, there is life in the singles and moved to get back into the market. So far it's paid off, because we are now doing around 3 percent of our business in singles. Each outlet now carries from 250 to 300 titles and a slough of oldies. And in the San Francisco store, we are moving tape to a separate section and devoting that space to singles. We expect to double or triple our in-

(Continued on page 18)

TALENT REVIEW: Sinatra Back; Stout Starter

LAS VEGAS—Frank Sinatra made his long awaited return to the Strip. Opening the bill was Joey Heatherton. Her last engagements at Caesars Palace, Sahara-Tahoe and the Riviera were semi-disasters. This time she was better, but consistently fails to let her talent work for her. She tries so terribly hard to be sexy that she looks foolish. Being the only girl on the bill was to her advantage.

Comedian Pat Henry has "been carrying Frank for years" and always in fine style.

Sinatra walked on stage Friday and immediately received a standing ovation. He was there to sing. The crowd was black tie, star dusted, champagne drinking and would have awarded him a standing ovation had he decided to play the kazoo. He received too many standing ovations to count and considering the majority of the audience personally knew Frank it didn't mean too much.

Sinatra was nervous and tense. It became apparent that even more than the crowd wanting Sinatra back, was Sinatra's desire to be back. It was his own personal triumph. The most impressive thing about his presentation was the obvious amount of thought and hard work that went into the song selections and arrangements. Some of Si-

(Continued on page 20)

CBS Meet Showcases Optimism, Peak Sales

NASHVILLE—Citing this city's strength as a "crossroads of many musical categories," as described by Columbia Records president Irwin Segelstein, the CBS Records sales meeting here—the first sales summit to be held by a major record company here, and CBS' first joint sales meet, in contrast to its previous regional approach—was buoyed by the firm's strongest sales figures to date and showcase performances by label talent.

Some 360 sales and promotion personnel convened for the four-day gathering, an affair which Segelstein disclosed may set a new precedent for future sales meetings. Highlighting the breakdown of sales figures for CBS' 1973 performance were Epic's vice president of sales and distribution Ron Alexenburg's reports on sales increases for the Epic and Custom Labels, with Epic reportedly rising 62 percent while the Custom Labels, substantially expanded over the past two years, showing an impressive 779 percent

increase. Over-all sales growth for Epic/Custom Labels stable during the last four years was pegged at 245 percent.

The decision to hold a combined meet was explained by Bruce Lundvall, CBS vice president, marketing, who indicated during his

(Continued on page 62)

Big Tree Sets Atlantic Deal

NEW YORK—Atlantic Records has signed a distribution pact with Big Tree Enterprises, Ltd., bringing that label's roster of artists and the Big Tree logo under Atlantic's distribution and marketing operations. Atlantic senior vice president and general manager Jerry Greenberg concluded the deal last week with Doug Morris and Dick Vanderbilt, Big Tree heads.

Current roster for Big Tree includes Lobo, Brownsville Station, April Wine, Jefferson and Shayne. Both Lobo and Brownsville Station have scored recent chart successes, with Lobo produced by Phil Gernhard and Brownsville Station produced by Doug Morris.

Big Tree product was formerly distributed through Bell. The first Big Tree product to be handled by Atlantic will be released later this month.

Gold to O'Jays

NEW YORK—Philadelphia International recording artists the O'Jays have received their fourth gold record for the album, "Ship Ahoy." Philadelphia International is a Columbia Records Custom label.

Regan Recounts Hit Years

EDITOR'S NOTE: Billboard Magazine periodically explores the viewpoint of a record company executive in an in-depth interview. Here, Russ Regan, president of 20th Century Records, Los Angeles, is interviewed by associate news editor Claude Hall.

HALL: The industry is now affected by a vinyl shortage. Will this grow?

REGAN: I think it's a blessing in disguise. I think record companies

are going to be more selective in the product they release. I think record producers, too, will be in competition for that vinyl and will try to produce even better records. I think the marketplace is going to be more desirable because there won't be the constant influx of product like in the past.

HALL: For much too long, the record has been a loss-leader for the major department chains. Do you think that will end, at least to some extent, now that we are faced with a vinyl shortage?

REGAN: I think it will certainly diminish, though it may not end entirely. I wish it would. But, unfortunately, there are a lot of people out there who prostitute our product.

HALL: Record stores or record men?

REGAN: I'm talking about merchandising people who use our creative results as loss-leaders. Actually, I don't think record stores are guilty of this. I think it's the department stores. They've been giving away our prime product and I just don't think

that's healthy. I think the consumer is going to buy his records where he can get the best price. It's not as if he's buying Sony or Hatachi or JVC... he's buying an artist and he can get that artist in any store he goes into. So, I would like to see an end to price-cutting. Unfortunately there won't be.

HALL: You said that so far you'd felt no effect of the vinyl shortage.

REGAN: Well, I personally haven't felt the effects of the shortage yet because Columbia Custom Pressing has us on an allotment and, luckily, so far they've taken care of us. But, as far as expansion is concerned, I'm worried because I don't know how much further I'll be able to go.

HALL: Have you cut back?

REGAN: I haven't bought a new act in three months. I haven't signed a new act or bought a master in three

(Continued on page 16)

9 Labels Map Wis. Suit Gripe

MILWAUKEE—Nine plaintiff labels are planning an appeal following what is regarded as an unprecedented decision by a judge who stated Wisconsin law does not apply in unlicensed duplicating but that pirating is morally reprehensible (Billboard, Feb. 2).

Plaintiffs attorneys stated earlier that their client firms stand to lose \$50 million in future business. A curious point in testimony disclosed that defendant Economic Consultants of suburban Brookfield here has been making regular royalty payments accepted by Screen Gems-Columbia, subsidiary of a plaintiff label in the suit.

The 34-page decision of demurrer by Milwaukee County Circuit Judge Robert W. Landry was based entirely on pleadings and not testimony, but testimony nevertheless found Economic Consultant (d/b/a E-C Tape Service) president David L. Heilman stating his firm has paid or tendered for payment over \$100,000 in statutory fees.

Testimony in July of last year, at (Continued on page 33)

Decca Transfer Suit Bid Denied

NEW YORK—The U.S. District Court here last week denied a motion by Decca Records to transfer to California jurisdiction a suit brought by the American Mechanical Rights Association against the record company alleging a failure to satisfy fully royalty obligations due AMRA members.

In the action, filed here last September (Billboard, Oct. 13), AMRA charged that an audit of Decca books disclosed a nonpayment of \$37,495.97 in royalties covering the period from Jan. 1, 1965 to Dec. 31, 1968. Decca has denied the charges, claiming that the audit contained "numerous errors."

Dylan LP Hits No. 19 on Chart

LOS ANGELES—Among the strongest new chart entries this year is Bob Dylan's Elektra album, "Planet Waves," which hit this week's Top LP's survey in the 19th position with a star.

Dylan's hitting the chart in the upper rungs one week after the album's release coincides with his SRO national tour.

According to Billboard's Chart Department survey during the first week the album was in release, all dealers surveyed reported the LP in their top 15 best seller list.

More Late News See Pages 18, 19, 62

What a way to

20th CENTURY RECORDS AWARDS 1973-1974

GOLD SINGLES

ARTIST	TITLE
BRIGHTER SIDE OF DARKNESS	"Love Jones"
MAUREEN McGOVERN	"The Morning After"
BARRY WHITE	"I'm Gonna Love You Just A Little More Baby"
DeFRANCO FAMILY	"Heartbeat—It's A Lovebeat"
BARRY WHITE	"Never, Never Gonna Give You Up"
LOVE UNLIMITED ORCHESTRA	"Love's Theme"

PLATINUM SINGLES

ARTIST	TITLE
DeFRANCO FAMILY	"Heartbeat—It's A Lovebeat"

GOLD ALBUMS

ARTIST	TITLE
BARRY WHITE	"I've Got So Much To Give"
LOVE UNLIMITED	"Under The Influence Of... Love Unlimited"
BARRY WHITE	"Stone Gon'"

1973-1974 MUSIC TRADE AWARDS

CASHBOX MAGAZINE	ARTIST	RATING
NEW MALE VOCALIST R & B	BARRY WHITE	1
NEW MALE SINGLES ARTIST	BARRY WHITE	1
NEW MALE ALBUM ARTIST	BARRY WHITE	1
NEW GROUP VOCAL R & B (SINGLE)	BRIGHTER SIDE OF DARKNESS	2
NEW FEMALE SINGLES ARTIST	MAUREEN McGOVERN	4
NEW GROUPS VOCAL (SINGLES)	DeFRANCO FAMILY	5

BILLBOARD MAGAZINE	ARTIST	RATING
NEW MALE VOCALIST	BARRY WHITE	1

RECORD WORLD MAGAZINE	ARTIST	RATING
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SINGLES:	ARTIST	RATING
TOP NEW MALE VOCALIST	BARRY WHITE	1
TOP NEW VOCAL COMBINATION	DeFRANCO FAMILY	1
TOP NEW FEMALE VOCALIST	MAUREEN McGOVERN	2
TOP NEW MALE GROUP	BRIGHTER SIDE OF DARKNESS	6
RECORD OF THE YEAR (<i>"Heartbeat—It's A Lovebeat"</i>)	DeFRANCO FAMILY	14

ALBUMS:	ARTIST	RATING
TOP FEMALE VOCAL GROUP	LOVE UNLIMITED	1
TOP NEW VOCAL COMBINATION	DeFRANCO FAMILY	2

R & B CATEGORY:	ARTIST	RATING
TOP NEW MALE VOCALIST	BARRY WHITE	1
TOP NEW ORCHESTRA	LOVE UNLIMITED ORCHESTRA	1
TOP MALE VOCALIST	BARRY WHITE	3
TOP FEMALE GROUP	LOVE UNLIMITED	5

GRAMMY NOMINATIONS

BEST NEW ARTIST OF THE YEAR

Barry White
Maureen McGovern

BEST ALBUM NOTES

"REMEMBER MARILYN" Lionel Newman

BEST R & B VOCAL (MALE)

"I'm Gonna Love You Just A Little More Baby" BARRY WHITE

Okay, Russ, what are you going to do for an encore?

end a first year!



Billboard

1973

*Trendsetter
Award*

RUSS REGAN

For infusing vitality into the independent record label
field by successfully launching 20th Century Records



Piracy Foes See 'Blue Skies'

By EARL PAIGE

EDITOR'S NOTE: Many lawyers, judges, label representatives and retailers interviewed in this spot check survey are involved in various litigations and asked that their names be withheld.

CHICAGO—Despite recent antipiracy litigation decisions both favoring and seeming to not favor plaintiff labels many experts believe signs point toward steady phase out of bootleg tape.

At the same time, one lawyer long-involved in the issue in the Midwest, where much activity now is centered, said: "It's amazing how we have put various individuals out of business and then see them pop up somewhere else."

This lawyer told of an individual, who after being enjoined in one city, moved \$100,000 worth of duplicating machinery out of the state in violation of mortgage laws. The lawyer's agents seized the machinery, effectively putting the man out of the bootleg business. "But I heard recently he has popped up again in the Southwest," the lawyer said.

Involve Retailers

An almost unanimous opinion exists among legal people as well as label representatives that retailers and artists must become more involved. Len Dimond, Phonogram director of production and head of the label's task force on piracy, said:

"Investigators should cover a market and buy up examples of bootleg tapes from as many retail outlets as possible and these retailers should be listed in the complaint. They would realize that handling bootleg tapes is just too much of a hassle."

Yet a lawyer said building individual cases against retailers is time-consuming. Moreover, he said: "Laws should be clearer as to the lia-

bility of manufacturers, distributors and retailers.

"I happen to feel that retailers do sell bootleg tapes at their own risk and are subject to prosecution. The larger chains are really dropping bootleg product, but it proliferates in truck stops and small stores and so on."

Stiffer state laws have resulted in bootleggers shifting their operations to other states and as well to dramatic upsurges of sales in states with strong laws. In Pittsburgh, 8-track tape sales have jumped 60 percent since strict enforcement of that state's antipiracy statute (Billboard, Dec. 22).

Criticize Laws

On the other hand, Wisconsin's proposed law making piracy a felony with punishment of up to \$100,000 in fines and 10 years in prison was labelled by one judge as "ridiculously punitive."

"I think the California law making it (bootlegging) a mere misdemeanor is more realistic. With this, you can move right in with a restraining order and stop the pirate. I would hesitate to convict a business pirate of a felony."

An optimistic view by one lawyer is that there is every expectation Congress will extend the Federal law coverage (set to expire at year-end). "Also, we are building up decisions at the appellate level and this is crucial because these are cases judges read." He said more state antipiracy legislation is another hopeful sign.

This lawyer, involved in litigations for five years, noted the astuteness of today's bootlegger. "They are very careful to avoid any duplication of product recorded after Feb. 15, 1972 (effective date of protection under Federal law)."

He also pointed out that product

dating back from Feb. 15, 1972 becomes less valuable with every passing month. "The young people want today's hits," he said.

Sound Alikes

More and more emphasis is directed toward sound alike product. Said a rackjobber: "You could say that sound alike tapes at \$1.99 have cut into bootleg tapes at \$2.99 and up."

There seems to be no feeling against sound alike product providing it is clearly labelled so, though one lawyer worries over the proprietary rights obtained on artists names and how carefully worded some product must be.

He also wonders how far the sound alike market will go with the proliferation of heretofore bootleggers going into it and what effect this burgeoning sound alike product will have on top line goods.

Meanwhile, at least one judge re-

(Continued on page 15)

AMRA Localizes German Royalty Payout Method

NEW YORK—Royalties on German record sales due publishers represented by the American Mechanical Rights Association will henceforth be processed through the domestic licensing organization, rather than transmitted direct to publishers by GEMA.

Rosalie W. Miller, AMRA executive director, said the new arrangement, effective Jan. 1, is expected to result in a more efficient royalty distribution. Some 5 to 10 percent of all mechanical revenues collected by the association derive from foreign record sales.

Annual AMRA collections from all sources currently total about \$1 million, according to Ms. Miller. Of this amount, some 40 percent is collected on behalf of societies in 18 countries. The association represents 150 American and Canadian publishers and writers, among them the Paul Simon publishing company. Latter was incorrectly said to deal directly with record companies, in a Billboard story last week.

Lundvall Statement: Col's Exchange Policy

NEW YORK—Billboard ran story on exchange policy of CBS Records in the issue of Feb. 2. The following is a statement of clarification made by Bruce Lundvall, vice president of Marketing, CBS Records, regarding the company's marketing position:

"I think that this situation has been greatly exaggerated, possibly by a few less prudent manufacturers whose returns were reported to be very high in 1973. We have never had a 100 percent guarantee on album product. Our returns in 1973 were very much in line. In fact, they were held to 1972 levels. We have not introduced a radically new policy here but have merely restated our marketing position in regard to product exchanges. The guidelines are based on past sales experience and historical data by product category.

With the shortage of vinyl that we first began to experience in the fourth quarter of last year, and which we may have to live with for quite some time to come, it must be an industry imperative to carefully scrutinize the returns area and be certain that all saleable product reach the consumer rather than be returned to manufacturers' warehouses. Returns are a major cause of profit erosion for our customers as well as for any manufacturer. Discussions with our accounts indicate strong support for a mutual working together to achieve a lower return rate. That is what our strategy is designed to do."

Executive Turntable

John Fruin, managing director of Polydor Ltd., U.K., has been named to the Polygram board of directors, following the completion of his duties as acting president of MGM Records (see Executive Turntable, Billboard, Feb. 2). . . . Michael W. Allen has been appointed general manager for Angel Records. Allen, currently deputy general manager of EMI's international classical division in London, succeeds Robert Myers, who assumes the newly created post of executive staff consultant, classics. Both appointments become effective March 1, with both men to report directly to Brown Meggs, executive vice president, Capitol Records. Allen joined EMI in 1956, following graduation from Oxford, and has been involved with EMI's classical operations since 1959, where he has served with EMI's International Classical Repertoire Committee as manager of the classical department, among other posts in that department. Allen, who also handled EMI's negotiations with the Soviet Russian state recording organization, Mezhnkiga, will make his headquarters in the Capitol Tower in Hollywood.

At Elektra/Asylum Records, Steve Wax has been named vice president in charge of promotion for those labels, effective immediately. Formerly vice president in charge of promotion for Bell Records, Wax joined Bell five years ago as director of national promotion, and was promoted to vice president in 1972. . . . At Cotillion, Walden and Pronto Music, the publishing wing of Atlantic Records, Harold Wald has been named professional manager. Wald, who has served variously with music firms including Gene Goodman's Regent-Arc Music and Bacharach and David's Blue-Seas-Jac Music, will work closely with Bettye Marx, administrator of the publishing operation, on writers contracted to Cotillion-Walden.

★ ★ ★

The board of directors of Avco Corporation have realigned the company's top officers. James R. Kerr, president of Avco since 1960, has been elected chairman of the board, and will continue in his post as chief officer for the company. Also named was Kendrick R. Wilson, Jr., chairman of the board of Avco since 1960, who has been elected vice chairman of the board and will continue as a senior member of Avco's management. George L. Hogeman, president of Avco's principal insurance subsidiary, The Paul Revere Life Insurance Co., has been elected president and chief operating officer and a director of Avco. Hogeman will continue to serve as a director of Paul Revere. . . . Terry H. Lee, vice president of Storer Broadcasting's television division, has been named to an expanded post as vice president for broadcast operations, effective immediately. Lee now assumes the post as executive-in-charge of the Storer radio, television and CATV divisions. He joined Storer in 1958 as general manager of WVUE-TV in Philadelphia, then owned by Storer.

At Bell Records, Dick Fitzimmons has been named national sales manager. Fitzimmons was formerly eastern regional sales manager for the label, and before that served with TDC Distributors, and Decca's Record Wagon rack-jobbing and distribution complex, both in Boston. Also named in the move was Michael Leon, who now assumes the newly created post of marketing administrator at Bell, where he previously served as administrator of foreign product before assuming his most recent post as director of artist development for Paramount Records.

★ ★ ★

At Columbia Records, Roselind Blanch has been named director of merchandising planning and administration. In her new position, Ms. Blanch will be responsible for all activities of the retail advertising and sales promotion departments, and, in addition, will continue to supervise the administrative functions for Columbia's product management group and Gotham advertising. Ms. Blanch,

(Continued on page 18)

RCA Enters Phase 2 on Denver and Catalog Push

NEW YORK—RCA Records this week launches the second phase of a major advertising, promotion and publicity campaign focusing on label artist John Denver and his entire catalog.

The second phase of the push, which is geared to Denver's current chart LP's, "John Denver's Greatest Hits" and "Poems, Prayers and Promises," is being mounted to sustain promotional momentum up to Denver's forthcoming television special for ABC-TV, slated for airing on March 11.

Trade press advertising, where the campaign was first launched, will continue, comprising staggered ads leading up to the special while consumer print buys include full-page ads in Newsweek's college edition, Stereo Review, High Fidelity, TV Guide, Glamour, Coast Magazine and Time.

A special half-hour radio show has been produced for college, progressive, MOR and Top 40 stations, featuring Denver as host and slated to ship to stations on Feb. 18.

Also scheduled are 10-second television spots for the two key LP's

in the Denver catalog, to be placed locally in major markets starting Feb. 15. A 20-market Top 40 radio buy is also being made, using a combination of 36, 10-second spots and nine 60-second spots in a three-day period prior to the television special. Spots will run on March 8, 9, and 10, in New York, Los Angeles, Chicago, Philadelphia, Detroit, San Francisco, Washington, D.C., Boston, St. Louis, Baltimore, Cleveland, Houston, Minneapolis, Dallas, Fort Worth, Seattle, Atlanta, Milwaukee, Cincinnati, Miami and Denver.

Prior to the special, Denver will make an appearance on the NBC-TV series, "McCloud," and will host the NBC-TV Tonight Show, on Feb. 24 and 25 respectively. Plans are also being made for a multi-city tour in February.

RCA has also shipped a special Denver order form to the RCA field staff, along with television "tickets" inviting recipients to watch the special. These are also being mailed to one-stops and to radio stations. Other merchandising tools include streamers, an ad kit containing minies of his entire catalog and suggested layouts with local broadcast information for each market. There are one-sheets for use in 70 markets, and there has been a re-servicing on the Denver "Greatest Hits" poster.

Completing the push will be a full page ad to be placed in some 41 college newspapers at major universities and colleges throughout the U.S., to appear on the day of the special.

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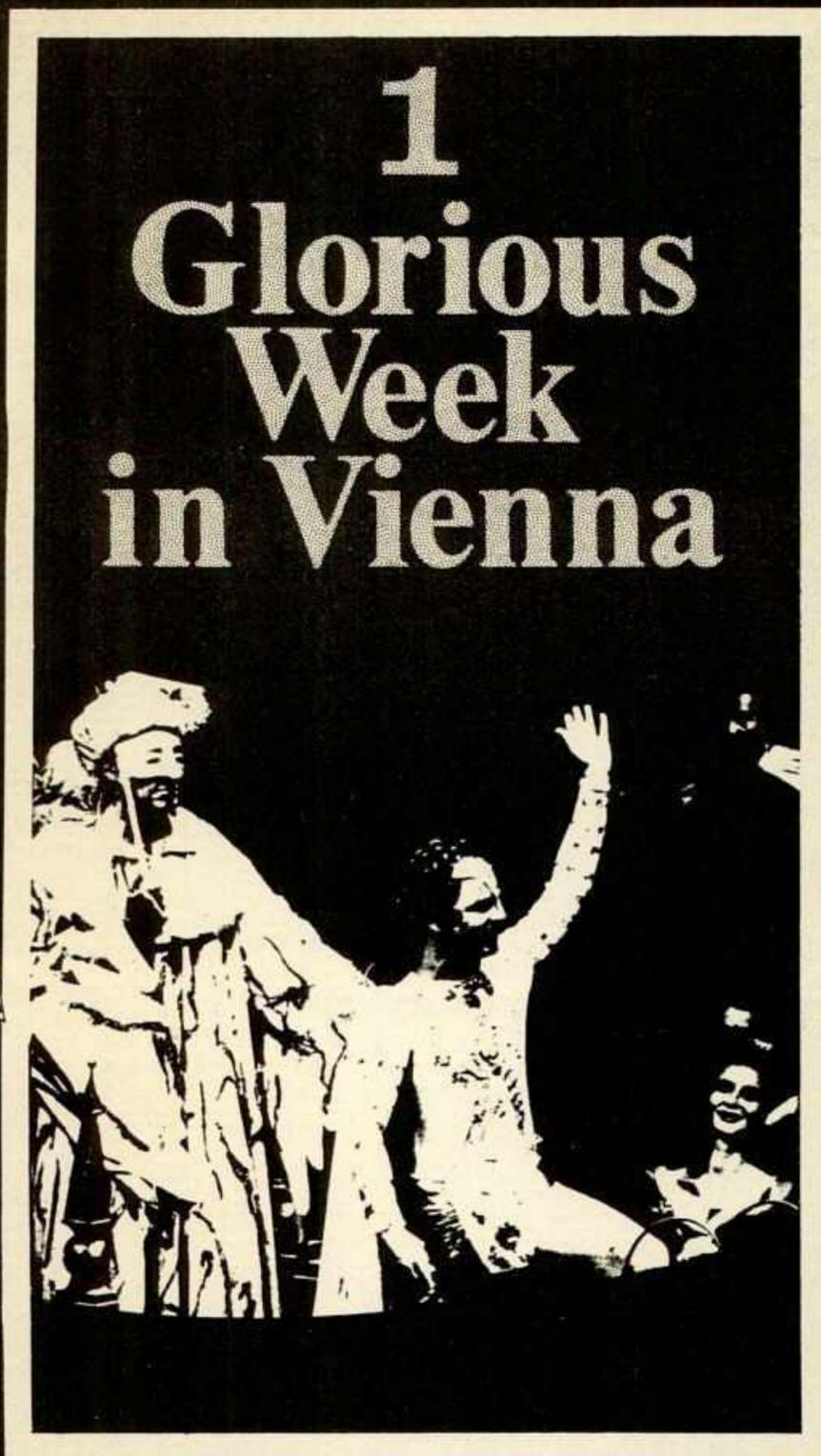
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Green Gets Gold

NEW YORK—"Livin' for You," Al Green's latest Hi/London album, has been certified gold by the RIAA. This marks Green's fourth gold album in less than two years.

Debbie Dawn



1
Glorious
Week
in Vienna

"There Goes That Song Again"

WB7767

*Written by
Jan Whitcomb*

*Arranged by
Bill Justis*

*Produced by
Andy Wickham*





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Mgt. & RCA Mesh for Styx Promo

By EARL PAIGE

CHICAGO—The independent label contracting for manufacturing and distribution through a major will increasingly be responsible for national promotion assistance to the major according to Bill Traut, Wooden Nickel Records, combining with RCA in a \$10,000 push on the five-man act Styx.

Elements of the February month-long promotion, a prime example of how the independent and major must combine to force national exposure, said Traut, include:

- A series of 30-second spots during the NBC-TV Midnight Special show over WMAQ-TV here with WMAQ producing the commercials featuring all three Styx LP's;
- A series of 108 spots (30-second) on WBBM-FM with the station producing them and 30 similar-length spots on WXRT-FM again with that station producing the spots, all of which will carry store tags;
- A write-in contest on WBBM-FM offering 100 free LP's and giving the Wooden Nickel demographics of Styx fans;
- A Feb. 16 TV concert on educational WTTW-TV's Made in Chicago series simulcast in stereo over WBBM-FM (a complete story on this series appeared recently, Billboard, Jan. 12);
- A multiple-page advertising spread mid-month in Billboard combining sponsors that provide for Styx such elements as booking, lighting, sound systems and so on;
- A critics press party next week;

Store Promotions

- What RCA sales office manager Tom Potter here believes is one of the most aggressive-ever in-store promotions involving 30 key accounts and combining:
 - \$5 prizes to store personnel where a "mystery shopper" drops in and spots product displays and store clerks wearing Styx tee shirts (\$2 each with probably 500 to be used over all);
 - \$10 prizes where the mystery shopper finds the Styx LP's being played over store PA systems;
 - In-store streamers announcing the theme "February Is Hotter Than Hell";
 - A give-away poster that is perforated so fans can hang them in their homes upon tearing off the February push tie-in announcement at the bottom;
 - Free 8x10 photographs of Styx.
- Additionally, and probably as important as any other element, Dex Card Productions, booking agency that has promoted Styx, has prom-

ised to produce concerts in Miami, Cincinnati and Memphis, said Vince DePaul, Styx manager and head of VJD Associates, management firm handling Styx.

Local Popularity

Styx sold out in advance through Ticketron five concerts Dec. 26-30 in suburban high schools for a total gross of \$15,591, a figure Dex Card, promoter and former radio personality, had stenciled into money clips he presented Styx members. Styx's last LP, "The Serpent Is Rising," hit 15,000 in disk sales locally with 5,000 sales in 8-track, claimed Traut, who further stated "at least 6,500 8-

track bootleg tapes have been sold here."

With almost no AM radio action (Wooden Nickel's contract with RCA does not even call for singles on Styx), Traut and his partners (see separate story) along with Potter and his five-man sales staff and two-man promotion staff now want to break the act nationally.

The campaign locally is really aimed to bring national attention to the two-year-old group, but also to establish a new market for its music, particularly through AM as four singles have been released from the LP's.

Dimond Urges Stores & Acts Fight Piracy

Continued from page 1

against Tacony Dist. (d/b/a Western Dist.), charged with unfair competition and intentional and wrongful appropriation of property, Phonogram, MCA and Atlantic presented pianist Roger Williams as a witness in the St. Louis Circuit Court action.

Cross-examined at length by defense attorneys, Williams was characterized as a "fine witness" by Judge Michael F. Godfrey, hearing the case without jury.

Plaintiffs earlier obtained a temporary restraining order against Western, 4421 Ridgewood here.

Cross-examination included repeated requests of Williams to identify the label affiliation of acts listed on the "Hot 100" of Billboard and to identify as well their category of music.

Show Complexity

Dimond said the obvious strategy was to show the complexity of the recording industry. "If he (Williams) identified a certain act as being on one label, they (defense) would show a K-Tel's, Ronco's or some other legitimately licensed firm's tapes with the artists' performances.

"The inference is that retailers cannot be expected to recognize bootleg product."

Actually, if dozens of retail firms were listed as defendants in such local actions as here, Dimond contended, "it would convince them that handling bootleg tapes is too much of a hassle."

Because he is involved with logging all handling of Phonogram master recordings, Dimond is now deeply involved in piracy litigations.

He said he has found FBI agents eager to proceed on cases but often confused by artists moving from label to label and by the legitimate licensing deals in the industry where acts appear simultaneously on various branded tapes. "They (FBI agents) tell me that they wish there was one central office they could call to check this out."

Citing Williams' participation here, Dimond strongly suggests labels seek to get artists more involved in prosecuting piracy cases. Dimond believes had not Williams testified the case here would not have received prominent newspaper coverage (both dailies played stories on Williams with one keyed to Williams' performances before President Nixon, which were taped).

One story headlined, "Williams: White House Tapes 'Poorest I've Heard,'" referred to poor quality, a part of plaintiffs' charges that bootleg tapes are inferior.

15 Electronic Stores Hit By Duping Ban

NEW YORK—Federal District Court Judge Edward R. Neaher last week permanently enjoined a chain of 15 electronic stores in New York and New Jersey from unauthorized duplication, ordered the destruction of duplicating machines and related equipment valued at approximately \$50,000 and directed the payment of damages to the plaintiff record companies.

Judge Neaher's ruling concluded a suit brought by A&M Records, Inc.; Atlantic Recording Corp.; Capitol Records, Inc.; Elektra Records Co.; London Records, Inc.; Polydor, Inc., and Warner Bros. Records, Inc., against Gem Electronic Distributors, The Gem chain, based in Farmingdale, Long Island, has stores in New York City, Long Island, Westchester County and New Jersey.

Gem was charged with copyright infringement for advertising and using "Make-a-Tape" machines on which their customers could duplicate recordings. For a fee of 50 cents, users could duplicate recordings from an inventory of prerecorded tapes maintained at each location.

Cap's Dual Gold

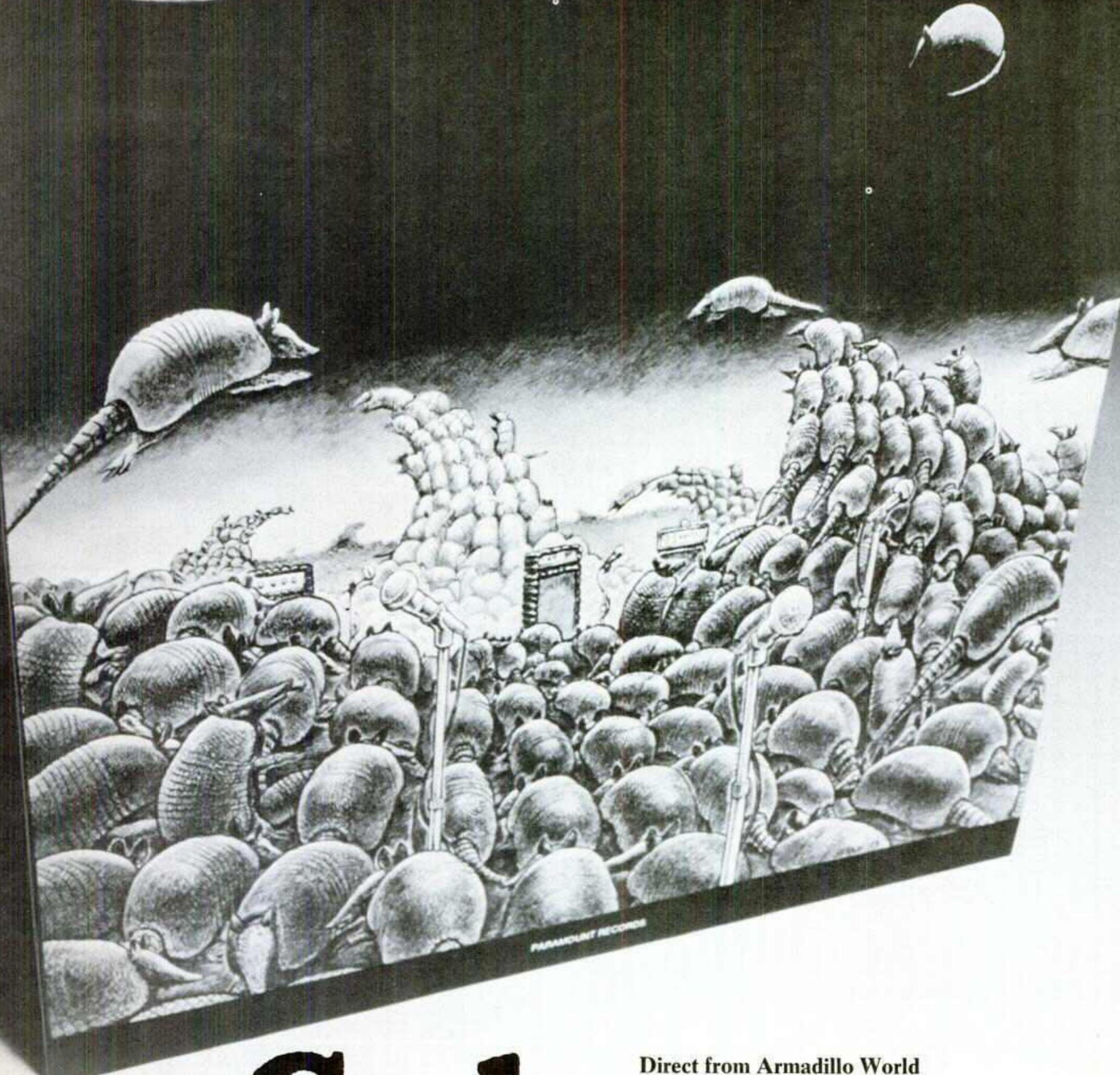
LOS ANGELES—Ringo Starr's "Photograph" single and Anne Murray's earliest album, "Snowbird," have been certified gold by RIAA for Capitol Records.



A VERITABLE starburst at Bloodstone's Whisky opening. From left, back row: Carla Thomas, Tito & Jackie Jackson, Charles Love & Daryl Clifton of Bloodstone, Fred Margolin, Sterling St. Jacques, actress Tamara Dobson, Bob Small of London Records, Charles McCormick (Bloodstone), actors Bernie Casey & Paula Kelly, Willis Draffen (Bloodstone), Floyd Butler (Friends of Distinction). Front row: Mel Turoff & David Gest (London), Harry Williams (Bloodstone), Lamonte McLemore (5th Dimension).

COMMANDER CODY AND HIS LOST PLANET AIRMEN

LIVE FROM DEEP IN THE HEART OF TEXAS

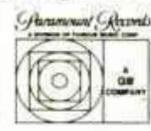


Gody Live

Direct from Armadillo World Headquarters in Austin, Texas — Commander Cody and His Lost Planet Airmen with their new album, "Live From Deep In The Heart of Texas". This is Cody's first live album, which is why it's Cody's best album (Anyone can tell you

that live Cody is the best Cody). It's two amazing sides of country rock, Texas swing, rock rock, country country, and general good times. Make room for the armadillos!

Distributed by Famous Music Corp. A Gulf + Western Company Available on GRT tapes



The Album: "Live From Deep In The Heart of Texas" PAS 1017
The Single: "Riot In Cell Block #9" PAA 0278



Earnings Reports

Market Quotations

MARVIN JOSEPHSON ASSOCIATES

2nd qtr. to Dec. 31:	1973	1972
Revenues	\$3,605,000	\$3,151,000
Net income	610,600	525,200
Per share	.58	.50
Per share	six-months .90	.75

TANDY CORP. (Radio Shack)

2nd qtr. to Dec. 31:	1973	a1972
Net from cont. oper.	\$11,200,000	\$9,343,861
Per share	1.04	.85
Net income	9,280,327	9,355,713
Per share	.87	.87
Oper. per share	six-months 1.43	1.15
a--Restated.		

WINNERS CIRCLE

Urgently invites any soul singer who commands his own style of delivery, hears superbly, moves well, and thinks business . . .

To call us at once to arrange for their audition/interview for a possible spot in our four-man group.

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(experienced unsigned young adult preferred)

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NEW CONCEPT REPLACING ROCK CONCERTS OPPORTUNITY FOR BIG PROFITS—LOW COSTS

Once every few years, perhaps only once in a decade, something truly new and revolutionary comes along. In 1973, after two years and \$500,000 CIN-A-ROCK was created. Our full-length Movie with special stop action was synchronized to merge with our original Live Rock Musical. The CIN-A-ROCK cast performed live while the movie played on. 20,000 cheered its introduction. It soon gained national publicity and acclaim and has been playing in movie theatres ever since. It opened up a whole new source of business for the movie theatre industry. Now, additional promoters are needed in many states to present this entertainment revolution that does not depend on big name—high cost performers. You can bring it into every size movie theatre and college in your state on an exclusive basis for one year on a royalty to us. Good for both big cities and small towns. We'll give you our formula, our powerful promotion materials, our training, and the sensational CIN-A-ROCK show itself including our major movie, for mass bookings in your state.

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

INDIE-PIX RELEASING CORPORATION, BERT TENZER, President
400 East 56th Street, New York City, New York 10022. (212) 371-2480

We've racked up another heavy issue.

See it in Billboard's

NARM

COVERAGE

In the March 30 issue.

CRAIG CORP.

6 mo. to Dec. 31:	1973	1972
Sales	\$33,916,000	\$30,417,000
Income	1,385,000	934,000
Special credit	c178,000	e65,000
bNet income	1,563,000	b999,000
aPer share	.44	.30

a—Based on income before special credit. b—Equal to 50 cents a share in 1973 and 32 cents a share in 1972. c—Gain from sale of property. e—Tax-loss carry-forward.

TRANSAMERICA CORP. (United Artists Records)

Year to Dec. 31:	1973	1972
Income	\$83,000,000	\$81,000,000
Securities gain	6,000,000	7,000,000
bNet income	89,000,000	88,000,000
aPer share	1.25	1.20
Common shares	66,354,000	67,310,000

VIEWLEX INC.

Qtr. to Nov. 30:	1973	1972
Sales	\$13,873,000	\$13,784,000
Income	60,000	189,000
Tax credit	b44,000	
Net income	c104,000	189,000
Per share	a.01	.05
Common shares	4,131,679	4,089,656

Sales six-months 26,291,000 26,718,000
Income 88,000 231,000
Tax credit b69,000
Net income c157,000 231,000
Per share a.02 .06

a—Based on income before tax credit. b—From loss carry-forwards. c—Equal to 3 cents a share for the quarter and 4 cents a share for the six months.

SONY CORP.

Year to Oct. 31:	1973	1972
Sales	\$1,050,000,000	\$817,000,000
Net income	84,600,000	66,700,000
aPer share	1.28	1.04

fourth-quarter

Sales	28,600,000	231,400,000
Net income	17,000,000	14,500,000
aPer share	.26	.22

a—Based on American Depositary Receipts. Figures computed at the yen's current rate.

MINNESOTA MINING & MANUFACTURING

Year to Dec. 31:	1973	1972
Sales	\$2,546,000,000	\$2,114,000,000
Net income	295,500,000	244,300,000
Per share	2.62	2.17

fourth-quarter

Sales	662,800,000	545,700,000
Net income	76,900,000	66,000,000
Per share	.68	.59

KOSS CORP.

2nd qtr. to Dec. 31:	1973	1972
Shipments	\$4,137,021	\$3,177,821
Net income	415,731	316,798
aPer share	.23	.19

six-months

Shipments	6,897,021	5,358,991
Net income	668,263	510,905
aPer share	.38	.30
aShares	1,741,537	1,716,473

a—Based on common and common equivalent shares.

Off the Ticker

WARNER COMMUNICATIONS, New York, completed the purchase of two million common shares under a repurchasing agreement. The company had earlier purchased two million common shares under a plan announced in January 1973.

★ ★ ★

TANDY CORP., Fort Worth, announced that the 27 **Allied Radio** stores it recently sold to **Schaak Electronics**, Minneapolis, had reported \$7,112,881 in sales and income before taxes during fiscal 1973.

★ ★ ★

SOUND OF MUSIC, Minneapolis, reported operating earnings of \$25,180, or 10 cents a share for the first quarter ended Nov. 30, compared with \$19,453, or 8 cents a share, in the same period a year ago. A tax credit resulting from a net operating loss carry-forward increased net earnings for the first quarter to \$40,180, or 16 cents a share, compared to \$32,363, or 13 cents a share, last year.

Sales in the quarter increased to \$697,088 from \$487,204.

★ ★ ★

MAGNAVOX, New York, announced selective price increases in the range of about 2 to 16 percent on some consumer electronic products, including stereo consoles and audio components.

★ ★ ★

ZENITH RADIO, Chicago, expects 1973 earnings of about \$2.90 a share, compared to \$2.55 a share in 1972. The company earned a record \$48.6 million on record sales of \$795.9 million.

★ ★ ★

KOSS CORP., Milwaukee, attributed record earnings and sales in the second quarter to expanded distribution in mass merchandising outlets as well as traditional holiday season demand for headphones.

Earnings for the second quarter ended Dec. 31 were \$415,731, or 23 cents a share, compared to \$316,798, or 19 cents a share, for the same period a year ago. Sales were \$4,137,021 vs. \$3,177,821.

For six months, earnings were \$668,263, or 38 cents a share, compared with \$510,905, or 30 cents a share, a year ago. Sales were \$6,897,021 vs. \$5,358,991.

As of closing, Thursday, January 31, 1974

1974 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7%	Admiral	6	563	11%	11%	11%	+ 1/2
41	19	ABC	9	658	24%	23%	23%	+ 1/4
15%	4%	AAV Corp.	4	17	3%	5%	5%	- 1/4
15%	3	Ampex	9	488	4%	4%	4%	+ 1/4
8%	1%	Automatic Radio	6	10	2%	2%	2%	+ 1/4
20%	6%	Avco Corp.	3	649	8%	6%	8	+ 1 1/2
15	6%	Avnet	5	485	9%	8%	9%	+ 1/2
73%	19%	Bell & Howell	7	313	22%	22%	22%	+ 1/4
14%	5%	Capitol Ind.	6	32	9%	8%	8%	- 1 1/2
32	24%	CBS	9	656	28%	26%	28%	+ 1 1/2
14%	2%	Columbia Pictures	-	418	4%	3%	4%	+ 3/4
3%	1%	Craig Corp.	4	183	2%	2%	2%	+ 3/4
14	3	Creative Management	6	199	6%	4%	6	+ 1 1/2
123%	35%	Disney, Walt	27	1967	45	42%	44%	+ 1 1/2
6	2%	EMI	8	95	2%	2%	2%	- 1/4
74%	56%	General Electric	19	3635	61%	59	59%	- 4
44%	21%	Gulf + Western	5	1426	25	24%	25	+ 3/4
16%	6%	Hammond Corp.	6	135	7%	7	7%	+ 1/4
42%	5%	Handleman	6	518	8%	6%	6%	+ 1/4
2	1	Harvey Group	-	14	1 1/2	1%	1%	Unch.
62%	25	ITT	7	2334	27%	27%	27%	+ 1/4
40%	5%	Lafayette Radio Elec.	4	237	7%	7	7	Unch.
35%	14	Matsushita Elec. Ind.	6	1405	16%	15%	16%	+ 1/4
34%	2%	Mattel Inc.	-	671	3%	3%	3%	+ 1/4
35%	17%	MCA	8	57	23%	21	23%	+ 2 1/2
17%	7%	MGM	13	168	11%	10%	11%	+ 3/4
32%	6%	Metromedia	1	202	8%	8%	8%	8% + 3/4
90	70	3M	29	1465	76%	74%	75%	- 1/4
24%	11	JRY	-	40	12%	12%	12%	+ 1/4
48%	5	Morse Electro Prod.	3	176	6%	6%	6%	+ 3/4
67%	42	Motorola	18	744	53	51%	51%	- 1/4
39%	16%	No. American Phillips	5	83	18%	18%	18%	+ 1/4
57%	11%	Pickwick Inter.	10	347	18%	15%	17%	+ 2 1/2
85%	4%	Playboy	5	75	6	5%	6	Unch.
45	16%	RCA	8	4648	18%	18%	18%	+ 1/2
57%	20%	Sony	20	1569	26%	25%	25%	- 1/4
39%	11%	Superscope	5	261	20%	20%	20%	- 1/4
49	15%	Tandy	11	297	20	19%	20	+ 1 1/2
23	4%	Telecor	5	67	5%	4%	5	Unch.
14%	2%	Telex	-	328	3%	3%	3%	- 1/4
10%	1%	Tenna	-	26	2	1%	1%	- 1/4
32%	8%	Transamerican	8	1256	10	9%	10	+ 3/4
20	11%	Triangle	6	117	11%	11%	11%	+ 1/4
17	5	20th Century	7	412	8%	6%	6%	Unch.
12	3%	Viewlex	-	169	1 1/2	1	1 1/2	+ 1/4
50	9	Warner Communications	7	4102	17	15%	16	+ 1 1/2
20%	6%	Wurlitzer	71	141	7%	7%	7%	- 1 1/2
56%	23	Zenith	9	444	28%	27%	28%	+ 1 1/2

As of closing, Thursday, January 31, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	10	1	1	1	Recoton	-	-	-	-
Bally Mfg. Corp.	535	44	42 1/2	43 1/2	Schwartz Bros.	0	1 1/2	1 1/2	1 1/2
Cartridge TV	-	1/16	1/16	1/16	Wallich's	-	-	-	-
Data Packaging	4	5	5	5	Music City	-	1/4	1/4	1/4
Gates Learjet	104	5 1/2	5	5 1/2	Omega-Alpha (suspended)	-	-	-	-
GRT	-	1 1/4	1 1/4	1 1/4	MMC Corp.	-	1/4	1/4	1/4
Goody Sam	-	1 1/4	1 1/4	1 1/4	Seeburg	64	15 1/2	15 1/4	15 1/4
Integrity Ent.	-	1/4	1/4	1/4	Orrox	15	2 1/2	2	2 1/2
Koss Corp.	29	10 1/2	10 1/4	10 1/2	Kustom	151	4 1/2	3 1/2	3 1/2
M. Josephson	-	7 1/4	7 1/4	7 1/4	Memorex	-	2 1/2	2 1/2	2 1/2

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

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1. Retailers of Records, Tapes 6. Schools, Colleges, Libraries, Playback Equipment, Audiophiles
 2. Distributors, Operators, One-Stops, Rack Jobbers 8. Music Publisher, Songwriter, Unions
 3. Radio/TV Management & Broadcasters 9. Writers, Reviewers, Newspapers & Magazines
 4. Mfrs./Producers of Records, Tapes, Equipment
 5. Talent-Artists, Performers, Agents, Managers Other _____ (please specify)

Name _____
Company _____ Address _____
City _____ State & Zip _____
Type of Business _____ Title _____ # 446

Across

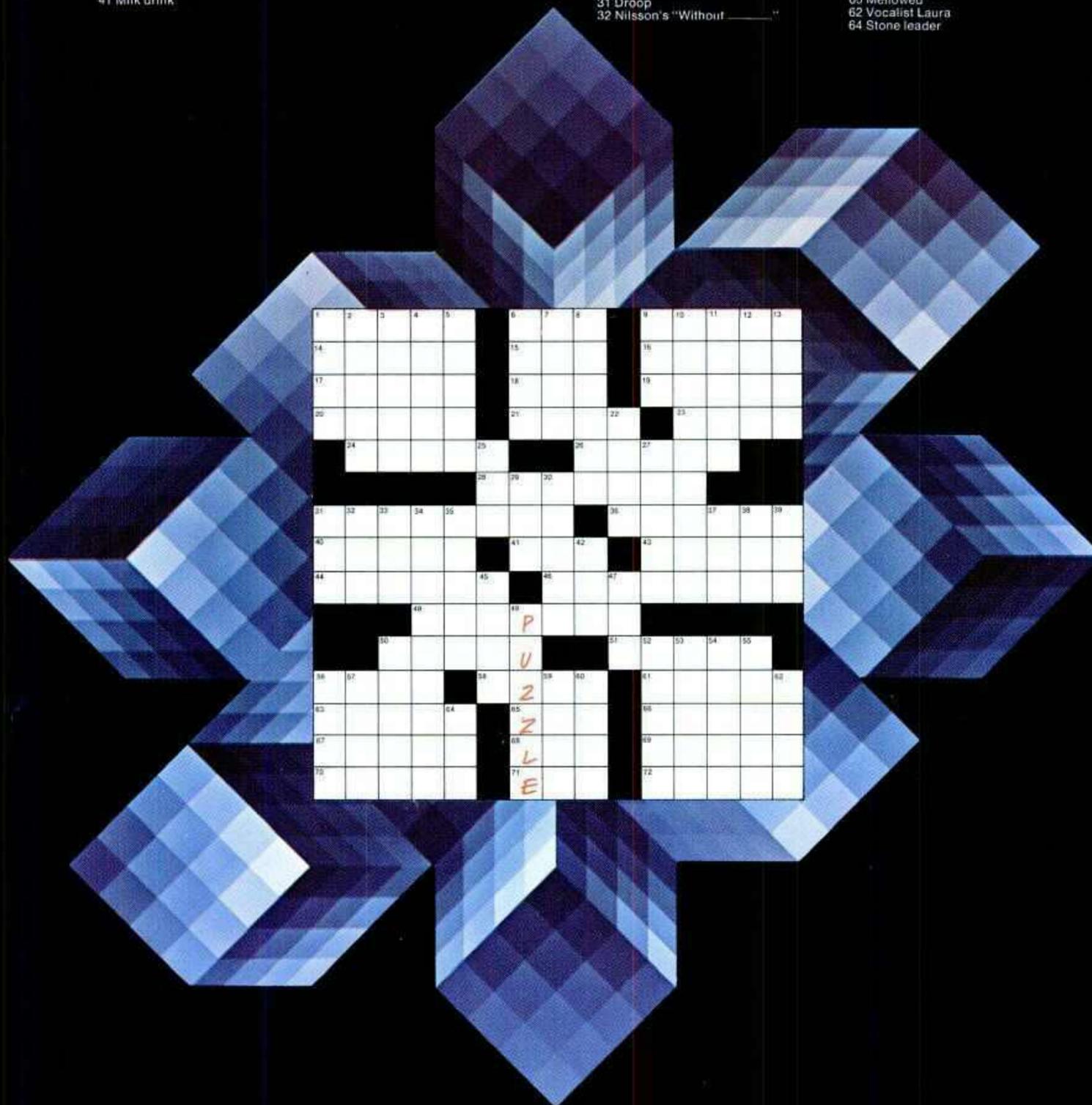
- 1 Stone's girl
- 6 Bad ass rockers (init.)
- 9 Safe-crackers
- 14 "The _____," McClure play
- 15 House addition
- 16 "_____ On Main Street"
- 17 Edged roof
- 18 Meadow
- 19 Spread out
- 20 Lopez
- 21 "My Sweet _____"
- 23 TV's Jeannie
- 24 Mock
- 26 Composer Jerome & family
- 28 Obstructs
- 31 Captain Marvel emulator
- 36 Baltimore ballplayer
- 40 Scandinavian folklore
- 41 Milk drink

- 43 Top-notchers
- 44 Disc award
- 46 Evil
- 48 Slang for Mesopotamians
- 50 Lost (French)
- 51 Actor Terence
- 56 Vocalizer Vikki
- 58 Poet Stone
- 61 Unitarian
- 63 South African thongs
- 65 Zig's partner
- 66 Record producer Gamble
- 67 Just right
- 68 It's a sin to tell one
- 69 Go in
- 70 Big bandsman Goodman
- 71 Finish
- 72 Dictum

Down

- 1 Help
- 2 Zeroes in on
- 3 Radio programmer
- 4 Debbie Reynolds musical
- 5 Trucker
- 6 Top 40 label
- 7 Low-priced orgy ingredient
- 8 Original Byrds drummer
- 9 Art rockers
- 10 Addition
- 11 What one does with one's loins
- 12 Happiness
- 13 Stitched
- 22 Spanish distance measurement
- 25 Edge
- 27 Televised again
- 29 Women's libbers' equals
- 30 Hype
- 31 Droop
- 32 Nilsson's "Without _____"

- 33 Jolson's given name
- 34 Early Dylan
- 35 One who equips
- 37 Three Dog Night hit
- 38 Big band leader Brown
- 39 Letter
- 42 "Let's _____ It On."
- 45 Yugoslav Society of Disc Engineers
- 47 Kicking target
- 49 Motown's latest hit group
- 50 Fluff one's plumes
- 52 Recording set divisions
- 53 Big concert hall
- 54 Like mint
- 55 Window glasses
- 56 Baby bad
- 57 Assistant
- 59 Ann can't stand it
- 60 Mellowed
- 62 Vocalist Laura
- 64 Stone leader



"The Second Album" by **Puzzle**. The second album of its kind.

Tour Itinerary

February 6-9	Philadelphia, Towne House
February 13-16	Atlanta, Richard's
February 18-21	Miami, Marco Polo
February 28-March 3	New York, Bottom Line
March 7-10	Boston, Paul's Mall
March 14-17	Buffalo, Mother Tucker's
March 21-24	Cleveland, Smiling Dog
March 28-31	Chicago, Ruggles
April 4-7	Denver
April 11-14	San Francisco



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Solution to PUZZLE crossword elsewhere in this issue.

M 807 V1

Barbra, "The Way We Were."

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COLUMBIA PICTURES and RASTAR PRODUCTIONS

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BARBRA STREISAND · ROBERT REDFORD

in THE WAY WE WERE

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MARVIN HAMLISCH

Lyrics

MARILYN and ALAN BERGMAN



KS 32830

People love Barbra Streisand in the film "The Way We Were." And they love her giant recording of the theme.

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Barbra, "The Way We Were."

THE
WAY
WE
WERE

"Being at War
With Each Other"
"Something So Right"
"The Way We Were"
"What are You Doing
the Rest of Your Life?"

The new Barbra Streisand album includes Barbra's smash hit single plus some of the best songs she's ever recorded.

So as "The Way We Were" shapes into Barbra's biggest hit of all time, you have two big new reasons to celebrate.

Barbra Streisand on Columbia Records and Tapes

Sellers' Antipiracy Involvement Grows

• *Continued from page 1*

Taxe, involved in pirating tapes. Federal agents, armed with search warrants provided by U.S. Magistrate James Penne of federal district court here, raided 6330 Arizona Circle, described as a sophisticated almost self-sufficient tape manufacturing facility; and three primarily warehousing and shipping areas, 14239 Hindry Ave., Hawthorne; 6517 Arizona Circle; and 10459 W. Jefferson, Culver City. Chet Brown, assistant U.S. attorney, stated that 85,000 prerecorded 8-track tapes were confiscated.

Brown said he felt the four premises constituted one of the largest tape piracy rings in existence in this country.

For the first time in either a local, state or federal action, FBI agents here informed fellow agents all over the U.S. of shipments, sent recently from the four premises, with agents at local levels advised to intercept these recent shipments from consignees. These shipments, all by air, as described in the affidavit, went to the following consignees:

White Elephant Wholesale, 1231 Vinton, Shreveport, La.; Brokers Warehouse, 3005 E. 26th St., Sioux Falls, S. Dak.; Ronald Henderson, RD No. 1, Box W-60, Bolivar, Pa.; Midstate Suppliers, 961 E. Third St., Williamsport, Pa.; Dick Stanton, 715 Chestnut St., New Castle, Pa.; B&B Tapes, 1728 Dietz Pl. NW, Albuquerque, N.M.; Frank Benson, 6503 Cary Rd., Rte. 4, Cheboygan, Mich., and Tex's Merchandise Mart, Rte. 7, Berryville, Pa.

These eight consignees were shipped a total of 11,500 tapes in 100-pack containers.

On Jan. 23, 1974, Mrs. Eileen and Edward Anderson, owners of White Elephant Wholesale, told agents that they were exclusive distributors for Gault Industries, named in the search warrants as one of Taxe's businesses along with Datax Corp., which business Taxe stated he ran in the previous Billboard story. The Andersons gave agents a phone number, (213) 776-3433, which was verified as a phone at 6330 Arizona Place. They also verified that their shipment had come from 14239 Hindry Ave., Hawthorne. Bob Yurgae of B & B Tapes, Albuquerque, advised agents that Gault was headed by Taxe and also distributes and does business out of Phoenix, Ariz.

On January 4, 1974, Marv Menzhuber, Superintendent of Mails, Culver City post office, showed two special agents here a wagon filled with packages being sent by individuals associated with Soundco Incorporated, 6330 Arizona Circle. Packages had the return address of Gault Industries, 301 Indian School Rd., No. 139, Phoenix. Physical observation indicated these cartons contained 8-track tape.

These packages were sent postage due to the following:

Eupora Furn., 106 Fox Ave., Eupora, Miss., postage due amount, \$61; Charles Heck, 4614 Dover Rd., Louisville, \$101; Garage Two, 396 Grand Haven, New Haven, Conn., \$61; Wilson Spec., 1006 E. Irwin, Tyler, Tex., \$116.10; Automatic Vending, 225 Westwood Ave., Columbia, S.C., \$73; J.E. Morgan, 1543 Beidlör, Muskegon, Mich., \$37.40; Jack Shanley, 111 Riverside Ave., Mastic Beach, N.Y., \$121.10; Mariy Indian Jewelry, 801 San Mateo NE, Albuquerque, N.M.; and Big Chief Curio, 218 S. Carre, Carlsbad, N.M.

Richard Stokes, owner-manager of Garage Two, New Haven, told

agents that he had purchased 150 tapes from Richard Taylor, an alias claimed to be used by Taxe when doing business as Gault Industries, Phoenix. Local agents examined the shipment and found that they contained the seven tapes which Taxe is accused of illegally duplicating and violating Title 17, U.S. Code Sec. 1, etc., thus allegedly willfully infringing on copyright for profit.

The tapes, all protected by the encircled copyright P, indicating they were made after Feb. 15, 1972, and thus protected by federal law include: "Volume 4," Black Sabbath; "Machine Head," "Who Do You Think We Are," "Made In Japan," Deep Purple; "Billion Dollar Babies," Alice Cooper; and "Diamond Girl," Seals and Crofts, all on Warner Bros., and "Houses of Holy" by Led Zeppelin, Atlantic.

The affidavit indicated that FBI agents had the Taxe businesses under investigation as early as May 31, 1972. The affidavit stated that on Apr. 5, 1973, Taxe was interviewed by agents, at which time he advised that he sold duplicated sound recordings of pre-February 15, 1972, recordings. Agents at that time obtained a copy of a catalog which contained over 700 titles.

On Aug. 23, 1973, an agent purchased the 8 tapes involved in the affidavit from Jack Shapira, owner of Jack's Wholesale, 7856 Santa Monica Blvd., Los Angeles. The tapes were on Sound 8 label, which the affidavit stated is directly associated with Gault Enterprises. Lee Hershberg, sound engineer for WB, it continued, identified the tapes as duplications of WB and Atlantic originals.

See 'Blue Skies'

• *Continued from page 6*

marked that he wishes the U.S. Supreme Court decision in the landmark Goldstein vs California case going 5-4 upholding state antipiracy laws had been less close. The high court has been asked to re-hear the case and draw more distinctions (Billboard, Oct. 13).

Finally, the law enforcement people keep asking for some way to check out quickly the label affiliation of popular acts because they say it slows investigative work. Lawyers note that defense attorneys adopt the strategy now of playing on the various decisions in lower court cases and on the general complexities of 1) artists switching from label to label; 2) cross-licensing arrangements; 3) deals of labels with budget merchandisers and television promotion firms—all of which appears to uninitiated judges and juries that artists routinely record on multiple labels and that therefore the whole question of bootlegging is mind-boggling.

To some it seems so.

Chart Analysis

• *Continued from page 3*

And Tell" by Al Wilson (8), "I've Got To Use My Imagination" by Gladys Knight & the Pips (9) and "Jungle Boogie" by Kool & the Gang.

The country-based hits are Olivia Newton-John's "Let Me Be There" (6) and Jim Stafford's "Spiders And Snakes" (7*).

Kool & the Gang and Jim Stafford co-wrote their songs. Barry White wrote and produced "Love's Theme." These are the only three singles of this week's top 10 in which the artist was also involved in writing or production.

We captured the animal, alive, in his natural habitat on East 14th Street.

"ROCK n ROLL ANIMAL"
The live recording of Lou Reed's concert at The Academy of Music.

Caged and shipping very soon.



Regan Recounts Hit Years

• Continued from page 3

months. Because I've wanted to use whatever vinyl we're allotted for the acts we have.

HALL: Did Columbia Custom Pressing give you any suggestions about conservation when they told you about your allotment?

REGAN: Yes. The first was to cut out any budget type of product. We didn't have any. I think they also suggested that we aim for only high-

priced product. And they told us we would have to live with this situation for about six months. And we're not alone; Columbia presses a lot of people out there.

HALL: Do you think you're being hampered by not being able to build any more new acts?

REGAN: Luckily, I don't feel hampered, because we have some new acts that are selling very well. But, you know, being creative, sometime I want to use my instinct and sign an act, knowing full well that I'd better not because, maybe, I won't be able to press up their product. In other words, I can't take a chance on an artist anymore *just because I like them*. But, of course, it's a lot easier living with the acts I already have under contract; I now have to devote more attention to them and, needless to say, they're happy.

HALL: But can you make a go as a record company with just the acts you have signed right now?

REGAN: I think I can build a major record company with the roster I've got right now. I lucked out and got some great, great artists.

HALL: Your forte was always in promotion... I've always thought. And didn't Columbia Custom Pressing also suggest that you should cut back on promotion copies?

REGAN: Yes. But I feel that if you've got a hit record, you've got to supply that to the radio stations and if they wear that copy out, then you've got to give them another one. On the winners, we're supplying them. Where we've cut back is on the initial servicing of some of the product.

HALL: You test-market first?

REGAN: We're testing more and more. Because we don't want to use up our vinyl indiscreetly. So far, by the way, that only pertains to albums. We're not on an allotment basis with singles. *Yet*. Just albums. And, so far as the album is concerned, we're testing more and more because we used to send out four and five thousand copies. We've cut that in... about half. Which is *still* a lot of records. But, well, you never know where your record is going to break. We're not geniuses. A record can break anywhere. And we'll take the hit wherever we can get it.

HALL: How many gold records have you achieved so far? With just 20th Century.

REGAN: So far, we've had six gold singles and three gold albums and one platinum single. The singles were Love Jones, two by Barry White, Maureen McGovern, the DeFranco Family, Love's Theme.

The albums were by Barry White and Love Unlimited.

HALL: What's intrigued me is that you actually *called* your shots on some of those records.

REGAN: Remember, I told you on the DeFranco single that it was like shooting with loaded dice... I had faith in the record.

HALL: You called it on the first Barry White single, too.

REGAN: Well, I think part of the fun of this business is calling your shots before they happen. I was confident of the product. How else can you get some kicks out of the business? That's what amazes me today about some of the radio program directors and music directors who watch and wait on a record before they play it. I think if I were programming a radio station, I'd occasionally pick a record out of left field... I don't care whose record it was... and, based on the record's merits alone, *play that record*... tell everybody I was going to break it just because I liked it. I think that's part of the thrill of programming a radio station.

HALL: Well, it used to be... back when you were still just a record promotion man.

REGAN: Right. There used to be a lot of program directors who *enjoyed* breaking records. And I think it could still be done. I don't think it's a lost art... a lost cause. And I don't think there's any big secret to *picking* a hit... I think most of the good program directors today are capable of picking a hit record... instead of just following the charts. Gee, but I'd like to see a little more excitement in radio about new music. Now, true... there are still a few people in radio who get excited about a new record... but it's very few.

HALL: Did you get a kick yourself out of breaking a record when you were a promotion man?

REGAN: I got a kick every time I broke a record. In fact, toward the end there before I became head of Uni Records, it was a *detriment* for me to break a record in Los Angeles. Because... well, I hate to say it, but people would say: Well, he can break anything in Los Angeles. You know? And I think I'm still in that same vein today, because I would try harder than the next guy... I would say to myself: I'm going to go out and do something *he isn't*. That's the only way you develop a reputation in this world. In the old days of the West, it was the fastest draw. Today, in the record industry, you have to be the fastest draw to go anywhere. *(To be continued in a future issue)*

CBS Fete Awards Its Sales And Promotion Personnel

NASHVILLE—CBS Records promotion and sales personnel from throughout the U.S. were honored during a special ceremony held during the firm's recent sales meetings here (see separate story). CBS regional directors presented awards to 24 promotion and sales staffers in the four regions represented.

Regional directors of sales Paul Smith (Northeast), Del Costello (West), Norm Ziegler (South) and Don Van Gorp (Midwest) each conferred six awards. Receiving the Columbia promotion award in the respective regions were Dave Demers, Hartford; Mark Hartley, Denver; Stan Byrd, Dallas; and Timothy Kehr, Minneapolis.

Recipients of the Epic/Custom Labels promotion award were Red Richards, Philadelphia; Mike Atkinson, Los Angeles; Mike Gussler, Houston; and Julie Godsey, Cincinnati.

The Columbia sales manager awards went to Irv Medway, Philadelphia; Frank Mooney, Los Angeles, who also received the Epic/Custom Labels sales manager award for that region; Bob Beasley, Miami; and Jim Scully, Cleveland. Epic/Custom Labels sales manager awards were conferred on Phil Balasm, Hartford; Joe Mansfield, Dallas; and Bob Ewald, Cincinnati.

Salesman of the Year awards went to Dennis Noto, New York; Leroy Smith, Jr., Los Angeles; Bud Walker, Miami; and Roy Job, Chicago. The r&b promotion awards went to Armand McKissick, Philadelphia; Fred Ware, Atlanta; and Bill Craig, Detroit.

Also honored were Philadelphia's Frank Smith, who received a special award in recognition of his 25 years with CBS prior to recent retirement; and r&b promotion man Gerry Griffith of Los Angeles, who received a special mention.

John Hits 1 Mil: MCA

LOS ANGELES—MCA Records reports that Elton John's double-LP package of "Goodbye Yellow Brick Road" has sold more than a million units. It was his first double LP set for the label and Rick Frio, marketing vice president, said that John will begin work on his next LP this month in the U.S.

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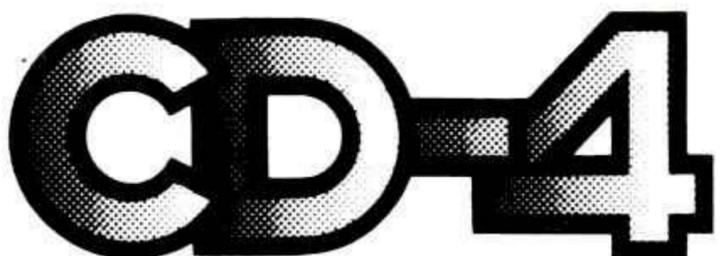
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Resnick Culls Top Oldies

LOS ANGELES—ABC has taken a historical view of rock and soul music in creating a nine-volume "Rock'n'Soul" series of repackaged singles (Billboard, Jan. 26).

The cuts are the best from its vaults and packaged in albums with news stories on the front and back depicting key historical events of that decade.

So that on the first LP, there is a story Sen. Joseph McCarthy's fight with the Army during their televised hearings. And the music recalled is by the Turbans, Johnny Ace, Four

Tunes, Cadillac, Ravens and Willie Mae Thornton, for example. The years 1953-54-55 are represented on this volume.

Volume two headlines "Stalin Denounced" and features cuts by Frankie Lymon, the Dells, Eddie Colley, Little Richard, Five Satins, Channels, Sonny Knight. The year is 1956.

Volume three reminds us that Pres. Eisenhower and vice president Nixon took office in 1957 and the cuts are by the Dubs, Johnny Nash, Bobby Bland, Della Reese, Paragons, Huey (Piano) Smith, Lloyd Price, Junior Parker.

Volume four headlines "Nixon Stoned" in Latin America. The year is 1958 and the tunes are by Lloyd Price, the Elegants, Chantels, Olympics, Bobby Freeman, Silhouettes, Jerry Butler, Jimmy Clanton.

Volume five covers 1959 where a headline reads "Nuclear War Is Possibility." The music is by the Crests, Dee Clarke, Frankie Ford, Jivin' Gene, the Flamingos.

Volume six recalls "Kennedy Elected." It's 1960. The hits are by the Olympics, Rosie and the Originals, Joe Jones, Ron Holden, Buster Brown, Gary U.S. Bonds.

Volume seven has the U.S. cutting Cuban relations and music by Dee Clarke, Jimmy Reed, the Clefones, Shep and the Limelites, Slim Harpo. The year is 1961.

Volume eight puts John Glenn first in space in 1962. The songs are by Gene Chandler, John Lee Hooker, Joe Henderson, Joey Dee and the Starlites, Les Cooper and the Soul Rockers.

Volume nine is 1963 when John Kennedy was assassinated. The music is by Bob and Earl, Gene Chandler, The Tams, Lonnie Mack, Lou Christie, Betty Everett.

The series, done with this attention getting graphic concept, lists Steve Resnick as executive producer. It shows he carefully culled the most interesting of ABC's early rock and blues commercial ditties.

ELIOT TIEGEL

Project 3 in Large Drive on 'Q' Test Disk

NEW YORK—Project 3 Records has set a merchandising campaign to support the introduction to retail accounts of its quadrasonic test record, launched this past December via a mail order, promotional tie with Popular Science magazine.

Co-op ads will be placed in February with several big users, according to Enoch Light, Project 3 president, and easel posters and displays for store checkout counters have been readied for general distribution.

Like other 4-channel albums in the company catalog, the new test disk is being offered in separate SQ and CD-4 configurations, as well as in 8-track cartridge and reel-to-reel tape. Test tracks permit checking channel identification, phasing and speaker balance, frequency and transient response, and room resonance. Complete musical selections from the Project 3 catalog are also included.

NATRA's Files Are Subpoenaed

• Continued from page 1

the records which date back to 1970.

The NATRA president stressed that it was the intention of his organization to cooperate to the fullest extent with the Grand Jury. "We are laying our integrity on the line without fear, because we have run an honest organization and have no skeletons in our cupboard," he said.

NATRA's constitution calls for the expulsion of members found guilty of accepting payoffs.

Chicago Gets Gold

NEW YORK—Chicago has received an RIAA certification for the single, "Just You'n' Me." The single is culled from the group's latest album "Chicago VI." Chicago records for Columbia.

AMERICAN JONES

The Haunting, Lonely, Romantic Sound
Of The Beautiful New Star Of 1974

country/contemporary

STREETS OF LOREDO HIGH NOON



Produced by Alan J. Marcus
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NARM Re-Structuring Longtime Person-to-Person Conferences

NEW YORK—Merchandisers attending the 1974 NARM convention at the Diplomat Hotel, Hollywood, Fla., will have an opportunity to air their problems with manufacturers through a series of private meetings being structured by NARM's Manufacturers Advisory Committee.

According to Jules Malamud,

NARM's executive director, following the official close of convention registration, the NARM office will send a list of all manufacturers in attendance to all merchandisers registered for the three-day confab.

The merchandisers will indicate the manufacturers with whom they would like to have private meetings,

and return the list to NARM. The NARM office will, in turn, forward the list to the manufacturers who will set up the appointments in advance of the convention.

Meanwhile, Malamud has reported that the cabanas and lanai rooms of the Diplomat Hotel in Hollywood, Fla., have been fully booked for use as the exhibit area of the convention. The 57 units on the site of the convention will house the NARM exhibition and will be open to visitors every afternoon of the convention from 2:30 p.m. to 5:30 p.m. Malamud said that manufacturers of records, tapes, accessories and display fixtures will display their products.

The convention registration closes Feb. 15, and the convention is scheduled to run from March 25 through 27.



DEODATO receives his three Billboard Number One awards from Billboard's Jeff Smerlin, account executive. The awards were for Top Album Instrumentalist, Top Singles Instrumentalist and Top Jazz Artist. Deodato recorded for CTI Records. The artist recently switched labels.

Varied Factors Stimulating Singles' Purchasing Surge

• *Continued from page 3*
 ventyory of current material as well as stocking more oldies."

Small Hole Hurts
 Solomon feels the single has been hurt by failure of manufacturers to make a small hole single. "Young people just don't have five or six dollars to spend on an LP," Solomon said, "so they buy good singles. Once they start collecting again, I don't think it will stop." Solomon feels that open display of singles is necessary for any upswing in the market, and thinks the behind the counter display may have caused some damage.

John Cohen, owner-founder of the Disc Records chain, agrees that singles are "up quite well over last year. I think it's primarily good product that's causing the upswing," he said, "though it may also be the rising prices of albums. It's something you really can't put your finger on." Cohen carries around 120 current titles in each store as well as oldies. "Basically," he added, "the manufacturers seem to be turning out what the consumer wants and doing it in a hurry."

Seagull Established By Ralph Grasso

LOS ANGELES — Seagull Records has been formed as a division of Seagull Publishing here. Label's chief is guitarist Ralph Grasso, who performs on the debut single with vocalist Terri Rinaldi. The song is the title theme from the film "Pets" and was written by Chic Sorenson, the firm's executive vice president.

The company's first LP spotlights Ms. Rinaldi performing country songs, with a package by Sorenson doing his own works titled "The Closing of the Door."

Sales vice president Sol Greenberg indicates the label will seek a broad range of repertoire.

Wayne Volt of Nehi Record Distributors, one of the largest single one-stops, said that his single business is also up. "I think it's an economic thing," he said. "The younger kids are not familiar with every song on an LP, but they know a hit single. And the price of a single has remained the same over the years while the price of the LP has steadily gone up. We're finding more of our accounts devoting space to singles, especially oldies."

Bob Sherwood, national singles promotion manager at CBS (which finished number one in Hot 100 chart action in Billboard's year-end survey), feels there is more of a variety among hits and believes this is helping the market.

"With the CBS group alone," he said, "you're finding country, soul, rock and MOR all in the top 10 and this is true in much of the industry. There is also much better production in singles, and a great deal of them are available in stereo now. The single has become as much of a quality piece as an LP, mainly because of the great competitiveness to be heard on radio. And with the better production, singles sound a great deal better on the radio."

Price Is Right
 Sherwood also pointed out that the price of a single has remained steady over the years, while the price of other entertainment, such as sports, has consistently gone up.

At Monarch Record Manufacturing, John Williams said that southern California is very low on PVC (the main component used in LP manufacturing) but has not felt a severe cutback in polystyrene (the component used in the injection molding method of making singles.)

"We are running near capacity in single pressing," Williams said, "and there is an allocation for PVC. We're finding that our orders for singles are remaining very steady, so the manufacturers are obviously keeping up with them even during the shortages."

NOT A UFO Balloon Takes to Air for the Yes

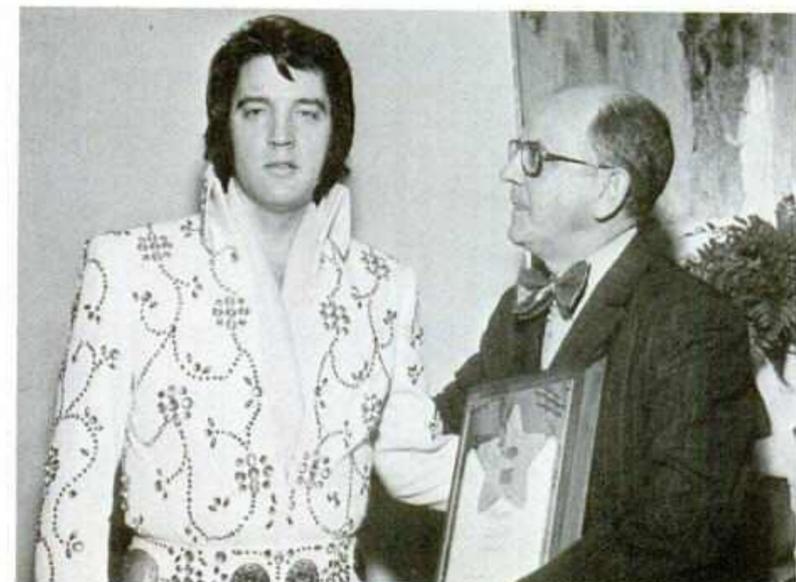
NEW YORK—Atlantic Records recording group Yes will promote their upcoming U.S. tour, which kicks off this Thursday (7), with a specially constructed hot air balloon that will be used both to publicize the concerts and to entertain local press and radio personnel.

In many areas, the balloon will fly over the countryside carrying local disk jockeys, radio and television journalists and Atlantic executives. The balloon will also be tethered near Yes concert sites in Uniondale, N.Y. (Nassau Coliseum), Philadelphia (Spectrum), Cincinnati (Garden), Chicago (International Amphitheatre), San Francisco (Winterland), Los Angeles (Forum), Long Beach, Calif. (Long Beach Arena) and Detroit (Cobo Hall).

The balloon will be trucked between dates as the group tours the U.S.

5th Dimension Sues McMahon

LOS ANGELES — The 5th Dimension is suing TV's Ed McMahon, his partner Nick Torzkeski and three production companies for \$14,102 allegedly unpaid for use of a taped Nov. 1972 Boston appearance by the group on a TV special, "Opening Night USA." Also named as defendants in the Superior Court suit here are America On the Move Productions, Sabra Productions and Production Associates.



ELVIS PRESLEY receives Billboard Trendsetter Award for himself and manager Col. Tom Parker from Billboard news editor John Sippel in his dressing room at the Las Vegas Hilton for creating the first world-wide TV concert which was beamed via satellite to 1.5 billion people in 40 countries.

Executive Turntable

• *Continued from page 6*
 who joined Columbia in 1961 and served most recently as director of merchandising and product management administration, will also continue to direct the activities of the advertising department. . . . Also at Columbia, major promotions in that company's a&r administration name **Jerry Durkin** as director of that department. Also promoted in that department are **Joseph Agresti**, who now assumes the post of associate director, **Jane Friedmann**, associate director, and **Sai Lederman**, manager. Durkin joined CBS in 1969, serving most recently as manager of a&r administration; Agresti, who joined CBS in 1963, served most recently as manager, scheduling and coordination for the same department; Ms. Friedmann comes to her new post from her position as manager of Masterworks administration, which duties she will continue to supervise; and Lederman, also a veteran of the department, joined CBS in 1970 as a financial analyst.

Joe Kleinhandler has been named field operations manager of Warner/Elektra/Atlantic Distributing Corp. In his 17 years of record merchandising, he has held top posts with RCA and Columbia. WEA has also set four new regional branch sales managers, with **Ron De Marino** now headquartered in Philadelphia; **Joe Del Medico**, Baltimore-Washington; **Mitch Huffman**, Boston; and **Jack Shue**, Seattle.

At Famous Music Corp., **Norman Schreiber** has been named editorial coordinator, reporting to director of publicity **Howard Bloom**. Schreiber, a widely published freelance writer who has held editorial posts at several magazines, will handle staff writing responsibilities. . . . Also at Famous **Seymour Feig** has been named general counsel, responsible for the legal aspects of all the corporation's business affairs, licensing and contract negotiations with artists, producers and distributors. Feig, who joined Famous in 1972, has held key legal and business posts at Brut Productions, CMA and the William Morris Agency.

★ ★ ★

Marc Weisinger has been named payroll supervisor at Capitol Records. Weisinger joined Capitol in 1972 as an accountant. . . . Current payroll supervisor **Hank Michel** will now assume the post of insurance and banking analyst. . . . In a series of appointments in A&M Records' promotion department, **Richard Totian** has been named national FM promotion coordinator, where he will continue to be based in New York. Totian previously worked for Bell and Windfall Records. Also named was **Steve Dunn**, former Detroit promotion man for A&M, who now assumes the post of Midwest special projects director, to be replaced by **Scott Cannold** in the Detroit post. **Dave Fitch** moves from his post as A&M's Detroit promotion representative to West Coast special projects director, while **Ross Gentile** has been named the new St. Louis promotion man for A&M. . . . At Pickwick Records of Canada, Ltd., **Paul McClure** has been named national sales manager. McClure, who comes to Pickwick from a retail merchandising and rack-jobbing background, will be responsible for setting up major merchandising campaigns.

At Intermedia Systems Corp., Boston, **David Shrier** has been named a consultant-associate, with involvement to center around developing business for Intermedia's 16-track Boston studio. Shrier is a tenor saxophonist and former bandleader, and is currently producing *Duck Soup* for Perception Records. . . . **Jim Petrie** has been named sales and promotion coordinator, a newly created post at Dot Records. Previously a field promotion man for Paramount and Dot in Cleveland, Petrie had most recently been a salesman for London Records in the same territory. He will now be headquartered in Nashville. . . . **Jack Key** has been named president of the Newkeys Music Complex in Nashville. **E. Jimmy Key**, founder of the firm, now serves as chairman of the board. Jack Key had been executive vice president of Newkeys Music and Rice Records prior to assuming his new post.

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Studio Workshop Formed

• Continued from page 3

This location is strategic, Wilson explains, because it is near an exit on the Hollywood Freeway which will allow residents of Watts and South Central Los Angeles (with its Chicano population) speedy access to the facility.

Wilson speaks of finding persons "who would not normally find access to record companies." Wilson is currently speaking with a major music publisher about becoming a financial partner in the workshop. The producer estimates it will cost \$50,000 to run the workshop which will have a staff of administrators and professionals.

Already agreeing to work with Wilson in the workshop are music educator Ms. Vivian Green and pro-

ducers Al Cleveland and Vernon Bullock.

Each producer will teach in the workshop and also record promising students. Students will learn recording technique on the premises of the 16-track facility while the workshop will be situated at a yet to be determined location.

Among the subjects planned for the curriculum are pop music composition, instrumentation, music theory and live performance techniques. The emphasis will be on finding songwriter/performers from all ethnic communities.

Wilson plans calling on his 18 years as a producer in helping him plan programs tying in the studio and the workshop with Ms. Green, its director.

Besides being involved in all facets of the studio, Wilson continues as an independent producer, but is limiting himself to three acts: William Spoon, a Cleveland soul singer; Charlene and Darlene, 21-year-old singing twins and Vernon Burch, the 18-year-old former lead guitarist with the Bar Kays.

Wilson has placed his first two acts with Polydor and all three have or are currently recording at Angel City. Burch additionally will be used as a producer in the workshop.

This is Wilson's second ownership involvement with a recording studio. From 1967 through 1972 he was sales vice president for the Record Plant where he was one of its founders.

Angel City's management, besides adding a new isolation booth and disk mastering room, has retained the engineering staff headed by Eric (the Norwegian) Wengberg.

N.Y. Times Music Div. Expanding

• Continued from page 1

"We have no plans at present to go into the record business," Deutch stated. "We simply will supply the creative end and leave the rest, pressing, merchandising, promotion, etc. to the label involved. In this regard we have already signed three writers whom we feel have promise, Carol Sager, Glenn Ballantine and Murray Wecht. We have also signed a co-publishing deal with Jackie De Shannon whereby we will get her exclusive services as a writer and we will administer her Plain and Simple Music catalog, which contains some 500 songs."

Deutch also revealed that the publishing company had purchased 50 percent of Clyde Otis' Eden Music, publishing firm with some 1,500 copyrights. "The deal as consummated includes administration of Eden and the signing of Otis as writer with our publishing company. He'll continue to produce for his own production company, Argonne Productions, but will produce for us as well.

"Our first big production effort is with Otis and a new group he recorded on an independent basis, called Midnight News. The album contains original songs and is in the soul-pop genre. No label is involved as yet." According to Deutch, purchase price for the Otis publishing firm was in six figures.

With the acquisition of Metro-media Music and its 5,000 copyrights, TMP also made a long-term deal with Metromedia, Inc., to se-

cure the rights to all songs from Metromedia films and television shows. Deutch stated that this was "very important to us and should give us some very high revenues."

Deutch also said that expansion plans include the opening shortly of a Nashville office. A West Coast office had been recently set up headed by Eddie Martinez. The New York operation consists of nine persons, including Norman Rubin as professional manager. He also recently signed co-publishing and administration deals with Joe Saraceno's two firms and with Peter Duchin's publishing firm.

Deutch stated that he was negotiating with three more firms regarding similar deals. "The companies are small but they would cost us over \$1 million in total should the agreements be completed."

TMP has also set up an international arrangement with EMI in London (see International section). Deutch is a veteran music publishing executive. He headed United Artists publishing division before moving to The Times when it formed a music publishing operation.

4 Hit Gold on Elektra/Asylum

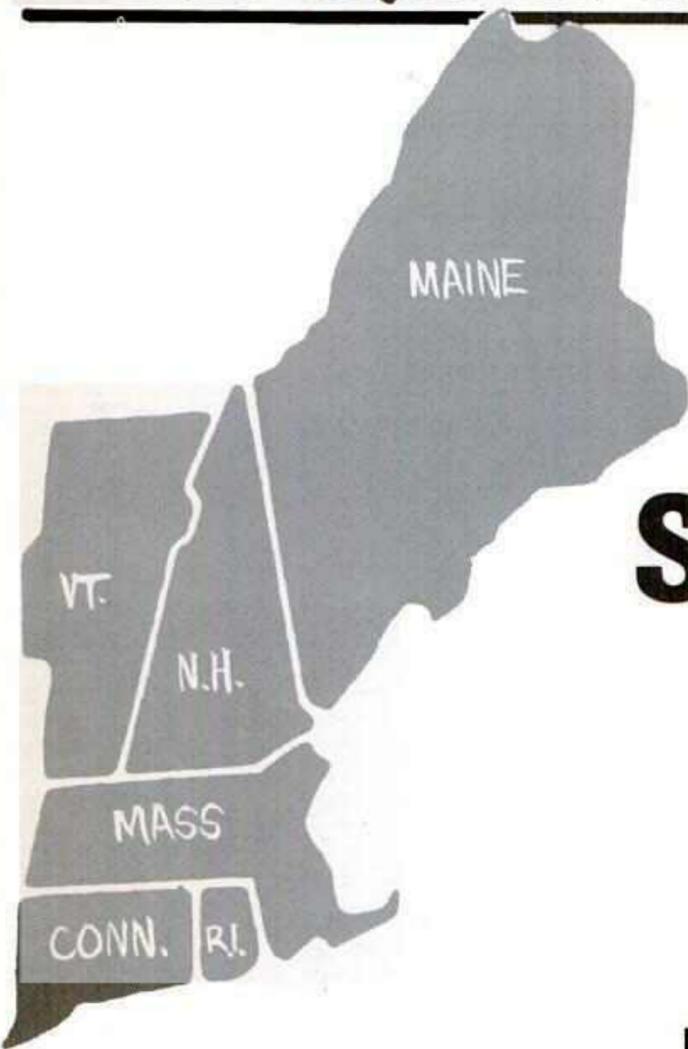
NEW YORK—Elektra/Asylum Records had four albums certified gold by the RIAA in one week, a new record for the company. "Planet Waves," Bob Dylan's first album release on Asylum was shipped gold, making it his 12th gold award. "Hotcakes" became Carly Simon's fourth gold record when the Elektra album also shipped gold.

Judy Collins received her fifth RIAA gold certification for the Elektra album, "Colors of the Day," released in May, 1972. Lastly, "Eagles," an album released on Asylum in June, 1972, by the group of the same name, is their first gold album award.



FAMOUS MUSIC is riding high these days with song cut by MGM Records' Jim Stafford. The artist/writer scored with "Swamp Witch" and, currently, "Spiders & Snakes." Thus smiles are in order. Photo shows (left to right) Marvin Cane, chief operating officer of Famous Music Publishing Co., Phil Gernhard, who, along with Lobo, co-produces Stafford, and Billy Meshel, creative director of Famous Music.

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Talent

Signings

Johnny Rodriguez, Mercury recording artist and winner of a Billboard Trendsetter Award, has signed for exclusive representation with **Bob Neal** of the **William Morris Agency** in Nashville. Neal formerly managed, in their early careers, such artists as **Elvis Presley**, **Johnny Cash** and **Sonny James**. Arrangements are being made for television appearances and motion pictures for Rodriguez.

Wayne County has signed for management with MainMan. ... **Cliff De Young**, star of the TV movie music-drama "Sunshine," has signed with MCA Records. Label released the soundtrack album.

Rock Theater Opens Feb. 12

NEW YORK—The Bottom Line, the 500-seat rock theater built on the old Red Garter premises here and envisioned as New York's answer to intimate concert clubs like L.A.'s Roxy and Boston's new Performance Center, opens next Tuesday (12) with its first bill headed by Dr. John, Atco Records artist, and Gary Farr, Atlantic artist.

While the club was actually completed in late November, as reported then in Billboard, approval of the liquor license required the additional waiting period prior to opening. The Dr. John/Farr booking was then made, as were bookings for the second attraction at the club and tentative bookings on future acts.

Owners Alan Pepper and Stanley Snadowsky confirmed that the club's policy would hold to a \$3 admission charge during the week, with the fee raised to \$4 on weekends. Drinks at the full bar will range from \$1 to \$1.75 for alcoholic beverages. The only modifications made to the initial design include special mirrors mounted on obstructing columns, to permit the 12 or so seats with obstructed sightlines a better view of the acts.

Next show will headline Eric Andersen and Fairport Convention, running from Feb. 20 through 24. The Dr. John/Farr bill runs through Feb. 17.

LAURA DENI

Talent in Action

BILLY PRESTON SYLVESTER & THE HOT BAND

Troubadour, Los Angeles

Billy Preston, respected keyboard player-composer-vocalist has played with the Beatles, Rolling Stones and Eric Clapton. His style and playing may be predictable at times, but is also excellent.

With a band consisting of two organs and a drummer, Preston presented favorite hits including "Outerspace," "Will It Go Round in Circles" and of "That's The Way God Planned It" that had the audience singing along enthusiastically.

Preston showed a charismatic ability to keep the audience at a frenzied pitch throughout the set and received a well deserved standing ovation. Preston records for A&M.

Barefooted and garbed in a sequined floor length gown, Blue Thumb's Sylvester was a vision of loveliness as he loped around the stage. With a true sense of rock theatrics and musical styling, he presents one of the most entertaining shows around.

Sylvester's rendition of Aretha Franklin's "Let's Talk It Over" got the audience going, and his ensuing versions of James Taylor's "Steamroller" and "Don't Let Me Be Lonely Tonight," kept them on their feet. The one thing that could have made the set more enjoyable would have been more of a variation in material. **KAREN FLEEMAN**

SILVERHEAD, KISS

Academy Of Music, New York

Silverhead is one of the latest in a long line of flashy glam groups currently in circulation. They are an English quintet led by

Michael Des Barres, who struts out on stage, viciously gnawing on a wad of gum, dressed in a knee-length leopard skin coat which covers his bare torso—the personification of the title of the group's second MCA album, "16 and Savaged." Des Barres is an above-average lead singer and manages to inject style into the most vapid material, but would probably fare better fronting a group which offers a more potent instrumental attack. He tried to generate some excitement in the audience, even jumping off the stage and walking up and down the aisles at one point of desperation, but reaction remained generally cool and tolerant throughout.

At best, the group presented some half-baked ideas, particularly during "16 and Savaged" and "Ace Supreme," but they would have been more effective if the band was capable of working together as a unit. All too often they fell back on warmed-over boogie riffs and strident chordings which emphasized the fact that Des Barre's talent is obviously more than can be contained in a group of such limited musical abilities.

Kiss, a native New York group about to embark on the concert circuit after playing local bars for over a year, opened the show. Their set proved to be a lot more ear shattering than it was earth shattering. Wearing black leather and studs, and white theatrical make-up, they rely heavily on visual effects but the shock value of their act does little to compensate for the lack of musicianship. Their set climaxed with the drummer soaring high above the stage on a hidden hydraulic lift while synchronized magnesium flares are ignited and the bassist arches a flaming torch in the air.

Kiss records for the Casablanca label.

BARRY TAYLOR

Wooden Nickel, RCA Deal Is 'Untypical'

By EARL PAIGE

CHICAGO—Wooden Nickel Records' manufacturing and distribution pact with RCA, highlighted in a combined push by both to break an act nationally (see separate story), is typical of the complex nature of such joint marketing, according to Bill Traut, a Wooden Nickel principal, who traced the evolution of the partnership.

However, the joint involvement is untypical in that the period from 1971 until now found RCA going through crucial management changes and as well fluctuations in the number of independent labels it marketed, said Traut, who runs Wooden Nickel along with partners Jim Golden and Jerry Weintraub, the latter also involved with RCA

acts such as John Denver, Main Ingredient, and New Birth.

At one time, RCA was manufacturing and distributing only Wooden Nickel, Chelsea and TMI, Traut said. Prior to that time, RCA had more labels and now it has in addition to those, Bob Thiele Music, Metromedia, Grunt and most recently Erato (an avant-garde classical import line).

The strategy, of course, from the major's point of view in taking on independents to distribute is to broaden the line. Traut recalled when Wooden Nickel came to RCA in 1971, "RCA wanted a long life, underground FM act and Styx fit this exactly," he said.

Both parties make contributions to the partnership and concessions as well, Traut indicated. For example, Traut said he himself could not get into bubblegum, but partner Jim Golden headquartered in Los Angeles is currently producing a single on Christopher as just such an act.

Wooden Nickel's structure is complex. Traut has in addition to Styx, the Siegel-Schwall band (due to break up but with Traut continuing with both leaders as single acts), Exile and John Hunter (both groups) and single act Maureen McGuire. Golden has in addition to Christopher, Megan McDonough, James Lee Stanley, Wolfman Jack and Rick Lecia. Weintraub, headquartered in New York, functions principally as a financial administrator.

Originally, there were four partners in Dunwich Productions (forerunner of Wooden Nickel) but Bob Monaco sold his interests and is now in a&r with ABC/Dunhill.

When the deal was made with RCA, the firm had no name. Ronnie Sales, manager of Mason Proffitt, an early Traut discovery, was always kidding about wooden nickels. "They represented ancient America, were cheap and underground," said Traut, who added that the name caught on immediately.

FEBRUARY 9, 1974, BILLBOARD

Bitter End, N.Y. Club, Is Acquired by Ms. Lipsius

NEW YORK—Marilyn Lipsius, former director of the Coffee House Circuit, college club booking route based here, has purchased The Bitter End, the Greenwich Village music club which has been booked for the last seven years by Paul Colby.

With Colby's departure to concentrate on artist management, Ms. Lipsius has assumed ownership and booking duties for the venue. While she has already acquired the club, the official "opening" under new management is being set for March 13, when Brut artist and comedian Robert Klein opens an engagement there.

While Ms. Lipsius noted that she intends to "keep the club's prestige intact" by continuing its booking policy along its current pattern of selecting and promoting acts in the club. However, while the emphasis will remain on established or emerging talent similar to that booked in

the past, there will be a broader variety of acts. Ms. Lipsius hopes to expand the rosters outside purely musical acts to focus on more comedy and variety artists.

Other changes being contemplated include a new menu and more comfortable seating that would make the present stiff backed wooden benches more habitable for patrons. Heavy press coverage locally is another goal, with print advertising to be stepped up to promote the new ownership. A recently installed sound system, replacing an older and less flexible set-up, is also being cited as an improvement.

Doris Buberl will now serve as manager for the club, a role she largely assumed during Colby's ownership, collaborating with Ms. Lipsius in coordinating publicity for the room, while the new owner will book the club and also continue in artist management activities.

'A Slowly-Relaxing Sinatra Scores Better Than Ever'

Continued from page 3

natra's notes weren't what they once were. He looks his age and he looks good. He picked songs which were reflective, romantic and fitting his age. Songs whose lyrics were perhaps even more effective when a note was cracked or had a rasping edge. He is careful with the up-beat tunes. Sinatra knows exactly why he has selected a song. "Bad Bad Leroy Brown" allowed Sinatra's own sassy personality to guide and enhance the meaning.

Mid-way through he sat down on a stool and began to relax. He became the Sinatra whose singing knows no peer. A pinpoint spot and the audience in emotional silence as they finally began to actually listen and really appreciate what they heard. Saloon song medley and mood songs. Paul Anka and Sammy Cahn's "Let Me Try Again," the poignant "Send in the Clowns" and "You Will Be My Music." Sinatra at perfection.

Sinatra re-visited Sunday midnight show was an experience. The

crowd was again 'special' in that you had to have the juice to get it. But it wasn't the show biz see-the-girl-I'm-with-and-her-new-dress group. These were Sinatra fans, many of whom had never before seen him in person.

It was an in control, class, sensitive Sinatra from start to finish. Gone was the tense, nervous, fidgeting man of opening night. It was the "That's Life" Sinatra full of sass, assurance, belting out the fantastic Gordon Jenkins charts. Sinatra brought the audience to an emotional high the minute he walked out on stage and never once let them down. When they awarded him a standing ovation it was from the heart and well-earned.

Sinatra is as good now as he ever was, if anything his lyric interpretation is better. The show's logo is "When the Man Sings the Whole World Is in Love" and so it is.

Enormous credit to Gordon Jenkins for his flawless arrangements and conducting of the Nat Brandwynne Orchestra.

Answer to Puzzle on Page 11

1	A	N	G	I	E	6	B	O	C	11	Y	E	G	G	S			
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62	B	E	N	N	Y	63	E	N	D	64	S	A	Y	S	O			

New on the Charts



BLUE MAGIC, "Stop To Start" (88)

This fivesome is helping prove there are other effective practitioners of "Philadelphia Sound" sophisticated mellow soul besides the Gamble-Huff and Thom Bell artists. Blue Magic's hit single, a more optimistic look at the "Break Up to Make Up" situation, bodes well for their just-released debut Atco album. Group members all sing leads. They are Theodore Mills, Vernon and Wendell Sawyer, Keith Beaton and Richard Pratt. Blue Magic has successfully toured Europe and is returning this month. Management by Alan Rubins and Steve Bernstein, agent is Universal Booking.

Who/Where/When

(All entries for WHO—WHERE—WHEN should be sent to Sam Sutherland, Billboard, 1 Astor Plaza, New York, N.Y. 10036.)

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

CANNONBALL ADDERLEY QUINTET (Atco): Pall's Mall, Boston, Feb. 25-March 3.
AMAZING BLONDEL (Island): Upstairs at Max's Kansas City, N.Y., Feb. 6-11.
AZTEC TWO-STEP (Elektra): The Tea & Cheese Cafe, Tabor, N.J., Feb. 8; Franklyn & Marshal College, Lancaster, Pa. (15); Rochester Polytec Institute, N.Y. (23); Auburn Community College, N.Y. (24).
GARY BARTZ (Fantasy): Oberlin College, Ohio, Feb. 16.
BIRTHA (ABC): Lynchburg College, Pa., Feb. 9; Flashes, Charlotte, N.C. (10); Manhattan, Kansas (20); Bloomington, Ill. (21); Morgantown, W.V. (28).
BOBBY BLUE BLAND (ABC): The Byrd's Club, Baton Rouge, La., Feb. 14-17; Tulsa, Okla. (22); Kansas City, Mo. (23).
BLUE ASH (Mercury): Kent State Univ., Ohio, Feb. 16; Utopia, Cleveland, Ohio (17).
BONNIE BRAMLETT (Columbia): Latin Casino, Buffalo, N.Y., Feb. 8; Richard's, Atlanta, Ga. (11-16); Miller's, Nashville, Tenn. (19-24).
DAVID BROMBERG (Columbia): Orpheum, Minneapolis, Minn., Feb. 4.
ALBERT BROOKS (ABC): Duquesne Univ., Pittsburgh, Pa., Feb. 20.
JULIE BUDD (RCA): Eden Roc Hotel, Miami Beach, Fla., Feb. 2-8.
CARL & PEARL BUTLER (Chart): Chester, Pa., Feb. 11-16.
GLEN CAMPBELL (Capitol): Las Vegas, Feb. 14.
CANNED HEAT (Atlantic): Western Ill. Univ., McComb, Feb. 8; St. Paul Theatre, Minn. (9); Comack Arena, N.Y. (10); Capitol Theater, Port Chester, N.Y. (11); Joe's Place Cambridge, Mass. (12-14); Municipal Auditorium, Springfield, Mass. (15); Palace The-

ater, Waterbury, Conn. (16); European Tour (17-March 30).
ALFIE CAPER (J&T): Bird Cage, Baltimore, Md., Jan. 18-Feb. 18; Club Venus, Baltimore, Md. (17); Playboy Club, Baltimore, Md. (22-23).
TOMMY CASH (Epic): Las Vegas, Feb. 1-27.
CATE SISTERS (MCA): Warren, Ohio Feb. 9.
VASSAR CLEMENTS (Rounder): Amaz-ingrace Coffeehouse, Evanston, Ill., Feb. 8-11.
COMMANDER CODY (Paramount): Sweet Nighters Club, Alton, Ill., Feb. 8; Benefit for KPFT, Hofheinz Pavilion, Houston, Texas (10); E. Carolina Univ., Greenville, N.C. (12); Civic Auditorium, Charleston, S.C. (13); Univ. of Georgia, Athens (14); Fox Theatre, Atlanta, Ga. (15); Cumberland County Auditorium, Fayetteville, N.C. (17); Univ. of Florida, Gainesville (20); Orlando Seminole Turf Club, Castletbury, Fla. (22); Sportatorium, Hollywood, Fla. (23).
COUNTRY CAVALEERS (MGM): Middleton, Ind., Feb. 8; Delphos Jefferson High School Auditorium, Ohio (24).
FLOYD CRAMER (RCA): Columbus, Ga., Feb. 8; W. Palm Beach, Fla. (9).
MIKE CURB CONGREGATION (MGM): Oklahoma City, Okla., Feb. 2-6; Disneyland, Anaheim, Calif. (16-18).
DICK CURLESS (Capitol): Montville, Conn., Feb. 8-9; Lowell, Mass. (10); Greenwich, N.Y. (28).
WILLIE DIXON (Ovation): Philadelphia, Pa., Grendel's, Feb. 6-10; Western Ill. Univ., McComb (16); Pershing Auditorium, Lincoln, Nebr. (19).
DR. HOOK (Columbia): Barn Hill Fieldhouse, Univ. of Ark., Fayetteville, Feb. 15; Aragon Ballroom, Chicago, (16).
DUKE OF PADUCAH (RCA): Timberlake Concert Hall, Lynchburg, Va., Feb. 9; Salisbury High School Gym, N.C. (10); Hot Springs, Ark. (21-27).
CHARLES EARLAND (Fantasy): The Key Club, Newark, N.J., Feb. 4-10.
EARTH, WIND & FIRE (Columbia): San Luis Obispo College, Calif., Feb. 8;

Community Theatre, Berkeley, Calif. (9); Coliseum, Richmond, Va. (15); Veterans Memorial Hall, Columbus, Ohio (16); Millersville College, Pa. (17); Delta College, University City, Mich. (19); Univ. of Hartford, Conn. (21); N.C.A.&T, Greensboro, N.C. (22); S.C. State, Orangeburg (23).
EL CHICANO (MCA): District Tavern, Seattle, Wash., Feb. 7; Univ. of Wash., Pullman (8); Wide World of Entertainment, San Antonio, Texas (10).
FAIRPORT CONVENTION (A&M): Canada, Feb. 4-23; Paul's Mall, Boston (28-March 3).
FOGHAT (Bearsville): Palladium, Los Angeles, Feb. 24.
FLOOD (GRC): Auditorium, Statesboro, Ga., Feb. 12; Auditorium, Valdosta, Ga. (15); Auditorium, Auburn, Ga. (16).
EDDIE FLOYD (Stax): River Side, S.C., Feb. 8; Nesse, S.C. (9).
LEFTY FRIZZELL (ABC Dunhill): Ft. Worth, Texas, Feb. 16.
RAFAEL FRUHBECK De BURGOS (Capitol): St. Louis, Mo., Feb. 13-16; Pittsburgh, Pa. (18-March 3).
GEORGE HAMILTON IV (RCA): Toronto, Ont., Canada, Feb. 6-9.
HERBIE HANCOCK (Columbia): Univ. of Texas, Municipal Auditorium, Austin, Texas, Feb. 6; North Texas State Univ., Denton (11); The 57 Doors, Dallas, Texas (12-14); Youngstown State Univ., Ohio (16); Cellar Door, Washington, D.C. (18-23).
CLAY HART (Ranwood): Santa Rosa, Calif., Feb. 22.
HEARTWOOD (GRC): The Attic, Greenville, N.C., Feb. 7-9; The Pier, Raleigh, N.C. (11-16); Town Hall, Chapel Hill, N.C. (21-23).
THE HEYWOODS, BO DONALDSON (ABC): Disneyland, Anaheim, Calif., Feb. 9.
DOYLE HOLLY (Barnaby): Palos Hills, Ill., Feb. 9; Colorado Springs, Colo. (11-24).
JOHN LEE HOOKER (ABC): McGraw College, St. D'Belliveau, Canada, Feb.

4; Phelp's Lounge, Detroit, Mich. (15-18).
FREDDIE HUBBARD (CTI): Coral Reef Club, Coral Hills, Md., Feb. 5-10; Eastern Mich. Univ., Ypsilanti (16); Landmark Restaurant, Kansas City, Mo. (19-24); Just Jazz Club, Philadelphia (25-March 2).
ENGELBERT HUMPERDINCK (London): The Diplomat Hotel, Miami, Fla., Feb. 18-17; Hello Isla Hotel, San Juan, Puerto Rico (19-27).
HYDRA (Capricorn): Troy State Univ., Ala., Feb. 19; Ga. State Univ., Atlanta (20).
MERLE KILGORE (Starday-King): Timberlake Concert Hall, Lynchburg, Va., Feb. 9; Salisbury High School Gym, N.C. (10); Branson, Mo. (16); Hot Springs, Ark. (21-27).
JOHN KLEMMER (ABC): The Light-house, Hermosa Beach, Calif., Feb. 14-17 and (21-24).
PETER LANG (Takoma): U.C.L.A. Feb. 8.
LEMMINGS (Blue Thumb): Univ. of S.D., Vermillion, Feb. 2-9; Univ. of Missouri, Columbia (22); Music Hall, Kansas City, Kansas (24).
JAMES LEVINE (Capitol): New York, Feb. 6-12.
RAMSEY LEWIS (Columbia): Vancouver, B.C. Jan. 28-Feb 7; Crash Landing, New Orleans, La. (8-16).
GORDON LIGHTFOOT (Reprise): Performing Arts Center, Milwaukee Wisc. Feb. 15; Duluth Auditorium, Minn. (16); St. Catherines College, St. Paul, Minn. (17).
LA WANDA LINDSEY (Capitol): Anchorage, Alaska, Feb. 7-9; Fairbanks, Alaska (10).
LOS INDIOS TABAJAROS (RCA): Concert Hall, Winnipeg, Man. (5); Eaton Auditorium, Toronto, Ont. (8-9).
BOB LUMAN (Epic): Moose Lodge, Connersville, Ind. Feb. 9; Tallahassee, Fla. (19).
MAIN INGREDIENT (RCA): Total Experience, Los Angeles Feb. 6-10.

HENRY MANCINI (RCA): Convention Center, Cincinnati, Ohio Feb. 8-9.
MANDRILL (Polydor): Central State Univ., Wilberforce, Ohio (15).
BARBARA MANDRELL (Columbia): Levitt Arena, Wichita, Kansas (16); Shrine Mosque, Springfield, Mo. (17); Zorah Temple, Terre Haute, Ind. (24).
CHUCK MANGIONE (Mercury): Municipal Auditorium, Austin, Texas Feb. 6; Gunn High School Auditorium, Palo Alto, Calif. (8); Shelly's Manne Hole, Beverly Hills, Calif. (12-17) Tulagi's, Boulder, Colo. (18-23); Richland College, Dallas, Texas (25-26); El Matador, San Francisco (28-March 9).
MANHATTANS (Columbia): Grand Club, Detroit (8-17); Dade Community College, N. Miami, Fla. (21).
MANFRED MANN'S EARTH BAND (Polydor): Ice Palace, Las Vegas (7); Palace, San Diego, Calif. (8); Expo Hall, San Jose, Calif. (9); Winterland, San Francisco (10).
JOHN MARTYN (Island): Upstairs at Max's Kansas City, N.Y., Feb. 6-11.
DAVE MASON (Columbia): Masonic Auditorium, Detroit, Mich., Feb. 7; Northern Ky. State College, Highland Heights, Ky. (8); Ohio State Univ., Columbus (9); Mich. State Univ., East Lansing (11); SUNY, Binghamton, N.Y. (13); Alfred Univ., N.Y. (15); Kutztown State College, Pa. (16); JFK Center, Washington, D.C. (17); Municipal Auditorium, Atlanta, Ga. (21); Auditorium Theatre, Chicago (22); Miami, Fla. (23); Masonic Auditorium, Detroit (24); Ambassador Theatre, St. Louis, Mo. (26); Kleinhans Music Hall, Buffalo, N.Y. (28).
HUGH MASEKELA (Blue Thumb): The Apple Tree, Columbus, Ohio Feb. 5-9; Quiet Knight, Chicago (12-17); Warehouse, Denver, Colo. (19-24); Las Bastille, Houston, Texas (25-27).
JOHNNY MATHIS (Columbia): Australia & New Zealand Feb. 5-20.
LES McCANN (Atlantic): Ebbetts Field, (Continued on page 23)



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Studio Track

By SAM SUTHERLAND

From Billboard's west coast offices, Bob Kirsch has reported on recording activity at Leon Russell and Denny Cordell's Third Street Church Studio, the Tulsa room where most of Shelter's recent sessions have been tracked. Following recent renovations, the room is now running 24 hours a day, with the past two weeks bringing a tide of artists in.

Russell and Cordell have produced sessions for Leon himself, J.J. Cale and Gus Hardin. Also in was Eddie Kramer, producing sessions with Jim Hurt for SLW Associates, Inc. and Evolution Records, which recently signed Hurt. Among musicians on the Hurt sessions were guitarist Wayne Perkins, bassist Carl Radle, Jim Keltner and Jim Gordon on drums and percussion, and David Briggs on piano.

Helping loosen up those artists was Shelter's lodging situation: the company owns every house on the block where the Church is located, thus permitting artists to stay within a few doors of the studio.

At Los Angeles' Sound Factory, recent sessions have included the completion of Seals and Crofts' next Warner Bros. LP. Louie Shelton again produced and Dave Hassinger and John Mills engineered. . . . Hassinger and Mills also engineered Blue Note sessions for Donald Byrd, in for final mixdown on his next album with producer Larry Mizell. . . . Devotees of Little Feat will rejoice at

continued signs of life from that band, in for its follow-up to "Dixie Chicken." Van Dyke Parks co-produced with Lowell George, while Hassinger and John Arrias engineered.

Also in was Jimmy Webb, working on his Asylum debut LP with engineers Mills and Val Gray . . . and Kenny Rogers was in working on his next Jolly Roger, engineered by John Mills and produced by Terry Williams.

Jimmy Ienner, recently reported in the Sausalito Record Plant to produce the next sessions from Three Dog Night, has returned to New York to mix the tapes for their next ABC album at the Plant there. Ienner's now tooling up for three weeks of rehearsals and sessions with Lighthouse, who'll be recorded in Canada for Polydor, with mixdown to be handled again at the N.Y. Record Plant.

Ienner will follow that pace with late April sessions on the Raspberries, whose fourth Capitol LP will be recorded at the New York Plant.

And, speaking of Three Dog Night, stargazers should take note that vocalists Chuck Negron, Cory Wells and Danny Hutton ended up walking next door where Stephen Stills was recording his next for Atlantic. That resulted in backing tracks from the group for Stills, which could produce nice results, particularly if he returns the favor.

Creative Trends

Steely Dan Helped Organize Act

By BOB KIRSCH

LOS ANGELES—One of the most successful LP and single acts to surface during the past year has been Steely Dan and the man who was most instrumental in putting the band together is producer Gary Katz.

Katz started in the business a number of years ago in partnership with Richard Perry in a firm called Cloud 9. He then went to Avco Embassy where he produced Eric Mercury and then "Literally went to bed for two years. I did nothing during that time," he says, "except become friends with Donald Fagen and Walter Becker, who later became the core of Steely Dan.

"Then I wrote a letter to Jay Las-

ker (ABC president) telling him about myself. I wrote it in bed during half time of a Monday night football game. For some reason he liked it and two days later I got a call asking me to come out and talk to him, I flew here, we chatted, and he hired me as a staff producer."

Katz then brought Fagen and Becker to California as ABC staff writers, and the rest of the band came together from friends of the duo and Katz. An LP, "Count Down to Ecstasy," quickly moved the group into the public eye when two Top 10 singles, "Do it Again" and "Reeling in the Years," came from the set.

"The band had no stage experience," Katz says, "and they were kind of forced onto the road. It was premature, and the band thought they were more a musical than performing entity anyway. We never thought 'Do it Again' would be a single, but radio pulled it. 'Reeling in the Years' was the cut we totally discounted as a single, but radio pulled that, too. We had thought we would build a solid musical following, but it turned into a mass following."

Singles Were Surprise

As for the second LP, Katz says the band was more familiar with each other and the goal was simply to make good music. We did think we had a hit single this time, though," he adds, "in 'Show Biz Kids.' It had a great repeating chorus, a nice Motown beat, and nothing happened. To this day, we can't figure out what's commercial."

Katz partially blames radio for the failure of the third single. "The first LP was way right of where the group is, and I don't think radio gave the second album or the third single a chance. In one city, where we were coming off the two top 10 singles, they told us we couldn't get play until Dallas played the record. So the band went there, set for a 9,000 seat hall. They had to be moved to an 18,000 seat auditorium and they filled that. So we say, 'obviously your public accepts the group, based on the last two records and the crowds. Why can't you play the record?' I don't care if the group is Steely Dan or Dawn and I don't care if the guy on the station likes the record. If the public accepts an act, then the station should play it. Where else will the public hear a new group but on the radio, and what kid will pay \$6 for an album by a group he's never heard? This is my complaint."

As for his role as producer, Katz says that "Donald and Walter know their music. I am simply the bouncing board for them. I control the sound of the record and put the sound down on tape the best I can."

As for future singles, Katz says neither he nor the Steely Dan members will pick one from their soon to be released third LP. "We'll leave that to someone who thinks they know the right thing to pick," he says. "We're making records for the public and we'd like radio to play them, but what radio will play is a mystery to me."

James Gang Fighting Back to 2nd Stardom

By NAT FREEDLAND

LOS ANGELES—Everything has been going so well for James Gang lately that they are probably about to lose their reputation as the "hard-luck" rock group with three gold albums.

The leading light of the James Gang's first line-up, guitarist-singer-writer Joe Walsh, split for a solo ca-

The James Gang's comeback is due not only to the tenacity of the group's members but also to the unwavering faith of manager Mike Belkin. Belkin has probably been even closer to the rise of the Gang than most other manager-group combos.

The James Gang is the only rock group to reach national prominence from a base in the city of Cleveland, where Mike Belkin Productions has established itself as the major concert promoter in the Midwest since 1964.

It was two years later that the James Gang, having carved a reputation as Cleveland's hottest local college and club group, sought out ex-furniture store operator Belkin to be their manager.

Gang Was Millionaire

Belkin quickly got the Gang signed with ABC/Dunhill and oversaw their rise as a live attraction. Meanwhile Belkin Productions was rising to an \$8 million concert gross in 1973. And with his partner of two years, producer Carl Maduri, Belkin now handles Maureen McGovern who won a gold record for "The Morning After" on 20th Century.

The James Gang was working for \$80 a night when they signed with Belkin. In their peak year of 1971 they earned \$1.2 million. It remains to be seen whether they will ever return to this level, but the "Bang" LP clearly demonstrates that the Gang has once again found their identity as a crowd-pleasing hard-rock album act.

In another milestone for the group, who have produced themselves on the last three of their nine albums, next month they will headline for the first time at a major auditorium in their own home town of Cleveland.

"I have been fortunate to earn enough money in the music business to make it unnecessary for me to prostitute myself by dealing with bums," says Belkin. "And I have turned down tours by performers I don't like dealing with. If I've worked with the James Gang for almost seven years now, it's because they are human beings you can respect even while they're going through rough times."

And with perhaps the sweetest triumph of all, the new James Gang even has hit with a Hot 100 single, "Must Be Love" at 94 in its second week on the chart.



JAMES GANG

reer which has been going successfully. And when the Gang first started showing up for concerts as a quartet instead of their original power trio with Walsh, they were booed by restless audiences who didn't want to hear any changes in a success formula.

Then relations between the Gang and their first label, ABC/Dunhill, became strained to the point where the group claimed they were no longer under contract because ABC had neglected to give written renewal of an option in time. After the usual lengthy litigation of music business lawsuits, the James Gang received their release.

They are now signed to Atco, ending a period of 18 months without recording as their drawing power plunged downward. Their first Atco album, "Bang," has been climbing the chart for six weeks. They're playing the larger halls again and audiences haven't booed for a long time.

Strong New Members

After trying to replace Walsh with guitarist-singer-writer Don Troiano, a veteran of several groups who also quit the Gang to go solo, they settled on splitting Walsh's void by adding vocalist Roy Kenner and guitarist-writer Tommy Bolin to original members Jim Fox, the drummer and organizational leader, and bassist Dale Peters.

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Who/Where/When

• *Continued from page 21*

Denver, Colo., Feb. 5-10; Shelly's Mannehole, Los Angeles (11-17).
ROGER McGUIINN (Columbia): Trenton, N.J. Feb. 6; Louisville, Ky. (9); Trivoli Theatre, Indianapolis, Ind. (15).
McKENDREE SPRING (MCA): Exposure Coffee House, Rutherford, N.J. (8).
MEL & TIM (Stax): Goldsboro, N.C. Feb. 22; N.C.O. Open Mess, Ft. Sill, Okla. (23).
H. MELVIN & THE BLUENOTES (Epic): Disneyworld, Orlando, Fla. Feb. 8; Fort Heshley Armory, Tampa, Fla. (9); Atlanta, Ga. (10); Madison, Wisc. (14); St. Croix, Virgin Island (16); St. Thomas, Virgin Island (17); European Tour (22-March 10).
TOM MIDDLETON (Columbia): Western Manitoba Centennial Auditorium, Brandon (4); Winnipeg Playhouse (6); The Coliseum, Thunder Bay (7).
ROGER MILLER (Columbia): Warehouse, Denver, Colo. Feb. 12-17.
RONNIE MILSAP (RCA): Charleston, W.Va. Feb. 1; Dayton, Ohio (2); Philadelphia (3).
LIZA MINNELLI (Columbia): Riviera, Las Vegas Jan. 30-Feb. 12.
THE MIRACLES (Motown): Total Experience, Los Angeles Feb. 14-17; Soul Train Club, San Francisco (20-24); Oil Can Harry's, Vancouver, B.C. Canada (28-March 2).
CHUCK MITCHELL (Strider): Raven Gallery, Detroit Feb. 5-10; & 12-17.
THE MODERN JAZZ QUARTET (Atlantic): Dartmouth College, Hanover, N.H., Feb. 8; Hamilton College, Clinton, N.Y. (9); Midtown Towers Hotel, Rochester, N.Y. (11-16); The Attic, Pittsburgh, Pa. (20-23).
JAMES MONTGOMERY BAND (Capricorn): Lowell, Mass., Feb. 14; Knoxville, Tenn. (16); Greensboro, N.C. (17).
GEORGE MORGAN (MCA): Pueblo, Colo., Feb. 5-6; Littleton, Colo. (7-8).
VAN MORRISON (Warner Bros.): Oxnard Auditorium, Calif., Feb. 13; Paramount Theatre, Portland, Oregon (15); Paramount Theatre, Seattle, Wash.

(16); Univ. of British Columbia, Vancouver (17).
MARIA MULDAUR (Reprise): Capitol Theatre, Passaic, N.J. Feb. 6; Carnegie Hall, N.Y. (8-9); Yale Univ. New Haven, Conn. (12); Music Hall, Boston (13-14) Univ. of Vermont, Burlington, (15); Academy of Music, Philadelphia (17-18); C.W. Post College, Greenvale, N.Y. (19); Richmond Mosque, Va. (21); Kennedy Center, Washington, D.C. (22-23); Pa. State Univ. University Park, Pa. (24); Music Hall, Cleveland, Ohio (26-27).
JF MURPHY & SALT (Columbia): Brewery, E. Lansing, Mich. (15-17).
NATURAL FOUR (Buddah): Mark IV, Washington, D.C. Feb. 19-24; Sugar Shack, Boston (25-March 3).
NAZARETH (A&M): Massey Hall, Vancouver, B.C. Feb. 18; Jubilee Auditorium, Calgary, Alberta (19); Jubilee Auditorium, Alberta (20); Univ. of Manitoba, Winnipeg (21).
RANDY NEWMAN (Warner Bros.): Phoenix, Ariz. Feb. 10; Glasboro State (23); San Jose Civic Auditorium, Calif. (8).
NEW RIDERS OF THE PURPLE SAGE (Columbia): Univ. of N.C., Greenville Feb. 12; Civic Auditorium, Charleston, S.C. (13); Univ. of Ga., Athens (14); Fox Theater, Atlanta (15); Civic Auditorium, Fayetteville, N.C. (17); Seminole Turf Club, Casselberry, Fla. (22); Sportatorium, Miami, Fla. (23).
WAYNE NEWTON (RCA): Harrah's, Reno, Nevada Feb. 20-March 13.
NEW YORK DOLLS (Mercury): Academy of Music, N.Y. Feb. 15.
NEW YORK CITY (RCA): European Tour, Feb. 21-March 17.
NITTY GRITTY DIRT BAND (United Artists): Cellar Door, Washington, D.C. (4-9); Performance Center, Cambridge, Mass. (11-13); Univ. of Richmond, Va. (14); Emporia, Kansas (16).
DOROTHY NORWOOD (GRC): Cobo Arena, Detroit, Feb. 17.
MAYF NUTTER (Capitol): Colt Club, Gillette, Wyo. (6-7); Mr. K's, Ft. Morgan, Colo. (8).

OAKS (Columbia): Memorial Center, Kingston, Ont. (8); Youngstown, Ohio (12); Bethel College, St. Paul, Minn. (15); Performing Arts Auditorium, Ashland, Ky. (23).
ORPHANS (London): Roxy Theatre, Northampton, Pa. Feb. 4; Main Point, Philadelphia (5-6); Worcester State College, Mass. (9); Merrimack College, Andover, Mass. (14); Great S.E. Music Hall, Atlanta, Ga. (19-24).
OSBORNE BROS. (MCA): Salt Lake City, Utah, Feb. 8; Denver, Colo. (9); Amarillo, Texas (10).
TOMMY OVERSTREET (Dot): Karavan Club, Rantoul, Ill. (8); Ill. Country Opry, Petersburg, Ill. (9); Consistory Auditorium, Bloomington, Ill. (10); Machenaire Club, Yantis, Texas (15); Stagecoach Inn, Stamford, Texas (16); Northwest Tour (28-March 10).
PATTI PAIGE (Epic): Latin Casino, Camden, N.J. Feb. 15.
CHRISTOPHER PARKENING (Capitol): Longview, Feb. 3; Richland, Wash. (4); Cheyenne, Wyo. (7); Memphis, Tenn. (9-10).
BILLY PAUL (Philadelphia International): Downstairs Club, Portland, Oregon, Feb. 28-March 3.
JOHNNY PAYCHECK (Epic): Red Barn, Savannah, Ga., Feb. 8; Holiday Inn, Gainesville, Ga. (9); Old Central H.S. Auditorium, Kalamazoo, Mich. (12); Sr. High School Auditorium, Chambersburg, Pa. (16); Golden Nugget, Las Vegas (21).
PERSUASIONS (MCA): Orpheum, Boston, Feb. 7; Westchester State College, Pa. (9).
SHAWN PHILLIPS (A&M): Arena, Seattle, Wash. (4); Civic Center, Portland, Oregon (6); Vancouver Gardens, B.C. Canada (7).
STU PHILLIPS (Capitol): Ohio Theatre, Columbus, Feb. 17.
POINTER SISTERS (Blue Thumb): Caesar's Palace, Las Vegas, Nevada Feb. 15-27.
BILLY PRESTON (A&M): Hariam College, Ohio, Feb. 8; State College, Blumsberg, Pa. (9); Constitution Hall

Washington, D.C. (10); Wesleyan, Ohio (12); Municipal Auditorium, Atlanta, Ga. (14); State University, Florence,

Ala. (19); State Univ., Lafayette, La. (20); Kent State Univ., Ohio (22); Coliseum, Scranton, Pa. (23).

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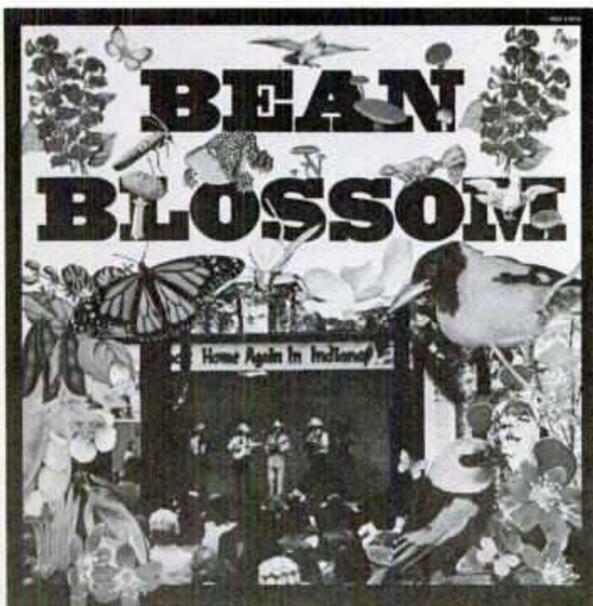
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By BOB KIRSCH

Lively discussions revolving around three basically different philosophies of record/tape retailing sparked things at last week's seminar.

Also adding fuel to the interest was a complete explanation of the methods of distributing product to the retailer and a sometimes heated exchange covering the pros and cons of "non-retailing" means of selling records such as clubs and TV offers.

Russ Solomon, owner-founder of the six-store Tower chain, opened the retailing por-

of the nine outlet Licorace Pizza chain, disagreed with Solomon on several basic points.

"We want to deal on a one-to-one basis with each customer and we don't think it's exciting for him to have to dig for an LP," Greenwood said. "What we do stress is three areas: price, the people we deal with and selection."

"We always try to be competitive on price



Tower's Russ Solomon: "we are the bottom end of a huge funnel."

Session 4: Marketing The Product



Licorace Pizza's Jim Greenwood: "we want to deal on a one-to-one basis."

tion of the evening by saying he considered his giant stores "the bottom end of a huge funnel. The manufacturers pour stuff in and we try to sell it just as fast."

"We want big big stores in big metropolitan areas and we want to make a visit to Tower an event for the consumer."

Solomon said he feels he is in show business and he wants to "dazzle the consumer, even if it means painting an elephant pink or offering camel rides in the parking lot. We don't care if a consumer shows up only a few times a year, but we want him to go home with a lot of records."

Offering a "group of specialty stores under one roof" is one way Solomon tries to dazzle the consumer, and he believes a consumer can fend for himself once he's been directed to a particular section. "It's fun for a buyer to find records in understock or look through piles of records for what he wants," Solomon added. "If he wants help we are prepared to give it, but we never push."

Solomon said that at any given time the stock in one of the larger Towers might consist of 35,000 rock LP's, 10,000 imports, 50,000 classical, 15,000 jazz, 10,000 folk and several thousand in other categories. He added that he tries to duplicate it all on tape and pointed out that there may be a resurgence of the single.

"We try to sell at the lowest price possible and still make a profit," he concluded, "and we try to create energy."

Jim Greenwood, 27-year old owner-founder

and we're concerned with a complete fill on four or five major musical categories rather than trying to handle everything."

"Dealing with the customer is also important to us," he continued. "We feel selling is dependent on friendly, knowledgeable assistance and we want our customers to come back at least every two weeks, not just a few times a year."

Lee Hartstone, founder of the 41-store Wherehouse chain, offered what he called "an in-between philosophy compared to Russ and Jim" and also launched an attack on "methods of selling records other than over the retail counter."

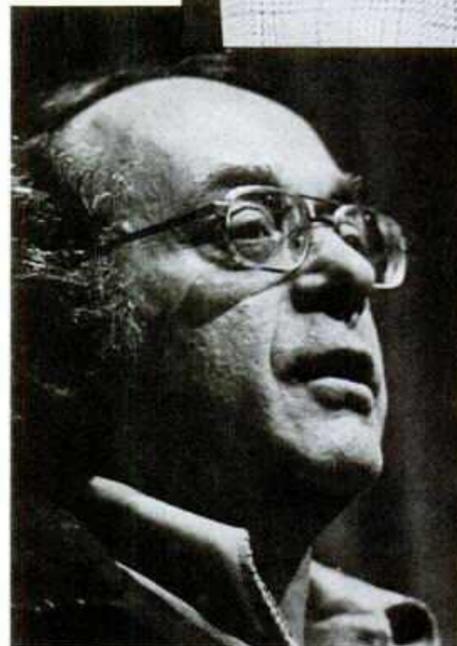
"What we aim at," Hartstone said, "is a saturation market coverage through strategically located stores carrying the right range of product. We want a store within 15 minutes' driving time of each of the 22 million people in California."

Answering a question on pricing, Hart-



—Billboard photos by Norm Schindler

With informational brochure and tape recorder at hand, a student gains background on the speakers and tapes their expertise.



WEA's Joel Friedman: 2,800 individual customers accounted for the firm's \$200 million last year.

cents for handling on each order, so he doesn't save much in the long run. "I also feel," he added, "that the record buyer wants product now. He doesn't want to wait six or eight weeks for a package to arrive."

Hartstone replied that if a consumer can buy a record for a few cents less from a club than from a retailer, we are all in jeopardy."

He then read from an artists contract, pointing out a clause stating that the royalty for a record sold at less than one dollar was one half the normal rate and that there was no royalty on product offered free in introductory offers or in a buy two, get one free situation.

Joel Friedman, president of the Warner/Elektra/Atlantic Distributing Corp., replied that "the record club is a means of promotion and exposure for an artist. They may get no royalty, but they continue to sell records on which they do make royalties. Percy Faith is a good example. He sells a lot via record clubs but he is also kept in the public eye and sells a lot of product over the counter. It's really giving away a piece to get a piece."

Friedman also offered a detailed description of the means of distribution in the record business today, defining distribution as "getting your product into the hands of the consumer."

Friedman first talked about branch distribution, which is the form used by WEA. "Besides ourselves, Columbia, Capitol, RCA, MCA, Phonodisc and London use this method, distributing only their own records in most cases. There are several hundred record companies releasing product on a regular basis, and most of these companies are distributed by independent distributors. So there's much to be said for both schools of thought."

Friedman noted that the record business is a \$2 billion a year industry. WEA did \$200 million in sales last year, selling to some 2,800 individual customers. To run an independent network of distributors, Friedman said, one would need around 28 independents selling to these 2,800 customers. WEA prefers to have its \$200 million tied up with 2,800 rather than 28 customers.

"All distributors," Friedman added, "whether branch or independent, are essentially involved in a two tier selling system. They sell to sub-distributors, or rackjobbers, and to retailers."

Defining rackjobbing, Friedman said that it is a fairly new concept, around 16 or 17 years old. It has grown as the retailing trend moved from the small independent to the super-market concept of retailing. He cited Montgomery Ward as an example of where rackjobbing serves a useful purpose.

stone said he makes approximately two percent net profit on an average sale. "It's not a get rich quick business," he concluded.

Hartstone then opened a Pandora's box when he brought up what he referred to as "other methods of retailing."

"There are a number of competing methods, such as the mail order negative acceptance club, which is almost a forced sale if you don't duck, the mail order no obligation club, the special product record and within the past few years, the TV offer, in which records are sold almost as if you were buying an apple grater."

Hartstone estimated that one of every three dollars made in the record business are through these other methods.

"Lately," he said, "a lot of record companies are moving into TV selling, and I don't like my supplier competing with me as a retailer. Maybe this is why we're still a discount industry and why Wall Street won't invest in us."

Hartstone then offered some examples of ads appearing in current magazines for records and tapes. "In the current issue of Playgirl, with one and a half million circulation and an ad rate of \$7,600 for a black and white page, there are three full page ads, including one offering six disks for 99 cents with no further obligation."

"Playboy has a circulation of six and a half million with an ad rate of \$30,000 per page and the current issue has four full page record and tape ads. And in one TV Guide, with an ad rate of \$280,000 and a circulation of 20 million, there is a four page pull-out ad. I think the customer is in jeopardy."

Solomon retorted that the consumer generally ends up buying product from clubs at list price after the introductory offer plus 50

NARAS Institute in Engineering Seminar

MEMPHIS — The Nashville-based NARAS Institute will present a month-long engineering seminar here later this month, with two-hour sessions to be held five days a week at the better professional recording studios here. Memphis based engineers will participate in the program, which will additionally provide a selection of courses in elementary electronics, music, popular culture dynamics and the commercial music business.

Special lectures on performance rights, publishing, and legal aspects of the music industry will also be added to the program, which will focus on technical, producing and mixing engineering.

Oldie Benefit For Dystrophy

NEW YORK—Bo Diddley, Tony Williams and The Platters, Screaming Jay Hawkins and The Belmonts will headline acts set to appear at a special benefit show to be held Saturday (9) at the Alumni Hall at St. John's University here.

Show is being presented by the Student Union Board of St. John's in association with WCBS-FM. All net proceeds will be donated to the Muscular Dystrophy Associations of America. Tickets are priced from \$3.50 to \$5.50, and may be purchased at the box office.

Famous Players to Help in Funding Concert Canadien

DOWNSVIEW, Ont.—Famous Players Ltd. has agreed to contribute one half of the \$7,700 budget projected by Concert Canadien, the non-profit promotional package for Canadian artists and music first proposed by student broadcasters at York University here.

Concert Canadien, first unveiled last year and reported in Billboard's Campus News at that time, is a special multiple disk album package which, according to executive producer Claude Vickery of Radio York, would be distributed to campus broadcasters in the U.S. and Canada. The package is envisioned as a survey of emerging Canadian artists and writers who have yet to establish themselves in the U.S. or nationally in Canada.

George Destounis, president of Famous Players, and Vickery signed

Ted Sturges of Audio Dimension will conduct the technical engineering phase of the program, while Terry Manning of Ardent Studios and Ardent Records, and Ronnie Capone of TMI Studios, will conduct the producer and mixing aspects.

Courses in popular culture dynamics for the course will be presented by members of the faculty at Memphis State University while basic electronic background will be taught at the State Technical Institute in Memphis, coordinated by Bob Morris, Knox Phillips, engineer and producer here, will coordinate all subjects dealing with the music industry, while music attorney Harold Streibich is serving as over-all coordinator for the seminar.

The NARAS Institute, which sponsors the course, is directed by national coordinator Henry Romersa.

Deadline for the seminar, which begins Friday (15) and will run approximately through March 15, is Sunday (10). Registration will be limited to approximately 20 students, with candidates to be selected on the basis of electronic and musical background and potential of success in the music industry.

Tuition for the month course has been set at \$350. Applications should be directed by Henry Romersa at the NARAS Institute, P.O. Box 12469, Nashville, Tenn. 37212.

the agreement which brings Concert Canadien half of that projected budget. Destounis and Famous Players are assisting the project due to concern for the advancement of the artists in question.

Further developments in the project have also included the resignation of Prof. Baum, acting legal counsel for the project, whose departure was reportedly forced by the York faculty member's academic burden. He has been replaced by Garth Drabinsky, specialist in entertainment law and a lecturer at York.

Also announced is the postponement of the programming dates from mid-September to the last two weeks in October. The project is also being promoted to commercial stations in syndication where campus stations do not provide adequate coverage for a particular geographic area.

NAB Campus Radio Board

WASHINGTON—The National Association of Broadcasters' Radio Board says it opposes any extension of campus radio by cable or other means into other areas. The Board says its resolution against extension of campus radio and other carrier-current systems offering broadcast type services "was not aimed at campus radio nor intended to inhibit its services to college students."

as long as they remain in their own area.

The Board, at its winter meeting in St. Maarten, Netherlands Antilles, said it realizes the "important role" served by carrier current (wired) campus systems in providing students with special services and training future broadcasters. But the NAB board does not want extensions of service to other areas such as by feeding into cable systems, by rebroadcasting on other stations or by translators, or by interconnecting one carrier-current system with another.

In another action, the NAB Radio Board voted to support all-channel radio legislation which would require all radio sets costing \$15 or more to be both AM and FM receivers.

What's Happening

By SAM SUTHERLAND

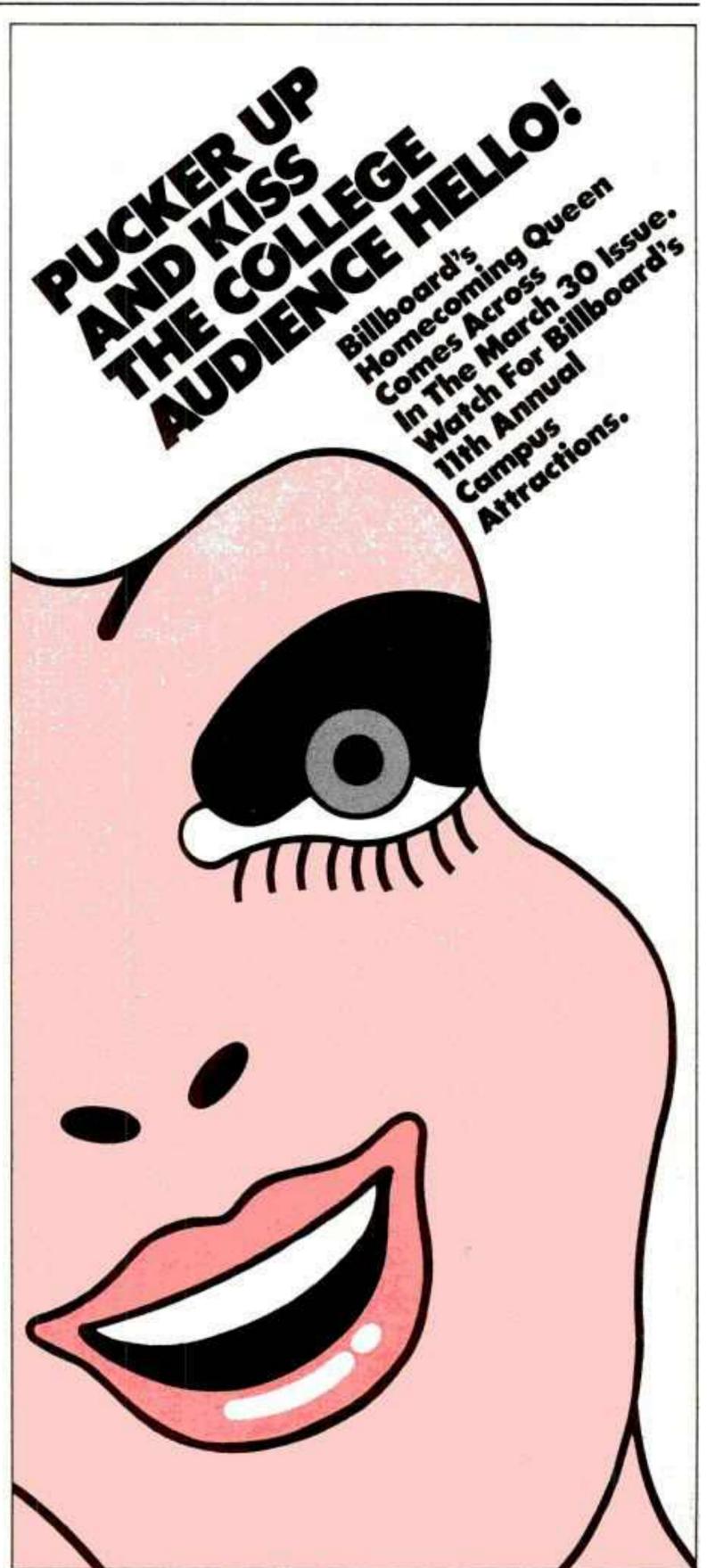
This week's campus airplay is based on playlists from student-operated stations in the U.S. and Canada including:

WUAL-FM, U. of Alabama, University, Edd Davis
WAMU-FM, American U., Washington, D.C., Scott Bergstein
WBUR-FM, Boston U., Charlie Perkins
WBRS-FM, Brandeis U., Waltham, Mass., Lisa Karlin
KSUL-FM, California State U., Long Beach, Bob Haxby and Joni Romeo
KSDT-CAFM, U. of California, San Diego, La Jolla, Linda Clark
WOJC-FM, John Carroll U., University Heights (Cleveland), Tim Iacofano
WRCU-FM, Colgate U., Hamilton, N.Y., Cott Thompson
WGSU-FM, State U. College at Geneseo, N.Y., John Davlin
KLCC-FM, Lane Community College, Eugene, Ore., Dave Chance
WMUC-AM, U. of Maryland, College Park, Mark Kernis
WCBN-FM, U. of Michigan, Ann Arbor, Ross Ojeda
WRBB-FM, Northeastern U., Boston, Donna Hochheiser
WAER-FM, Syracuse U., Syracuse, George Gilbert
WSSU-FM, U. of Wisconsin, Superior, Jim Brown and Paul Swanoski

JAN AKKERMAN, Tabernakel, Atco (LP): WRBB-FM
GREGG ALLMAN, Laid Back, Capricorn (LP): KSUL-FM, WGSU-FM
AMON DUUL II, Vive La Trance, United Artists (LP): WCBN-FM
DAVID BROMBERG, Wanted Dead or Alive, Columbia (LP): WAMU-AM, WBRS-FM
TONI BROWN, Good For You, Too, MCA (LP): WAER-FM
JIMMY BUFFETT, Living and Dying in 1/4 Time, Dunhill (LP): KLCC-FM
GARY BURTON, The New Quartet, ECM (LP): WBRS-FM
COOL WATER, Together, Cherry Blossom: WMUC-AM
CHICK COREA, Piano Improvisations, Vol. I, ECM (LP): WRCU-FM
EMERSON, LAKE & PALMER, Brain Salad Surgery, Manticore (LP): WUAL-FM
FAIRPORT CONVENTION, Nine, A&M (LP): WBRS-FM
FAMILY, It's Only a Movie, United Artists (LP): WAMU-AM, KLCC-FM
J. GEILS BAND, Did You No Wrong, Atlantic: WUJC-FM
GRAHAM CENTRAL STATION, Warner Bros. (LP): WCBN-FM
GUESS WHO, Star Baby, RCA: WMUC-AM
DARYL HALL & JOHN OATES, She's Gone, Atlantic: WSSU-FM
HERBIE HANCOCK, Head Hunters, Columbia (LP): WGSU-FM
HORSLIPS, The Tain, Atco (LP): WGSU-FM
HOT TUNA, Phosphorescent Rat, Grunt (LP): KSUL-FM, WRBB-FM
FREDDIE HUBBARD, Keep Your Soul Together, CTI (LP): WBUR-FM
BILLY JOEL, Piano Man, Columbia (LP): WUAL-FM, KSDT-CAFM
MOSE JONES, Mose Knows, Sounds of the South (LP): WCBN-FM
RAHSAAN ROLAND KIRK, Bright Moments, Atlantic (LP): WBUR-FM

LEO KOTTKE, Ice Water, Capitol (LP): KLCC-FM, WCBN-FM
DEKE LEONARD, A Hard Way To Live, United Artists: WAMU-AM
GORDON LIGHTFOOT, Sundown, Reprise (LP): KSUL-FM, WUJC-FM, WMUC-AM
MAN, Don't Go Away, United Artists: WAMU-AM
MARCUS HOOK ROLL BAND, Louisiana Lady, EMI: WAMU-AM
PAT MARTINO, Live, Muse (LP): WBUR-FM
LES McCANN, Layers, Atlantic (LP): WAER-FM
PAUL McCARTNEY & WINGS, Band on the Run, Apple (LP): WUAL-FM
JONI MITCHELL, Court and Spark, Asylum (LP): WBRS-FM, WRCU-FM
RICK NELSON, Windfall, MCA (LP): WUJC-FM

SHAWN PHILLIPS, Bright White, A&M (LP): KSDT-CAFM
DIANA ROSS & MARVIN GAYE, My Mistake, Motown: WMUC-AM
SANTANA, When I Look Into Your Eyes, Columbia (LP): WSSU-FM
DON SEBESKY, Giant Box, CTI (LP): WRBB-FM
CARLY SIMON, Hotcakes, Elektra (LP): KSDT-CAFM, WRCU-FM, WMUC-AM, WCBN-FM
GRACE SLICK, Manhole, Grunt (LP): WBRS-FM, KSDT-CAFM, WRCU-FM
SOFT MACHINE, Seven, Columbia (LP): WRCU-FM
MICHAEL STANLEY, Friends and Legends, MCA (LP): KSDT-CAFM
DAVID STEINBERG, Booga Booga, Columbia (LP): KSUL-FM
JAMES VINCENT, Culmination, Columbia (LP): WAER-FM



Miller Gets Gold

NEW YORK—Steve Miller's Capitol single, "The Joker," has been certified gold by the RIAA. "The Joker" is from Miller's recently certified gold album of the same name.

Radio-TV Programming

EXECUTIVE MEETING:

3 LA Station Executives Play Each Other's Play Lists; Nehi Chief Lauds Stations' Impact

LOS ANGELES—While lauding local record promotion executives as "some of the most professional promotion people" in the world and praising them for their market research into record sales, KFI-AM program director Biggie Nevins also stated that he didn't care whether a record really sells or not. Like the other three men on the panel Monday (28) at a meeting of record promotion executives here, Nevins said that whether KFI-AM in Los Angeles played a record or not depended on a "gut feeling."

Also on the panel were Mikel Hunter, program director of KMET-FM; Wayne Volat, general manager of Nehi Distributors; and Rick Carroll, program director of KKDJ-FM, all in Los Angeles.

With Carroll, the gut feeling in all probability had to be amplified by research; still he admitted to playing "gimmick" records from time to time and this included "BoobsaLot" by the Holy Modal Rounders during the last ARB ratings survey "because that other rock station

in town wouldn't likely play it." He said that this particular ARB, the station felt, was a last good chance to grab 18-year-olds and pointed out that 18-year-olds were growing older and that programming KKDJ-FM related back to what particular target audience it was seeking at what particular time.

Carroll, in one of the tete-a-tetes that erupted from time to time during the session, had made reference to KFI-AM playing a bunch of "stiffs." Nevins of KFI-AM later stated that his station listed ordinarily 120 records a week "so 95 are probably stiffs" by the rules that Carroll laid out for records.

Carroll had said that his station only played 21 or 22 records and this was "all we can handle for our target audience." Every record added recently—those that were new at any rate—was added because they were new records. Otherwise, he waited for sales results on records.

Stations Sell

Hunter, who also lashed out at record companies hyping records at the retail level in order to try to influence airplay, said: "Every program director in the nation goes by gut. No one has ever got an over-night research report system on a record and whether it will be a hit or not."

Most encouraging information offered during the evening, attended by some 25 record industry executives and held at the home of Don Whittemore, RCA Records executive, was a statement by Volat of Nehi that KHJ-AM was no longer the total influence on record sales. He pointed first to "Eres Tu (Touch the Wind)" by Mocedades, stating that it was very simple to see where the early sales were coming from—the Latin music stations and then, later, MOR stations in Los Angeles. The first record, really, that caused him to be aware that KHJ-AM wasn't necessary any longer for a big record, he said, was "Treat Her Like a Lady" by Cornelius Brothers and Sister Rose. KEZY-AM was responsible for most of the sales on that record, he said. "And from that time on, KHJ-AM's dominance as the only station that can influence record sales has dwindled."

Volat pointed also to current records by the Moments, the Natural Four, and Cliff de Young as selling without KHJ-AM airplay. And the reason cannot be laid entirely on soul radio airplay, since Nehi racks both Gemco and Sears and only about three of the total 40 stores are located in black areas, while sales are being felt at all outlets.

Chuck Meyers, promotion executive for MCA Records on the local level, said that airplay by MOR format radio stations and KIQQ-FM in Los Angeles had been primarily responsible for sales to date on the Cliff de Young "My Sweet Lady" record.

Volat said that he didn't ordinarily care where the airplay came from, but that "KHJ-AM is not the only station selling records in this market." He felt that five other stations, such as MOR stations, soul stations and FM, could equal KHJ-AM today.

Country singles are still not selling in Los Angeles, though, unless they get pop radio airplay.

Looks For 'Sound'

Hunter of KMET-FM said that his station didn't go much for research (though the station is now doing some audience research, it's not extensive) and that primarily the

(Continued on page 27)

Engineer's Philosophy

EDITOR'S NOTE: Jose M. Lombart, an engineer at one of the nation's leading radio stations—CKLW-AM in Detroit—offers this personal viewpoint on the job of an engineer at a rock music station and his relationship to not only the programming but the air personality he works with.

One of the most under-rated performers in rock radio today is the board engineer, also known as a transcription operator. Generally, broadcast people are not aware of the professional excellence and devotion that these men bring to their jobs. An operator actually runs the show, is responsible for all mistakes, controls operation of the on-air board, rides voice and music levels, knows the format and must have a good sense of timing.

The operators at the Rock of the Motor City give all they have, which will be borne out by any air personality who ever practiced his craft here. Announcers rely on their operators for smooth segues, suggestions for lines, and encouragement, as well as criticism. CKLW-AM operators are an integral part of the broadcasting and are responsible for making a new air personality a part of the Big Eight Sound. Every good operator feels that "it takes two" to make a good show . . . and a good rapport between the two major ingredients on the air is necessary to insure that the show will "cook." CKLW-AM's strong rating position in Detroit is undisputed and each operator is proud to be a member of the winning team. The Big Eight engineers are marked by their youth and gung ho attitude; two factors which combine to make CKLW-AM one of the most popular contemporary stations in North America. Most of the air personalities working at the Big Eight never experienced sharing a show with an engineer prior to arriving here. Now, all of the Big Eight jocks swear by the set up and enjoy the teamwork utilized in producing a highly-rated show.

WLW Honors Area Men

CINCINNATI—More than 60 area record distributors and promotion men were guests of WLW Radio at the company's sixth annual Record Distributors Luncheon held Monday (21) at Avco Broadcasting's executive headquarters here. Most

of the major labels were represented at the two-hour session.

On deck to greet the music men were Avco's president and general manager of radio and TV, John T. Murphy, and Charles K. Murdock, vice-president and general manager of WLW Radio.

Program director George Cooper monitored a brief seminar devoted to the music industry's current major problems. Danny Engel, dean of area music men, was presented with WLW's Music Man of the Year Award in celebration of his 60th year in the music business.

The cocktail session and luncheon is given by WLW Radio each year to give thanks to music men for their co-operation with the station and its deejays over the past year.

WSB-AM Welk Salute

ATLANTA—WSB-AM, middle-of-the-road station here managed by Elmo Ellis, presented a two-hour special on Lawrence Welk on Sunday a week ago.

Promotion Executive Profile

—ERNE FARRELL



Few people in the record industry or the radio industry are unaware of Ernie Farrell, a gregarious record promotion executive who, with the unassuming warmth of a puppy exhibits bulldog tenacity when it comes to promoting a record. Today, he's vice president of promotion for Chelsea Records, Los Angeles. But he started in the record business about 1956 in Cleveland promoting for Decca and Coral Records. In reality, it was Al Alberts of the old Four Aces who brought him into the record business from a job as public relations manager for a supper club in Akron.

In his early days in promotion, he got to know people like Norman Wain, Alan Freed, Bill Randle and Joe Finan. In 1958 or 59, he moved to the West Coast to work for George Goldner's Gone Records. When Frank Sinatra started Reprise in 1959, he hired Farrell to become national promotion director. In January, 1963, an auto accident incapacitated Farrell for a year and a half. Then he made his comeback working for Jay Lasker and Lou Adler who were starting Dunhill Records. Two years later, Farrell worked as an independent promotion man for a while, then joined MGM Records for four years before joining Chelsea.

He says that Freed was a true human and "always interested

in what he could do for the other guy rather than himself . . . which may have been part of his downfall." Freed was truly a giant. "And, of course, so is Chuck Blore today, as he was then, with all due respect."

Over the years, Farrell has become close friends with many of the industry's top names—Jack Thayer of Nationwide Communications, Pat O'Day of KJR-AM in Seattle, Frank Sinatra Jr., Sammy Davis Jr., Jerry Blaine and Mo Ostin. Among the acts that he has promoted hits with are the Flamingos, Little Anthony and the Imperials, the Chantels and the Dubs.

He has been known to visit a market and live there until the record he was promoting—and had faith in—reached No. 1 on local radio station playlists. In Seattle, he has not only borrowed Pat O'Day's car on occasion, but convinced O'Day's secretary to drive him around to other radio stations to deliver records he was promoting.

Farrell is a true scientist, in a sense, of record promotion. He knows radio station formats inside and out . . . he knows markets . . . he knows music.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Dave Mize from WJZM-AM in Clarksville, Tenn., has joined WKDA-FM, Nashville's leading progressive operation, and program director Jack Crawford reports that he had been working the 10 a.m.-3 p.m. shift, so adding Mize was a big relief to him. Lineup at the station now goes Jim (Jay Franklin) Eskew 6-10 a.m., Crawford 10-noon, Mize noon-4 p.m., production director Carl P. Mayfield 4-7 p.m., music director Dave Walton 7-midnight and Roger (Clark Rogers) Frith midnight-6 a.m. Crawford adds: "We've been doing a series of live concerts from the Exit/In in Nashville every Wednesday at midnight. We sometimes do additional broadcasts if artists are in for just one night other than Wednesday. In recent months, we have broadcast live Linda Ronstadt, Doug Kershaw, Mason Williams, Alex Harvey, John Prine, Billy Joel and Jerry Jeff Walker. Listener response has been very favorable."

Big changes at WEAM-AM in Washington . . . Terrell Metheny is now programming the station and Big Wilson is one of the air personalities. In regards to WEAM-AM, here's a letter from a second generation Metheny, Kevin Metheny, who operates with some of the verve of the first generation at KJR-AM in Seattle: "The fact that WEAM-AM general manager Harry Averill has hired Terrell indicates to me, and to the people who know Dad, that the station is serious now and they'll be

kicking bootie! Broadcasters, especially younger broadcasters, forget real fast, but I'm sure you remember how fine WMCA-AM in New York sounded when Dad was there, before they ran into internal hassles. And before that, you'll remember Terrell set up the progressive MOR formats at KULF-AM in Houston and KOY-AM in Phoenix when he was national program director for Southern Broadcasting. And before that, WKLO-AM was an uncontested killer for about five years under Terrell." Kevin went on to mention a few of the names you've worked for Terrell over the years—Buzz Bennett, Bill Hennes, John Randolph, Lee Gray, Carl Truman Wigglesworth, Bill Bailey and I remember a few more; for example, it was Terrell who helped George Williams into the national programming position of Southern, etc., etc. Terrell Metheny, alias Mitch Michaels, we wish you the best.

Tom Bates is the new weekend air personality at KGOE-AM in Thousand Oaks, a community just northward of Los Angeles. Bates had been at KJNO-AM in Juneau, Alaska. Roger Martin is programming KGOE-AM now. . . . Richard W. Chapin, president of Stuart Enterprises in Lincoln, Neb., which includes radio station KFOR-AM, will receive the 1974 distinguished service award of the National Association

(Continued on page 27)



ELMA GREER, music librarian at KSFO-AM in San Francisco, hosted a "Paint-ola Party" recently and joining her were many local promotion executives as the comely lass added a new coat of paint to the station's record library. She took them all to dinner afterwards. From left: Steve Feldman of A&M Records, David Forman of MGM Records, Wayne Arnold of Record Merchandisers, and Ken Wordell of RCA Records. Ms. Greer ended up with the brush.

3 LA Station Executives

• Continued from page 26

station aimed for a "sound" in its programming. Criticized from the audience for not playing much new product, he said that the volume for not playing much new product, he said that the volume of product coming out today made it difficult to listen to everything immediately and that the station had cut back on air-play of new material to some extent, "but we do emphasize the albums we do play." In reality, in regards to new product the station puts them into "limbo" rather than giving an immediate yes or no. But product over-all is better and better, he said, and KMET-FM will play a record if management likes it "even if it doesn't sell." In regards to older albums going back a year or two, the station evaluates them via their Billboard chart action and partially by sales results.

In rapping KFI-AM for playing a wide list of records, Carroll said: "How does your gut feel when you keep playing stiffs?" Nevins admitted that he didn't program the station on sales of records. "When we, Cox Broadcasting, came into the market, our biggest problem was to hold onto the older listeners and reach down for younger demographics. I've only been here seven months and we do play some records that don't sell and probably will be doing so a year from now. We use these records to buffer our sound so that we won't be too hard. But we were 17th or 20th in the market when I came here" and this has been improved, he said. But he felt that KFI-AM had to keep its older listeners in order to become dominant in the market over-all. He pointed out that he didn't play his favorites... that he personally liked a lot of soul records, but would never play them. On the other hand, a lot of soul artists are played.

KFI-AM plays four oldies an hour and these go back several years. "We use oldies to get the juices of the listeners turned on."

'Perceive' Listening

One of the most important assets of a station such as KFI-AM, he said, was "time in grade of our air personalities." A Top 40 station, he said, has to make constant adjustments to its staff lineup and its format "because its competition is so fierce," whereas the first time he tried to change the frost warning on the station the phones rang off the wall.

He spoke of "perceive" listening as opposed to real listening. Promotion on a radio station can raise the number of people who "perceive" that they listen to a station whether

they do really listen or not, thus raising its ratings.

Problem with a tight playlist such as 22 records, he said, getting a stab back at Rick Carroll of KKDJ-FM, is that "format fatigue" develops and "that's why oldies are so important to us" because KFI-AM can go back several years and into all kinds of records. He said that Rudy Maureri, music director, slates every record played on the air and that he was literally "arranging" the sound of the entire day of the station... "doing a hell of a job."

Volat said that Nehi is "heavy into oldies all over the world" and perhaps as much as 40 percent of its singles sales would be in oldies. Nehi does about 250,000 to 300,000 in singles each month and most of the current singles are sold only in southern California; its oldies are sold around the world via mail.

In regards to albums, Nehi has 3,000 titles in any given rack location and this includes a section devoted to new albums. The catalog material is changed every two months, perhaps, but the new releases are checked on more often and if they're selling are added to the catalog material. Nehi buys about five copies of every new LP released by a major label and these are constantly referred to in phone calls from stores in southern California when stores are buying records. Thus, Nehi does pretty good at helping push new product.

Hunter said that he felt record promotion executives were able to provide him over-all with a lot of valuable information and not just on records but also on artists and music trends. The albums that list suggested cuts were helpful to him, he said.

Carroll said that the advent of more competition in the market, specifically KIQQ-FM, had forced him to cut his playlist back further. It used to be 24 records. It is now 22 or less and that this usually includes one black record but might go as high as two per hour, depending on the target demographics for that particular time. Oldies going back as far as 1968 were also played.

On a particular Aretha Franklin single, the station waited until it was No. 11 in Billboard "because we didn't feel any pressures from KHJ-AM to play it and my system couldn't handle another soul record at that time."

Hunter said that he'd heard about how tough the limited playlist was to the record industry in general... but that programming a radio station was also a hard job. And, "a lot of us don't pay any attention to KHJ-AM."

• Continued from page 26

ation of Broadcasters this year during the Houston convention March 17-20. Chapin is an all-around radio man with experience in news, programming and engineering... Jay Harrison has been named music director and assistant program director of WNCT-AM in Greenville, N.C. He does the 6-11 p.m. show... Jerry Bright, program director of KROX-AM in Phoenix, reports that his lineup on the rocker now includes Randall Robert Johnson 6-10 a.m., Richard Ruiz 10 a.m.-2 p.m., Dave Lyons 2-6 p.m., Mike Scott 6-midnight, and Red Skyler midnight-6 a.m., with Johnny Horton and Scotty Allen doing weekends.

WROK-FM, Greensboro, N.C., does interviews with record artists. Talk to Sam Scott, program director, 919-275-9895... Duane Lund is the new program director of KLOU-AM in Lake Charles, La. Says that he's launched a new feature at night to preview albums and he guarantees that new product will be played on the air. The station is Top 40 and will continue in that vein except for the album preview feature. I think that Duane will also give record promotion executives a feedback on listener response in regards to their albums. There's a good college in the area and he's sure of getting response.

Another good album shot is done by WECI-FM at Earlham College in

New FM Music Simuls Claimed

NEW YORK—Yuri Zabran Enterprises has developed a new broadcasting technique for FM radio simulcasts of television music shows that will provide high-quality stereo acoustics in perfect sync.

The new electronic process, according to producer Yuri Zabran, does away with need for separate audio tapes. Zabran has five TV music specials that will be introduced later this year and will also soon be syndicating a quadrasonic rock series called "Weekend Rock" over about 150 FM radio stations.

Vox Jox

Richmond, Ind. For example, the station played the entire double LP set of Yes one Saturday night. As a bonus, the station is carried on local CATV for extra listeners... Air personality Dave Curtis played a full Genesis LP on his Jan. 18 show. Doug Halsey, Lou Passmore and Carol Mohr are some of the other air personalities on the station... Stephen Lohle has been named program director for WHVY-FM in Springfield, Mass., a rock station just purchased by Valley Broadcasters Inc. Daneil Maruszczak has been named general manager of WHVY-FM and WMAS-AM. Music director of WHVY-FM is James R. Bonetti. WMAS-AM is programmed by Michael Williamson and Cal McClain has been named music director. Format is country... Tom West, program director of WAXY-FM in Fort Lauderdale, Fla., has come up with the most sensible "energy crisis" promotion I've heard of so far; the station is giving away large musk-scented candles with the station's call letters engraved in them. Candles are referred to as the "Waxy energizers" and the idea is to get listeners to turn off their lights and turn on WAXY-FM.

The lineup at KLAQ-AM in Denver, a country music station programmed by Ev Wren, includes music director Con Schader 6-10 a.m., Len Armstrong 10 a.m.-3 p.m., John Novak 3-7 p.m., Lee Rogers 7-midnight, Lon Helton midnight-6 a.m. Station ranked a very high No. 3 in the Oct./Dec. Pulse. KHOW-AM was No. 1, but KLAQ-AM had more men 35-49 than any station in town. KIMN-AM was No. 1 in teens and No. 2 overall 6 a.m.-midnight.

WCOV-AM in Montgomery, Ala., is looking for a morning drive personality. It's a MOR station; good market. The station just celebrated its 35th anniversary by playing oldies from 35 years ago via a remote from the downtown site where the station had been located those many years ago. Contact Madison Davis on the job... Speaking of jobs, the programming position at WSOC-AM in Charlotte, N.C., is open. Good station; Cox Broad-

casting. Phil Whitelaw has departed the station.

Gentleman Jim Carter is leaving his programming job at KIXY-AM-FM in San Angelo, Tex., and is looking. He's a veteran of such stations as WBZ-AM in Boston and can be reached at 915-949-4935... According to Ron Nickel, sales manager for Drake-Chenault Enterprises, Los Angeles, the syndication firm is now providing programming

(Continued on page 28)

Southern Opens Tampa FM Outlet

TAMPA, Fla.—WRBQ-FM, a new 100,000-watt stereo operation owned by Southern Broadcasting,

has gone on the air here with a rock format, according to general manager Peter M. Schulte. Schulte was previously general manager of WLCY-AM-FM in St. Petersburg, Fla.

Known at Q-105, the station will broadcast around the clock.

Southern owns and operates rock stations in Raleigh, N.C., Richmond, Va., and elsewhere, as well as MOR stations in Phoenix and Houston. National program director is George Williams and he headquarters in Winston-Salem, N.C.



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Latin Music

Latin Scene

NEW YORK

Fania president **Jerry Masucci** flew in from Puerto Rico both **Justo Betancourt** and **Papo Luca** to play piano, along with **Johnny Pacheco**, on **Celia Cruz's** next album, with Betancourt doing coro. ... New **Roberto Jordan** single on Arcano Records is "Juegos En Mi Mente," a new interpretation of the **Clint Holmes** hit, "Playground in My Mind." ... **Diane Monge** has been named director of press and artists relations at Tico-Alegre Records. Ms. Monge was formerly director of public relations for **Estee Lauder** Cosmetics and talent agent for television commercials. ... On Fania, **Bobby Valentín's** new single is "Guaraguao," and on the International label, **Latin Tempo's** next is "Lo Tuyo No Es Tuyo." ... **Willie Colon** at La Mancha, **Ray Barretto** and **Tipica '73** at Riverside Plaza on Wednesday (9). ... **Ralph Lew**, general manager of Mericana Records, reports that the label is continuing strong television promotion for **Roberto Torres**, **Trio Borinquen** and **Orquesta Power**. The campaign is centering in the Miami, New York, Chicago, and San Juan markets. ... **Celia Cruz**, after a long hiatus, has returned to the recording studio. Her first album for Fania has been projected for a spring release. ... **Tipica '73** is in town and will be playing the Corso Wednesday (23) and the Hippocampo (26). Also in town is **Willie Colon**. He'll be playing the Havana San Juan Friday (25) and the Corso (26).

Parnaso Records hosted a reception for singer **Raphael** the day prior to his concert at Carnegie Hall here

Latin Show On ABC-TV

SAN ANTONIO—An entire show of Latin talent will be presented on an upcoming telecast of the "ABC Wide World of Entertainment." Jose Feliciano and Trini Lopez are the featured acts who will perform in San Antonio on Sunday (10), when the program is taped. El Chicano also appear on the broadcast.

Jan. 18. A number of local Latin personalities were in attendance. ... Keep in touch! Send your Latin music news to Billboard, N.Y.

JIM MELANSON

DALLAS

Little Joe and **La Familia** are finishing their newest albums at Dal-lasonic Studios here. The former is in English and will be released as "Witches, Bitches & Things." The latter set is an all-Spanish release. La Familia also recorded "Las Nubes," a single, at the local studio. ... The new Chicano album "**Joe and Kris Bravo**," recorded at El Zarape studios here and released on their label, is doing quite well in Texas and California, according to El Zarape's **Carlos Gonzales**. ... Another local studio effort is "**Augustin Ramierez es Tierr Chicana**," an LP receiving heavy airplay via Latin stations in Chicago and Los Angeles. Ramierez and his group are based in San Antonio. ... "**Los Unicos**," an organ group, is also the title of their recent LP on the El Zarape label. The album is receiving airplay in the Valley, along the Texas-Mexican border.

CONNIE HERSHORN

MIAMI

Anthony Rios and **Luisito Marti** have new LP's out on Mate. ... **The Antiques** (Funny) have just finished recording a new LP ... **Mario Ruiz**, of **WQBA-AM**, named music director of 1973 by **Replica** magazine ... **Teddy Trinidad** (International) "**Rompamos el Contrato**" getting heavy airplay locally ... **Zeida Records'** new product includes LP's by **Los Graduados**, **Los Hermanos Martelo** and **Elia y Elizabeth** ... Peerless Records getting into the salsa bag with **Conjunto Africa**, a group from Mexico ... **Opus LP** (Sound Triangle) selling very well according to M&M. **Replica** magazine chose **Sergio Fiallo's** "Aqui No" as the best song of 1973. **Polo Marques** (Parnaso) just recorded Fiallo's composition ... Gary Carven moving **Numero Uno** to larger quarters at the one-time popular steak house **Bonfire** on the 79th St. Causeway.

ART (ARTURO) KAPPER

Vox Jox

Continued from page 27

for well over a 100 radio stations, and this includes more than 80 contemporary stations and 20 country music operations; some AM. Nickel is supposed to be writing an article for my annual directory special for the annual convention of the National Association of Broadcasters.

WKDY-AM in Spartanburg, S.C., needs a country music air personality. Send tapes and resume to **Paul Howard**. By the way, it's a modern country station; you don't have to be "country," but you've got to be good. National program director for the chain is **Jack Gardiner**, probably one of the best country programmers around and he'll also be listening to the tapes. ... **Jerry Thompson** is on the air at **KTIM-AM** in San Rafael, Calif. Says: "That may not be great news to you, but my family has already gone out and spent a lot of my future earnings on four McDonald Hamburgers. But what the heck is money when I can work for the best station manager in the business—**Bob Dinsmore**?"

Bill Tanner, program director until the other day at **WJDX-AM** in Jackson, Miss., is now looking for employment; his number is 601-982-1536. It seems that Bill was going to do his version of an old promotion—announce on the air that he'd been fired and request listeners to call the station if they really liked the job he'd done and would like to get him back with the station. The promotion worked too well. Listeners not only bombarded the station, but the owners. The owners didn't like the idea of the whole thing and they fired Bill for real. His staff didn't like the gist of what the owners had done and they walked off. So! Tanner had done a good job programming the station, incidentally. ... **Bill Taylor** is now doing the all-night show on **KCKC-AM** in San Bernardino, Calif. He'd been with **WWOK-AM** in Miami, but wanted to live on the coast and came out and knocked on doors until he found a job.

Bill King, 1-216-521-1871, is looking for job with a personality station. Says he writes his own humor. He was with **WNCR-FM** in Cleveland when he made the finals in a Billboard air personality competition, so he must be pretty good. ... **KFRC-AM** in San Francisco was looking for an air personality. Talk to **Michael Spears**, who used to be known as **Hal Martin**. The lineup currently includes **Don Rose** 6-9 a.m., **John Mack Flannigan** 9-noon, **Bobby Ocean** noon-3 p.m., **Marvelous Mark** until 10 p.m., and **Beau Weaver** 10 p.m.-2 a.m., and **Ed O'Brien** from **KTKT-AM** in Tucson now in the 2-6 a.m. slot and **Dave Sholin** on weekends. Spears is looking for a good afternoon drive man.

Programming consultant **Mike Joseph** did his usual in-depth and efficient market survey in Youngstown, Ohio, and found only three singles of 24 reported in 19 stores were really selling. Reason: Most records in the area are racked by outside firms who only stock the hits. Inventory is really very light. In case most of you hombres don't know, Joseph consulted the first tight playlist station—**KPOA-AM** in Honolulu—and he started it in January 1957. Station played 30 records and went to No. 1 and later in July 1958 Joseph put the same format on **WKBW-AM** in Buffalo. The lineup included **Perry Allan**, **Art Roberts**, **Dick Biondi** (whom Joseph still feels is the greatest rock jock ever), **Thom Shannon**, **Jack Kelly**, and **Russ Syracuse**.

Billboard SPECIAL SURVEY for Week Ending 2/9/74
(Published Every Two Weeks)

Billboard Best Selling Jazz LP's

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	2	9	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
2	1	11	SPECTRUM Billy Cobham, Atlantic SD 7268
3	3	46	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
4	5	23	2 Deodato, CTI Q 6029
5	4	19	DON'T MESS WITH MR. T. Stanley Turrentine, CTI 6030
6	6	38	SWEETNIGHTER Weather Report, Columbia KC 32210
7	8	27	SOUL BOX Grover Washington, Jr., Kudu KU-1213 (CTI)
8	7	34	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
9	9	29	SUPERSAX PLAYS BYRD Supersax, Capitol ST 11177
10	17	7	HYMN OF THE SEVENTH GALAXY Chick Corea, Polydor PD 5536
11	16	7	UN Sung HEROES The Crusaders, Blue Thumb BTS 6007
12	12	13	CHAPTER ONE Gato Barbieri, Impulse AS 9248 (ABC)
13	10	17	TURTLE BAY Herbie Mann, Atlantic SD 1642
14	14	11	SUPERFUNK Funk, Inc., Prestige P 10071 (Fantasy)
15	20	7	LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM 1-684 (Phonogram)
16	11	48	SECOND CRUSADE The Crusaders, Blue Thumb BTS 7000 (Famous)
17	19	9	CONCERT IN JAPAN John Coltrane, Impulse AS 9246-2 (ABC)
18	18	46	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
19	26	11	BIG BAD JUG Gene Ammond, Prestige PR 10070 (Fantasy)
20	30	3	GIANT BOX Don Zebesky, CTI 6031-32
21	13	19	BODY TALK George Benson, Q 6033
22	22	7	MR. BOJANGLES Sonny Stitt, Cadet CA 50029 (Chess/Janus)
23	15	23	CLOSER TO IT Brian Auger, Oblivion Express, RCA APLI 0140
24	25	54	PRELUDE Deodato, Q 6021
25	21	27	'73 Ahmad Jamal, 20th-Century TC-417
26	34	3	VILLAGE OF THE PHAROAHS Pharoah Sanders, Impulse AS 9254 (ABC)
27	27	9	OOOH, SO GOOD 'N BLUE Taj Mahal, Columbia KC 32600
28	28	5	BLACK EYED BLUES Esther Phillips, Kudu 14 (CTI)
29	29	3	KEEP YOUR SOUL TOGETHER Freddie Hubbard, CTI 60036
30	31	5	HORN CULTURE Sonny Rollins, Milestone M 9051 (Fantasy)
31	23	17	SASSY SOUL STRUT Lou Donaldson, Blue Note BN LA 109F (United Artists)
32	32	3	REVELATION Doug Carn, Black Jazz BJQD 16 (Ovation)
33	-	1	2 GENERATIONS Dave Brubeck, Atlantic SD 1645
34	33	21	SONG OF THE NEW WORLD McCoy Tyner, Milestone 9049 (Fantasy)
35	-	1	LAYERS Les McCann, Atlantic SD 1646
36	-	1	I AM SONG Cleo Laine, RCA LPLI 5000
37	-	1	WILDFLOWER Hank Crawford, Kudu 15 (CTI)
38	24	25	CHARLES III Charles Earland, Prestige 10067 (Fantasy)
39	-	1	BRIGHT MOMENTS Rahsaan Roland Kirk, Atlantic SD 2-907
40	35	13	BASIC MILES Miles Davis, Columbia KC 32025

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Billboard SPECIAL SURVEY for Week Ending 2/9/74

Billboard Special Survey Hot Latin LP's

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IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LUCHA VILLA "Puro Norte #3," Musart 1610	6	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235
2	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	7	RUBEN Y MEMO "Ruben Y Memo," Orfeon 12-38021
3	LOS BABYS "Amor Traicionero," Peerless 1699	8	CORNELIO REYNA "Cornelio," CRLP-5030 Royalco Inter. Corp.
4	LOS DIABLOS "#4," Musimex 5050	9	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006
5	VINCENTE FERNANDEZ "Toda Una Epoca," Caytronics 1379	10	WILLIE COLON "Lo Mato," Fania SLP-00444

IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	WILLIE COLON "Lo Mato," Fania SLP00444	6	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006
2	GRAN COMBO "#5," EGC 005	7	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235
3	EDDIE PALMIERI "Sentido," Mango 103 (Coco)	8	LOS DIABLOS "#4," Musimex 5050
4	VICENTE FERNANDEZ "La Misma," Caytronics 1359	9	DANNY RIVERA "La Distancia," Velvet 1470
5	SUPER TRIO "73," Montillia 261	10	ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics)

Classical Music

Montreal Season Gets Stay By Last-Minute Govt. Action

MONTREAL—The Montreal Symphony, which had been expected to close on Dec. 20 because of a staggering deficit and lack of funds, has been saved by last-minute action by both the Quebec provincial government and the Montreal Municipal government and a successful fund raising campaign, according to Luc Charlebois, the business manager of the symphony.

Explained Charlebois, "Two days before our projected date for closing, the provincial government came up with a special grant of \$320,000 and the municipal government released the normal annual grant of \$160,000 that they were holding because of a jurisdictional dispute with the guild over use of the Expo grounds.

"We had had a total deficit of \$470,000 accumulated plus we had planned a \$160,000 deficit this year and added to that the \$160,000 that the city had withheld. That brought the total to close to \$800,000 and then we had on top of that, a goal of \$400,000 for our annual fund raising campaign, bringing the total we needed to survive to \$1.2 million.

"In the end what happened was the city released their \$160,000; we raised close to \$500,000 through fund raising spurred on by the publicity of the symphony's imminent closing and the \$320,000 came from the provincial government."

With the fund raising campaign still continuing, Charlebois wants to be able to get through this year and try to have some money left over to set up an endowment fund so that they can put a bulk of money into the bank and use the interest to help sustain the symphony each season. In Canada the interest would be 8 percent.

Continued Charlebois, "as far as attendance at our concerts we really have no problem because it usually averages between 90 and 95 percent.

"I think that this crisis may have shaken the Quebec government into paying more attention to the arts in this province. The Grand Ballet Ca-

nadien had a similar crisis here recently."

It is also possible that the publicity of the Montreal Symphony's troubles had effect elsewhere in Canada. Robert Bedard of the Toronto Symphony revealed that they expect to reach their fund raising objective this year of \$316,000 for the first time in six years. To this point, \$225,000 dollars have been raised.

Said Bedard, "We increased the number of our canvassers this year by about 20 percent and we compiled a better list of prospects. Of course, the publicity from Montreal certainly didn't hurt.

"One of the biggest problems is that you can never rest on your laurels. Next year we may be in a deficit position. We have an endowment fund at the moment of \$250,000 that we started in 1971.

"We have started a business sponsorship program in which we offer a business the chance to sponsor specific concerts for which we give them the centre spread in the night's program. For example DuMaurier Cigarettes sponsored our "Family Pops Program" this year and were delighted with the results. We have raised over \$60,000 through this means so far."

Goldmark Consultants to Lincoln Center Cable TV

STAMFORD, Conn.—Goldmark Communications Corporation, a subsidiary of Warner Communications Inc., has been named telecommunications consultants to New York's Lincoln Center for the Performing Arts in developing essential technology for live performance cable TV telecasts.

The consultation agreement is an initial step in determining the feasibility of a program under consideration by Lincoln Center to install a permanent television for live telecasts of performances from its theaters to cable TV subscribers. Goldmark Communications is refining, under the direction of Joseph L. Stern, vice president of engineering and K. Blair Benson, director of audio/video engineering, the latest state-of-the-art techniques for experimental cultural broadcasts. These include all aspects of video and audio broadcast technology, and their relation to the television medium.

John Goberman, the center's media development director, told the Federal Communications Commission recently that the performing arts are being disenfranchised by general broadcasting. He cited the medium's concentration on appeal to mass audiences and the limited number of television channels available.

"Lincoln Center, as well as other minority programmers, is in effect, prohibited from using the public airwaves to reach that audience which wants to watch an opera or a ballet in its living room," he said.

The Lincoln Center project is considered a "striking example" of the need to make available to the viewing public important cultural events seldom programmed by over-the-air broadcasting, Stern pointed out. He added that the project could be the forerunner for similar experiments by other cultural institutions which could become program origination points to make cultural events available to greater numbers of people through cable TV.

Haber Sets Pub After Buy of Lissauer Tunes

PALISADES PARK, N.J.—Big Hurry Music Inc. and Little Hurry Music Inc. have been formed here by Alfred Haber as a projected full-line publishing operation, with a pool of some 800 copyrights acquired from the Robert Lissauer and Ellison Music firms.

Lissauer, active in music publishing for the past 34 years, will now devote most of his time to theatrical production, both musical and dramatic. He will, however, still retain active management of the Vincent Youmans catalog.

Haber, a former attorney with RCA Records, is soliciting additional material, aiming for eventual "broad-based" representation in country, contemporary, MOR and theater music. He said he will be going to London shortly to negotiate foreign subpublishing deals.

Image Transform Does Bernstein Lecture Series

NEW YORK—Ronald Gunning, president of Image Transform, has announced that the videotape-to-film company has been signed to process the Leonard Bernstein-Boston Symphony lecture-concert series, "The Unanswered Question."

The series was shot on 2-inch quadruplex videotape, which Image Transform is converting to high-quality 16mm. motion picture film. Sound was recorded on a 16-track Ampex MM1000 and will be reproduced by a double system projection.

Videotaped in the studios of WGBH-TV, Boston, Mass. during November and December, 1972, "The Unanswered Question" was shown in the Harvard Square Theatre as part of the prestigious Charles Eliot Norton Lectures.

Orchestral experts are: Mozart, Symphony No. 40 in G Minor; Beethoven, Symphony No. 6—The Pastoral; Wagner, Prelude and Liebestod from Tristan and Isolde; Berlioz, Romeo and Juliet; Debussy, Prelude to the Afternoon of a Fawn; Ravel, Rhapsodie Espagnol; Stravinsky, Oedipus Rex; Bernstein, Trouble in Tahiti; Ives, The Unanswered Question.



TERRY MCEWEN, seated, receives Billboard plaque from Robert Sobel, right, Billboard classical editor, for London Records being chosen top classical label of 1973, as based on Billboard's chart. From left, are, John Hurd, Mitchell Kreiger, Helene Blue, Richard Rollefson, Hans Boon, all London classical staffers.

Billboard Top50

Billboard SPECIAL SURVEY for Week Ending 2/9/74

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	4	9	LOVE SONG Anne Murray, Capitol 3776, (Portofino/Gnossos, ASCAP)
2	1	9	LOVE'S THEME Love Unlimited Orchestra, 20th Century 2069, (Sa-Vette, January, BMI)
3	3	17	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
4	6	7	LAST TIME I SAW HIM Diana Ross, Motown 1278, (Jobete, ASCAP)
5	2	8	YOU'RE SIXTEEN Ringo, Apple 1870, (Capitol), (Viva, BMI)
6	11	7	I SHALL SING Garfunkel, Columbia 4-45983, (Warner-Tamerlane, Caledon Soul, BMI)
7	5	13	SHOW AND TELL Al Wilson, Rocky Road 30073 (Bell), (Fullness, BMI)
8	7	12	TIME IN A BOTTLE Jim Croce, ABC 11405 (ABC, ASCAP)
9	13	7	I LOVE Tom T. Hall, Mercury 73436, (Phonogram), (Hallnote, BMI)
10	9	18	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)
11	20	8	LIFE IS A SONG WORTH SINGING Johnny Mathis, Columbia 4-45975, (Mighty Tree, BMI)
12	15	9	MY SWEET LADY Cliff De Young, MCA 40156, (Cherry Lane, ASCAP)
13	8	14	LEAVE ME ALONE (Ruby Red Dress) Helen Reddy, Capitol 3768 (Anne-Rachel/Brooklyn, ASCAP)
14	29	3	DARK LADY Cher, MCA 40161 (Senor, ASCAP)
15	17	13	ERES TU/TOUCH THE WIND Mocedades, TRA 100 Tara/Famous Music, (Radmus, ASCAP)
16	12	20	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
17	10	9	AMERICAN TUNE Paul Simon, Columbia 45900, (Paul Simon, BMI)
18	26	3	SEASONS IN THE SUN Terry Jacks, Bell 45432 (E.B. Marks, BMI)
19	14	15	GOODBYE YELLOW BRICK ROAD Elton John, MCA 40148 (Dick James, none)
20	25	8	DADDY, WHAT IF Bobby Bare, RCA 0197, (Evil Eye, BMI)
21	16	14	WHO'S IN THE STRAWBERRY PATCH WITH SALLY Tony Orlando & Dawn, Bell 45,424 (Levine & Brown, BMI)
22	19	14	MY MUSIC Loggins & Messina, Columbia 4-45952, (Jasperilla/Gnossos, ASCAP)
23	23	8	LOVE HAS NO PRIDE Linda Ronstadt, Asylum 11026, (Walden/Glasco, ASCAP)
24	32	2	SUNSHINE ON MY SHOULDER John Denver, RCA 0213, (Cherry Lane, ASCAP)
25	18	7	IF WE MAKE IT THROUGH DECEMBER Merle Haggard, Capitol 3746, (Shade Tree, BMI)
26	22	19	JUST YOU 'N' ME Chicago, Columbia 4-45933 (Big Elk, ASCAP)
27	31	4	AMERICANS Byron MacGregor, Westbound 222 (Chess/Janus), (Con-Estoga, BMI)
28	35	5	YOU WON'T FIND ANOTHER FOOL LIKE ME The New Seekers, MGM 14691, (Geoff Stephens, ASCAP)
29	27	12	INSPIRATION Paul Williams, A&M 1479, (Almo, ASCAP)
30	37	3	SPIDERS & SNAKES Jim Stafford, MGM 14648 (Kaiser/Boo/Gimp, ASCAP)
31	36	2	HOUSTON (I'm Comin' To See You) Glen Campbell, Capitol 3808, (Kayteekay, Hudmar, ASCAP)
32	30	6	REMEMBER Andy Williams & Noelle, Columbia 4-45985, (Blackwood, BMI)
33	33	8	EYE LEVEL Simon Park Orchestra, Vanguard 35175, (De Wolfe, ASCAP)
34	38	4	JOY, PT. 1 Isaac Hayes, Enterprise 9085 (Columbia), (Incense/East/Memphis, BMI)
35	48	2	IN THE MOOD Bette Midler, Atlantic 7270, (Shapiro/Bernstein, ASCAP)
36	43	6	BEYOND THE BLUE HORIZON Lou Christie, Three Brothers 402 (CTI), (Famous, ASCAP)
37	42	3	STAR Stealers Wheel, A&M 72508 (Hudsonbay, BMI)
38	-	1	FOOLS PARADISE Don McLean, United Artists 363, (Nor Va Jak, BMI)
39	39	10	FLASHBACK 5th Dimension, Bell 45,425 (Zapata, ASCAP)
40	46	5	UNTIL YOU COME BACK Aretha Franklin, Atlantic 45-2995, (Jobete, ASCAP/Stone Agate, BMI)
41	40	5	NEVER, NEVER GONNA GIVE YA UP Barry White, 20th Century 2058, (Sa-Vette, January, BMI)
42	47	3	W.O.L.D. Harry Chapin, Elektra 45874 (Story Songs, ASCAP)
43	49	2	JESSICA Allman Brothers Band, Capricorn 0036 (Warner Bros.), (No Exit, BMI)
44	-	1	RAISED ON ROBBERY Joni Mitchell, Asylum 11029, (Sequomb, BMI)
45	-	1	TAKE CARE OF HER/I'VE GOT A THING ABOUT YOU BABY Elvis Presley, RCA 0196, (George Paxton/Swamp Fox, White Haven, ASCAP)
46	44	6	THIS IS YOUR SONG Don Goodwin, Silver Blue 806, (Spanka, BMI)
47	50	2	THE ENTERTAINER Marvin Hamlisch, MCA 0174, (Multitood, BMI)
48	-	1	LET ME GET TO KNOW YOU Paul Anka, Fame 345 (United Artists), (Spanka, BMI)
49	-	1	YOU WILL BE MY MUSIC Frank Sinatra, Reprise 1190 (Warner Bros.), (Sergeant, Jonico, ASCAP)
50	-	1	JOLENE Dolly Parton, RCA 0145, (Owepar, BMI)

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	7	BOOGIE DOWN —Eddie Kendricks (F. Wilson, L. Easton, A. Poree), Tamla 54243 (Motown) (Stone Diamond, BMI)	33	37	7	THERE'S GOT TO BE RAIN IN YOUR LIFE (To Appreciate The Sunshine) —Dorothy Morwood (D. Norwood), GRC 1011 (Silver Thesis/Act One, BMI)	67	69	8	COME LITTLE CHILDREN —Donny Hathaway (Donny Hathaway), Atco 45-6951 (Don Bow, BMI)
	2	2	PUT YOUR HANDS TOGETHER —O'Jays (K. Gamble, L. Huff), Philadelphia International 73535 (Columbia) (Mighty Three, BMI)	★	48	5	I WISH IT WAS ME —Tyrone Davis (Leo Graham), Daker 4529 (Brunswick) (Julio-Brian, BMI)	68	59	10	TALKING ABOUT THE BOSS AND I —Harmon Betha (R. Bethea), Musicor 1483 (Aral, ASCAP)
★	5	11	JUNGLE BOOGIE —Kool & The Gang (Kool & The Gang/R. Bell), De-Lite 559 (P.I.P.) (Delightful/Gar, BMI)	35	40	11	IT MAY BE WINTER OUTSIDE (But In My Heart It's Spring) —Love Unlimited (Barry White, Paul Politi), 20th Century 2062 (Fox Fantare, Very Own, BMI)	69	61	9	IF THAT'S THE WAY YOU WANT IT —Skylark (D. Lambert, B. Potter), Capitol 3773 (ABC/Dunhill/Soldier, BMI)
★	6	10	TRYING TO HOLD ON TO MY WOMAN —Lamont Dozier (M. Jackson, J. Reddick), ABC 11407 (Bullitt Proof, BMI)	★	44	7	IF IT'S IN YOU TO DO WRONG —Impressions (L. Simon, A.J. Tribble), Curtom 1994 (Buddah) (Julio-Brian, BMI)	70	74	7	TALK TO THE RAIN —Spring (H. Miller, R. McCoy, G. Holley), Nine Chains 401 (Mainstream) (Lifestyle, BMI)
	5	1	LET YOUR HAIR DOWN —Temptations (N. Whitfield), Gordy 7133 (Motown) (Stone Diamond, BMI)	37	32	11	I'VE GOT TO BREAK AWAY —Baby Washington (L. Chandler, D. Irwin, B. Washington), Master Five 9107 (Stereo Dimension) (Black Ivy, ASCAP)	71	64	10	WHAT IS HIP —Tower Of Power (S. Kupka, E. Castillo, D. Garibaldi), Warner Brothers 7748 (Auphilo, ASCAP)
★	8	10	SEXY MAMA —Moments (H. Ray, A. Goodman, S. Robinson), Stang 5052 (All Platinum) (Gambi, BMI)	38	41	6	GOTTA FIND A MOTHER —Whispers (Baker, Harris, Sigler, Felder), Janus 231 (Chess/Janus) (Mighty Tree, Golden Fleece, BMI)	72	76	4	LOVE SONG —Mandrill (Wilson Brothers), Polydor 14214 (Mandrill/Intersong, ASCAP)
	7	3	LIVIN' FOR YOU —Al Green (Al Green, Willie Mitchell), Hi 45-2257 (London) (Jec/Al Green, BMI)	39	42	9	I WILL —Ruby Winters (D. Glasser), Polydor 14202 (Camarillo, BMI)	73	78	8	BABY I LOVE YOU —Benny Johnson (Edna Toles), Today 1527 (Perception) (Pop Draw, ASCAP)
★	8	9	JOY —Isaac Hayes (Isaac Hayes), Enterprise 9085 (Columbia) (Incese/East/Memphis, BMI)	★	54	4	HOMELY GIRL —Chi-Lites (Eugene Record, Stan Mckenney), Brunswick 55505 (Julio-Brian, BMI)	★	86	2	KEEP IT IN THE FAMILY —Leon Haywood (Leon Haywood), 20th Century 2065 (Jim Edd, BMI)
★	13	9	I LIKE TO LIVE THE LOVE —B.B. King (D. Crawford, C. Mann), ABC 11406 (American Broadcasting/DaAnn, ASCAP)	★	52	6	I TOLD YOU SO —Delfonics (William Hart), Philly Groove 182 (Bell) (Nickel Shoe, Wadaw, New Outlook, BMI)	75	83	5	HE DIDN'T KNOW —Garland Green (J. Williams, Jr., G. Bonds, C. Whitehead), Spring 142 (Polydor) (Jerry Williams, BMI)
	10	10	CAN THIS BE REAL —Natural Four (L. Hutson, M. Hawkins, J. Hutson), Curtom 1994 (Buddah) (Aopa/Silent Giant, ASCAP)	42	27	17	SHOW AND TELL —Al Wilson (Jerry Fuller), Rocky Road 30073 (Bell) (Fullness, BMI)	76	82	5	DON'T NOBODY LIVE HERE (By The Name Of Fool) —Denise LaSalle (Denise LaSalle), Westbound 221 (Chess/Janus) (Bridgeport, BMI)
	11	7	WHAT IT COMES DOWN TO —Isley Bros. (Isley Brothers), T-Neck 72252 (Columbia) (Boniva, ASCAP)	43	50	10	I'D RATHER BE (Blind, Clipped & Crazy) —O.V. Wright (C. Hodges, D. Malone, P. Carter), Backbeat 628 (ABC/Dunhill) (Jec, BMI)	★	90	2	SAME BEAT —Fred Wesley & The JB's (James Brown), People 632 (Polydor) (Dynatone/Belinda, BMI)
★	19	8	I'LL BE THE OTHER WOMAN —Soul Children (Homer Banks, Carl Hampton), Stax 0182 (Columbia) (East/Memphis, BMI)	★	55	5	THAT'S THE SOUND THAT LONELY MAKES —Tavares (J. Bristol, J. Dean, J. Clover), Capitol 3794 (Bushka, ASCAP)	78	84	6	LET THEM TALK —Z.Z. Hill (The Isleys), T-Neck 2252 (Columbia) (Boniva, ASCAP)
	13	15	THE LOVE'S THEME —Love Unlimited Orchestra (Barry White), 20th Century 2069 (SA-Vette/January, BMI)	45	28	16	THIS TIME I'M GONE FOR GOOD —Bobby Blue Bland (D. Malone, O. Perry), Dunhill 4369 (Don, BMI)	★	95	3	JUST DON'T WANT TO BE LONELY —Main Ingredient (Barrett-Freedman-Eli), RCA 0205 (Ingredient, BMI)
	14	11	I'VE GOT TO USE MY IMAGINATION —Gladys Knight & The Pips (Goffin, Goldberg), Buddah 393 (Screen Gems-Columbia, BMI)	46	31	11	CAN'T SAY NOTHIN' —Curtis Mayfield (Curtis Mayfield), Curtom 1993 (Buddah) (Chi-Sound, BMI)	81	79	7	LOVE EPIDEMIC —Trammps (L. Green, N. Harris), Golden Fleece 7-3251 (Mighty Three, BMI)
	15	12	I MISS YOU —The Dells (Tony Hester), Cadet 5700 (Chess/Janus) (Groovesville, BMI)	47	33	17	IF YOU'RE READY COME GO WITH ME —Staple Singers (H. Banks, H. Jackson, C. Hampton), Stax 0179 (Columbia) (East/Memphis Music, BMI)	★	—	1	WHEN THE FUEL RUNS OUT —Executive Suite (Harris, Felder, Sigler), Babylon 1111 (Golden Fleece/Mighty Three, BMI)
	16	18	LAST TIME I SAW HIM —Diana Ross (M. Masser, P. Sawyer), Motown 1278 (Jobete, ASCAP)	48	53	7	WITCH DOCTOR BUMP —Chabukos (H. Miller, R. McCoy, D. Matthews), Mainstream 5546 (Lifestyle, BMI)	83	89	5	WISH I HAD A LITTLE GIRL LIKE YOU —Little Beaver (W. Hale), Cat 1991 (T.K.) (Sheryln, BMI)
★	22	9	STOP TO START —Blue Magic (J. Grant, A. Felder), Atco 6949 (W.M.O.C.T./Six Strings, BMI)	49	35	18	ROCKIN' ROLL BABY —Stylistics (Tom Bell, Linda Creed), Avco 4625 (Mighty Three, BMI)	84	91	3	LIFE IS A SONG WORTH SINGING —Johnny Mathis (T. Bell, L. Creed), Columbia 4-45975 (Mighty Three, BMI)
★	23	6	THAT'S WHAT THE BLUES IS ALL ABOUT —Albert King (J. Strickland, B. Patterson), Stax 0189 (Columbia) (East/Memphis/Rogan, BMI)	50	38	12	SOUL BOOGIE WOOGIE —Wilson Pickett (Seals, Goodman, Jennings), RCA 0174 (Danor, BMI)	85	93	4	THANKS DAD PT. 1 —Joe Quarterman & Free Soul (Joe Quarterman), GSF 6911 (Access/Free Soul, BMI)
	19	21	QUICK, FAST, IN A HURRY —New York City (Thom Bell, Linda Creed), Chelsea 0150 (RCA) (Assorted/Bell, BMI)	★	65	4	I JUST CAN'T GET YOU OUT OF MY MIND —Four Tops (D. Lambert, B. Potter), Dunhill 4377 (ABC/Dunhill/Soldier, BMI)	★	—	1	MY MISTAKE WAS TO LOVE YOU —Diana Ross & Marvin Gaye (Pam Sawyer, G. Jones), Motown 1269 (Jobete, ASCAP)
★	26	10	WISH THAT YOU WERE MINE —Manhattans (W. Lovett), Columbia 4-45971 (Blackwood/Nattabnam, BMI)	52	47	11	GIVE ME JUST ANOTHER DAY —Miracles (L. Ware), Tamla 54240 (Motown) (Almo, ASCAP)	87	92	5	I'LL BE SWEETER TOMORROW —Escorts (R. & R. Poindexter), Alithia 6055 (Zira/Florence, BMI)
★	30	5	YOU'RE SO UNIQUE —Billy Preston (Billy Preston, Joe Green), A&M 1492 (Irving/W.E.P., BMI)	53	58	10	NO TIME TO BURN —Black Heat (Gray, Jones, Owens), Atlantic 45-2987 (Cotillion, BMI)	★	99	2	SOUND YOUR FUNKY HORN —K.C. & Sunshine Junkanoo Band (C. Reed, H. Casey), T.K. 1003 (Sheryln, BMI)
	22	25	SOUL POWER —Maceo & The Macks (J. Brown), People 631 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	54	56	8	FUNKY MUSIC, PART 1 —Thomas East (Lee Anthony, Thomas East), MGM K14684 (Underground/Unichappell, BMI)	★	—	1	I WOULDN'T GIVE YOU UP —Ecstasy, Passion & Pain (Barbara Gaskins), Roulette 7151 (Big Seven, BMI)
	23	14	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do) —Aretha Franklin (S. Wonder, C. Paul, M. Broadnax), Atlantic 45-2995 (Jobete, ASCAP Stone Agate, BMI)	★	73	3	LOOKIN' FOR A LOVE —Bobby Womack (J. W. Alexander, Z. Samuels), United Artists 375 (Kags, BMI)	★	—	1	OUTSIDE WOMAN —Bloodstone (Harry Williams), London 45-1052 (Crystal Jukebox, BMI)
★	24	29	WANG DANG DOODLE —Painter Sisters (F. Dixon), Blue Thumb 243 (Arc, BMI)	56	51	10	FOR THE GOOD TIMES —Seventh Wonder (Kris Kristofferson), Abet 9454 (Nashboro) (Buck Horn, BMI)	91	96	2	LOVING YOU —Johnny Nash (M. Stevenson), Epic 5-11003 (Columbia) (Mikim, BMI/Cayman, ASCAP)
★	36	5	WE'RE GETTING CARELESS WITH OUR LOVE —Johnnie Taylor (Don Davis, Frank L. Johnson), Stax 0193 (Columbia)	★	68	6	GET YOUR THING TOGETHER —Annette Snell (P. Kelly), Dial 1014 (Phonogram) (Tree, BMI)	92	88	6	YOU'RE TOO GOOD TO BE TRUE —Creative Source (M. Stones, J. Thomas), Sussex 508 (Interior, BMI)
★	39	4	MIGHTY LOVE, PART 1 —Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 45-3006 (Mighty Three, BMI)	58	66	5	IF IT WERE LEFT UP TO ME —Sly & The Family Stone (S. Stewart), Epic 5-11060 (Columbia) (Stoneflower, BMI)	93	98	2	SHE CALLS ME BABY —J. Kelly & Premiers (Gary Knight, Gene Allen), Roadshow 7005 (Screen Gems, BMI) (JRP, BMI)
★	34	6	FIRST TIME WE MET —Independents (C. Jackson, M. Yancy), Wand 11267 (Scepter) (Butler, ASCAP)	59	43	12	KNOW YOU ANYWHERE —Ashford & Simpson (Nicholas Ashford, Valerie Simpson), Warner Brothers 7745 (Nick-O-Val, ASCAP)	94	97	3	SOUL MARCH —Fatback Band (Jerry Thomas), Perception 520 (Clita/Patrick Bradley, BMI)
	28	16	STONED TO THE BONE —James Brown (James Brown), Polydor 14210 (Dynatone/Belinda/Unichappell, BMI)	60	46	14	I'M THE MIDNIGHT SPECIAL —Clarence Carter (G. Jackson, R. Moore, L. Chambers, A. Mitchell), Fame 330 (United Artists) (Fame, BMI)	★	—	1	THAT'S THE WAY SHE IS —Bobby Earl Williams (Bobby Earl Williams, Jack Hammer), Nine Chains 7000 (Mainstream) (Lifestyle, BMI)
★	29	17	POWER OF LOVE —Jerry Butler (J. Bristol, J. Butler), Mercury 73443 (Phonogram) (Bushka, ASCAP)	★	77	3	THANKS FOR SAVING MY LIFE —Billy Paul (K. Gamble, L. Huff), Philadelphia International 7-7-3538 (Columbia) (Mighty Three, BMI)	96	—	1	SING A SAD SONG —Percy & Them (J. Thornton, L. Ivey, J. Hargrove), Playboy 50048 (McLaughlin/Lovelane, BMI)
★	45	4	YOU SURE LOVE TO BALL —Marvin Gaye (M. Gaye), Tamla 54244 (Motown) (Jobete, ASCAP)	63	67	8	SO TIED UP —Sam Dees (S. Dees, B. Brandon), Atlantic 45-2991 (Moonsong, BMI)	98	—	1	I'M FALLING IN LOVE (I Feel Good All Over) —Fantastic Four (A. Hamilton, N. Toney), Eastbound 620 (Chess/Janus) (Bridgeport, BMI)
	31	20	BABY COME CLOSE —Smokey Robinson (W. Robinson, P. Moffett, M. Tarplin), Tamla 54239 (Motown) (Jobete, ASCAP)	★	75	3	IT'S BEEN A LONG TIME —New Birth (Baker, Wilson), RCA 0185 (Dunbar/Rutri, BMI)	99	—	1	BEST THING THAT EVER HAPPENED TO ME —The Persuaders (J. Weatherly), Atco 6956 (Keca, ASCAP)
	32	24	LIVING FOR THE CITY —Stevie Wonder (Stevie Wonder), Tamla 54242 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	65	71	6	SWEET DAN —Betty Everett (Johnny Watson), Fantasy 714 (Jowat, BMI)	100	—	1	ONE WOMAN MAN —Lawrence Payton (L. Perry, P. Townsend), Dunhill 4376 (ABC/Dunhill/Rail, BMI)
				66	70	7	I NEED SOMEONE —Linda Perry (Eddy Billups), Mainstream 5550 (Lifestyle, BMI)				

Soul Sauce

Versatility Makes White Chartopper

By LEROY ROBINSON

LOS ANGELES—"There's no way I could of had a million seller if I sounded like Isaac Hayes. People don't buy reproductions of other stars... they never have. You've got to be different."

Thus spoke Barry White, a tower of a man both physically and, at the present time, within the recording industry. The 20th Century Records artist is scoring as a favorite all over the music industry because of his mammoth productions of music that for some oddball reason are getting great play on so-called soul stations.

"They're comparing two men with deep voices, and our way of rapping, and the large instrumentation used on our records," explained White. "That's as far as the comparison can go. But if you listen to 'Stone Gone' by me and 'Joy' by Isaac, or 'I've Got So Much To Give' and 'To Be Continued,' it's plain as night and day that we're different."

Whether it's right or wrong, comparisons of the two are in order. Both White and Hayes are alike in the talent area where White plays several instruments ("Whatever is needed to get the feeling I'm looking for, I jump in and play"), as does Hayes, and in the coloring of their orchestrations. White, for instance, leans heavily in the string area because, "It's a feeling," says White. "There's a sensitive side to every man, and that's mine. The only way I can express it is through violins, not horns."

And there's no sparing the violins, the cello, the rhythm, or the horns on a Barry White record date. In his previous outings he had been conservative in the fact that only 35 musicians were used. But in his soon-to-be released album, "Rhapsody In White," the number doubled to 60 musicians, and very large bucks to boot, to explore further his sensitivity. The cost of such a date has to be astronomical. How did he get 20th Century Records to go for it?

"Well, it was based on belief. Russ Regan's belief in my ability whether I'm working with two instruments or 22 instruments. Russ' belief in what I'm doing, musically, has been so great, he recently told me that if I put chicken scratch on a record and I said it would be a hit, he'd believe it," White responded proudly.

That's a lot to say for a man who only started recording in 1973, albeit Regan had been trying to corral White into putting his multi-talents of composing and arranging and playing many instruments to the vinyl test when Regan was head man at Uni Records. As White explains it, "I told Russ I'd record when I felt I was ready."

Obviously, White knew what he was talking about. "I've Got So Much To Give" skyrocketed to the top of the mark on all the charts, and before long, Regan's faith was additionally confirmed with "Never Gonna Give You Up." The fact that Regan was willing to take a chance on the big singer was a start, but from all indications it was the female record buyer (another similarity to Hayes) that caused his star to shine. But, why?

"Women are women," says White. "They're buying the truth in what I'm saying. Women have told me, since I've come out with my records, their men have found it much easier to explain themselves."

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	11	STONE GON' Barry White, 20th Century T 423	31	36	8	POWER OF LOVE Jerry Butler, Mercury SRM 1-689 (Phonogram)
2	2	13	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	32	22	17	GIMME SOMETHING REAL Ashford & Simpson, Warner Brothers BS 2739
★	5	7	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)	33	24	14	CREATIVE SOURCE Sussex FRA 8027
4	4	7	1990 Temptations, Gordy G-966V1 (Motown)	34	38	21	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144
★	7	8	THE PAY PACK James Brown, Polydor PD2-3007	35	39	4	LADY LOVE Barbara Mason, Buddah BDS 5140
★	9	18	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	36	41	6	BIG TIME LOVER Cornelius Brothers & Sister Rose, United Artists UA-LA121-F
7	8	24	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	37	27	14	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)
8	3	15	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	38	29	16	A DRAMATIC EXPERIENCE Dramatics, Volt VOS 6019 (Columbia)
9	6	10	HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163	39	33	8	SUPERFUNK Funk Inc., Prestige PR 10071 (Fantasy)
10	12	26	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	40	40	6	PORTRAIT OF NINA Nina Simone, Trip TLX 9521 (Springboard International)
11	13	7	SHOW AND TELL Al Wilson, Rocky Road RR 3601 (Bell)	41	45	5	LOVE'S MAZE Temprees, We Produce XPS 1903 (Columbia)
12	10	15	JOY Isaac Hayes, Enterprise ENS 5007 (Columbia)	42	49	3	KEEP YOUR SOUL TOGETHER Freddie Hubbard, CTI 6036
★	19	7	UNREAL Bloodstone, London XPS 634	43	46	6	SIXTY MINUTES WITH CLARENCE CARTER Clarence Carter, Fame FM-LA 186-F (United Artists)
14	14	22	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794	★	57	2	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
15	15	22	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	45	47	6	DON' WHAT COMES NATURALLY Charles Wright, Dunhill DSD 50162
16	18	7	LAST TIME I SAW HIM Diana Ross, Motown M 812V1	46	51	24	DELIVER THE WORD War, United Artists UA LA128 F
★	21	8	OUT HERE ON MY OWN Lamont Dozier, ABC ABCX-804	47	37	23	CHI-LITES Brunswick BL 754197
★	23	36	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	★	59	2	CHECK IT OUT Tavares, Capitol ST 11258
19	17	12	WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)	★	-	1	LOOKIN' FOR A LOVE Bobby Womack, United Artists UA LA 1996
★	25	4	BLACK EYED BLUES Esther Phillips, Kudu KU 14 (CTI)	50	52	5	SWEET CHARLIE BABE Jackie Moore, Atlantic SD 7285
21	11	12	ROCKIN' ROLL BABY Stylists, Avco AV 11010	51	53	4	HARD GOIN' UP Little Sonny, Enterprise ENS 1036 (Columbia)
22	16	13	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown MB03V1	52	55	3	IT'S ALL IN THE GAME Tyronne Davis, Dakar DK 76909 (Brunswick)
★	35	3	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)	53	56	16	EVERYBODY LIKES SOME KIND OF MUSIC Billy Preston, A&M SP 3526
24	20	15	THE DELLS Cadet CA 50046 (Chess/Janus)	54	-	1	UNBOUNDED Chambers Brothers, Avco 11013
25	26	9	NUTBUSH CITY LIMITS Ike & Tina Turner, United Artist UA- LA180-F	55	60	2	INCREDIBLE Hodges, James & Smith, 20th Century T 425
26	28	23	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)	56	42	19	ECSTASY Ohio Players, Westbound WB 2021 (Chess/Janus)
27	31	5	BACK FOR A TASTE OF YOUR LOVE Syl Johnson, Hi XSHL 32081 (London)	57	44	7	THE SOUNDS OF PHILLY '73 Various Artists, Philadelphia International KZ 32713 (Columbia)
28	30	17	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	58	54	6	THE HISTORY OF JIMMY REED Jimmy Reed, Trip TLX 9515 (Springboard International)
29	32	42	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	59	-	1	BLUE MAGIC Atco 7038
30	34	7	PRESS ON David T. Walker, Ode SP 77020 (A&M)	60	48	19	FULLY EXPOSED Willie Hutch, Motown M 748 VI

Billboard FM Action Picks

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

BABYLON, N.Y.: WBAB-FM, Kathy Cunningham
CINCINNATI: WEBN-FM, Mary Decioccio
DALLAS: KAFM-FM, Loretta Angeline
DENVER: KCFR-FM, Jeff Pollack
EUGENE: KFMV-FM, Janice Whitaker
KENT: WKNT-FM, Harry Suttlinger
NEW HAVEN: WPLR-FM, Gordon Weingarh
NEW ORLEANS: WNOE-FM, Lee Armstrong
ORLANDO: WORJ-FM, Mike Lyons
PHILADELPHIA: WMMR-FM, Dennis Wilen

JAN AKKERMAN, "Tabernakel," Atco: WOUR-FM, KZAP-FM
BACHMAN-TURNER OVERDRIVE, "II," Mercury: WPLR-FM
BLOODSTONE, "Unreal," London: WPLR-FM
DAVID BROMBERG, "Wanted Dead Or Alive," Columbia: WOWI-FM
TONI BROWN, "Good For You Too," MCA: KFMV-FM, WOWI-FM, KZAP-FM
ROY BUCHANNON, "That's What I'm Here For," Polydor: WBAB-FM
BUTTS BAND, Blue Thumb: WOUR-FM, WKNT-FM, WVVS-FM, WBAB-FM
CANNED HEAT, "One More River To Cross," Atlantic: KYLE-FM
LINCOLN CHASE, "YOU . . .," Paramount: WVVS-FM
CARLOS CHAVEZ, Columbia: KCFR-FM
CHI COLTRANE, "Let It Ride," Columbia: KFMV-FM, KYLE-FM
COMMANDER CODY, "Live," Paramount: WBRU-FM, WCMF-FM, KZAP-FM, WPLR-FM, WVVS-FM, KAFM-FM, KFMV-FM
CHARLIE DANIELS, "Way Down Yonder," Kama Sutra: KSJO-FM, WPLR-FM, KZAP-FM, WMMR-FM, WOUR-FM
MANU DIBANGO, "Makossa Man," Atlantic: WPLR-FM, WVVS-FM
DONOVAN, "Essence To Essence," Epic: KCFR-FM
DO YOU LIKE JAZZ SERIES, "31 Volumes," CBS: KCFR-FM
BOB DYLAN, "Planet Waves," Asylum: KFMV-FM, WOWI-FM, WORJ-FM, KZAP-FM, WBRU-FM, WNOE-FM, WEBN-FM, KYLE-FM, WVVS-FM, KAFM-FM, KSHE-FM, KCFR-FM
FAIRPORT CONVENTION, "Nine," A&M: KSJO-FM, WBAB-FM, WMMR-FM, WOUR-FM
FAMILY, "It's Only A Movie," United Artists: WPLR-FM, WORJ-FM, WBRU-FM, WCMF-FM, WMMR-FM, KCFR-FM
FOGHAT, "Energized," Bearsville: KYLE-FM, KAFM-FM
EDDIE HARRIS, "E.H. In The U.K.," Atlantic: WOWI-FM
EDDIE HENDERSON, "Inside Out," Capricorn: WOUR-FM
JIMI HENDRIX, "Loose Ends," Barclay (Import): WOUR-FM
JOHN HIATT, "Hangin' Round The Observatory," Epic: KYLE-FM, KZAP-FM
HOOKFOOT, "Roaring," A&M: WVVS-FM, WCMF-FM, WKNT-FM, WBAB-FM
BOBBI HUMPHREY, "Black & Blues," Blue Note: WOWI-FM, WVVS-FM
IMPRESSIONS, "Finally Got Myself Together," Curtom: KSJO-FM
BILLY JOEL, "Piano Man," Columbia: WEBN-FM
SYL JOHNSON, "Back For A Taste Of Your Love," Hi: WOUR-FM
MOSE JONES, "Mose Knows," Sounds Of The South: WOUR-FM, WPLR-FM
LEO KOTTKE, "Ice Water," Capitol: KAFM-FM, KCFR-FM
ALVIN LEE & MYLON LEFEVRE, "On The Road To Freedom," Columbia: WEBN-FM
DEKE LEONARD, "Iceberg," United Artists: WCMF-FM, WMMR-FM
GORDON LIGHTFOOT, "Sundown," Reprise: KYLE-FM, KFMV-FM, KAFM-FM, WEBN-FM

PROVIDENCE: WBRU-FM, Marc Kirkeby
ROCHESTER: WCMF-FM, Bernie Kimball
SACRAMENTO: KZAP-FM, Robert Williams
SAN JOSE: KSJO-FM, Douglas Droese
ST. LOUIS: KSHE-FM, Shelley Grafman
TEMPLE: KYLE-FM, George Bruce
TORONTO: CHUM-FM, Benjy Karch
UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
VALDOSTA, Ga.: WVVS-FM, Bill Tullis

LOVE UNLIMITED ORCHESTRA, "Rhapsody In White," 20th Century: WBAB-FM
FRANK LOWE, "Black Beans," ESP: KCFR-FM
MAMA LION, "Give It Everything I've Got," Family: WKNT-FM
MAN, "Back Into The Future," United Artists: WCMF-FM, WMMR-FM
MANFRED MANN'S EARTH BAND, "Solar Fire," Polydor: WKNT-FM, WOWI-FM, KFMV-FM, KZAP-FM
MFSB, "Love Is The Message," Phil. Int'l: WOUR-FM
JONI MITCHELL, "Court & Spark," Asylum: KAFM-FM, KSHE-FM, WEBN-FM, WORJ-FM, KZAP-FM, KYLE-FM, WVVS-FM, WBRU-FM, WNOE-FM, WOWI-FM
MONTROSE, Warner Bros.: CHUM-FM
RICK NELSON & THE STONE CANYON BAND, "Windfall," MCA: KFMV-FM, KAFM-FM
GRAM PARSONS, "Grievous Angel," Reprise: KYLE-FM
MONTY PYTHON, "Matching Tie & Handkerchief," Charisma (Import): KCFR-FM
RARE BIRD, "Somebody's Watching," Polydor: WBRU-FM
LOU REED, "Rock 'n Roll Animal," RCA: WBAB-FM
SMOKEY ROBINSON & THE MIRACLES, "Anthology," Motown: WBAB-FM
ROLAND KIRK, "Bright Moments," Atlantic: WOWI-FM
LINDA RONSTADT, "Different Drum," Capitol: WPLR-FM, WORJ-FM
LEO SAYER, "Silverbird," Warner Bros.: WVVS-FM, KSHE-FM
CARLY SIMON, "Hotcakes," Elektra: KFMV-FM, WOWI-FM, KAFM-FM
SKY, RCA: WCMF-FM
GRACE SLICK, "Manhole," Grunt: WEBN-FM, KSHE-FM
SOFT MACHINE, "7," Columbia: KCFR-FM, KYLE-FM
TIR NA NOG, "Strong In The Sun," Chrysalis: WOUR-FM, KYLE-FM, WOWI-FM
MARTHA VALEZ, "Matinee Weepers," Sire: WPLR-FM, KZAP-FM
JAMES VINCENT, "Culmination," Columbia: KCFR-FM
DAVID T. WALKER, "Press On," A&M: CHUM-FM
DAVID WARNER, "Whizz Kid," RCA: WVVS-FM
JOHNNY WINTER, "Saints & Sinners," Columbia: KAFM-FM, KZAP-FM, WNOE-FM, WBAB-FM, KSJO-FM
BOBBY WOMACK, "Lookin' For A Love Again," United Artists: WORJ-FM, WBAB-FM, WMMR-FM, KFMV-FM
YES, "Tales From Topographic Oceans," Atlantic: KFMV-FM, KAFM-FM, KSHE-FM
ZOMBIES, "Time Of The Zombies," Epic (Import): WMMR-FM

Bubbling Under The HOT 100

101-IT'S BEEN A LONG TIME, New Birth, RCA 0185
102-STORMY MONDAY, Latimore, Glades 1716
103-BOOBS A LOT, Holy Modal Rounders, Metromedia 0201 (RCA)
104-WHAT IS HIP?, Tower of Power, Warner Bros. 7748
105-APPLE OF MY EYE, Badfinger, Apple 1864 (Capitol)
106-BICYCLE MORNING, Billy Sans, Atco 6945
107-WHAT CAN I TELL HER, Timmy Thomas, Glades 1717

108-BOTH ENDS AGAINST THE MIDDLE, Jackie Moore, Atlantic 45-2989
109-I'M THE MIDNIGHT SPECIAL, Clarence Carter, Fame 330 (United Artists)
110-YOU'RE TOO GOOD TO BE TRUE, Creative Source, Sussex 508
111-SOFT SOUL BOOGIE WOOGIE, Wilson Pickett, RCA 0174
112-THE FIRST TIME WE MET, The Independents, Wand 11267 (Scepter)
113-INSPIRATION, Paul Williams, A&M 1479

Bubbling Under The Top LP's

201-OZARK MOUNTAIN DAREDEVILS, A&M SP 4411
202-OSIBISA, Happy Children, Warner Bros. BS 2732
203-BEST CHOICE, Armed & Extremely Dangerous, Philly Groove 1400 (Bell)
204-DONNA FARGO, All About A Feeling, Dot 26019 (Famous)
205-EDDIE HARRIS, E.H. In The U.K., Atlantic SD 1647
206-ROY CLARK'S, Family Album, Dot 26018
207-DAVID BROMBERG, Wanted Dead Or Alive, Columbia KC 32717
208-DON SEBESKY, Giant Box, CTI 6031/32
209-THE LETTERMEN, All Time Greatest Hits, Capitol SW 11249
210-JAN AKKERMAN, Tabernakel, Atco SD 7032

211-PAPILLON, Soundtrack, Capitol ST 11260
212-GIGI, Original Broadway Cast, RCA ABL 1-0404
213-RICK NELSON & THE STONE CANYON BAND, Windfall, MCA 383
214-GRAM PARSONS, Grievous Angel, Reprise MS 2121 (Warner Bros.)
215-ESTHER PHILLIPS, Black Eyed Blues, Kudu KU 14 (CTI)
216-STEALERS WHEEL, Ferguslie Park, A&M 4419
217-ROBIN HOOD, Soundtrack, Disneyland ST 3810
218-CANNED HEAT, One More River To Cross, Atlantic SD 7289
219-MONTROSE, Warner Bros. BS 22400
220-CLEG LAINE, I Am A Song, RCA LPL 1-5000

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

GE Exec Sees Banner Year Ahead for Audio

By BOB KIRSCH

LOS ANGELES—General Electric's audio division wound up fiscal 1973 with its best year ever, and Dick Galton, head of the division, feels this year will be another banner one, not only for GE, but for the industry on the whole.

Galton first talked about GE and some of the firm's plans for the future, as well as some of the steps he feels were most successful during the past year.

"One thing we've done in audio and tape is to expand the line, both in number and in type of product offered," Galton said. "This allows us to appeal to more dealers who can now look at us to appeal to a wider range of consumer segments. Look-

ing around the industry, I've never seen a market with as wide a price and performance range as the audio business."

Galton feels there are basically three categories to the audio business. "The first might be called good," he said, "the second high-end and the third audiophile. We've always done well in the first category and we continue to see improvement in the second. This is because the average consumer is upgrading himself. He wants better changers, for example, and he wants better speaker systems to go with his better basic unit. Items like 8-track and cassette decks, particularly 8-track

(Continued on page 36)



CONSUMER TV recorder systems are still far removed but inroads into business and industry are made constantly. Here, Arlington, Tex. mayor Tom Vandergriff cuts ribbon at opening of Panasonic's Southwest regional video systems division. Al Barshop, assistant general manager of Panasonic's video systems division, is third from left.

Toshiba Home TV Unit Plans

By RADCLIFFE JOE

NEW YORK—The Toshiba Co. will become another contender for home and industrial video stakes within two years. Plans for the project, which are reportedly well advanced, include the manufacture and marketing of both VCR and VTR systems as well as a low cost color camera.

Last year it was reported that Toshiba had developed a color camera that could be marketed for under \$1,000. It is expected that this camera will be included in the firm's initial market package.

Software and marketing plans are still to be formulated, and until the

(Continued on page 36)

Industry Spur To Home TV

By KEN WINSLOW

NEW YORK—Business and industry use of video systems is building consumer awareness.

One way of describing the institutional video player market are those circumstances in which someone other than the actual user of the player pays for either the hardware or the programs or both. And accordingly, the consumer video player market would be described as those circumstances in which the individual who actually uses the player is the one who directly pays for it and its programs out of his own pocket.

With present video player tape

(Continued on page 36)

Plan Appeal in Wis. 9 Labels-Duplicator Suit

• Continued from page 3

which time E-C had only been marketing disks for a short time, found Heilman declining to identify who duplicated E-C tapes. In questioning by Circuit Court Judge Elmer W. Roller that day, Judge Roller asked if such information was a "trade secret."

Who Duplicated?

"Answer: Well, it's—let me put it this way, sir. Columbia Special Products manufactures products for various marketing houses. If you want to buy that particular program and take it to one of the many record people throughout the U.S., Columbia would say 'no' to you. You are forced to have Columbia manufacture that product for you. Just like they have their particular programs we have our particular programs. And I will decline to advise you who manufactures, I can't say that. It is a major manufacturer in America, I will tell you that."

Heilman contended E-C's marketing is unique because it markets songs in yearly increments. In a section of testimony relating to alleged unfair competition, Heilman said: "... It would have been very possible for Columbia to market this (a four-album original hit package) by year, rather than just a mass grouping. If they did market it by year... it would be very difficult for us to sell our product at three times or four times higher in price... our marketing concept doesn't prevent any of the other major labels from again marketing by year in relation to the public's wants and needs."

Judge Landry, at one point in his decision, said: "The pirating of records is a shabby business that offends a person's sense of fair play. To exploit creative efforts, production costs and technical skill by another in the course of his making a livelihood without authority or without just compensation is morally reprehensible."

Suit Not Dismissed

At another point, he said: "The bald crassness of the acts of the defendants are obvious, but to give relief without the sanction of sound principles of law would impose the

Piracy Background Shows Giant Push

Congress: industry urging extension of 1972 antipiracy amendment to copyright statute due to expire Dec. 31; this hope buoyed by recent Congressional ratification of international Geneva antipiracy treaty (Billboard, Oct. 13)

Supreme Court: litigants in landmark Goldstein vs. California 5-4 decision upholding state antipiracy laws seeking high court re-hearing (Billboard, Sept. 1)

Litigation: dramatic upsurge, particularly in states without antipiracy laws to cover recordings made prior to Feb. 15, 1972 (effective date of Federal law protecting recordings made since this date)

Action: Recording Industry Association of America (RIAA) directed prosecutions resulting in both-way decisions:

- 1) Milwaukee County Circuit Court decision favoring E-C Tape Services vs. nine labels (Billboard, Feb. 3)
- 2) St. Louis Circuit Court granting temporary restraining order in action against Tacony Dist. brought by three labels

Product: all but exclusively pre-Feb. 15, 1972

Labels: increased willingness to pursue litigation, cooperate with RIAA; example, Phonogram's appointment of Len Dimond, director of production, as head of label's piracy task force

Law enforcement: eagerness to proceed; relatively more FBI raids but continuing complaints over complexity of label affiliation of acts slowing down identification of suspect goods

Judges: belief by some that ultimate direction must come via clearer legislation

Lawyers: cite need to name more retailers in complaints to dry up market for bootleggers; similar need to involve more recording artists as witnesses

- 1) A federal grand jury recently indicted Heck's, Inc., a Charleston, W. Va. based retail chain charged in two counts of federal law violation (Billboard, Jan. 26)
- 2) A Billboard reporter was exclusively permitted to join FBI officers in a raid in Los Angeles resulting in the conviction of Arpad Josef, head of Superior Dist., and subsequently ordered to pay a \$10,000 fine and granted a five-year probationary sentence (Billboard, Jan. 26). The reporter was promised a list of retail accounts of Superior. The FBI has still not made the list available.
- 3) Pianist Roger Williams appeared in a recent St. Louis suit and was singled out by the judge as an outstanding witness (see separate story)

Duplicators: isolated dramatic reports of mobile operations in tractor-trailers feeding at night off electricity lines in forest preserves; dramatic movement, however, toward involvement in the sound alike market

Retailers: generally dramatic trend of larger chains and stores avoiding suspect product; principal involvement that of smaller, independent stores, truck stops and other non-record/tape outlets

Consumer: still largely uninformed on piracy situation with several industry experts urging more consumer education, particularly in area of warning about inferior tapes damaging equipment

More Piracy: General News

role of moral arbiter on matters of business upon the court...

He granted the defendants' demurrer on the ground that plaintiffs failed to state facts sufficient to constitute a cause of action. He further said in the decision that "Although it appears unlikely that the plaintiffs can amend their cause of action in a

manner sufficient to overcome the deficiencies considered by this court to be fatal, the case will not be dismissed" unless repleading is not within 20 days.

The plaintiff labels are Phonogram/Mercury, ABC, MCA, CBS, Elektra, A&M, Buddha/Kama Sutra, London and Atlantic (Phonogram, MCA and Atlantic are involved in another St. Louis suit against a distributor—see separate story).

Dealer Blasts Careless Promotions, Ads

By GRIER LOWRY

EDITOR'S NOTE: Chain operations pushing audio equipment are intensifying efforts to train sales personnel. Catalog showroom firms are also more conscientious than ever in promoting audio. Basically, the industry is aware of potentially misleading claims and promotion practices. Nevertheless, some retailers feel not enough progress is being made and this in-depth profile of an independent store keeper draws on his critical views.

KANSAS CITY—"The problem of misrepresentation and careless handling of facts and figures in advertising and personal encounters with audio buyers is intensifying. A great deal of it is unwitting and the result of gaps in knowledge of the people involved, but it is a matter of deep concern to me," said Greg Meise, Kansas City electronic sales specialist. He feels there is a desperate need to stamp out—or at least curb—the ruinous effect this twisting of information is exerting on audio sales.

The guilty parties? "Mass merchandisers, overly enthusiastic volume dealers, mail-order outfits (several with Baltimore addresses), national and local chains, and to a lesser degree, specialty operations.

"I am sure all this misrepresentation isn't indigenous to only this area," said Meise, owner of the Stereo Bug, suburban specialty store. "But the point is, the problem keeps worsening and if something isn't done to check it we're all going to suffer."

"There are people in my store daily who relate how they have been taken in, one way or another, by some outfit," he said. "Some of the trouble lies with salespeople who aren't familiar with the product, but there is a good deal of out and out dishonesty in dispensing facts and figures.

"Few chains and mass retailers have people with enough interest to develop

(Continued on page 35)



MORE WINTER SHOW SCENES. At left, Cathey Jordan and Sonja Lee (from left) in lavish Audio Magnetics booth. Group of reps from Jack Brown Electronic Sales Representatives of Rochester, N.Y. with speaker inventor Herb Gevert (second from left); others from left are Jack Schuster, Jack Brown and Warren Kaufman. Sanyo's William Kirsch and Allan Wallace (from left above). Lilian Sandler of Comm Industries. Busy Mura exhibit with (from left) Lloyd Abrams, Jerry Wholrabe, James Clancy, H. L. Sieger, Mrs. Richie Weisel and Sonny Eisenberg.

Tape Duplicator

Deadline for regional competition for the 6th annual videotape competition held by the International Industrial Television Association is March 11. Winning entries will be shown at the ITVA Chicago Conference, April 21-24, Palmer Hotel. The competition is open to any non-broadcast industrial, educational, governmental and similar organizational user of videotape recorded in the current or last calendar year.

Categories include Instruction, Information, Sales, Humanities, and CMTV. Regional entry forms can be obtained from the following chairmen: Region 1, East (Northwestern U.S. including Del. and Pa.), Lee Roselle, Merrill Lynch, 1 Liberty Plaza, 165 Broadway, NYC, 10006 (212-766-4756); Region 2, South (Southeastern U.S. including Md., W. Va., Ky., Mo., Ka., Colo. and N. Mex.), Al Bond, Texas Instruments, Box 5012/MS 49, Dallas (214-238-5151); Region 3, West (Western U.S. including Wash., Idaho, Utah, Ariz., Alaska and Hawaii), Jerry Josephs, Fireman's Fund American Insurance Co., 3333 California St., San Francisco, 94118 (415-929-2204); Region 4, North (Northern U.S. including Ma., Wyo., Neb., Ia., Ill., Ind., and O.), Larry Gibson, Employers Insurance of Wausau, 2000 Westwood Dr., Wausau, Wis. 54401 (715-842-6626); Region 5, Canada/International, Brant Ducey, Canadian National Railways, PO Box 8100, Montreal, 101, Quebec, Can. (514-877-5017).

Marvin King, plant manager, Liberty/UA, notes that his company is doing a brisk business from small duplicators who are experiencing problems with their own suppliers. Liberty will announce a new duplicator available next month.

A non-fracturable industrial diamond edge cutter is being offered as

an option on Audimation's new #742 winder, said Norman Deletke, Jr., president.

A Mylar splicing tape with see-through characteristics to overcome blind splicing is being introduced in 1/4", 1/2", 3/4", 1" and 2" sizes by Tapemakers Sales Co., New York, according to president Arthur Brandwein. Also new from Tapemakers is a complete line of paper leader tape for recording studios in 1/4", 1/2", 1" and 2" widths, and line of anti-static Mylar available in 1/4", 1/2", 1" and 2".

Jack Ames, co-founder of Liberty Records, has joined Cetec Inc., N. Hollywood, as national sales manager for the tape duplicating and recording industry products. Also joining Cetec as national marketing manager is Donald W. Slack, who, prior to his new position, formed Environmental Music Inc.

The plastics shortage hinges importantly on supplier relationships with sources and customers, according to Otto Morningstar, president, Data Packing Corp. He spoke of the firm's 27 years of operations and maintaining a consistent policy of utilizing top grade materials from major producers. "As a result, we have excellent relations with our suppliers. In spite of material shortages, we are responsive to new demands from new customers," he said.

Elpa Marketing Industries, Inc., manufacturers of EDIT-all tape splicing tabs and blocks, have introduced 1/2-inch and 3/4-inch precut splicing tabs for professional use. In the line of video tape splicers, the new KV-4 splicing kit will handle 1-inch tape. The EDIT-all line was developed by Joel Tall, consultant to Elpa, and author of "Techniques of Magnetic Recording," used as a textbook in many colleges.

Bootlegging takes on a different connotation in the educational field, Jack Klasey, editorial director, Imperial Int'l. Learning Corp., Kankakee, Ill., said. "School districts may buy a minimum number of programs, and then fill their needs by duplicating the cassettes. This is a problem, because it concerns the fair use area of the copyright laws. They are not duplicating for resale, but it does cut product development money that we would normally receive. Also, they use inferior C-40's on marginal players, resulting in problems like jamming."

Carrying Case Cos Settle Suit

NEW YORK—Peerless Bindery, Inc. of Bloomfield, N.J. has obtained a consent judgement from AAA Co. Inc., Fayetteville, N.C. in which AAA, which does business as Custom Case Mfg. Co. Inc., agrees to permanently refrain from using or causing to use pictures of a bookcase-type tape container in its advertising materials. AAA also agreed not to pass off its own bookcase-type tape container and other products as those of Peerless!

In the agreement, subject to the approval of the U.S. District Court in the Eastern District of North Carolina, AAA also agreed to pay Peerless, \$500 in damages.

The agreement was witnessed and notarized by attorneys and notary publics for both sides.

GRT to Host 200 on Trip

LOS ANGELES—Brooks Robinson, all star third baseman for the Baltimore Orioles, has been added to this week's Pro-Forum trip to Puerto Rico, sponsored by GRT.

The trip will include 200 guests, mostly tape distribution personnel. Each had to qualify by achieving or surpassing a sales quota.

A number of famous sports figures will be on hand to help instruct guests in their favorite sport. Other personalities include former San Francisco 49er John Brodie, gymnast Cathy Rigby, golfer Julius Boros, Cathy's partner Tony Trabert and bridge player Vella Truscott.

New Products



METRO Sound's MS-7500 in-dash car cassette stereo tape player has built in AM/FM/FM-MPX radio. Other features include side insertion, fast forward-fast rewind and vibration proof uni chassis. List price: \$169.95.



SONY'S SQA-2030 decoder/amplifier contains full logic circuitry. The adaptor, selling for \$239.95, incorporates its own amplifier system delivering 18 + 18 watts RMS to rear channels at all frequencies from 20 to 20,000 HZ.



SUPERSCOPE'S budget priced compact system SMS1016 includes built in BSR 3-speed changer and extended range stereo speakers. The compact also features the exclusive FM/AM/FM stereo receiver with Quadrphase. Model, with choice of grille colors, retails for \$199.95.



GLENBURN-McDonald's 1120 turntable features adjustable anti-skate and stylus pressure control, bi-directional cue and pause control and tracks at low stylus pressure. Model, including dust cover, retails for \$59.95.



PANASONIC introduces a portable cassette recorder, RQ-410S, featuring a built-in condenser mike. Model also has digital tap counter, allowing quick location of any part of a tape. Suggested retail price, \$54.95.



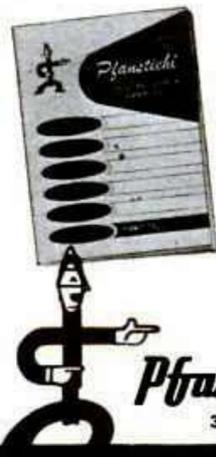
LONGINES Symphonette's new blank cassette and 8-track displays. Displays are prepacked with plastic tote boxes. SD-11 unit has 18 boxes each with two 40 minute 8-tracks; SD-13 is a 30 pack display containing two C-60s and model SD-8 contains 50 empty cassette boxes.



BSR'S Phone Butler is designed for home and office use. The AC-operated unit has pre-recorded answering message, a monitor button to screen calls, and records 30 messages on a single cassette. Unit is priced at \$99.95.



SHARP'S RT-480 4-track, 2-channel cassette tape deck. This model introduces A.P.F. (Automatic Program Finder) which locates blank spaces on pre-recorded tapes and the Dolby "B" noise reduction system. List price: \$239.95.



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Rep Rap

Robert C. Trinkle, president, Electronic Representatives Association (ERA), told Chicagoland Chapter members that he was once an ERA dropout even though his father once headed ERA. At the first "national" night under a new program of presenting ERA officials to local chapters, Trinkle explained the circumstances of his dropping ERA membership:

"My father died when I was 20, when I had only been working with the firm a couple of years. I didn't know the value of ERA, plus, because of changes about 90 percent of our business went down the tube. I said, why should I join something where the members are after that same 10 percent commission I'm after?"

Trinkle, head of a firm that was founded

in 1933 and now employs 22 salesmen, said some of the most successful reps in the area commenced calling him to urge him to join ERA. "I went to see one, to see what basically was keeping me from the promised land of excessive profits." He said he was astounded by how open the reps were.

In short, Trinkle joined ERA and rose in ranks. Of his own firm's benefits: "We only stole from the best," he said of borrowing ideas. "Actually, it's not stealing. We learn about the failures too. The reasons for belonging to ERA? To learn, to learn how to make money.

"The only way to be successful is to be willing and anxious to learn. But we learn by synthetic experience. Learning by real experience is costly. As a teacher, experience gives the test first and the lesson later." Trinkle heads Trinkle Sales, Inc., 500 N. Kingshighway, Cherry Hill, N.J. 08034 (215) 925-7950.

Robert C. Trinkle, president, Electronic Representatives Association (ERA), called for special priorities for traveling salesmen in any future gasoline allotment or rationing programs, in a telegram to Federal Energy Office Director William E. Simon. Entire sales firms could disappear, he warned, if commissioned salesmen's profits are eaten up by gasoline costs.

Trinkle urged cooperation from manufacturers in reducing all but necessary requests for salesman travel, and more use of videotape cassette recordings for advertising and sales promotion programs, product introductions and salesman training. On the customer level, he urged purchasing agents to honor appointments and to rely more on telephone contacts. The ERA represents over 6,000 salesmen in 1,300 rep firms.

After discussion by the Chicagoland Chapter, ERA, a task force was formed with the following questionnaire to be filled in by members and returned to chairman Russ Diethert:

(Yes or No)

As a chapter, we can do something about the energy crisis.

As a chapter, we cannot do anything about the energy crisis but pray.

My rep firm cannot afford a 30c per gal. surcharge or 10 gallons a week.

My rep firm depends on face-to-face selling to survive.



CINTACT? The slogan behind which Electronic Representatives Association president Robert Trinkle is speaking stands for "Chicagoland Chapter in New Total Action," according to chapter director Tom Sullivan. Trinkle spoke at a recent chapter meeting.

Dealer Blasts Careless Promotions, Ads

• Continued from page 33

the expertise needed to sell what is a complicated product. So many salespeople have a so what attitude. Educate the consumer? Some of these firms laugh at that idea?"

Meise said, "Some people are inclined to say why rock the boat, we're doing all right? I predict there will be a sharp weeding out of audio dealers in the greater Kansas City market within the next few years. One big reason is the treatment given the consumer by some of those selling our product."

New Retailer

Though totally blind, Meise boasts an impressive background in music and audio. He reels off technical details with the sureness of one who knows what he is talking about. A talented organist, his combo (piano, drummer and guitar) play at the Top of the Crown, a posh cocktail restaurant in luxurious Crown Center Hotel.

Mylar Price Hike

WILMINGTON, Del.—The Film Dept. of the Du Pont Co. has increased the cost of its Mylar polyester film by about six percent. The price increase affects most gauges and types of the film, and has been

Meise's style, while contemporary, reflects a strong jazz influence.

Two years ago, Meise opened up Stereo Bug in what is a suburban, mid to upper income, densely populated apartment complex area. His aim is to offer high quality, custom-styled component systems at middle-bracket to high-end prices. The store especially likes to help customers who come in with a definite idea of the amount of money they want to spend. Systems go for from \$400 to \$1,000.

Meise isn't brooding about it, but he said mass merchandisers have made it tough for dealers such as himself. He has kissed off list prices. He said that for years audio people sat under a protective umbrella of full-list pricing when other products were being marketed below list.

"This couldn't last. The change-around came when warehouse got into the act and people in Kansas City began getting flyers from dealers as far away as Los Angeles offering \$500 receivers for \$349.

attributed to increases in raw material prices and labor costs.

The increase will affect magnetic and pressure sensitive tapes which use it as a base, as well as packaging, reprographic and electrical applications in which it is utilized.

According to P.G. Gillease, director of marketing for Du Pont's Film Dept.'s Industrial Division, the price increase represents the first general price move on Mylar since the product was commercialized in 1954. He added that they were in compliance with applicable Federal price control regulations.

As a chapter, we cannot stand by and be treated like the truckers—besides, parking my car on the Interstate wouldn't block enough traffic.

The Plan of Attack I recommend is:

That our chapter draw up a petition to send to ERA National and our senators in Washington expressing our opposition to any arbitrary plans.

I would/would not sign the petition.

I want our national delegate to find out what ERA National is doing.

I feel that all representatives and salesmen should form an umbrella organization that has one voice to speak to the Federal government.

I feel the whole energy crisis is contrived by the oil industry and therefore I see gasoline rationing as the only answer.

There's nothing we can do, we're just a small fish in a big pond.

I recommend we invite officers from ERA National to tell us what they're doing, during the next meeting.

I would attend the chapter meeting if the energy crisis were discussed.

I agree with you that 10 minutes out of every OPEN FORUM should be devoted to solutions to the energy crisis for a representative.

I would want Lloyd Newell, senior vice-president, programming, to arrange for a full day "Phone Power" presentation during our annual seminar in March.

In place of all the solutions listed above, I recommend _____

Keeping a large rep firm running smoothly and efficiently is a challenge. One firm has established the following house rules on paper shuffling to maximize sales: air mail 15 copies of all new catalog sheets, price sheets, sales bulletins, etc., for the sales staff catalogs; send an acknowledgement copy of all orders received, so the salesman concerned can keep track of movement of stock. This information depends on acknowledgements, rather than order copies; two copies of all correspondence should be sent to the home office. One copy is for-

warded to the district manager; the original of all sample invoices must be sent to the home office; on parcel post, railway express, UPS, or motor freight shipments, use street number and name rather than post office box number; on first class or air mail for home office, use post office box number to eliminate delays of one or more days.



DYN has been doing all right in car stereo and home units too but vice-president Jaime Roisman decided Vivian Roberts could attract a little more attention to the exhibit at the IHE show.

Car Stereo

CAR STEREO
U.K. DIST.
EXPANSION

LONDON—Musitapes, the hardware firm and software distributor headed by Philip Ashworth, a pioneer of eight-track cartridge players in the U.K., has taken over Essex-based company, IMA Distributors with the aim of expanding into the auto-electrical and auto-accessory markets.

Ashworth said the acquisition of 60 percent of IMA Distributors meant Musitapes would almost double the number of outlets it supplied with soft and hardware to about 1,500 outlets. The new company is called Musitapes Inter-

national Motor Accessories (MIMA) and former IMA director, Bob Macdonald, is its sales director.

Ashworth said the move was aimed at boosting the sale of Musitape products, although car accessory products would also still be distributed. The existing IMA product range would in fact be extended to give a selection of software and accessories complementary to the Musitapes catalog.

Macdonald said he foresaw not only a growth in sales of in-car entertainment equipment but a swing to home-unit sales through retail accessory outlets. The company plans to promote these units heavily in the coming year as well as those used in cars.

that people think it is one, or at least made by the same company. People come in here quoting prices on this brand thinking it measures up to the line it resembles."

Meise doesn't complain about warehouse and mail ordering price competition. What he does object to as he reflects here in his 1,700 square foot store, is the Baltimore mail order house that plugs a certain model "Kenwood" (a line Meise handles) receiver at an unrealistically low price.

"After decoying the customer with this deal, the firm ships the buyer a substitute brand. A letter in the mail explains that they are out of the model described in the flyer, but that the model shipped is comparable. It's really a couple of notches below the model in the flyer in every respect. But the mail order house takes the comfortable position that few customers will go to the trouble or expense of freight to return the substitute, even if they recognize the distinction."

Another gripe of Meise's is the claims on RMS ratings. "The scenario when you go into some of these mass merchandiser outlets and ask about RMS power of one receiver goes like this: the salesman quotes a price on a 300 watt per channel receiver. Is it ignorance or dishonesty? I don't know in this case, but that's a terribly wrong figure.

"The other day we had a man come in who had purchased a tape recorder from a mass merchandiser. After he got the machine home, he found the salesperson had misrepresented every single one of its features. Was he cheated? I don't think so, not deliberately. I just think the salesperson didn't know what he was talking about."

Meise is also down on private label items made to resemble top nationally-recognized brands. "One outfit calls its private label 'JEX,' which is close enough to a top brand

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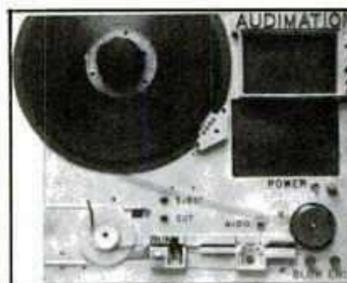
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Zenith Military Push

CHICAGO—Webco will now represent Zenith Radio's consumer products at military exchanges throughout the world, which means for the first time it will handle U.S. exchanges, said William G. Frick, executive president.

HARMAN INTL

Jervis Emphasizes Audio Image Push

NEW YORK—The Jervis Corp., parent company of Harman-Kardon and James B. Lansing Sound, has changed its name to Harman International Industries, Inc. The name change has been approved by shareholders of the company.

According to Allan Gittleson, chairman of the board of Harman International, the new name was selected to emphasize the company's predominant involvement in the field of hi-fi music.

Gittleson added that although the new name would help to make the company more readily recognizable for what it is and does, it will also serve to eliminate confusion with a number of totally unrelated com-

panies carrying the Jervis name.

Harman International is publicly held and employs more than 2,000 people at 13 facilities worldwide. Its sales in the current fiscal year are running at an annual rate in excess of \$80 million, with assets in excess of \$30 million.

In addition to Harman-Kardon and James B. Lansing Sound, the company also operates an automotive division, an exotic metals division and an international division that oversees a worldwide network of company owned distributing facilities which market Harman-Kardon and JBL products in Japan, Australia, Canada, Germany, Holland and France.

IHF: Audio Units Save Energy

NEW YORK—Most high fidelity equipment, thanks to solid state technology, will pose no threat to the nation's efforts to conserve energy,



LOS ANGELES area dealers will be invited to see over 2,000 products at the Institute of High Fidelity's So. Calif. show Mar. 14-17 at the new Marriott Hotel above.

according to Len Feldman, technical director of the Institute of High Fidelity.

Feldman, in a move designed to ease growing concern over the possible drain hi-fi equipment may have on the nation's energy conservation efforts, said the transition, about a decade ago, from vacuum tube systems to solid state units, resulted in a major reduction in the electrical power required to run audio equipment.

Feldman said that with transistorized amplifiers there were no filaments to dissipate power in the form of useless heat and light. He also said that amplifier output stages in

solid state high fidelity amplifiers and receivers employs a circuit which ensures that when no music is being amplified, very little current is drawn by these circuits, and even this minimal current is produced by much lower DC voltages.

Feldman said that if the hi-fi buff listens to his system at moderate volume levels he could play his amplifier for about 20 to 30 hours in order to consume one kilowatt hour's worth of electricity. He added, "In other words if a person plays his system for about 20 or 30 hours a week, he would pay a mere three cents a week more on his electricity bill for music.

Industry Spurs Home TV

• Continued from page 33

system prices starting just under \$1,000 and going well over that amount, although video player equipment is now very largely being acquired by schools, business and industry, government, medical law enforcement, and other organizations and agencies... a great many persons are coming into daily individual contact with video player equipment. A tremendous consumer video player potential market is being created right now. Alert firms are doing their best to penetrate today's institutional market with consumer-attractive products to gain experience, position, and new revenue.

As an example, the Ford Motor Co. has so far equipped over 5,000 of its dealers with a 3/4U videocassette player and color TV set in order to receive Ford-created marketing communications, training, and merchandising cassettes. A great number of these dealers are being independently contacted for the further purchase of hardware and accessories for their business and personal use and for the purchase or rental of programs ranging from sports to movies to X-rated and porno product.

Larry Finley, International Tape Association executive director, estimates about 5 percent of the videocassette units already sold are in homes. They are often obtained for professional reasons—a doctor studies medical education tapes, a business executive checks a management report, a producer screens his latest takes. But once the video player gets into the home it becomes a consumer product as well. The family gets hooked in various ways on off-air recording, looking at the rising amount of prerecorded programs being made available, and working its own TV camera and mike in the making of instant home movies via tape.

Ariz. Dealer

Finley said that Roh's—a Tucson video dealer—runs a Saturday video camera clinic for those who have purchased a home video unit but no camera. Customers come in—buy a blank videocassette on which they record a program of their children playing a musical instrument or anything else of personal interest—then take the recording home for playback to family and friends. In this way Roh's uses the initial hardware to build a home video habit leading to potential sales of blank & recorded tapes and accessory equipment items.

Although the video player industry has yet to develop its own reliable statistical breakouts, general estimates are that between 50,000 and 60,000 video players and recorder/players are in the hands of mainly institutional users in the U.S. This includes all tape and film formats.

About 90 percent of this amount is represented by the 3/4U tape videocassette format.

300 Dealers

Sony Corporation of America Video Products Division is the leading 3/4U supplier through a 300 plus dealer organization. As a result of a basic inter-manufacturer standardization agreement pushed by Sony of Japan and first agreed to by Matsushita and Japan Victor and eventually by other Japanese manufacturers, there are a good number of competing 3/4U suppliers today in the U.S. flushed out by Sony's success. They include Panasonic, JVC, Concord, Wollensak (reported to have recently decided to withdraw) and TeleMation. Sony's significant backorder position lasting for over a year has disappeared. It is now a buyer's market.

Two key elements of Sony's successful 3/4U marketing campaign involve duplication and software. A large number of independently owned duplication service houses using the specially designed D-100 real-time in-cassette duplicator have been established across the U.S. Two types of high speed videocassette methods (also usable with open-reel and other video player tape formats) have been developed by Consolidated Video Systems and 3M.

A large number of program distributors have been encouraged to release their product in the 3/4U format. CATV systems have found the 3/4U a reliable playback device and an increasing amount of variety-entertainment programming is being offered to operators in the format.

(To be continued)

GE's Gralton: Banner Audio '74

• Continued from page 33

with record feature, are more popular with our dealers than ever before and we've offered more of them.

"We've also gone more to 4-channel than in the past," Gralton continued, "especially in conjunction with a changer, speakers and an 8-track unit. We're finding some of our tape price points becoming higher, such as cassette decks at around \$120 and 8-track models at around \$100."

Energy Crisis

Gralton also believes the energy crisis will be "a key ingredient in the audio and tape business this year. I think home entertainment stands to

benefit greatly. People are simply going to be staying at home more. As for dealer reaction, some of them are naturally worried. But if you offer the right sales presentation of your product and back that product with the proper advertising and performance quality, then this worried attitude should not be a major problem. For example, we will be running the Great Entertainer commercials with Sammy Davis, Jr. throughout 1974, as well as adding some commercials.

"We will also have some other promotions," Gralton said, "including a consumer refund program. This will be a \$3 refund on certain merchandise at certain times. We are also putting our muscle into co-op programs, merchandising techniques and national ads."

What are some of the trends Gralton sees for the year ahead? "Tape is becoming almost essential in any unit," he said. "If you offer a tuner, changer, speaker and 8-track unit there is no comparison to the model without the tape. As for the outlets we will be working with, we will of course continue to work strongly with all of our existing dealers but we will also be concentrating more on mass merchandisers and catalog showrooms. We won't be moving into the purely audio type outlet until we are completely sure that we have the product and sales program necessary for this type of venture."

One point which Gralton has continually emphasized over the years, and which he now feels is more important than ever, is sales training.

"We have a man in charge of sales training," Gralton said. "He works closely with our marketing people, and he pulls together information, gets spec sheets together and picks out the salient features. Then we discuss how to sell a product. We hold regional meetings, we hold contests to bring our top salespeople to the factory and we hold field shows. Our new salespeople are all trained before they go into the field. Our retailers get printed and visual aids because it is very important to communicate with the retailer, because he is in a product, feature-oriented turnover business. We send out tags for the units which include what we feel are the most important features, and this year marked the first time that we went fully to spec sheets. There is a momentum going in the audio business and we want to keep that up."

Talking about the industry on the whole, Gralton feels that the energy crisis may hurt certain firms, primarily due to the plastics shortage. He feels that building up credibility is extremely important, and also believes that excitement over product must be maintained.

"Prices may go up in the industry on the whole," Gralton said. "But with all of the calamities going on around us, there are still new price points. For example, a cassette that sold last year for \$89.95 may be down to \$54.95 without any sacrifice of quality. The continually increasing technology is one of the reasons for these better price points. This is a very strong industry."

"On the whole," Gralton summed up, "1974 looks excellent. Consumers are spending more money, and I feel that this is the year that a firm dealing in home electronics should be aggressive from every standpoint. If you lay back and don't promote because you're worried about the energy crisis and the economy, you are almost guaranteeing yourself a poor year. I think everyone, including the retailer, realizes there are certain basic problems. But with the added leisure time that comes every year, the fact that people will be staying at home more and the always improving quality of audio and tape, I see no reason why 1974 should not be bigger than last year."

Glenburn Office

CHICAGO—Glenburn / McDonald opened a new branch office here manned by Paul Shulte, midwest sales manager, and George Kolomayets, engineer.

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SPECIAL DESIGNS ON REQUEST

TV Unit Plans

• Continued from page 33

various ramifications of these are worked out it is unlikely that the company will give the go-ahead for the manufacture of the equipment, even though indications are that design and engineering blueprints have been completed.

According to reports from Tokyo Shibaura, official holder of the Toshiba brand name, the firm's move into the consumer and industrial video markets is being backed by VITT, the joint-venture, Japan-based company that includes Toshiba, Toshiba-EMI, Tokyo Broadcasting System, and Iwa Nami, book publisher and producer of documentary films.

The software members of this consortium are already at work on programming for consumer, educational and industrial markets. They are also reported to be examining a thinner magnetic tape that would permit pricing acceptable to the mass consumer market.

MIDEM Attendance at Peak But Business Is Low Key

CANNES — The feeling among many executives here last week for the annual MIDEM record and publishing market was that the event was relatively low key this year with not as much business being done as usual.

Even so, attendance at this year's event was higher than ever—nearly 5,000 participants representing 700 firms from 42 countries. Pressure on exhibition space in the Palais des Festivals was in fact so great that some firms had to contend with stands in the adjacent Malmaison building which normally houses only administration offices and press facilities.

There was even speculation this year over whether MIDEM organizer Bernard Chevry can continue to hold the event in Cannes if it grows any bigger. Rumors were also circulating during the week that next year's MIDEM might take a slightly different form although Chevry's organization dismissed the reports.

Although the over-all feeling was that business was rather slack this year, there were some U.K. firms that had a busy week. Magnet Records, for instance, the independent label recently set up by Michael

Levy, signed a licensing agreement in Cannes with Bell whereby Bell will handle all Magnet product in the U.S. and Canada.

The first release under the new deal will be Alvin Stardust's single "My Coo Ca Choo," which has been a hit in the U.K.

Commented Bell president Larry Uttal who signed the deal with Levy: "In Alvin Stardust we have a star who will repeat in the U.S. the success he has achieved in Europe."

Magnet has also signed a deal with Barry Goldberg of Management Three in America for the company to supervise Magnet operations in the U.S. in conjunction with Bell.

Pickwick U.K.'s American parent company, Pickwick International, announced at MIDEM that it has acquired exclusive world budget rights to the Singleton Sun catalog. Pickwick has had rights to the catalog for the U.S. only for the past year. The catalog includes material by top country artists such as Johnny Cash, Jeannie C. Riley, Roy Orbison, Jerry Lee Lewis and Carl Perkins and the first release of material under the new agreement will shortly be made in the U.K.

Dick James Music has signed a three-year sub-publishing deal for the U.K. with the American Proboscis Music company. The agreement was concluded between DJM chief Dick James and Bert Siegelson, head of Proboscis Music.

An interesting and unusual clause in the agreement is that if DJM secures a U.K. cover recording of a Proboscis copyright which subsequently becomes a hit outside the U.K. DJM will get part of the earnings from the overseas territory concerned.

DJM, in addition to renewing its pressing and distribution deal for the U.K. with Pye, has also nego-

tiated certain agreements affecting the firm's overseas interests.

The company is currently finalizing a pressing and distribution deal with CBS for France which coincides with a new deal the firm has signed with SIM, the publishing arm of MCA in France, for representation of the DJM catalog.

Dick James Music was previously handled in France by Gerard Tournier and Dick James said that the deals were part of a new move by his organization to find and develop internationally new French talent.

DJM has also renegotiated for a further two years its deal with Ricordi for Italy and is expecting to sign in a few weeks a new deal with Ariola for Germany.

Guy Fletcher and Doug Flett placed seven songs from their Big Secret Music catalog with Evan Meadow of Irving/Alamo for the U.S. and Canada and also renewed their sub-publishing agreement with Rudi Slezak for a further two years for Germany, Austria and Switzerland.

Creole Records and Music signed a reciprocal deal with Morning Music and Boot Records, the Canadian publishing and record companies headed by Jury Krytiuk. Morning will administer the Creole Music catalog in Canada while the U.K. company's product will be released on the Boot label. In turn, Creole will release Boot product in the U.K. and handle the Morning Music catalog.

Carlin Music concluded three-year sub-publishing deals for Jeff Lynne Music with Intersong for all main territories except Italy where the catalog has gone to RCA Italiana and Australia where it has gone to Castle Music. Carlin has also signed Roy Wood for a further three years from the end of 1975 when the present deal expires.

More U.K. Acts at Midem Or James Will Not Show

CANNES—Dick James, head of the Dick James Organization, has threatened not to attend next year's MIDEM unless more British acts are included in the gala concerts held during MIDEM week. In an outspoken letter to David Toff of the Music Publishers Association and British Phonographic Industry, James has demanded an official enquiry into why Alvin Stardust was

the only U.K. artist included in the two galas this year.

James's letter reflects the feelings of most of the British participants this year about the poor British representation at the galas.

In the letter, James says: "It is inconceivable that of the two galas, the organizers of MIDEM have chosen to present only one British per-

(Continued on page 38)

Product Cutback Begins

• Continued from page 1

still subject to confirmation and CBS explained that they were higher than the January figures because quite a few would be imported. It is intended at present to release 12 albums and 16 singles in February compared with 14 albums and 17 singles in February last year.

Although Pye cut-back its pre-Christmas schedule, the number of releases this January is about the same as last year—20 albums and 15 singles. February figures were still being discussed at the time of going to press.

RCA's overall albums figure for January has been slightly up on the same month last year—21 against 20. But February stands to show a decrease, with only 17 albums planned against 38 for February 1973.

Brian Hall, RCA's marketing

manager, said many of the problems were being overcome by pressing in America. He cited the case of the current Sweet hit "Teenage Rumpage," where only 50,000 were pressed in the U.K. and 500,000 in the States.

Island managing director, David Betteridge, said the various problems were causing hold-ups of up to four weeks in getting product released. But he added the company still proposes to release 40 albums on Island and its associated labels between now and May.

WEA shows a drastic cutback in albums for February with plans to only release five during February compared with 29 last year. Its January figure was 12 as against 15.

Decca's releases are slightly down. February schedule is 45 against 49. January showed a dramatic drop, with seven against 41 last year.



BOGDAN JANKOWSKI, artistic director of Polskie Nagrania.

Major Disk Shift Is Seen Opening Vistas

CANNES—Much greater opportunities for trade between the music industries of the western world and the East European countries are foreseen as a result of a major restructuring of the Polskie Nagrania record company in Warsaw.

Bogdan Jankowski, the new artistic director of the company, told Billboard at MIDEM that his plan was to develop an exchange of repertoire between West and East on a much bigger scale than ever before. "To this end we have already made deals with Ariola and Bellaphon in West Germany, Carinia in Australia, ESP in the U.S., CBS in the U.K., Sound Products of Holland and Amigo Sweden," he said.

In addition, Nesuhi Ertegun of Atlantic will fly to Warsaw later this year to continue talks begun at MIDEM with Polskie Nagrania.

Said Jankowski: "Our experience at MIDEM has confirmed that Polish music has good export potential. We are particularly interested in developing serious music sales abroad by such composers as Goresky, Penderecki, and Lutoslawski, and in return receiving Western pop material for exploitation in Poland and the other Eastern countries."

The company is preparing to celebrate the 30th anniversary of the Polish Republic (July 22) with a special release of representative recordings of Polish music and over the next two or three years the integral works of Chopin will be issued on record.

Jankowski reported that the company was in the process of building a new record pressing factory which would manufacture a total of 40 million records over the next three years.

"We shall be able to press records for Western countries," he said, "and we have already made a number of contacts at MIDEM with custom pressing in mind. We have no shortage of raw material but we prefer to produce records for other countries rather than sell them the pvc." The new plant will use Alpha presses imported from Sweden.

Jankowski said there was a problem in getting record royalties out of Poland because these were paid in zlotys which had to be spent in Poland. However, the money could be had in the form of air fares on Polish airlines. Polskie Nagrania would agree a fixed sum for a master tape and this would be determined by the company's estimate of the probable sale in Poland.

Jankowski emphasized that most of the deals he was making would also embrace many other East European countries, including the Soviet Union and, in this sense, the new

policy could be seen as opening up a gateway to an immense potential market. He also affirmed that there was no problem over the payment of composer and publisher rights which were administered by Zaiks, the Polish performing right society.

Polskie Nagrania planned to consolidate its MIDEM contacts at the 14th Sopot Song Festival, Aug. 21 to 24, and also hoped to record some of the foreign artists participating.

Lawyers Eye Concepts on Legally Fighting Piracy

CANNES—American attorney Michael Sukin told a seminar of music industry lawyers held during MIDEM that piracy in the United States currently accounted for between 15 and 50 percent of total record sales.

He said that American lawyers had two legal principles on which to base their fight against piracy unfair competition and copyright law. But they were hindered by the American government's federal system. As each state had its own set of laws, it was extremely difficult to carry through a successful legal action because the record market is nationwide.

Sukin said the new federal law passed in 1972 would do much to facilitate the fight against piracy but it only applied to works copyrighted from 1972 on.

Closed-Circuit TV in Greece

ATHENS—A closed-circuit television broadcast system will begin operating in Greece in April. The system, the first in the country, will operate in 13 large hotels here. Videocassettes are to be used, although detailed information about brands of equipment and firms involved have yet to be revealed by the company introducing the closed-circuit TV system.

During the first year, the color programs will be seen only in living rooms, bars and lobbies, but in the second year of operation, it is hoped all rooms in each of the hotels will have a TV set installed. This will involve more than 2,500 sets for the hotels which have so far agreed to use the system. Programs will include music shows, movies, operas, cartoons and documentaries on Greece. The system is also being introduced in other tourist resorts here such as Thessaloniki, Chalkidiki and Corfu.

In a subsequent discussion it was pointed out that European lawyers had more powerful legal weapons at their disposal, particularly in that it is much easier to execute a seizure of goods in Europe than it is in the States.

The lawyers also exchanged views on the question of royalty payments, examining the different organizations through which these were made in the various countries and how a contract could be drawn up which effectively avoided conflict by indicating clearly the date of payment, the currency and the exchange rate.

Richard Roemer suggested that all of the lawyers should feel free to contact each other to obtain answers on basic questions of corporate organization and taxation in the various countries involved. This would enable the inquiring attorney to then consider the basic problems in these areas as they might affect his clients' interests and also enable the attorney to decide if more local examination of the problem be undertaken by local attorneys of the country concerned.

The meeting finally decided to establish a central office in Paris which will be responsible for grouping and dispatching all information that the member lawyers consider of interest to their colleagues. This office will also plan the MIDEM legal seminar for 1975 when as many as 30 international lawyers are expected to attend.

Midland's 'Someday' Enters Euro Finals

NEW YORK—A Midland Music composition, "Someday," is among the six finalists in this year's Eurovision contest, according to Bob Reno, president of the firm. The composition was penned by Gary Benson for Noel Gay Music in London. Midland is the sub-licensee in the U.S. and Canada for all Benson's material.

From the Music Capitals of the World

LONDON

The new **Slade** album, "Old New Borrowed and Blue," has gone gold 18 days before release. The figure of \$375,000-worth of advance orders was reached on Jan. 21 and the album doesn't go on sale until Friday (8). . . . Toshiba (U.K.) had a turnover of \$3,750,000 in the first four months of trading—against the original first year target of \$5,000,000, the company's general manager **Derek Jeffs** said at Toshiba's recent sales conference in Gibraltar. The company's success—it began independent operations here last July—has resulted in bookings for national advertising being made months earlier than expected.

Woolworths, the U.K. store chain, has been granted sole rights to the sale of the Philips single, "Ma He's Making Eyes At Me," by 10-year-old **Lena Zavaroni**, who has won three times on ITV's talent show, "Opportunity Knocks." Woolworths has taken an initial order of 125,000 copies and the artist has made six personal appearances at Woolworth stores throughout the country. Woolworth is further promoting the single with extensive TV advertising. Woolworth is negotiating with the British Market Research Bureau to contribute sales returns to Music Week charts.

Robbins Music has signed a worldwide deal with **Sydney Thompson** which gives the company publishing rights to material from the Invicta Music catalog. The deal was negotiated by **Terry Slater**, director and general manager of Robbins, with Thompson. . . . **Jim Bailey**, RCA's international marketing coordinator based in London, is leaving for an 11-country tour of Eastern Europe, the Middle East and Africa this month. He will be re-assessing the markets in the areas he visits, calling on licensees and seeking new business opportunities where licensees do not exist. He will also be investigating new publishing outlets. . . . RCA has launched a major marketing campaign linking top middle-of-the-road artists **Perry Como** and **Jack Jones**. The campaign ties in with Jack Jones' album, "Harbour" and his current TV series. It also comes when Como is Number One in the album charts with "And I Love You So," and has three singles in the Top 50.

EMI is releasing the soundtrack of the box office hit film, "Papillon" to coincide with the movie's release here in March. A single from the album is also being recorded. . . . An answer to the power cuts is blowing in the wind atop Liverpool music house, Rushworth and Dreaper. It's a windmill, set up by the firm's TV engineer, **Jack Jones**, to generate enough power to charge batteries which in turn provide power for the store.

Music for Pleasure's sales force has gone multi-label with the team handling all product. Previously, there were two sales teams, one for product on the MFP and Surprise! Surprise! labels and another for Classics for Pleasure. The re-vamp follows the recent addition of a further outlet, the pop-orientated sound Superb line.

Sound of Merseyside, a company with shareholders including Rushworth and Dreaper, Ken Dodd and Gerry Marsden, has been granted the license to broadcast commercial radio on Merseyside by the Independent Broadcasting Authority. . . . April Music is planning to extend its promotion department following the acquisition of several new catalogs.

At the rate of almost one a week, April has announced deals that gives the company rights to Jeff Wayne Music—including the lucrative David Essex catalog—Edgar Winter and Music Maximus. April this week concluded a longterm publishing deal with **Ward Swingle**, creator and producer of the Swingle Singers. . . . **Bob Britton** who quit as managing director of April Music in September 1972 has gone solo after an unsuccessful partnership with American producer and publisher **Paul Robinson**. After leaving April, Britton teamed-up with Robinson to look after the publishing of Paul Robinson Enterprises. He is now handling two writer-singers, **Billy Kinsley** and **Neil Lancaster**, and the publishing of **Maynard Ferguson**. . . . The Music Trades Association Training Center this week moved to new headquarters, premises leased from CBS-Arbitrator situated just off the Tottenham Court Road, at 12, Alfred Place, London WC1E 7EB.

MARTIN THORPE

PARIS

Pierre Cardin, the famous French couturier, is launching a record label to specialize in historical recordings. The first collection will be "Golden Jazz." Cardin is also opening a record department in the Espace Cardin, the center where he normally shows his collections. . . . **Polydor** has released a single by **Melina Mercouri** called "Athens Ma Ville." . . . **Judi Pulver** is to visit Paris for Sport en Fete. . . . **Ella Fitzgerald** is expected in Paris in February. . . . **Leo Ferre**, veteran French singer with Barclay, has written a violin concerto for **Yvan Gittlis**.

Harmonia Mundi is to release recordings by **Rene Saorgin** a French organist playing on what is considered a unique instrument installed in a church at Tende. Saorgin came across the organ by accident and realized it had unique qualities. It is constructed differently from other organs and has a tone never heard on record before. It was built and installed in 1807 by Serassi of Bergamo. Three pieces of music were written specially for it—two by **Padre David** a sonatina and a sinfonia, and also a sinfonia concerto by **Vincenzo Petrali**. Saorgin is to give 12 concerts in the U.S. . . . The international organ competition, the Grand Prix de Chartres, will be held in Chartres cathedral from Sept. 9 to 22. Two prizes of \$2,000 each will be awarded for the best interpretation and the best improvisation. . . . Olympia is to stage a "Soiree Bresilienne" starring Brazilian singer **Clea**.

HENRY KAHN

CANNES

FIDOF, the International Federation of Festival Organizations, decided at an extraordinary general meeting in the Majestic Hotel here to hold its 1974 general assembly during Billboard 5th International Music Industry Conference in London, May 7 to May 10. . . . The ninth MIDEM will be held in Cannes from Jan. 25 to Jan. 31, 1975. . . . **Al Sherman** did a deal with Music for Pleasure South Africa to have the Alshire International budget catalog distributed in that territory. . . . **Ken Weiss** and **Malcolm Jones** of Gold Hill Music concluded deals assigning their catalog to Warner-Filipacchi for France and to Multitone for Scandinavia and Iceland. . . . **Warren Cowan** of Rogers, Cowan and Brenner was at MIDEM for the first time to preside over the promotion

(Continued on page 42)

Beatles' Track In 'Stardust' May Hit Snarl

LONDON—The possibility of a block on the use of Beatles' tracks in "Stardust," the follow-up film to "That'll Be The Day," was revealed this week.

Contractual difficulties could result in the exclusion of the songs, considered vital for a film set in the Merseybeat era.

Stardust producer, **David Puttnam**, said: "I understand there is an agreement that no Beatles' material can be used on compilation albums."

"But although the film soundtrack would be a compilation album we are very hopeful that problems can be overcome."

Roy Featherstone, EMI's director of repertoire, confirmed: "There are contractual difficulties regarding the use of Beatles' songs on compilation albums. They request none of their songs are coupled with other records."

But Featherstone said the situation still had to be discussed in detail.

Puttnam said that apart from Beatles' songs he envisaged few problems in securing the other Mersey sounds.

"Record companies which refused the use of tracks for 'That'll Be the Day' lost out to the tune of about £20,000 per song so I feel it will be easier this time."

Now **Ringo Starr** has pulled out of the cast, **Adam Faith** will co-star with **David Essex**.

Four top-name writers, including **Essex**, are composing new material for the film which will be featured with the original hits of the period.

The group in the film, comprising **Essex**, ex-"Jesus Christ Superstar" lead **Paul Nicholas**, **Keith Moon**, **Dave Edmunds** and actor **Karl Howman**, will perform cover versions of five golden oldies.

Songs scheduled for the group are: "Da Do Ron Ron," "When Will I Be Loved," "Let It Be Me," "Leave My Woman Alone" and "Need a Shot of Rhythm and Blues." **Tony Curtis** will play the group's manager.

More U.K. Acts

Continued from page 37

former and I would be grateful if you would pursue an official enquiry as to why such a disgraceful representation of our country's talent should have been allowed.

"I am sure that every kind of excuse can be put forward but I personally will accept no excuses since there has been a surfeit of presentation of French artists and a complete dearth of British artists."

"I make it quite clear that unless the organizers give a guarantee of a fair representation next year, my organization will not be present at MIDEM and I will lead an official protest to the Department of Trade and Industry in an endeavor to make the British contingent the smallest at MIDEM instead of the largest."

Rod Buckle, U.K. representative of the **Bernard Chevry** organization that stages MIDEM, commented: "I think the complaint is unjustified. Many leading U.K. acts we approached were unable to appear at MIDEM due to prior commitments. In the past, the U.K. has always been very well represented at the galas and it is just unfortunate that this year, so many top British artists of the calibre we want for MIDEM could not come."

French Producers Set Code For Sleeves to Aid Buyer

PARIS—SNICOP, the national syndicate of disk producers, has drawn up a code to protect the public from misleading record sleeves. The code precludes: Orchestral and vocal imitations except when the latter is announced as an impersonation; the use of a photograph of an artist not heard when the disk is played; the use of a photograph of the writer who is also a singer but is not heard (unless it is made clear that the writer is not the singer); the use of the writer's name in any way which may be misleading; the use of a title which may be misleading; the use of the word "original" is not precluded but the greatest care is ad-

vised. All allusion to the origin of a disk must be perfectly clear.

It is also suggested that to avoid confusion the name of the singer should be placed before the title in the charts. The code in addition includes certain technical standards concerning stereophonic and monophonic sound and attention is paid to sales methods. For example, the word "subscription" may only be used for special offers over limited periods. A conciliation committee would be set up to consider differences between producers and the syndicate before legal action is taken.

Recording Session Conduct Code Set Up in England

LONDON—British Phonographic Industry and the Musicians Union have thrashed out a recording session code of conduct during the State of Emergency.

With studios on a three-day week, members of the BPI and **John Morton**, general secretary of the MU, met to formulate arrangements to cope with the inevitable cancellation of recording sessions.

When sessions are postponed, the following conditions will apply:

- MU shall be advised of the circumstances.
- The record company concerned shall rebook the session within 12 months.
- All musicians booked for the postponed session shall be offered the replacement booking.
- Any musicians unavailable for the replacement booking shall be paid their contracted fee less any earnings made during the period of the original booking.

If there are any power cuts during the three working days, sessions may be postponed under the above conditions, provided the record company can prove every effort was made to provide an alternative source of power.

If a session is cancelled because of power cuts, the record company must make every effort to inform the musicians' management.

But if there is clearly no way in which the musicians can be informed of a postponement and arrive at the studio, they will be paid for a full session.

Any conflicts arising over postponed sessions will be settled by a committee comprising the record

company and MU, with an independent chairman.

But **Geoffrey Bridge**, director of the BPI, emphasized all these conditions would only apply during the energy crisis and may be subject to revision depending on any change in the situation.

Sheppard Nashville Trip Set

TORONTO—Canadian singer/songwriter, **Zeke Sheppard**, left for Nashville on Jan. 20 to meet with some top music industry executives and artists in that city including **Billy Sherrill**, **Kris Kristofferson**, **Boots Randolph**, **Ronnie Prophet** and officials of the Grand Ole Opry and Opryland.

In the near future, Sheppard and his Yoho Country Band will make a cross-Canada tour playing some of the major prisons and penitentiaries as well as various country clubs.

Sheppard, who plays guitar, mandolin and banjo as well as harmonica, will be featured in a new promotional brochure put out by the **Hohner Company** called "Harmonica For Hire." Sheppard will also work with **Hohner** in the preparation and distribution of a harmonica record album and a bilingual instruction book.

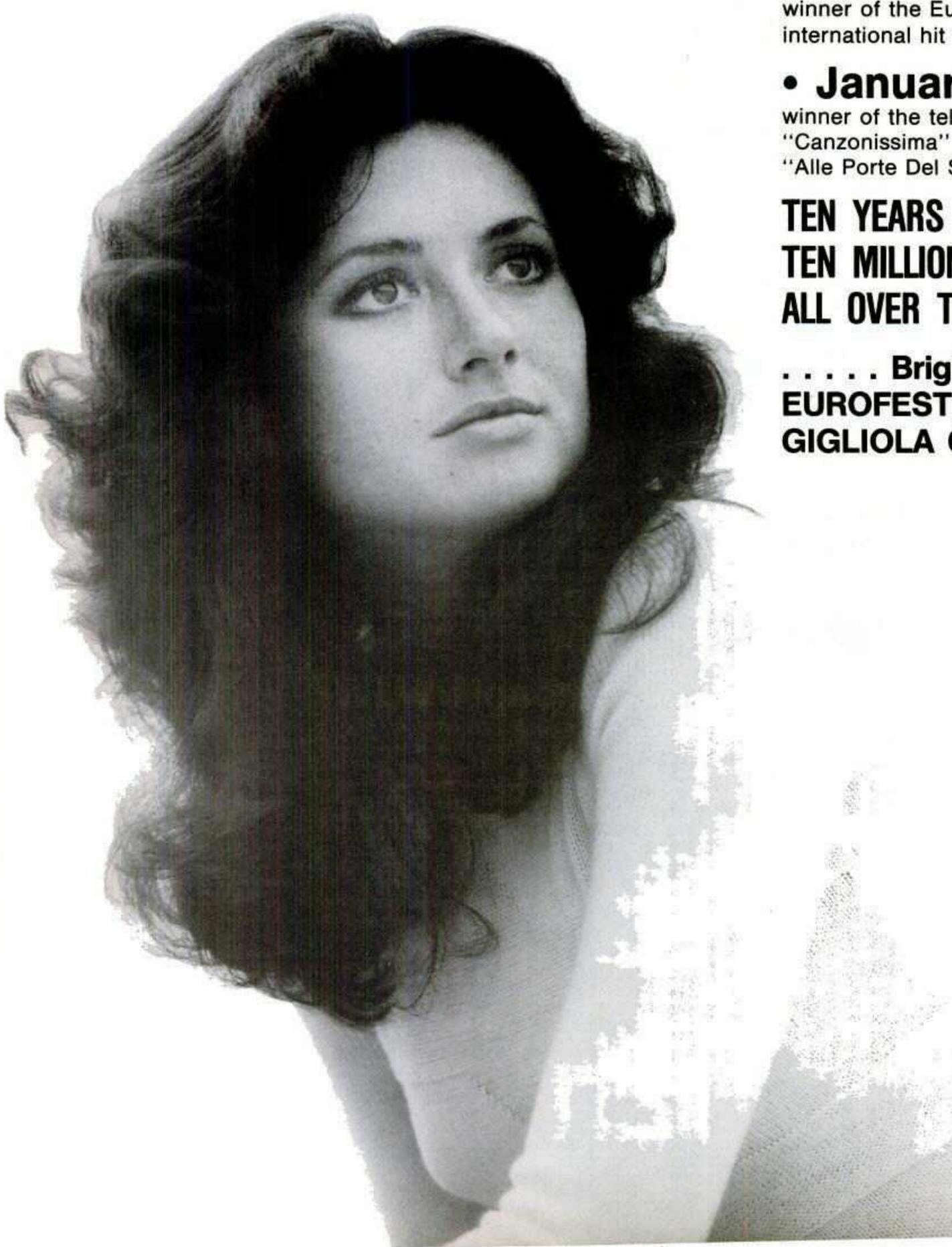
Sheppard recently sang for the male lead in the Canadian feature film (his second), "The Hard Part Begins." **John Hammond** soon will record one of his songs.



EMI Music Publishing Ltd., and the New York Times Music Corp. of America signed a sub-publishing contract whereby EMI's world-wide music publishing operation will have rights to the catalogs controlled by the New York Times Corp. EMI Music Publishing Ltd. will publish material originating from The Times Music Corp. and music of The Times Publishing Corp. subsidiary throughout the world, excluding the U.S., Canada and Australasia. Under the terms of the deal, concluded between **Murray Deutch**, left, president of the New York Times Music Corp., and **Ron White**, right, managing director of EMI Music Publishing Ltd., the EMI music publishing companies will also publish material included from the **Metromedia Music** catalog, recently bought by the New York Times.

Gigliola Cinquetti

The Italian Star



• **January 1964,**
winner of the San Remo Song Festival
with "Non Ho L'Età."

• **April 1964,**
winner of the Eurofestival with the
international hit "Non Ho L'Età."

• **January 1974,**
winner of the television song tournament
"Canzonissima" with the forthcoming hit
"Alle Porte Del Sole."

**TEN YEARS OF HITS—
TEN MILLION RECORDS SOLD
ALL OVER THE WORLD**

**..... Brighton, April 6, 1974,
EUROFESTIVAL again with
GIGLIOLA CINQUETTI!**



CBS-SUGAR
S.p.A., Milan, Italy



SUGARMUSIC
Milan, Italy

From the Music Capitals of the World

TORONTO

Quality Records' a&r director, **Bob Morten**, was in Montreal's Tempo Studios from Jan. 14-23 producing the debut album for Quebec group **Harmonium**. The sessions were engineered by Tempo's **Michel Lachance**. Instrumental arrangements were handled by **Fred Torak**. Harmonium is signed to Celebration Records, distributed by Quality in Canada. ... Music Shoppe International held a special music industry party on Jan. 22 at the El Macombo in Toronto, to announce the signing of Detroit band, **Brussel Sprout**. ... **Fred Traynor** leaving CKBB, Barrie. ... **Don West** left as program director at CHAM in Hamilton. **Dave Mitchell**, formerly of CJME, Regina, moves to CHAM. ... **Trudy Chamberlain** named assistant music director at CFGO in Ottawa. ... **Peter Taylor**, former music editor of RPM Weekly, news editor for Broadcaster/Playlist.

UA Records has announced the release of **Mike Graham's** second single for that label, "Lately I'm Afraid it's Gone Too Far." The record was produced by **John Pozer** at Eastern Sound Studios in Toronto. ... Celebration recording artists, **Chester**, have a new single, "Start a Dream/Nothing But a Baby" ready for release. The record was produced by **Les Emmerson** at Manta Sound Studios in Toronto. ... the **Bee Gees** will appear in Toronto and Hamilton for three days, Saturday 16 and 17 at Toronto's Massey Hall and Feb. 19 at Hamilton Place, Hamilton. ... **Julie Arel** appeared on the CBC-TV French network special "Vedette En Direct" on Jan. 22.

A&M Records of Canada announced the rise in price of their albums from \$5.98 to \$6.49 on Jan. 26. All new releases will list at \$6.98. ... Canadian group **Tribe** opened their Western Canada tour at Winnipeg's Fountain of Trevi at the beginning of January. From there they moved to the Red Lion in Saskatoon from Jan. 21-26 and the Marigold in Regina from Jan. 28-Feb. 2. Future dates include The Kingsway in Edmonton, Feb. 4-16 and the Sheraton Summit from Feb. 18-23. Vancouver dates have not been announced yet. ... UA artists **Abraham's Children** have completed an extensive tour of the Maritime Provinces where they performed in 17 centers including Halifax, Moncton, Fredericton, Woodstock and Campbellton. Their latest single is "Goddess of Nature" and the band is in the studio with **Paul Gross**, working on a new single and material for an upcoming album.

GRT will be releasing three sin-

Smile's 'She,' Buddah in Tie

TORONTO—Art Kass, president of the Buddah Group, and Lewis Merenstein, general manager and VP of A&R, have signed an agreement with Smile Records of Canada to pick up the new record by Southcote entitled, "She." David Coutts, the president of Smile Records, negotiated the deal.

After the signing, Buddah's new promotion director, Bruce Byrd, supervised the servicing of all U.S. radio stations. The record was hit-bound on CKLW in Windsor the first week. Coutts has just returned from a Western trip and states that he is pleased with the reaction the record received.

gles on their newly acquired Brunswick label in Canada: "Homely Girl" by the **Chi-Lites** and "There It Is" by **Lionel Hampton** have so far been announced. Two LP's will be available by the same artists. ... **Jimmy Ienner** will fly to Toronto to produce the **Lighthouse** sessions at Thunder Sound. ... **Ian Thomas'** new single "Become the Son" and **Lighthouse's** new single "Can You Feel It" have both been added to CHUM Toronto's playlist two weeks before product will be available on either record. CHUM was the station that broke Thomas' "Painted Ladies" in North America. CHAM in Hamilton has also gone on the Lighthouse single.

The **Downchild Blues Band** planning a western Canadian tour. ... **Corinne Musgrave** has joined Toronto radio station CFTR's news department as a reporter. ... GRT recording artist **Moe Koffmann** will appear at Hamilton Place in Hamilton on Saturday (9). ... New hit-bound product from Columbia includes **Tom Middleton's** single, "One More Chance"; "Million Dollar Weekend," **Crowbar**; "Molly," **Bearfoot** and "Linda Won't You Let Me In," **Murray McLauchlan**. Recent Canadian Columbia album releases are "Power" by **Patsy Gallant** with the single "Save the Last Dance for Me" being culled from the LP; "Ptarmigan" by the band of the same name and "Morningside" by **Danny McBride**. ... **Charlie Rich's** "Most Beautiful Girl in the World" went gold in Canada for sales in excess of 100,000. ... Columbia has released **Bruce Cockburn's** "Mama Just Wants to Barrelhouse All Night Long" from his album, "Night Vision" on True North. ... **Donald Crump**, the secretary of Maple Leaf Gardens, has joined the board of Love Productions as secretary. Love has revealed that in 1973 the company spent \$181,063 on the recording of Daffodil artists; \$40,000 by Love Management on its artist and more than \$50,000 on the promotion of Canadian artists. As a production company, Love has released 39 albums of which 11 were produced and recorded in Canada and 55 singles, of which 39 were Canadian content. ... **Doug Speer** of the Agency for The Creative Arts has announced that **Peter Foldy**, has joined the company for management. Speer recently returned from New York where he lacquered Foldy's new single on Kanata Records leased to Quality, "When I'm Still in Love." ... The **Five Man Electrical Band** have a new single, "The Werewolf," produced by **Les Emmerson** on Polydor. ... GRT has signed the **Incredible Bongo Band** for Canadian representation from Pride Records in the U.S. The president of Pride, **Mike Weiner**, produced their latest LP, "The Return of the Incredible Bongo Band," from which the single "Okey-Dokey" will be taken. ... Music Management, headed by **Sammy Jo**, has signed Manitoba group **Three Penny Opera**. ... **Gord Edwards**, who heads Handleman's Canadian operation, is still in hospital, after suffering injuries in an auto accident. ... **Wolfman Jack** appeared at the Speed Sport '74 custom car show in Toronto on Jan. 26. ... The Cave in Vancouver has been closed by the building inspectors due to an unsafe roof. The club will be closed until April so that repairs can be made. ... **Mason Williams** was in the audience at **John Allan Cameron's** Erindale College concert in Toronto.

RCA Quebec Posts Large Disk, Distribution Gains

MONTREAL—La Compagnie Les Disques RCA Ltee. have announced that during 1973 the company recorded a year of "impressive growth in all areas, especially in recording and distribution."

Distribution was up over 500 per cent and of 29 singles that the company released last year, 20 made the top 30 charts in the province of Que-

bec, and no fewer than 13 were number one sellers.

Much of the company's recent success in the French-Canadian market has been largely due to **Robert Cook**, the vice president and general manager of RCA's record division who has allowed the Quebec market to develop regionally using French Canadian expertise with

such people as **Yvan Deschenes**, the French a&r manager; **Jean Desjardins**, French sales and promotion manager and his staff, **Lorraine Cordeau**, **Bernard Charron** and **Denise Beaulieu** and **Roger Belair**, who is the studio manager of the RCA Recording Studios in Montreal.

In 1973, **David Franco**, the former RCA International a&r director in New York, came to Montreal to head **Sundbury/Dunbar**, RCA's affiliated publishing house.

With recording, production, pressing, promotion, distribution, sales and publication services all operating internally, the RCA Quebec operation continued its trend towards autonomy.

The increase in sales for RCA in the Quebec area came from both Canadian and French-International records. **Michel Pagliaro** with "J'Entends Frapper," "Fou De Toi" and "Miss Ann," the latter with his group, **The Rockers**; **Pierre Lalonde**, newly signed RCA artist with "Honey, Honey" and "Amoureux"; **Patrick Norman** with "Mon Coeur Est A Toi," "D'Ou Tu Viennes" and "Pour Un Instant D'Amour" and **Francois Vaillant** with "C'est Aujourd' Hui," are among the number of French-Canadian RCA artists who made an impact on the charts in Quebec in 1973.

RCA's roster of French-International artists also had impressive sales for the company in the Quebec market last year. **Joe Dassin** with "Le Moustique" and "Salut Les Amoureux"; **Vicky** with "Chante Bouzouki" and **Roger Whittaker** with "Une Rose Pour Isabelle" all topped the Quebec charts in '73.

RCA Quebec made important signings last year which brought **Michel Polnareff**, **Christian Delarange** and **Dick Rivers** to the label.

Late in 1973, RCA Quebec was successful in getting top 30 airplay for the Spanish group **Barrabas** and in promoting their single "Woman" to the top of the charts in Quebec.

Young, Cooper, Tull Top '73 Onrot Concert Figures

TORONTO—Martin Onrot Inc. has released the figures for all its concerts in 1973. Some of the more interesting figures follow: **Neil Young**, Maple Leaf Gardens, Jan. 15/73—19,316 tickets sold and 10,130 sold the next night at the Ottawa Civic Centre; **Alice Cooper**, Kitchener Memorial Auditorium, Mar. 1—5,300; **Jethro Tull** for three dates: Maple Leaf Gardens, May 30—17,059, Ottawa Civic Centre,

May 31—11,256 and the Montreal Forum, June 2—19,702; **Three Dog Night**, the Winnipeg Arena, Sept. 1—10,686.

The Varsity Stadium, Toronto, special concert series throughout the late summer months had quite a variation of attendance figures for the four shows. **Humble Pie** drew 5,892; **Roberta Flack**, 3,560; **Leon Russell**, 9,587; and **Grand Funk**, 9,099.

Anne Murray, **Bette Midler**, **B.B. King**, the **Kinks**, **King Crimson**, **Jose Feliciano**, **Chuck Mangione**, the **Pointer Sisters**, **Bruce Cockburn** and the **Doobie Brothers** (two shows) all sold out the 2,765 seat Massey Hall in Toronto during the year for Onrot.

All concerts in the future will be presented by Martin Onrot Inc. as **Encore Productions**, initially a partnership of Martin Onrot and **Columbia Records of Canada Ltd.** Encore has been acquired solely by Martin Onrot. Future concerts scheduled include **Cat Stevens**, **Shawn Phillips**, **Yes**, **Crowbar**, **Lighthouse**, **B.B. King**, **Kinks**, **Randy Newman** and **Jose Feliciano**.

Onrot has just hired **Bob Krol**, the former artist relations representative for **WEA Music of Canada**, to handle the promotion of the company's three acts, **Crowbar**, **Bearfoot** and **Ray Materick**.

Guess Who To Do Benefit For Ballet

TORONTO—The Guess Who will perform at a celebrity tennis tournament to be held in Toronto on April 5, 6 and 7 to benefit the **National Ballet of Canada**. The announcement came from **Ian McLeod**, president of the board of the National Ballet.

The tennis tournament weekend will begin with a concert by the **Guess Who** at Toronto's **Maple Leaf Gardens**.

The tennis tournament will take place April 6-7 at the **Wingfield Indoor Racquets** in Toronto. **Alice Cooper** will also perform as will other internationally known show-business personalities and professional tennis players.

Proceeds from the concert and tennis tournament go to the **National Ballet of Canada**. Tickets will be sold separately to the **Guess Who** concert. However, a limited number of special patron packages will also be available at \$250 per couple. This will include seats for the opening concert and box seats for tennis tournament.

Live-Film Concert

TORONTO—**Ian Ross** and **Mitch Gold** will bring "Cine Rock," a new concept in concert presentation which utilizes both live entertainment and film, to the **Yonge Theatre** in Toronto.

The film will be the "1970 **Randalls Island Rock Festival**," which features performances by **Stepenwolf**, **Dr. John**, **Mountain**, **Jimi Hendrix** and **Van Morrison**. The live acts will be the **Ozark Mountain Dare Devils**, **Bearfoot** and **Tales of Share**.

There is a segment in the film which is designed for a live band to perform over. **Tales of Share** will fill this spot.

After the film, the screen is moved and the stage is set up for **Bearfoot**. The show concludes with a set by the **Ozark Mountain Dare Devils**. "Cine Rock" will debut on Feb. 14 and run for an eight day, 17-show stint.

Weekly Radio Show, CTF, Is Set Up in Vancouver

VANCOUVER—A weekly syndicated radio show, **Canadian Top 40 (CTF)**, has been formulated by a new two-man Vancouver company called **Kaleido-Sound Productions**. Conceived in September by **Clive Corcoran** and **Michael Morgan**, a CKLG-AM radio personality, CTF resembles the well-established format of **Watermark's American Top 40**, with **Morgan** the voice of CTF.

It will fill a three-hour weekly time slot, using the tabulations of the Canadian trade magazine **RPM** as its source. Although it necessarily reflects the influence of the **CRTC 30-CanCon** regulations for AM radio, it is far from being a countdown of exclusively Canadian records, indicating the nation's tastes rather than its own music.

Demo disks of the program were submitted to Canadian stations in late January. With little opportunity to properly evaluate response as yet, **Corcoran** reports positive reaction, especially from secondary markets. There is no subscription charge for the program, but stations agree to forgo revenue from the national sponsors of CTF.

Kaleido-Sound anticipates full implementation of the concept by **March**, subject to a continued high

rate of interest. Although CTF will be initially distributed in disk form, arrangements have been made to duplicate the show on tape in the event of problems created by the **PVC** shortage.

'Spellbound' To B'way?

TORONTO — Producer/director **Ivan Reitman** has signed a contract to co-produce "Spellbound," magic fantasy play, in New York with **Joseph Beruh** and **Edgar Lansbury**, two producers who have many Broadway successes to their credit including "Godspell" and "The Subject Was Roses." The musical director will be **Stephen Schwartz**, who also wrote the music for "Godspell." **Grover Dale** will be the director and choreographer.

When "Spellbound" moves to New York for rehearsals at the end of February, the magic and illusions of **Doug Henning** will remain untouched but the show will be augmented by a chorus of singers and dancers. **Maya**, the so-called "goddess of magic," and **Jennifer Dale** will remain in the production.



ARTISTS IN ACTION

SOPRANO SUPERSTARS

Celebrated sopranos **Maria Callas** and **Elisabeth Schwarzkopf** are making Canadian appearances this season. For Miss Callas they will probably be her last performances in this country.

Elisabeth Schwarzkopf, "the reigning Queen of Song," will return to Toronto for her eagerly awaited annual recital at Massey Hall on Thursday, February 7. In the meantime the star of opera and classical song can be heard on 43 currently available Angel albums or sets—and on six Seraphim releases.

Two weeks later Massey Hall will present Maria Callas (who is on 40 current Angel and Seraphim opera albums) with tenor Giuseppe Di Stefano, who has often before performed duets with her—most

the Callas hand, and the standing ovation that followed the flower deluge bidding her farewell lasted nearly half an hour."

Following her February 21 Toronto appearance Miss Callas will sing at the Place Des Arts in Montreal on March 28 and in Vancouver at the Queen Elizabeth Auditorium on May 1. Tickets for all three farewell events will run as high as \$50.00 a pair.

RON GOODWIN

Ron Goodwin is an expert arranger, a popular conductor and an insufficiently well-known music—mostly movie music.

He is also the son of a British bobby and appropriately all three talents will be on display in Toronto

some exciting interpretations of Miklos Rosza's famous **Spellbound** Concerto, Sir William Walton's **Spitfire** Prelude and Fugue and Vaughan Williams beautiful Prelude from **49 Parallel**.

Ron Goodwin has already conducted the Toronto Symphony once before—in a similar concert in 1972 which was so successful in reaching its objectives (to provide a memorable musical evening and to raise money for Police Association charities) that he was swiftly signed for a return engagement.

SACHA DISTEL

French chansonnier **Sacha Distel** has a major tour coming up at the end of this month: it will be quite a marathon, but if he gets the crowds anticipated, it will be a major boost for the five Pathe albums he has in our catalogue. The dates are: Ottawa—Feb. 28, National Arts Centre; Quebec—March 1, 2, 3, Grand Theatre; Three Rivers—March 4, Capitol Theatre; Rimouski—March 5, Civic Centre; Chicoutimi—March 6, Auditorium Dufour; Montreal North—March 7, Habitat St. Camille; Montreal—March 8-9, Place Des Arts; Sherbrooke—March 9, University.

OTHER ARTISTS

Aussie singer-comedian **Rolf Harris**, meanwhile, is doing a more leisurely tour of western and central Canada where his fans abound. The schedule to date includes: Feb. 9-10—CTV's Variety Club Telethon; Feb. 11-16—Vancouver: Commodore Cabaret; Feb. 18-19—Merritt Teachers Conference; Feb. 20—Penticton Peach Bowl, B.C.; Feb. 24—Edmonton: Jubilee Auditorium; Feb. 27—Calgary: Jubilee Auditorium; Mar. 5—Toronto: Eaton Auditorium; Mar. 9—Hamilton: Civic Centre.

Edward Bear presently touring the North country. . . . **Flying Circus** doing the Ontario circuit until February 21. . . . **Bob McBride** at Queen's University February 1. . . . **A Foot In Coldwater** taking time out to do a benefit concert in Weston, Ontario for the Canadian Hearing Society February 10.

Hot Flashes

Our Capitol-EMI import Division currently in the middle of a promotion of all albums in the English catalogue. . . . French station CJMS, in addition to going on the new single by **Adamo**, has started playing album cuts from the debut album by **Ross Ryan**. . . . **Shirley Eikhard** is on a radio promotion tour (Jan. 28-Feb. 8) hitting all of the Ontario majors. . . . And **Lise Thoun** is doing the same in Quebec to promote **BINGO**, with her husband, the director Jean-Claude Lord, who is promoting his movie of the same name. . . . **Justin Paige** is going back into the studio. . . . **Babe Ruth** is still the best-selling album in Montreal; the band's second album should be coming next month. Meanwhile the latest by **Julien Clerc** is #8.

Sherman Hayes back in the studio, but echos are still resounding from his Canadian appearances.

ANNE MURRAY

FEB. 9, 1974

International Success

Some thirty months ago, a handwriting analyst in Montreal said that 1974 and '75 would be Anne Murray's years of becoming an international force.

It has already begun to come true.

—Her **SEND A LITTLE LOVE MY WAY** has been nominated for Best Original Song from a Movie for both a Hollywood Golden Globe Foreign Press Association Award and for an Academy Award nomination.

Her **DANNY'S SONG** has been nominated for the Grammy Awards for Best Pop, Rock or Folk Vocal Performance (Female).

Her January 31 concert at Hamilton Place was sold out within 35 minutes. A second concert was scheduled, and tickets went on sale at 10:00 a.m.; by 6:00 a.m. there was a line-up and the whole auditorium was sold out before 11:00. Time Magazine, Zoo World and Performance, among others, will be represented in the audience.

—She has just finished doing feature story interviews for the Christian Science Monitor and for the National Observer. A feature story will be coming up soon in Cashbox.

—Well over a third of U.S. majors are playing her latest hit: **A LOVE SONG**. And playlists have become numbers at most majors in Canada.

HOME-BRED SINGLES PROGRESS

CHART ACTION HEAVY

A fresh new year has brought equally fresh new product to Canadian airwaves—all brimming with hit possibilities.

From the pen of Kenny Loggins comes another hit smash of **A LOVE SONG**. Now being played and numbered on most of the majors and secondaries in the country, the new album upon birth will receive a fond welcome from fans in the **Murray** camp. Further, her phenomenal acceptance at the concert scene has set unprecedented records.

Upcoming shows are doing the same in Calgary, Alberta and other key Canadian cities. The clout is definitely there! **A LOVE SONG** is a prelude to further album success shortly. Onward.

Superstar **Bill King** is doing it big again with his gigantic single taken from his highly successful LP **"GOODBYE SUPERDAD."** King's agility is easily recognizable both on record and with his dynamite Toronto and Montreal gigs. His press is positive and his delivery firm—good signs for a star rising. **WHEEL OF GOOD FORTUNE** is the title single—a prediction of success to come.

"SAME OLD FEELING"—**Edward Bear's** new addition is bathed in some beautiful solo work with a song co-authored by **Randy Gulliver** of **New Potatoes**. Great female demographics are showing all ages. **Rosalie** at **CKLW** showing a handsome hitbound (lovely lady) and while **CFRB**, **CHAM**, **CKFM**, **CFCF**, **CHNS**, **CJCH**, **VOCM**, **CFGO** and **CJET** have great playlists. **Nevin Grant** (**CKOC**) now hitbound on **Anne**.

From his new tasty, spunky, **SEA OF DREAMS** album, **Bob McBride**

—This exposure is increasing her strength in new markets. American Press has been celebrating the "semi-hip" image of Anne. Her upcoming gig at the University of Waterloo will be her first Canadian campus date since **SNOWBIRD**. And **John Lennon's** quoted opinion that **Anne Murray's** music is "just lovely" has been widely read.

SNOWBIRD, her first U.S. album is still selling there, and last month it finally turned gold. **Don Zimmerman**, VP Sales for Capitol U.S. announced that a million dollars worth of sales of the album has been certified by the R.I.A.A. through December 10, 1973.

—**A LOVE SONG**, her best album ever, is imminent. Once again **Anne** has delved into the works of various songwriters and once again, every song sounds as if she had just introduced it for the first time. Once again she gets great support from **Richard** her band, from her usual fine string arranger, **Rick Wilkins**, and from back-up vocalist **Dianne Brooks**. There have already been two very strong singles from the album and her version of the old Beatles song **YOU WON'T SEE ME** is a sure bet to maintain the momentum. Capitol in the U.S. and Canada are both pulling out all the stops to make sure the new album receives all the attention it deserves.

brings to the new year a special single, **DO IT RIGHT**. The commercial aggressive sound has gained current playlist stations **CKLG**, **CFUN**, **CKCK**, **CFQC**, **CHLO**, **CHUM/FM**, **CKGM**, **CFCF**, **CFGO**, **CFRA**, **CJET** and **CJMS**.

A new image, a smashing new sound—**Shirley Eikhard** with **RESCUE ME**—is a solid must-add in



both Canadian and U.S. stations. **Shirley** is currently heading up an Ontario station tour to introduce her dynamite **45**. **Shirley's** current television exposure reads like a "Who's Who" with slots at CTV's "Fred Davis Show," CITY television's "Music City," and Global's "Everything Goes." **RESCUE ME**—a major positive push—by Capitol Canada.

Flash! Brand-new and just out of the warehouse is **Lighthouse's Larry Smith** soloing on Capitol/Canada with a catchy "full-of-hooks" single with sheer promise at MORs and contemporaries. **I'M GONNA LOVE YOU** is the tag. Canada—watch for a new star rising. Great tune.



memorably on the Angel Vocal Series album **Callas & Di Stefano** at La Scala (S-36940).

N.B. Upcoming this month: Volume II, selected from their most famous recordings with the Orchestra and Chorus of La Scala in Milan (S-36996).

Of her first London concert in eight years last November, **Rolling Stone** reported: "At the Festival Hall, gentlemen in evening wear queued up for the honor of kissing

when he conducts the entire Toronto Symphony Orchestra in the 55th annual Metropolitan Toronto Police Association Concert at Maple Leaf Gardens on March 1st.

They are also eminently listenable on his latest album "Spellbound"—**Ron Goodwin & His Orchestra**. The new release (ST-6505 on our EMI Studio 2 label) includes his "Aces High" from **Battle of Britain**, **On Tenth Avenue**, **Exodus** and **An American In Paris**; and

McBride Does It Right

Power is a word often associated with **Bob McBride**, formerly lead singer with **Lighthouse**. The power of his voice, the power of his hold over an audience, the power of the ambition that drives him, the power of his songs.

SEA OF DREAMS is shaping up to be a powerhouse. In the Toronto Star, **Bruce Kirkland's** most recent record column ran under the headline: **MCBRIDE RELAXED AND POWERFUL IN FINE SOLO ALBUM**. Here is part of that puissant review:

Bob McBride's soaring, energized voice has been one of the most positive elements in Canadian music for several years, especially during his tenure as lead singer for Lighthouse. He seemed to find the very roots of why rock exists when his creative spark transformed even senseless lyrics into mood pieces.

Now with Sea of Dreams, we have him relaxed, casual and wonderfully powerful. That power is just there, woven into the texture of his songs, nor forced on you in an onslaught of noise. So he instills confidence simultaneously with tenderness in a song such as Quiet Lovin' Feelin', or the fine composition,

Ninety Degrees on the Moon. McBride, who wrote the music and lyrics for all 10 songs on the album, does not have anything profound or moving to tell us, but that's not a



necessary factor in making rock comfortable and entertaining. For instance, his song Mighty Eagle, while playing on a familiar theme with no particular insights, still works incredibly well. And more than any other, that song captures the very essence of Bob McBride.

EMI Halts Custom Pressing —Small Labels Are Imperiled

LONDON—The problems facing the industry have forced EMI to stop all custom pressing in a move that sets the pattern of what will be a sink-or-swim year for many small labels.

EMI's decision, which takes Tangent, Abbey Records, Oryx, Unicorn and Word U.K. away from Uxbridge Road, is the manifestation of many of the small operators' fears.

Deputy managing director, Graham Powell, said: "We notified the labels we custom press some time ago that we would not be renewing contracts. We just cannot find the capacity any more. But we are honoring all existing commitments."

Another EMI spokesman said all custom pressing would stop at the end of January, although the company will try to help the labels it drops by looking for overseas production for them.

Apart from the EMI move, a Billboard investigation has revealed a picture of gloom for the small timers, including resignations, fears of a production standstill and a marked absence of pressing deal renewals.

Dart Records at present has no pressing and distribution deal in the U.K. and does not envisage having any British distribution until the Autumn.

Managing director Clive Stanhope said that the company's deal

with RCA expired at the end of 1973. "In view of the situation at the moment we are not even attempting to renegotiate," he added.

He said Dart intended devoting the next nine months purely to recording. He blamed the situation on the plastic shortage and "the gloom in this country which I think is totally unnecessary."

The three albums that Dart had intended to launch illusionist Romark with would sub-licensed "to another major company."

However, Stanhope said nine months without distribution would not severely harm the company. "We have so much happening abroad and so many foreign licensees," he explained. Dart has just scored a chart success with Incredible Hogg in Germany.

An RCA Spokesman said the Dart situation was a mutual agreement. Although RCA has lost a couple of small custom-pressed labels, it hopes to continue with its other custom deals as long as possible, he said.

Mike Steyn, managing director, Tangent and Big Ben labels said: "1974 is undoubtedly going to be tough particularly for the smaller labels. I was having Tangent product pressed by EMI and Immediate Sound Services but I had a letter from EMI saying that they were go-

ing to have to shed their small labels owing to pressure of work, vinyl shortage, etc., so I am going to have to find someone else. Big Ben is pressed mainly by Immediate Sound Services and Orlake and up until now I haven't suffered too much although I have had to wait a long time to get things done by companies. Thankfully, though ordering sometimes nearly six months in advance, I have not really been out of stock on anything.

Tony Engle, managing director of Topic Records which has a licensing agreement with Decca, commented: "at the moment, we've got nothing but praise for Decca—the company has said that we are OK for pressing capacity and vinyl at least for the time being. So, it's business as usual for us—but of course as we only issue about one album a month, we probably would not be that greatly affected anyway."

Ian Anderson, label manager of Village Thing, is quitting the company in May partly because of the change in the policy over releases forced by the problems hitting the industry.

He said the company's production agreement with RCA, though Transatlantic, safeguards the number of releases on Village Thing.

"But we are being pressured from all angles to only record sure-selling artists," he said. "This is against the policy and purpose of the label.

"It was formed to promote and provide an outlet for unknowns. This is one of the reasons I am leaving." His replacement will be Gef Lucena, who currently handles Village Thing's business affairs.

Bill Leader, owner of the folk music labels Leader and Trailer, has been told by RCA that the company cannot handle his disks. However, Leader, who was planning to swing over to cassettes anyway, is optimistic about the future.

"It is tough, but then small companies like ours find it tough with pressing and other manufacturing problems anyway."

RCA had, however, assured Leader it would complete the backlog of material to be pressed and also nine new releases in the pipeline while Transatlantic, Leader's distributor, had offered to help by pressing disks in Germany, he said.

The English Folk Dance and Song Society has found it now has to think twice before releasing new material. Tony Wales, for the society, said three master tapes were in fact held up while the society's finance executives considered whether or not to release them now.

"They will be released, but they will be out later than normal," Wales said. Although the society found it was often waiting for disks to be pressed by British Homophone, there was no question of this company stopping handling the product.

Wales said the crisis—fuel, three-day week and transport industrial action—had had its effect on the society's turnover.

Ad Rhythm's sales director, David Burrows, said: "We are coping reasonably well because we have a fairly good stock of back releases in our warehouses. We are concentrating on getting these records out and keeping the catalog as stocked up as possible.

"We specialize in organ records and there has been difficulty in posting records to organ dealers for organ promoting. If the situation does not ease before our stocks run down then we will just come to a standstill."

From the Music Capitals of the World

• Continued from page 38

of the American Song Festival and gala artists, the Staple Singers.

Attorney Michael Gusick acquired new clients in Germany, U.K. and Australia, seeking representation in the U.S., and also negotiated an exchange catalog deal between Ariston in Italy and CID in Brazil. Also in the works: deals to secure representation of the Trip budget line in South Africa, France, West Germany and Spain. . . . Louis Drozen, president of Laff Records, had a booth at MIDEM for the first time, and reported deals with France, Spain, Portugal and the U.K. He said there was particular interest in a new series of rhythm and blues oldies featuring artists like Louis Jordan, Eddie (Cleanhead) Vinson, the Rev. (Gatemouth) Moore and Big Jay McNeely. Drozen bought two albums not yet released in the U.K. and also said much interest had been shown in a live album he'd released by Jimmy Bee. . . . Ed Chalpin of Scepter reported a deal with Record Club of America signed at MIDEM. . . . Seymour Heller, president of American Variety International, the record-publishing-film-management and audio-electronics complex, announced the signing of Debbie Reynolds to the AVI label and reported setting up various distribution deals in close association with Gene Norman. Heller planned to visit London after MIDEM to discuss TV specials for AVI artists and the development of the record label. At MIDEM he also negotiated the sale of South Africa of the 90-minute film "The World of Liberace."

Pagart, the Polish Artists Agency, announced that the 14th International Sopot Song Festival would be held from Aug. 21 to 24 this year. . . . At a special press reception the Tokyo Popular Music Promotion Association announced that Tiffany would represent France at the 3rd Tokyo International Music Festival to be held in the Imperial Theater, June 29 to June 30. . . . ESP president Bernard Stollman announced production of a series of 13 60-minute television programs devoted to documentary subjects, dance, mime and music. Initial programs will feature Sun Ra and Don Garrett. We also set licensing deals for ESP product with companies in Germany, Spain, Australia, Finland, Sweden, Japan, South African and certain Eastern European territories. Stollman plans 20 album releases this year, including LP's by Lester Young, Art Tatum and Charlie Parker. MIKE HENNESSEY

TOKYO

"Anata" (I Wish You Were Here With Me) by Akiko Kosaka was the best selling single in the third week of last month, according to most record dealers. The 16-year-old girl's original composition won the Grand Prix for Japan at the World Popular Song Festival in Tokyo '73. Her recording of the song was released on Dec. 21 by Warner-Pioneer in agreement with Yamaha Music Foundation, sponsor of the festival. . . . Among the best selling international pops are "Jambalaya" and "Yesterday Once More" by the Carpenters (A&M/King Record). . . . Teruchiyo "Duncan" Miyamoto, formerly of Nippon Grammophon (now Polydor K.K.) and King Record, has been named president of Seibu Music Corp., a joint retail venture established Dec. 24 by Seiji Tsutsumi, head of the Seibu Distribution Group. . . . "Sounds of the

South" by Lynyrd Skynyrd (MCA) was released here Jan. 15 by Victor Musical Industries under the name of the septet. "Wishbone Ash Live Date" (MCA) is scheduled for release Feb. 10 by VMI.

"Because/the Lettermen Sing Old Rock" is set for release here Feb. 20 by Toshiba-EMI to mark the Capitol recording group's return performance tour of Japan, Feb. 8-27. . . . Yutaka Ando, president of the Japan Phonograph Record Association, estimates that 160 million disks, worth 100 billion yen or some \$333 million, and 26 million music tapes, worth 44 billion yen or about \$147 million, were produced by the JPRA's 19 member manufacturers in 1973.

Takashi Asahina, musical director of the Osaka Philharmonica Orchestra, left Japan on Jan. 18 to conduct a series of symphony concerts in East and West Germany. He is due to return home on March 1 from his 21st annual overseas performance tour. . . . "Eat, drink and be merry, . . ." New Year parties were hosted by Kenzo Makajima, president of the Japan Audio Society, on Jan. 10. Yutaka Ando, president of the Japan Phonograph Record Assn., Tatsuro Ishida, president of the Japan Video Assn., and Norio Ohga, president of CBS/Sony, on Jan. 11. . . . John Emms Read, chief executive and deputy chairman of EMI, was featured in the Jan. 20 edition of Tokyo Channel 12's weekly "World Leaders" color TV program. The videotaped program was scheduled for a repeat showing on Jan. 27. He was interviewed at EMI's London headquarters by (Miss) Kaoru Nakamaru, the commercial TV station's roving reporter.

Yoshiharu Nakamura, president of Koyo Shoji K.K., Nipponbashi, Osaka, was arrested by police Jan. 18 for allegedly producing and selling 2,500 pirated cassette tapes of popular Japanese songs since the fall of last year. He was specifically charged of violating Japan's Copyright Law after the police seized a considerable number of pirated music tapes in the Nipponbashi electric wholesale district Jan. 16. . . . W. Stanley Holt, president, The Reader's Digest of Japan, wed Lorna Yoh at the Tokyo Union Church on Jan. 11, with plans for a honeymoon trip to Europe this spring. . . . Due to the lack of special wood, e.g., Queensland walnut, Nippon Gakki (Yamaha) has suspended production of six out of its 11 models of upright pianos. . . . Despite the short supply and increased cost of construction materials, Studio K of the Tokyo Broadcasting System (TBS) is due for completion by the end of April, as scheduled. It is expected to be put to full use in mid-1975. . . . "The Silverhead Rock 'n' Roll Big Circus Show" led some Japanese to believe that the U.K. rock group's first Japan performance tour, Jan. 10-16, was some kind of British trapeze act. . . . Maria Holopainen, the Finnish mezzo-soprano, gave her first Japan recital in this music capital on Jan. 15. . . . The Radu Simion Orchestra of Romania was featured in the Jan. 13 edition of the "Music of the World" series of weekly color programs being telecast nationwide by the Nippon Hoso Kyokai (NHK). From Jan. 16, NHK reduced its daily telecasting by two hours in line with the national campaign to save electricity. The commercial TV networks have already suspended "late, late shows." . . . "Lady Sings the Blues," the film bi-

(Continued on page 43)

U.S. Feelings About MIDEM Are Mixed

• Continued from page 1

Bernard Chevry changes his policy next year, he'll get no support from the larger companies—and therefore, there'll be no MIDEM. After eight years the same old problems continue to crop up—electricity failures on the stands, telephone communications screwed up, 200 ticket holders locked out of the first gala and some of them physically manhandled. And through it all, no sign of Bernard Chevry—he doesn't talk to anybody.

"I also think Americans find it frustrating not to be able to book a hotel unless it goes through MIDEM. It is significant that CBS and Capitol were not present this year from America, and Kinney held their meetings in Nice. I think next year could be make or break year for MIDEM."

Mendell said UA did not expect to do much business at MIDEM, but it was good for "eyeball to eyeball" confrontations and had an important purpose to fulfill in this respect.

Seymour Stein, a MIDEM regular, felt less business was done this year than last. "My barometer is the

activity of the U.S. lawyers, and this doesn't seem to have been so intensive this year. Also there are fewer top level record people here." Nevertheless he found MIDEM worthwhile.

Louis Drozen of Laff Records, attending MIDEM for the first time, said he would definitely be back next year, and CBS's John Hammond said MIDEM was a marvelous opportunity to meet the worldwide music business. "I was particularly pleased to see a strong delegation from the East European countries," he said.

One of MIDEM's greatest U.S. enthusiasts was Leonard Hodes, general manager of the GRT Music Group, the publishing division of Chess-Janus. He said: "MIDEM is very useful—you get to meet people whom you normally only write to; here you can make the personal contacts that are so vital in our business. Hodes was in process of finalizing several sub-publishing deals for European territories.

Ed Slattery of United Artists, who handles the Robbins Music catalog, thought MIDEM was a good event but suggested that it should be held once every two years.



PICTURED (center) after his election to the Board at the annual meeting of the Australasian Performing Right Association is songwriter Brian Cadd. With him are John Sturman, left, managing director of APRA and Ron Tudor, Cadd's personal manager.

Billboard Hits of the World

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From the Music Capitals of the World

• Continued from page 42

ography of **Billie Holiday** starring **Diana Ross**, and "The Eddy Duchin Story" with **Carmen Cavallaro** on the soundtrack have been making the rounds of the Japanese movie theaters along with other revivals like "Love Is a Many-Splendored Thing." ... And the **Four Aces** may be brought into Japan shortly by **Toa Attractions**.

Oscar Peterson, in a tribute to the late **Nat King Cole**, sang "Almost Like Being in Love" and "Sweet Lorraine" during his first "Solo Walk in Japan" performance tour and eighth visit, Jan. 7-23. ... **Hiro-yuki Iwaki**, musical director of the **NHK Symphony Orchestra**, is going to conduct the first of four opening concerts by the **Sydney Symphony** at the second **Hong Kong Arts Festival**, Feb. 4-March 2. Also at the festival, **Tchaikovsky's Concerto in D** for Violin and Orchestra, Op. 35 is to be played by **Mayumi Fujikawa** and the **London Symphony**. ... The London double album of **Beethoven's "Choral" Symphony No. 9** in D Minor as recorded by the **Chicago Symphony Orchestra**, **George Solti** conducting, and released here by **King Record** last Oct. 10, was the classical best seller in the first half of December 1973, according to the Top 10 poll by **Nippon Gakki** (Yamaha) of its 16 music stores. ... The same poll shows that the **Carpenters** continued to lead all popular albums international and singles in Japan. "Yesterday Once More" was named as the most requested single of the "All Japan Pop 20" weekly radio program for 1973 and the **A&M** recording duo was selected as the best pop vocal group of the year by the 34 Japanese commercial broadcasters of the program.

Joan Baez drew almost as big a crowd at her press conference as she did at her single performance at the **Nippon Budokan** Jan. 11. After answering a continuous barrage of political questions from the Japanese press, the **A&M** recording artist sang to an estimated 7,000 fans at the vast hall. ... At the same hall, **Moody Blues** opened its first Japan performance tour, Jan. 18-23. The **Threshold** recording group followed the **Fairport Convention**, Jan. 8-16, and the **Keith Jarrett Quartet**, Jan. 4-15. ... **Fantasy** has signed a three-year foreign record licensing agreement with **Victor Musical Industries** under which **JVC** will manufacture LPs from master recordings owned by **Fantasy** under the **Riverside** label. The albums will be distributed and sold in Japan by **VMI**, with the first monthly release set for April of this year at the unit retail price of 2,200 yen (\$7.33). The **Riverside** label is already well known to Japanese jazz record collectors through previous releases by **Nippon Phonogram** and **Polydor K.K.**

HIDEKI EGUCHI

DUBLIN

Rex, the label started by **Michael Geoghegan**, general manager of **Irish Record Factors**, is enjoying its best ever chart showing, with five records in the top 20. One of the songs, "I'm Gonna Make It," by **Joe Cuddy**, has already achieved two previous distinctions by winning the 1973 **Castlebar International Song Contest** and more recently the first **Recorded Music Industry Award**. ... **Larry Cunningham** has rejoined **Country Blue Boys** on a full-time basis. He left to go solo two years ago and appeared in cabaret in Ireland, England and the States, but after singing with the band on Sunday nights he decided to return to the

showband circuit. His new single is "This Time of the Year" c/w "Walking On New Grass." **Pat Lynch**, who had hits with "Three Good Reasons" and "When We Were Young," has joined **Sandie Jones'** band, the **Boy Friends**. ... **Irish Record Merchandisers** presented **DJM** product to the Irish market at a reception recently. ... **Big Tom McBride** was presented with a silver disk to mark 50,000 sales of the album "Ashes of Love" on the **Denver** label. ... **Top Rank** magazine will present **John McCormick** with an award for being the most popular manager of the year. ... **Big Tom McBride** will be given an award by **Carlin's** record shop in **Newry, County Down**, because **McBride** and the **Mainliners** were the shop's best-selling artists in the past 12 months.

KEN STEWART

BRUSSELS

EMI Belgium has been appointed by **MCA** to distribute its records here—and now, among the company's first releases following the agreement is the soundtrack of "Jesus Christ Superstar," and the single "Dark Lady" by **Cher**. ... While in **London** recently, **Stanley Robins**, managing director of **EMI Belgium**, presented a gold disk to **Nick Mason** of **Pink Floyd** to mark sales of **Pink Floyd's "Dark Side of the Moon"** album, and two gold disks to **Bernard Brown** of **Apple Records**, on behalf of the **Beatles** for sales of the two **Beatle** double albums "1962-66" and "1967-70." ... In **Brussels** recently, **Mark Aryan** received a gold disk for his record "La Lettre." ... **Cockney Rebel's** single "Sebastian" has been an instant success here. In **December**, **EMI** arranged for top radio and TV producers and journalists to visit **Amsterdam** for a special concert by the group. ... **Inelco** is hosting **Stealers Wheel** (**A&M**) early this month for two important TV shows—expected to boost sales of their "Star" single. ... **Alvin Stardust**, with his "My Coo Ca Choo" single on **Ariola** has climbed fast in the charts and this rapid climb is proof that his TV appearances here have established him as a new rock 'n' roll artist. ... **Wally Tax** with his new **Dutch Ariola** production "Miss Wonderful" has important potential to succeed on the **Belgium** hit parade as first DJ's reaction's are positive.

Inelco releases this week the **Carpenters'** new single "Jambalaya" (**A&M**) to follow up the hit scores they made without with their former releases and to time with their coming visit. ... **Phonogram Belgium** sold more than 100,000 copies of **Demis Roussos'** album "Forever and Every." It has never happened before—that one album crossed the sales barrier of 100,000 copies. **Demis Roussos** also has two singles in the charts. ... **Phonogram** recently released **Amazing Blondel's** new album, "Blondel," **Spooky Tooth's** "Witness, Magma's" "Mekanik Destruktiw Kommandoh." Among singles released by the company are **Black Sabbath's** "Sabbath Bloody Sabbath" and **Jim Croce's** "I Got a Name." ... **Polydor Belgium** is proud to be part of the distribution deal signed between **Polydor International** and **Norman Granz's** new label, **Pablo Records**. ... First release under the new deal is a three record box set "Jazz and the Santa Monica Civic 1972"—a live recording featuring **Count Basie's Orchestra**, **Oscar Peterson**, **Ella Fitzgerald** and a jam group featuring some of the best jazz soloists. ... **Flemish TV** has begun televising the **Partridge Family** series.

AUSTRALIA

(Courtesy Of Go-Set)
SINGLES

- This Week
- 1 LEAVE ME ALONE (Ruby Red Dress)—Helen Reddy (Capitol)
 - 2 BALLROOM BLITZ—The Sweet (RCA)
 - 3 PHOTOGRAPH—Ringo Starr (Apple)
 - 4 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
 - 5 48 CRASH—Suzi Quatro (RAK)
 - 6 HELEN WHEELS—Paul McCartney & Wings (Apple)
 - 7 ANGIE—Rolling Stones (Rolling Stones)
 - 8 SUMMER (THE FIRST TIME)—Bobby Goldsboro (UA)
 - 9 FOR THE GOOD TIMES—Perry Como (RCA)
 - 10 THE MOST BEAUTIFUL GIRL—Charlie Rich
 - 11 I AM PEGASUS—Ross Ryan (EMI)
 - 12 HE DID WITH ME—Vicki Lawrence (Stateside)
 - 13 ROCK ON—David Essex (CBS)
 - 14 MIND GAMES—John Lennon (Apple)
 - 15 YOU'VE NEVER BEEN THIS FAR BEFORE—Conway Twitty (MCA)

ALBUMS

- This Week
- 1 GOATS HEAD SOUP—Rolling Stones (Rolling Stones)
 - 2 RINGO—Ringo Starr (Apple)
 - 3 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 4 CAN THE CAN—Suzi Quatro (RAK)
 - 5 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
 - 6 ON WITH THE SHOW—Sherbert (Infinity)
 - 7 JONATHAN LIVINGSTON SEAGULL/SOUNDTRACK—Neil Diamond (CBS)
 - 8 PIN-UPS—David Bowie (RCA)
 - 9 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 10 MIND GAMES—John Lennon (Apple)

BELGIUM

(Courtesy of Belgium Radio & Television)
SINGLES

- This Week
- 1 SEBASTIAN—Cockney Rebels
 - 2 SOMEDAY SOMEWHERE—Demis Roussos
 - 3 MY COO CA CHOO—Alvin Stardust
 - 4 JUANITA—Nick Mackenzie
 - 5 DIE MOOIE ZOMER—Gerard Cox
 - 6 DIRTY OL'MAN—Three Degrees
 - 7 THE MOST BEAUTIFUL GIRL—Charlie Rich
 - 8 PUT YOUR HEAD ON MY SHOULDER—Albert West
 - 9 YOU WON'T FIND ANOTHER FOOL LIKE ME—New Seekers
 - 10 BLIJF JE BIJ MIJ—Roger Baeten

ALBUMS

- This Week
- 1 FOREVER & EVER—Demis Roussos
 - 2 JESUS CHRIST SUPERSTAR/SOUNDTRACK
 - 3 DE STRANGERS MEERDERJARIG—De Strangers
 - 4 WILLEM VERMANDEREN No. 3
 - 5 DARK SIDE OF THE MOON—Pink Floyd

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Title | Label |
|-----------|-----------|---|--------------|
| 1 | 1 | TIGER FEET—*Mud (Rak)—Chinnichap/Rak (Mike Chapman/Nicky Chinn) | Rak |
| 2 | 2 | TEENAGE RAMPAGE—*Sweet (RCA)—Chinnichap/Rak (Phil Wainman/Chinnichap) | RCA |
| 3 | 5 | YOU WON'T FIND ANOTHER FOOL LIKE ME—*New Seekers (Polydor)—Tic Toc London (Tommy Oliver) | Polydor |
| 4 | 3 | THE SHOW MUST GO ON—*Leo Sayer (Chrysalis)—Blanedell/Compass (Adam Faith/Dave Courtney) | Chrysalis |
| 5 | 4 | DANCE WITH THE DEVIL—*Cozy Powell (Rak)—Rak (Mickie Most) | Rak |
| 6 | 9 | SOLITAIRE—Andy Williams (CBS)—Kirschner/Warner Bros. | CBS |
| 7 | 7 | RADAR LOVE—*Golden Earring (Track)—Britico/Louigny Marquee (Golden Earring) | Britico |
| 8 | 6 | MY CHO-CA-CHOO—*Alvin Stardust (Magnet)—Magnet (Peter Shelley) | Magnet |
| 9 | 8 | FOREVER—*Roy Wood (Harvest)—Roy Wood/Carlin (Roy Wood) | Harvest |
| 10 | 10 | LOVE ON A MOUNTAIN TOP—Robert Knight (Monument)—KPM (B. Cayson/M. Gayden) | Monument |
| 11 | 20 | HOW COME—*Ronnie Lane (GM)—Warner Bros./G.H. (Glyn Johns) | Warner Bros. |
| 12 | 19 | ROCKIN' ROLL BABY—Stylistics (Avco)—Gamble-Huff | Avco |
| 13 | 27 | THE MAN WHO SOLD THE WORLD—*Lulu (Polydor)—Mainman (David Bowie) | Polydor |
| 14 | 16 | ALL OF MY LIFE—Diana Ross (Tamla Motown)—Jobete London (M. Randall/B. Gordy) | Tamla Motown |
| 15 | 11 | POOLHALL RICHARD/I WISH IT WOULD RAIN—*Faces (Warner Bros.)—Warner Bros./Jobete London (Mike Bobak) | Warner Bros. |

- | | | | |
|----|----|---|--------------|
| 16 | 13 | I LOVE YOU LOVE ME LOVE—*Gary Glitter (Bell)—Leeds (Mike Leander) | Bell |
| 17 | 14 | PAPER ROSES—Marie Osmond (MGM)—Leeds (Sonny James) | MGM |
| 18 | 26 | TEENAGE LAMENT '74—Alice Cooper (Warner Bros.)—Copyright Control (Jack Richardson/Jack Douglas) | Warner Bros. |
| 19 | 15 | LAMPLIGHT—*David Essex (CBS)—Jeff Wayne (Jeff Wayne) | CBS |
| 20 | 29 | LIVING FOR THE CITY—Stevie Wonder (Tamla Motown)—Jobete London (Stevie Wonder) | Tamla Motown |
| 21 | 25 | THE LOVE I LOST—Harold Melvin & the Blue Notes (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff) | Philadelphia |
| 22 | 12 | MERRY XMAS EVERYBODY—*Stade (Polydor)—Barn (Chas Chandler) | Polydor |
| 23 | 17 | VADO VIA—Drupi (A&M)—ATV | A&M |
| 24 | 18 | ROLL AWAY THE STONE—*Mott the Hoople (CBS)—Island (Mott the Hoople) | CBS |
| 25 | 40 | HIGHWAYS OF MY LIFE—Isley Bros. (Epic)—Carlin (Isley Bros.) | Epic |
| 26 | 36 | WOMBLING SONG—*Wombles (CBS)—Batt Songs (Mike Batt/Belfry Prod.) | CBS |
| 27 | 30 | TAKE ME HIGH—*Cliff Richard (EMI)—KPM (David MacKay) | EMI |
| 28 | 34 | FOR THE GOOD TIMES—Perry Como (RCA)—Valentine (Chet Atkins) | RCA |
| 29 | 41 | (I CAN'T GET NO) SATISFACTION—*Bubble Rock (UK)—Mirage (Jonathan King) | UK |
| 30 | 45 | STAR—*Stealers Wheel (A&M)—Baby Bun (Lieber & Stoller) | A&M |
| 31 | 44 | GALLOPING HOME—*London String Chorale (Polydor)—Weekend | Polydor |
| 32 | 48 | NEVER GONNA GIVE YA UP—Barry White (Pye)—Schroeder (Barry White) | Pye |
| 33 | 31 | TOP OF THE WORLD—Carpenters (A&M)—Rondor (Richard & Karen Carpenter/Jack Daugherty) | A&M |
| 34 | — | LOVE THEME—Love Unlimited Orchestra (Pye)—A. Schroeder (Barry White) | Pye |
| 35 | 24 | WHY OH WHY OH WHY—*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills) | MAM |
| 36 | 33 | THANKS FOR SAVING MY LIFE—Billy Paul (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff) | Philadelphia |
| 37 | 39 | AFTER THE GOLD RUSH—*Prelude (Dawn)—Warner Bros. (Fritz Fryer) | Warner Bros. |
| 38 | 21 | GAUDETTE—*Steeleye Span (Chrysalis)—Steeleye Span/Chrysalis (Steeleye Span/Jerry Boys) | Chrysalis |
| 39 | 28 | VAYA CON DIOS—*Millican & Nesbitt (Pye)—E.H. Morris (Terry Brown) | Pye |
| 40 | 38 | WALK RIGHT BACK—Perry Como (RCA)—Leeds (Chet Atkins) | RCA |
| 41 | 22 | I WISH IT COULD BE CHRISTMAS EVERY DAY—*Wizzard (Harvest)—Roy Wood/Carlin (Roy Wood) | Harvest |
| 42 | 42 | AND I LOVE YOU SO—Perry Como (RCA)—United Artists (Chet Atkins) | RCA |
| 43 | 46 | WHEN I FALL IN LOVE—Donny Osmond (MGM)—Chappell (Mike Curb/Don Costa) | MGM |
| 44 | 23 | STREET LIFE—*Roxby Music (Island)—E.G. (Chris Thomas) | Island |
| 45 | — | BABY WE CAN'T GO WRONG—*Cilla Black (EMI)—Grenyoko/Vineyard (David Mackay) | EMI |
| 46 | 35 | EYE LEVEL—*Simon Park Orch. (Columbia)—DeWolfe | Columbia |
| 47 | 49 | SCULLERY—*Clifford T. Ward (Charisma)—Island (Clifford T. Ward) | Charisma |
| 48 | 32 | TRUCK ON (TYKE)—*T. Rex (EMI)—Wizard (Tony Visconti) | EMI |
| 49 | 37 | AMOUREUSE—*Kiki Dee (Rocket)—Warner Bros. (Elton John/Clive Franks) | Rocket |
| 50 | 47 | KEEP ON TRUCKIN'—Eddie Kendricks (Tamla Motown)—Jobete London (F. Wilson/L. Caston) | Tamla Motown |

DENMARK

(Courtesy of IFPI)
SINGLES

- This Week
- 1 FOREVER & EVER (LP)—Demis Roussos (Philips)
 - 2 GASOLIN' 3 (LP)—Gasolin' (CBS)
 - 3 LP)—John Morgensen (Play/Telefunken)
 - 4 VAERSGO (LP)—Kim Larsen (CBS)
 - 5 WHEN I FALL IN LOVE—Donny Osmond (MGM)
 - 6 MINI MAX—Anette Klingenberg (STUK)
 - 7 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips)
 - 8 OVER HAVET UNDER HIMLEN (LP)—Sebastian (Harvest)
 - 9 DO THE YO-YO—Walkers (Philips)
 - 10 HAMMOND POPS 1 (LP)—Ole Erling

JAPAN

(Courtesy of Go Set)
SINGLES

- This Week
- 1 KOI NO DIAL 6700—*Finger 5 (Philips)
 - 2 ANATA—*Akiko Kosaka (Elektra)
 - 3 CHISANA KOI NO MONOGATARI—*Agnes Chan (Warner)
 - 4 YOZORA—*Hiroshi Itsuki (Minorophone)

- | | | |
|----|--|----------|
| 5 | AI NO JUJIKU—*Hideki Saijo (RCA) | RCA |
| 6 | MISEARETA YORU—*Kenji Sawanda, (Polydor) | Polydor |
| 7 | FUYU NO TABI—*Shinichi Mori (Victor) | Victor |
| 8 | SHIROI GUITAR—*Cherish (Victor) | Victor |
| 9 | AKACHOCHIN—*Kaguyahime (Panam) | Panam |
| 10 | HITOKAKERA NO JUNJO—*Saori Minami (CBS/Sony) | CBS/Sony |
| 11 | MONO LOSA NO HIMITSU—*Hiroshi Goh (CBS/Sony) | CBS/Sony |
| 12 | ICHIMAI NO GAKUFU—*Garo (Mushroom) | Mushroom |
| 13 | KOJIN JIGYO—*Finger 5 (Philips) | Philips |
| 14 | KOKORO MOYOU—*Yosui Inoue (Polydor) | Polydor |
| 15 | TOKIMEKI—*Megumi Asaka (Victor) | Victor |
| 16 | KOI NO KAZAGURUMA—*Cherish (Victor) | Victor |
| 17 | KUCHINASHI NO HANA—*Tetsuya Watari (Polydor) | Polydor |
| 18 | HANA MONOGATARI—*Junko Sakurada (Victor) | Victor |
| 19 | YESTERDAY ONCE MORE—Carpenters (A&M) | A&M |
| 20 | KOI WA SHINJU IRO—*Miyoko Asada (Epic) | Epic |

NEW ZEALAND

(Courtesy of NZBC)
SINGLES

- This Week
- 1 PHOTOGRAPH—Ringo Starr
 - 2 SORROW—David Bowie
 - 3 PAPER ROSES—Marie Osmond
 - 4 EVERYONE KNOWS—Bulldog's Allstar Goodtime Band
 - 5 LEAVE ME ALONE (Ruby Red Dress)—Helen Reddy
 - 6 MISS SEPTEMBER—Bulldog's Allstar Goodtime Band
 - 7 BALLROOM BLITZ—The Sweet
 - 8 LET ME BE THERE—Olivia Newton-John
 - 9 LENA LOOKIE—Kenny Rogers & the First Edition
 - 10 THE LAUGHING GNOME—David Bowie
 - 11 ALL I KNOW—Garfunkel
 - 12 WAIKIKI MAN—Jessica Jones
 - 13 KNOCKIN' ON HEAVEN'S DOOR—Bob Dylan
 - 14 ANGIE—Rolling Stones
 - 15 SHIPS IN THE NIGHT—Vicki Lawrence

SOUTH AFRICA

(Courtesy of Springbok Radio)
SINGLES

- This Week
- 1 SORROW—David Bowie (RCA)—(United Artists)
 - 2 THE PEACEMAKER—Albert Hammond (CBS)—(April)
 - 3 ANGIE—Rolling Stones (Rolling Stones)—(Tro Essex)
 - 4 PHOTOGRAPH—Ringo Starr (Parlophone)—(Tro Essex)
 - 5 THE WONDER OF YOUR LOVE—Jody Wayne (Plum)—(Laetrec)
 - 6 DAYDREAMER—David Cassidy (Bell)—(Angela)
 - 7 MY DADDY WAS A ROCK 'N ROLL MAN—Johnny Gibson (Zodiac)—(Brigadiers)
 - 8 HEAVEN IS MY WOMAN'S LOVE—Tommy Overstreet (Dot)—(Famous/Chappell)
 - 9 RING RING—Bjorn, Benny, Anna & Frida (Sunshine)—(Breakaway)
 - 10 MY MARIA—B.W. Stevenson (RCA)—(Laetrec)

SWEDEN

(Courtesy Radio Sweden)
*Denotes local origin

- This Week
- 1 FLAMINGOKVINTETTEN IV—Flamingokvintetten (FLAM)
 - 2 RINGO—Ringo Starr (Apple)
 - 3 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
 - 4 PA VAG—Hoola Bandoola Band (MNW)
 - 5 BAND ON THE RUN—Paul McCartney & Wings (Apple)
 - 6 PINWOOD RALLY—Bjorn Skifs & Bluswede (EMI)
 - 7 BERGTAGEN—Merit Hemmingsson (EMI)
 - 8 SJUNGER ULF PEDER OLROG—Sven Bertil Taube (HMV)
 - 9 PIN-UPS—David Bowie (RCA)
 - 10 GOBITAR IV—Cool Candys

SWITZERLAND

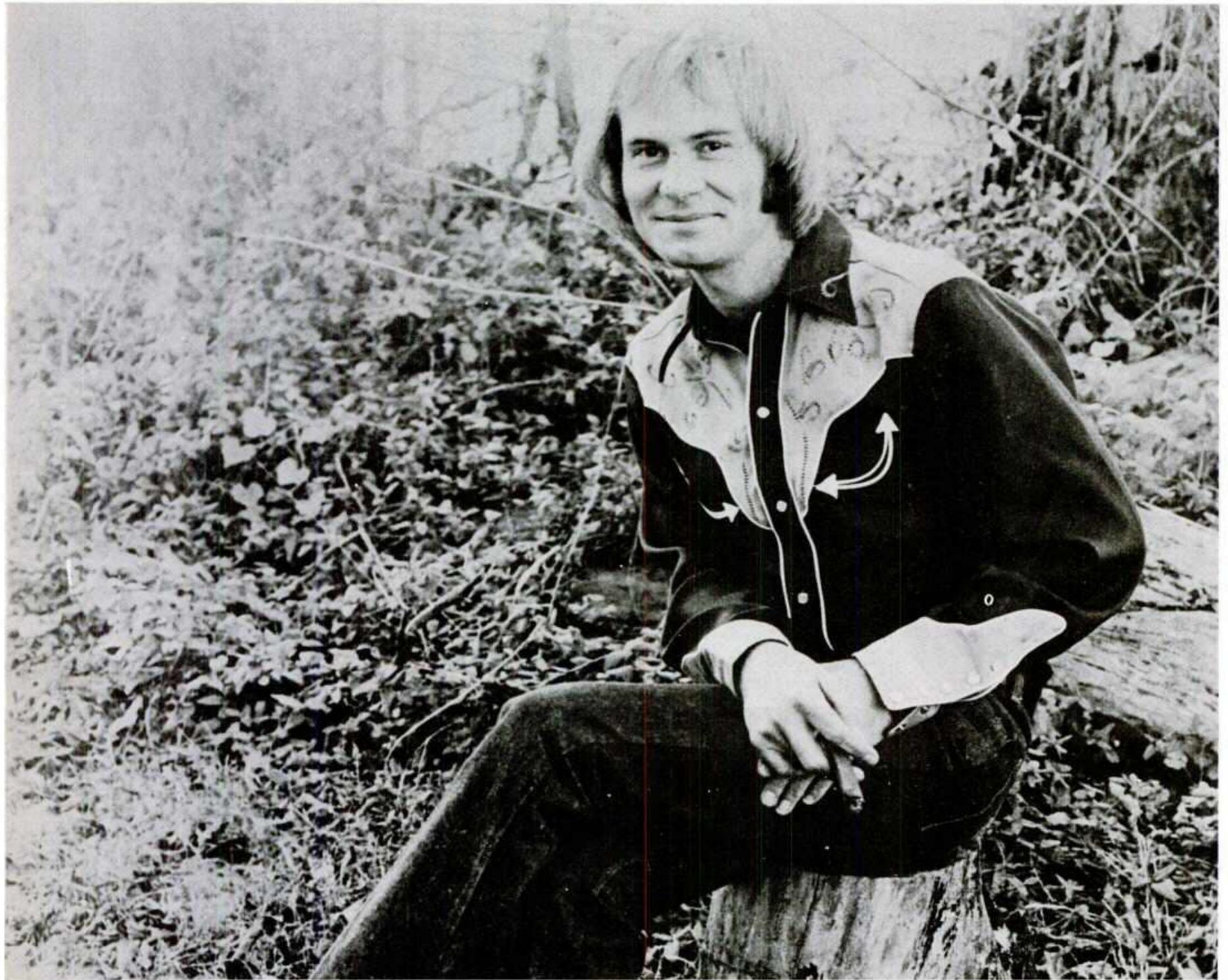
(Courtesy Radio Hitparade)
SINGLES

- This Week
- 1 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 2 NUTBUSH CITY LIMITS—Ike & Tina Turner (UA)
 - 3 SCHONES MAEDCHEN AUS ARCADIA—Demis Roussos (Philips)
 - 4 DAYTONA DEMON—Suzi Quatro (RAK)
 - 5 LA PALOMA ADE—Mireille Mathieu (Ariola)
 - 6 PHOTOGRAPH—Ringo Starr (Apple)
 - 7 ANGIE—Rolling Stones (Rolling Stones)
 - 8 TEENAGE RAMPAGE—The Sweet (RCA)
 - 9 THIS WORLD TODAY IS A MESS—Donna Hightower (Decca)
 - 10 KANSAS CITY—Les Humphries Singers (Decca)

**The man who wrote "Behind Closed Doors"
just wrote another hit.**

For himself, this time.

**It's "You Bet Your Sweet, Sweet Love."
Written and sung by Kenny O'Dell.**



**"You Bet Your Sweet, Sweet Love"
You Bet It's a Hit.
That's not a promise, it's a guarantee.
From Kenny O'Dell.
On Capricorn Records, Macon.**



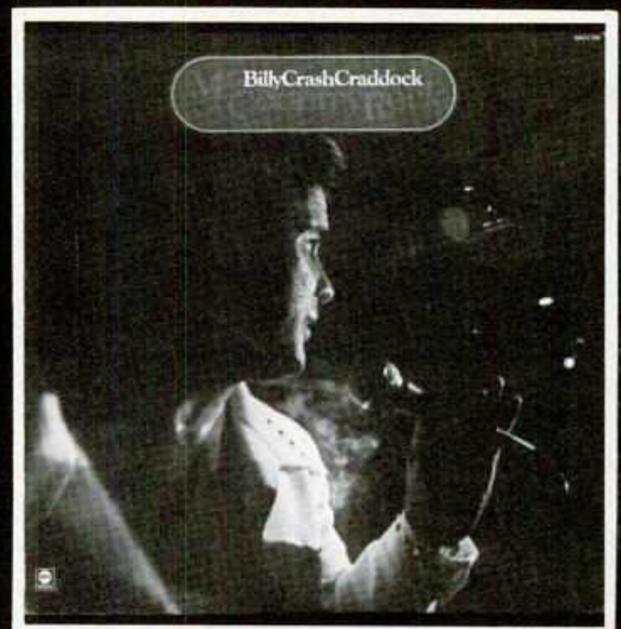
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Look for strong sales in your market as a result of his appearance next week on NBC-TV's new network package, Music City U.S.A.

If you're not out whooping it up on Thursday, February 7, you might turn your TV toward NBC and dig Crash doing his latest and biggest record.

'SWEET MAGNOLIA'

ABC 11412



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Nashville Scene

By BILL WILLIAMS

Roy Drusky has made the move to Capitol, after all those years with Mercury. He'll be produced by Audie Ashworth. . . . George Jones has designed his own guitar-shaped house, and plans to build it in one of the better sections of Nashville. Meanwhile, Tammy Wynette continues to have problems which put her in and out of the hospital. . . . Charlie Walker and his wife, Virginia, will be parents again come June. . . . Joe Heathcock has a firm role in the Burt Reynolds movie to be done in Nashville. . . . Doctors have found a malignancy in the throat of Skeeter Willis of the veteran Willis Brothers team. . . . Jim Ed Brown promises an entirely new concept in country music with his show.

Justin Tubb has cut an album independently and is trying to lease it to a major. . . . Billy Walker played at 10 Fair Buyer's Conventions, which should bring him plenty of work in the warm months. . . . Adversity continues in the Tom T. Hall family. This time it was his young brother, Larry, who was driving a lumber truck in Kentucky when the brakes went out. Larry wisely bailed out, suffering only cuts and bruises. But the first thing he checked were his picking fingers, to make sure they still functioned. Fortunately, they did. . . . Jeanne Pruett has justification for being excited over her next single. When she heard it, she cancelled out a song she had written and published herself to get this one out. It was written by Waylon Holifield and Jim Rushings.

Charlie Louvin and his wife, Betty, have just concluded a 2200 mile promotional tour, covering much of the southeast. . . . Bob Luman out of the hospital after a gall bladder bout. He has to revise his diet considerably. . . . Jimmy C. Newman's part on the Dean Martin show includes his Apalossa horses. . . . The Stonemans have done a live album at the Mountaineer Opera in Milton, W.Va. with memorials to the late Ernest "Pop" Stoneman and Uncle Dave Macon. . . . Johnny Paycheck moved into the 57 Doors club in Dallas after Ronnie Millsap checked out with the flu, and drew big crowds to the place.

Don Gibson has signed a new five-year recording contract with Hickory. He has had consistent top ten records with the label. . . . David Rogers played the Golden Key in Athens, Ga., just 60 miles from his hometown of Atlanta. . . . Mickey Barnett, president of the Eastern States Country Music group, premiered his new act at Kutshers Country Club in the 2,000 seat Stardust Room, and the act received four standing ovations. That set a record for the club. Appearing with in the Catskill resort spot were the Hickory Holler Ramblers, Sharon Dae and the Continentals. . . . The Garretts, from Billings, Mont., now are being hooked out of Nashville by the Bill Goodwin Agency. . . . JMI held up the release of the next Don Williams single because sales were still strong on his preceding release. . . . LSI Records, operating under the aus-

pices of Leson, International, Inc., has signed a distribution pact with Nationwide Sound Distributors for its country product. . . . Johnny Dollar, now back with the "Jamboree U.S.A." show in Wheeling, also is set to work a group of March of Dimes Telethons.

Sonny James has been spending considerable time in recording studios, doing an album and single of his own, and more production for Marie Osmond. . . . Bobby Lewis and wife, for the first time in years, have had to hit the road without their dog, Doc, who had to undergo surgery. The poodle has logged more than 400,000 miles with them. . . . Merle Haggard makes his dramatic acting debut Wednesday on ABC television's "Doc Elliot." . . . Kitty Wells continues to win accolades, now chosen as one of the "Women of the Year" by the Nashville Business and Professional Women. . . . At one night at the Exit Inn in Nashville, half of the audience got up and performed. It included Linda Hargrove, Steve Goodman, Johnny Rodriguez, Kris Kristofferson, David Allan Coe (who has just signed with Columbia), Waylon Jennings, Shel Silverstein, Chris Gentry and Guy Clark. Also in the audience were Joe South, members of the Nitty Gritty Dirt Band, and Dobie Gray's band members.

Texas Jim Cooper will continue the Tex Ritter fan club, with the approval of Mrs. Ritter. . . . MCA's Jack Greene is recovering from surgery for a blocked nasal passage, but is now resuming roadwork with Jeannie Seely. . . . Del Reeves is completely re-working his road show, from a standpoint of both presentation and personnel. . . . Ronnie Sessions and Patty Tierny had to move directly from Alaska to Florida for 10-day shows. . . . Porter Wagoner is producing sessions for Mack Magaha, a champion fiddler and fulltime member of Porter's Wagonmaster band. . . . Jerry Clower has renewed his commercial and personal appearance contract with a giant building materials concern, Sutherland Material. . . . Buck Owens Enterprises announces that Freddie Hart now will be produced by George Ritchey, an independent in Nashville. . . . Harry Belvin, principal chief of the Choctaw National, will bestow the title of Honorary Chief upon Conway Twitty on Feb. 12th in tribal ceremonies at Hartshorne, Okla.

Illini Records will release an album on Uncle Johnny Barton and the original Barton Family early this spring. Barton has been in country radio for nearly 40 years. . . . Centen Productions of Denver has finished shooting a film featuring Dave Dudley, Roy Drusky and LeRoy van Dyke. The show, a pilot, will be called "Sportin' Country." . . . Houston country singer Mirl Bell and his Young Country will be playing for the Texas Rodeo Association's meeting in Liberty, Tex., this week. . . . The "Deep In the Heart of Texas" LP by Commander Cody and His Lost Planet Airmen is being given a major promotional push by Paramount. . . . Buck Owens grossed more than \$31,500 at Madison Square Garden in two country shows. Attendance was 5,100. On the same bill was the Nitty Gritty Dirt Band. . . . After Roy Clark suffered fatigue at Las Vegas, he and his wife, Barbara, took off for a strict 10 days rest at an undisclosed location. His opening at Harrah's Club in Reno was moved back to Feb. 7, where he will be joined by Jody Miller and the Spurrilows.

Billboard

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 2/9/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	42	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
2	2	8	FASTEST HARP IN THE SOUTH—Charlie McCoy, Monument KZ 32749 (Columbia)
★	6	7	AMAZING LOVE—Charley Pride, RCA APL1-0397
4	3	12	ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018 (Famous)
5	5	8	ALL ABOUT A FEELING—Donna Fargo, Dot DOS 26019 (Famous)
★	10	5	LET ME BE THERE—Olivia Newton-John, MCA 389
★	11	5	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
8	8	7	IF YOU CAN'T FEEL IT, IT AIN'T THERE—Freddie Hart, Capitol ST-11252
9	9	8	THE MIDNIGHT OIL—Barbara Mandrell, Columbia KC 32743
★	13	5	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, SR 1-687 (Mercury (Phonogram))
11	7	29	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
12	4	23	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
★	17	5	SOUTHERN ROOTS/BACK HOME TO MEMPHIS—Jerry Lee Lewis, Mercury (SRM) 690
14	14	16	BUBBLING OVER—Dolly Parton, RCA APL1-0286
15	16	9	CLINGING TO A SAVING HAND—Conway Twitty, MCA 376
★	23	6	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-2-0290
17	19	7	CAN I SLEEP IN YOUR ARMS/LUCKY LADIES—Jeannie Seely, MCA 385
18	21	11	NEW SUNRISE—Brenda Lee, MCA 373
19	15	20	SAWMILL—Mel Tillis, MGM SE 4907
20	18	18	CARRY ME BACK—Statler Bros., Mercury SR 1-676 (Phonogram)
21	24	9	COUNTRY SUNSHINE—Dottie West, RCA APL1-0344
22	12	13	WHERE MY HEART IS—Ronnie Millsap, RCA APL1-0338
23	25	9	GOD IS ABUNDANT—Connie Smith, Columbia KC-32492
24	22	11	SONG'S FOR EVERYONE—Ray Griff, Dot DOS 26013 (Famous)
★	25	4	AN AMERICAN LEGEND—Tex Ritter, Capitol 11241
26	29	23	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
27	28	11	THIS IS HENSON CARGILL COUNTRY—Henson Cargill, Atlantic SD 7279
28	32	6	I REMEMBER HANK WILLIAMS—Glen Campbell, Capitol SW 11253
29	31	10	FAREWELL TO THE RYMAN—David Rogers, Atlantic SD 7283
★	36	6	THE UPTOWN POKER CLUB—Jerry Reed, RCA APL 1-0356
31	33	7	IT'S A MAN'S WORLD—Diana Trask, Dot DOS 26016 (Famous)
32	20	20	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury SR 1-686 (Phonogram)
33	26	28	TOP OF THE WORLD—Lynn Anderson, Columbia KC 32429
34	37	19	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
35	40	6	SHADES OF STEEL—Lloyd Green, Monument KZ 32532 (Columbia)
36	39	3	KINDLY KEEP IT COUNTRY—Hank Thompson, Dot DOS 26015 (Famous)
37	41	4	BEAN BLOSSOM—Bill Monroe, MCA 2-8002
38	27	15	DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064
39	42	5	THE FARMER—Porter Wagoner, RCA APL 1-0346
★	49	2	KENTUCKY SUNSHINE—Wayne Kemp, MCA 369
41	34	19	PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace, MCA 366
42	43	3	ARMS FULL OF EMPTY—Buck Owens, Capitol ST 11222
43	48	19	PAPER ROSES—Marie Osmond, MGM SE 4910
44	46	4	JUST ANOTHER COWBOY SONG—Doyle Holly, Barnaby 15011 (MGM)
45	47	3	GIVE ME THAT OLD TIME RELIGION—Guy & Raina, Ranwood 8120
46	50	2	RED, WHITE & BLUE (GRASS), GRC 5002
47	38	15	MY FRIENDS CALL ME T.O.—Tommy Overstreet, Dot DOS 26012 (Famous)
48	—	1	QUEEN OF COUNTRY—Various Artists, Columbia KC 32719
49	—	1	MY KIND OF COUNTRY—Carl Perkins, Mercury SRM 1-691 (Phonogram)
50	—	1	NOW PRESENTING—Troy Seals, Atlantic SD 7281

Mickey and Rita Salter have been signed for an addition five weeks at Nashville's Holiday Inn Vanderbilt after spending a week there. . . . Vik Chandler cuts four songs from the catalog of Paul Huffman and Joannie Keller on his first session, produced by Hank Levine. . . .

Cedarwood's Michael Clark is holding up on his writing long enough to do a number of personal appearances. . . . Karen Kelley wrote her own new release on ABC-Dunhill. . . . Paul Richey finally landed a buck, on the way home from deer hunting. He hit it on the interstate.

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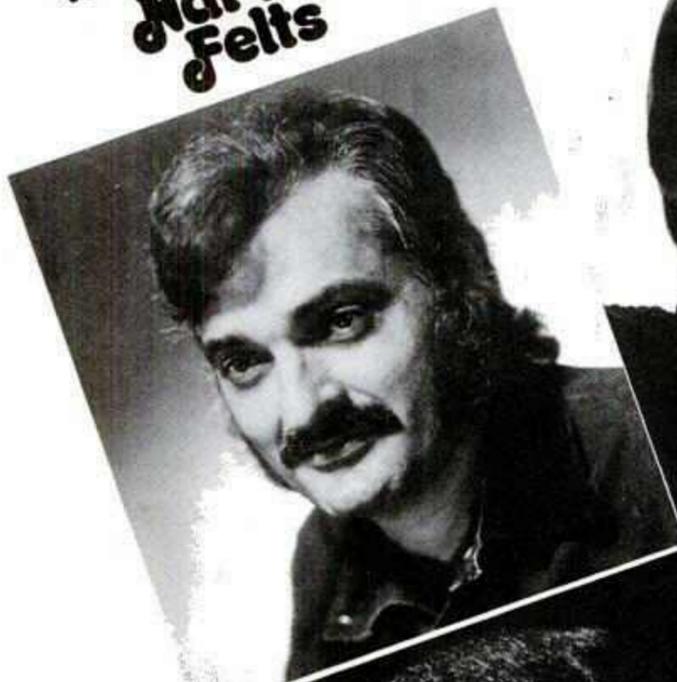
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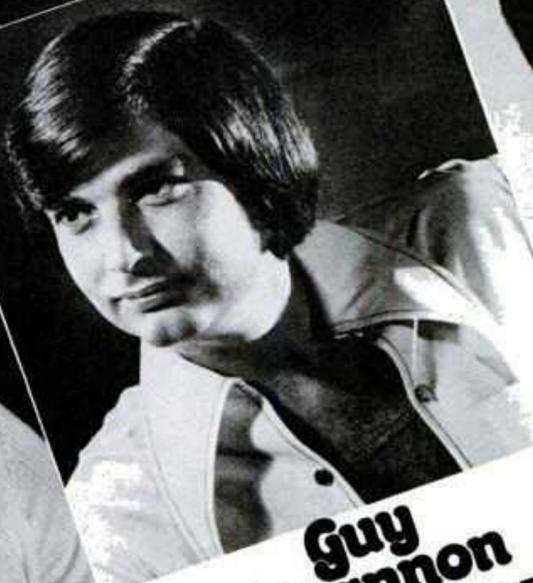
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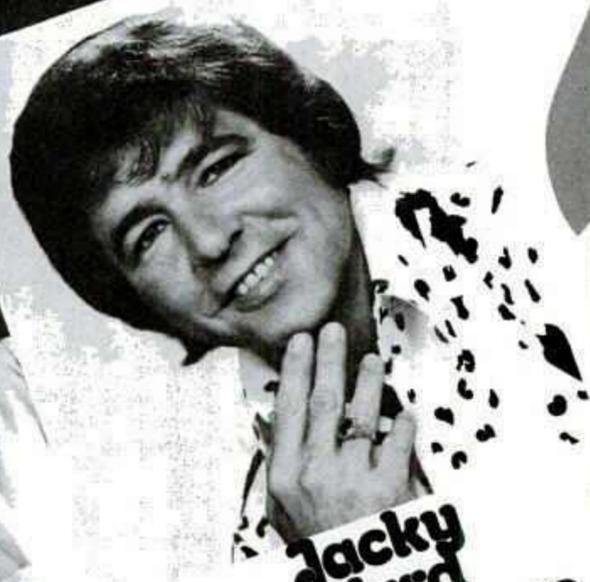
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CMA Eyes International Scope; Sets Summer Meet in Japan

NEW ORLEANS—U.S. Talent scouts will scour the globe to find entertainers for this year's International Show during the "Grand Ole Opry" birthday celebration next October.

This was determined at the quarterly meeting of the Country Music Association board of directors and officers held here, which emphasized the international promotion of country music.

President Wesley Rose called this "another step forward for country music—we are thinking worldwide." In the past, several nations, including Czechoslovakia, have been represented. It is hoped the scope will expand this October.

The CMA, also noted that the summer meeting of the board and officers will take place in Japan.

At the meeting here, CMA mounted an increased drive toward

the anti-piracy problem, including a "summit" meeting with NARM and RIAA in New York, and an educational campaign directed to the consumer.

A special tribute was paid by the CMA group to the late Tex Ritter. Ritter, a member of the board, was succeeded as a director by Hank Williams Jr. Don Light, talent agency head, also was named to a vacancy.

Butler Spearheads Stax Strategy

NASHVILLE—Stax Records of Memphis is expanding in the country field through the addition of a leading independent producer who will bring four artists to the label.

Larry Butler, through Dial Productions, will produce all sessions of O.B. McClinton, now on the Enterprise label of Stax, and will sign three others. It's felt that two of these

will be Jan Howard, formerly with MCA, and Connie Eaton, formerly with Chart and GRC.

Butler, co-owner of Dial Productions with Jack Stapp and Buddy Killen, now is producing artists for eight labels. They include Hank Thompson and the Compton Brothers for Dot, Jean Shepard and Billy Mize for UA, Tommy Cash and

Bobby Borchers for Epic, Dick Feller (formerly with UA) for Asylum, the Carter Family for Columbia, four artists for Warner Brothers (two as yet unsigned), and various artists for GRC.

Stax had made its move into country with McClinton and other lesser-known artists, but now will "grow in country" with sessions done in Nashville studios.

"We're not plunging into country," said Jim Stewart, Stax president, "but making the move gradually and carefully. One doesn't just make claim to being a country label without the proper background and buildup. That's the way we're going."

Diana Trask Forges Into Vegas Steady

LAS VEGAS—Diana Trask, Dot artist, who just completed a three-week engagement with Roy Clark at the Frontier Hotel here, is becoming a regular.

Next Wednesday (6) she returns to the Sands, marking her first swing on the strip as a headliner. She shares the leading billing with Danny Thomas.

This marks her 5th consecutive appearance in a club here, and she is set for still another with Clark in May. All of the arrangements were made through the Jim Halsey Agency.

Walter Kane, entertainment director of the entire Hughes Organization, said Miss Trask belongs in the headliner class.

Capricorn Plans New 'Image' for K. Wells; Slate Rock Sidemen

MACON, Ga.—Capricorn Records is developing a completely new image for recently signed Kitty Wells, with Macon musicians and a contemporary sound.

Included among the musicians for her sessions will be Chuck Leavell of the Allman Brothers; Toy Caldwell of the Marshall Tucker Band; and Scott Boyer, Tommy Talton, David Brown and Bill Stewart of the Cowboys.

Johnny Sandlin will produce the sessions at Capricorn Sound Studios here.

Phil Walden, president of Capricorn, called this a "fresh new chapter in Miss Wells' recording career." He said the album will include contemporary songs along with the contemporary musicians.

A single will be shipped soon, with the LP to follow in the late spring.



TREE PUBLISHING celebrates the purchase of the copyright of "Mountain Dew" from Scotty Wiseman, left, and his wife, Lulu Belle, second from right. The Tree execs are Buddy Killen, executive vice president, and Jack Stapp, president.

Tom T. Hall to Keynote 5th Radio Seminar Mar. 15-16

NASHVILLE—Tom T. Hall will keynote the Fifth Annual Country Radio Seminar, set for the Airport Hilton here March 15-16.

The seminar will be run for the first time without the guidance of Dr. Jerry Prock, and all money realized from registrations will be utilized to set up a broadcast scholarship fund, restricted to children of broadcasters.

Hall is expected to address the broadcasters on "various aspects pertaining to the positive trends in today's country music, as well as within the realms of radio itself."

In regard to the scholarship, the seminar now has received clearance as a nonprofit organization in the state of Tennessee, according to committeeman Tom McEntee. Similar recognition is forthcoming from the federal government.

Registrants may mail their \$60 fee to Country Radio Seminar, Box 12424, Nashville, Tenn., 37212.

CBS-TV Airs 'Hit Parade'

NASHVILLE—A taping of this year's "Country Music Hit Parade" will be aired on CBS-TV tonight (2nd), sponsored by the American Gas Association.

Hosted by Eddy Arnold, performers include Conway Twitty, George Jones, Tammy Wynette, Charlie Rich, Dottie West, Danny Davis and the Nashville Brass, Jeanne Pruett, Patti Page, Lester Flatt and the Nashville Grass, and Ben Smathers and the Stoney Mountain Cloggers.

The show was produced by Joe Cates Productions.

Intl Jazz Fair in France

Continued from page 1

Hawkins, Albert Nicholas, Ben Webster, Eddie Condon "and all those who created and developed traditional jazz." The event, which will depart from Wein's former festival format, will feature a "fair" concept permitting up to five bands to perform simultaneously. It will kick off on July 15 and run through July 21.

He is also flying to Europe this week, and will announce the fair formally to the European press during a press conference to be held in Nice on Feb. 18.

Wein and the Newport Festival will produce, while the City of Nice is sponsoring the event with the cooperation of Air France, Pan Am, Lufthansa, Swissair and other air carriers. Wein disclosed that Pan Am had been particularly helpful in introducing Wein to the Mayor and members of the city government of Nice.

Full Tilt Jazz

The fair's special presentation of over 30 bands daily on five stages has been geared to both the fair attendance and the musicians themselves, according to Wein, who reported that the fair will be recorded and televised throughout Europe. He did not disclose any plans for commercial release of the recordings, and noted that plans for a U.S. telecast have yet to be made.

Highlighting the fair will be the arrival of Lucille Armstrong, widow of the late Louis Armstrong, who will serve as hostess for the fair, and a special "Battle of the Bands" that will revive that New Orleans tradi-

Tara Intl Sold To Tara Prod

NEW YORK—Tara Productions Corp. has acquired Tara International, Inc. Richard Broderick will remain as president of Tara Productions.

Tara International and its division, Tara Records, are companies operating in the international music and record fields. Tara Records is distributed nationally by Famous Music Corp.

Tara Productions is a publicly held company that produces documentary and educational films and television specials.



ROY ACUFF, Opryland Manager Bud Wendell, and WSM, Inc. president Irving Waugh, become the first to stand on a six-foot circle of oak flooring, taken from the stage of the old Opry House last week, and installed into the maple flooring at the new house, scheduled for March opening.

Academy of Country Music Staging Benefit Gold Meet

LOS ANGELES—A celebrity golf tournament, which will benefit the Marty Landau Memorial Trust Fund, will be staged by the Academy of Country Music at Camarillo Springs golf course here March 23-25. The meet is in conjunction with the Academy's annual awards show

March 25 which will be televised by ABC-TV nationally.

The 36-hole entry fee is \$150 and is tax deductible. Fee includes a Friday evening cocktail party and a Sunday dinner and show. Reservations can be obtained from Link Wyler (213) 788-6959.

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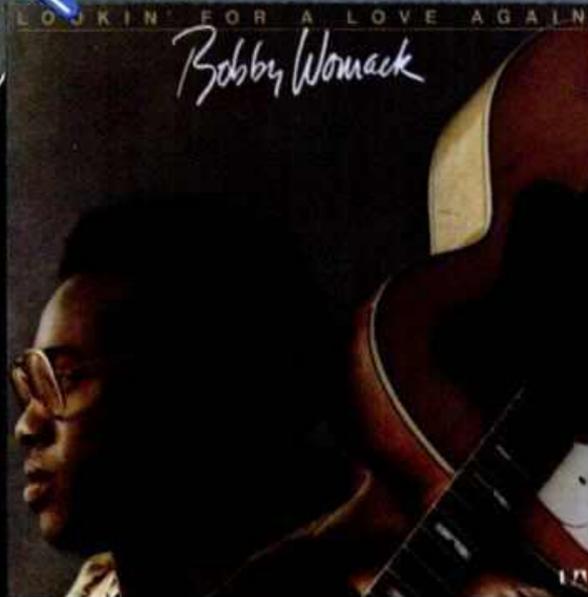
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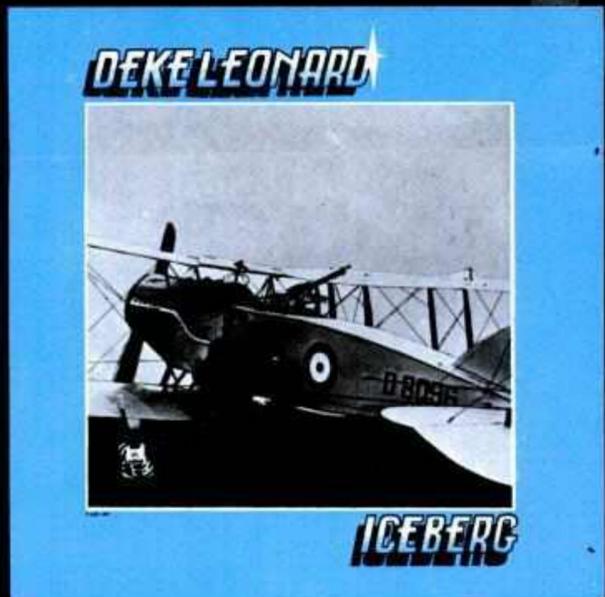
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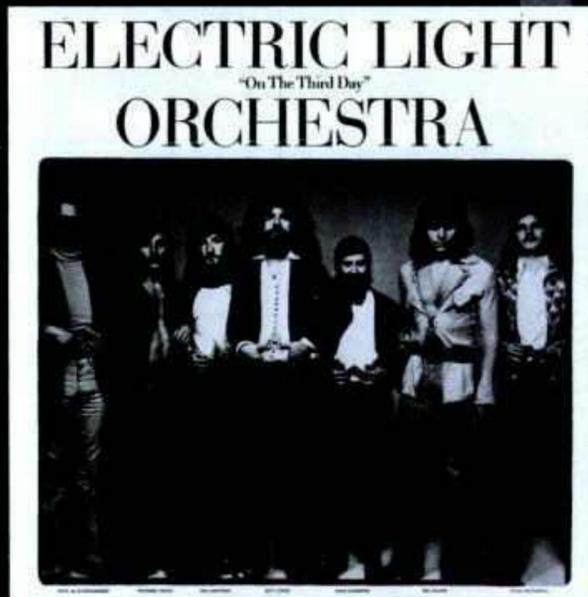
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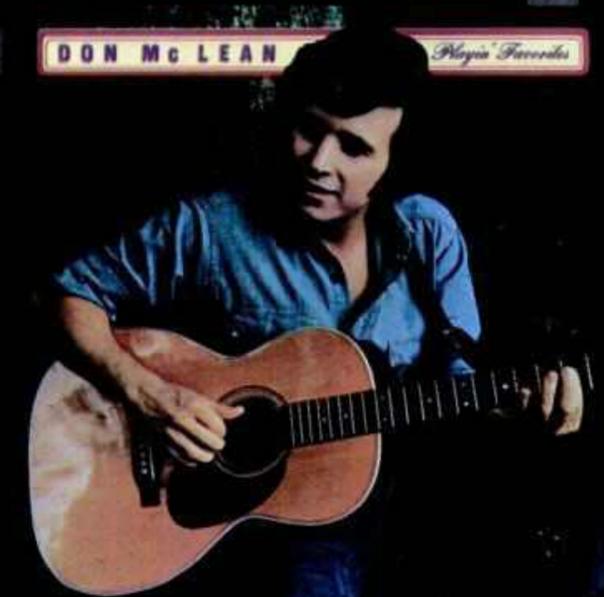
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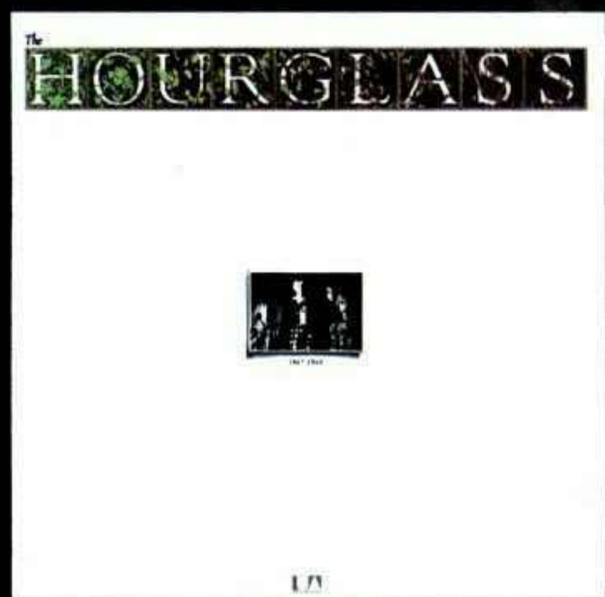
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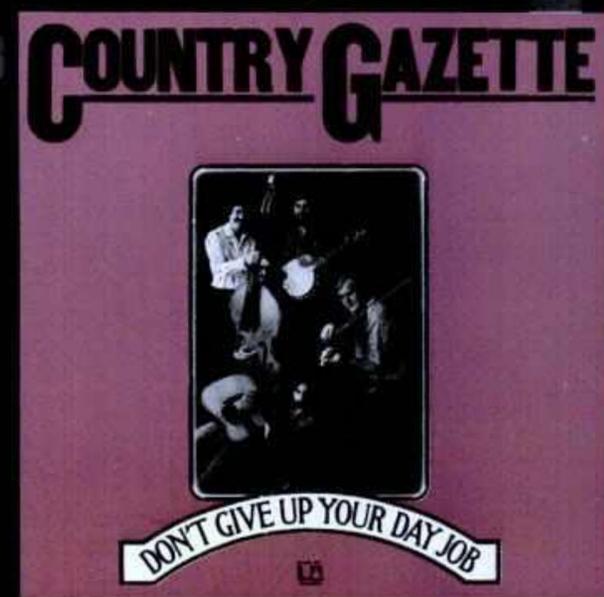
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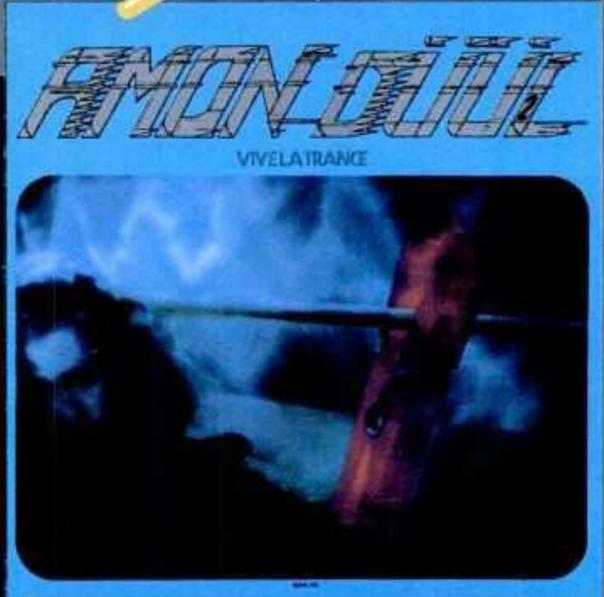
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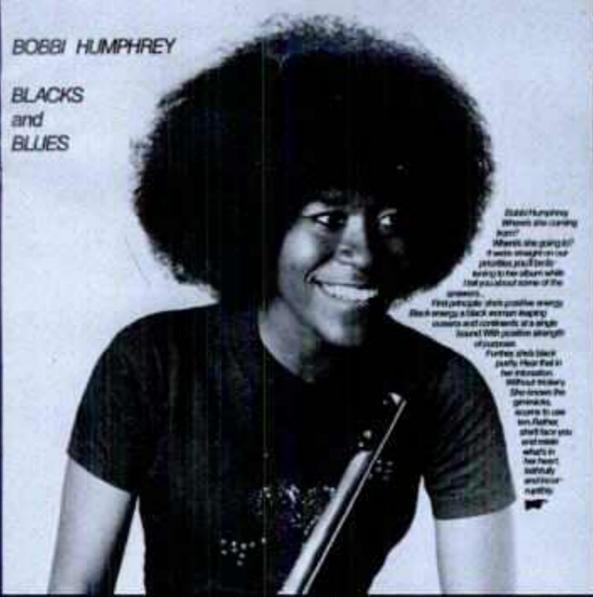
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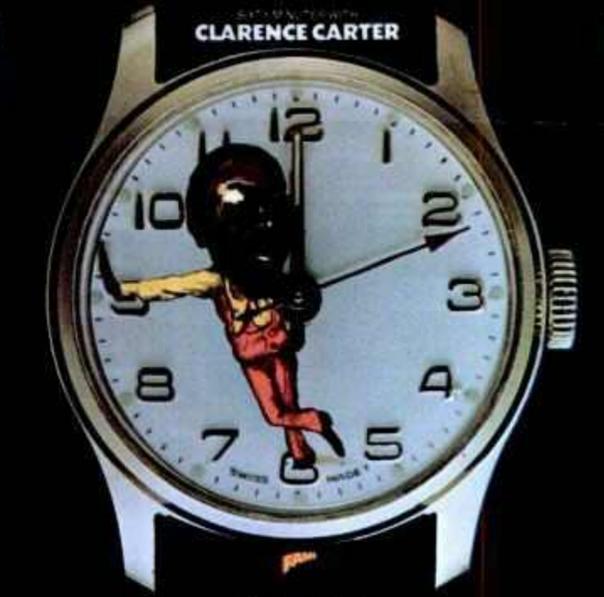
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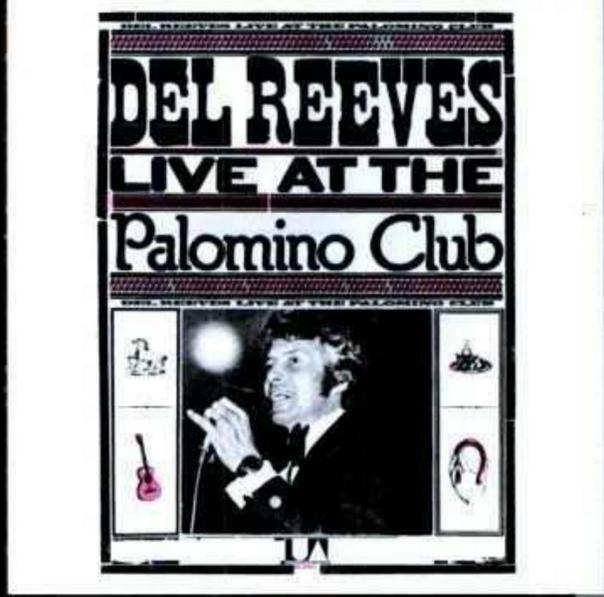
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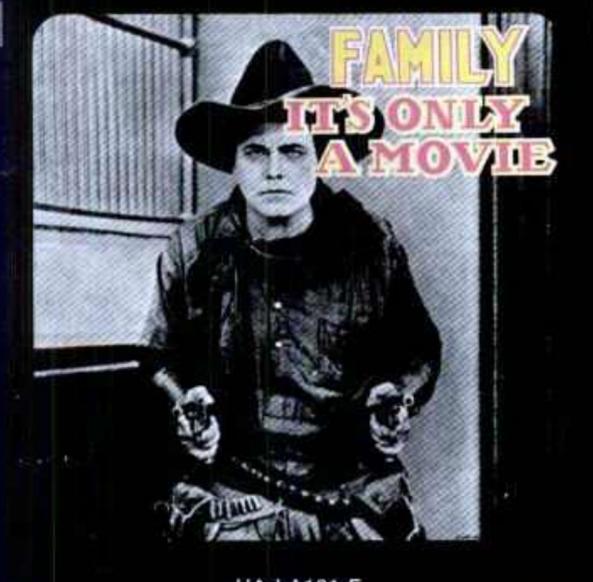
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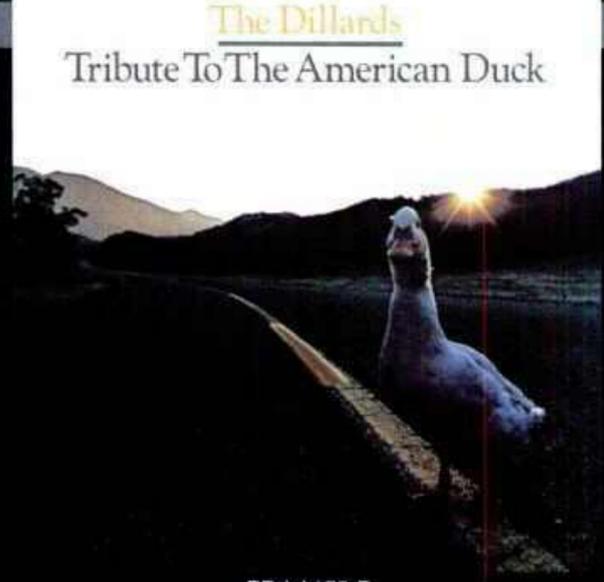
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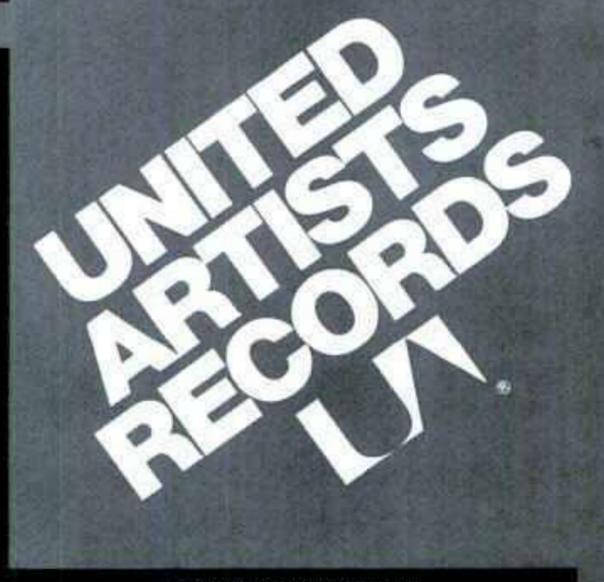
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 - Favorite 16mm films on campus

Ad Deadline: March 1
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Pop

BOB DYLAN—On a Night Like This (2:57); producer: Bob Dylan; writer: Bob Dylan; publisher: Ram's Horn, ASCAP. Asylum 11033 (Elektra/Asylum). A spunky tune about reminiscences and things that sure feel right, with harmonica playing contributing to his vocal work. The band plays happy. Dylan's voice sounds a bit strained but he carries the song along. Flip: no info available.

GLADYS KNIGHT AND THE PIPS—Best Thing That Ever Happened to Me (3:45); producers: Kenny Kerner, Richie Wise; writer: J. Weatherly; publisher: KECA, ASCAP. Buddah 403. A sobbing type of love refrain, medium in tempo, with pretty strings, but all formula slickness, with the leader's powerful voice the dominant instrument. Flip: no info available.

BARRY WHITE—Honey Please, Can't Ya See (4:51); producer: Barry White; writer: Barry White; publishers: Sa-Vette, January, BMI, 20th Century 2077. White is more forceful than we know him here. He sings with nary any spoken dialog, and while the drums are very crisp and the background vocalists do nice fills, the lyrics are all cliches. Flip: no info available.

VICKI LAWRENCE—Mama's Gonna Make It All Better (2:27); producer: Snuff Garrett; writers: Al Capps, Mary Dean; publisher: Blue Monday, BMI, Bell 45,437. What starts out as an apparent child's reflection of how mama fixes things turns into a sad commentary on a broken marriage. It's a strong hook with the vocal done so smoothly that the hook is emphasized. Flip: no info available.

recommended

LINDA RONSTADT—Silver Threads and Golden Needles (2:20); producers: J.D. Souther, John Boylan; writers: J. Rhodes, D. Reynolds; publisher: Central Songs, BMI, Asylum 11032 (Elektra/Asylum)

PINK FLOYD—Us and Them (3:15); producer: Pink Floyd; writers: Wright; publisher: Hampshire, ASCAP. Harvest 3832 (Capitol).

Soul

THE THREE DEGREES—Year of Decision (2:52); producers: Gamble, Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three, BMI, Philadelphia 3539 (CBS). The sharp crispness of the girl's voices emphasizes the point that everybody is needed to succeed. It's an optimistic song, requesting people open their minds; the arrangement is peppery and enticing. Flip: no info available.

SYL JOHNSON—I'm Yours (2:44); producer: Willie Mitchell; writers: S. Johnson, D. Carter, B. Johnson; publisher: JEC, BMI, Hi 45-3260 (London). Vocalist uses many of the Al Green instrumental sounds and his vocal range even reminds one of Green in this funky ditty about proclaimed love. Flip: no info available.

ASHFORD AND SIMPSON—Have You Ever Tried It (3:05); producers: Nickolas Ashford, Valerie Simpson; writers: Ashford, Simpson; publisher: Nick-O-Val, ASCAP. Warner Bros. 7781. This is a forceful production, albeit a clean one, with the songwriters turned vocalist accrediting themselves nicely. Valerie has the better voice. There's plenty of energy singing augmented by warm trumpet, piano and guitar solos.

recommended

BETTY WRIGHT—It's Bad For Me to See You (3:23); producers: Steve Alaimo, Willie Clarke; writer: P. Sawyer, G. Jones; publisher: Jobete, ASCAP. Alston 4620 (Atlantic).

BOBBY BLUE BLAND—Goin' Down Slow (3:40); producer: Steve Barri; writer: J.D. Odom; publisher: St. Louis, BMI, Dunhill 4379 (ABC).

SOUL GENERATION—I Wonder What She's Doin' (2:57); producer: Stan Vincent; writer: S. Vincent; publisher: Sleeping Sun, BMI, Ebony Sounds 181 (Buddah).

NORMAN FEELS—My World Is Empty Without You (3:05); producer: Sal Scaltro; writers: Holland, Dozier, Holland; publisher: Jobete, ASCAP. Just Sunshine 513 (Famous).

FOSTER SYLVERS—Hang on Sloopy (2:50); producers: Keg Johnson, Jerry Peters; writers: W. Farrell, B. Russell; publishers: Wren, Robert Mellin, BMI, MGM 14698.

THE MONTCLAIRS—Make Up For Lost Time (3:46); producers: Oliver Sain, Keith Frye; writer: Phil Perry; publishers: Frye, Su-Man, BMI, Paula 381 (Jewel).

Country

JOHNNY TILLOTSON—I Love How She Needs Me (2:49); producer: Billy Sherrill; writers: Billy Sherrill, Johnny Tillotson; Algee (BMI); Columbia 4-45984. Returning to the pure country roots from which he rose to prominence, Tillotson does this fine love song with finesse, and it's bound to be a success. Excellent production.

DOYLE HOLLY—Lord How Long Has This Been Going On (2:36); producer: Ken Mansfield; writer: Lee Morris; Sing Me/Backyard (ASCAP); Barnaby 5030. Right out of his hit album, many stations are jumping on it immediately. It's another great ballad, sung with feeling, and the Holly-Mansfield duo continues to click.

DONNA FARGO—I'll Try A Little Bit Harder (3:06); producer: Stan Silver; writer: Donna Fargo; Prima-Donna (BMI); Dot 17491. Still another in her steady string. It's a change of pace and song, and shows her versatility in writing and singing. It's from her last LP, and it's great.

HENSON CARGILL—She Still Comes to Me (To Pour the Wine) (3:03); producer: Fred Carter Jr.; writer: Dick Feller; Vector (BMI); Atlantic 4016. Carter at last has captured Cargill at his best, and he sings the fire out of this one. It, too, is from his album. Some great string work by Bill Justis.

JEAN SHEPARD—At The Time (2:32); producer: Larry Butler; writer: Bill Anderson; Stallion (BMI); United Artists XW384-W. An upbeat Anderson tune with very clever lyrics, and since she's singing better than at any time during her long career, it's a winner. Flip: no info available.

BILLY MIZE—Thank You For the Feeling (2:48); producer: Larry Butler; writers: Johnny Slate, Red Lane, Larry Henley; Tree (BMI); United Artists XW372. After many near misses, Mize has one which should really soar. It's a strong song, done superbly, with the sort of production he has needed. Engineering, by the way, by Billy Sherrill. Flip: No info available.

recommended

PEGGY LITTLE—One More Chance (2:47); producer: George Richey; writers: George Richey, Billy Sherrill; Al Gallico/Algee (BMI); Epic 5-11081.

JIMMY DEAN—Days When Jim Liked Jenny (2:47); producer: Jerry Crutchfield; writer: Jerry Chesnut; Passkey (BMI); Columbia 4-45981.

UREL ALBERT—One Man's Woman At a Time (2:18); producer: Farab; writers: Jerry Foster/ Bill Rice; Jack and Bill (ASCAP); Cinnamon 786.

LAWANDA LINDSEY—Hello Trouble (1:44); producer: Buck Owens; writers: E. McDuff, O. Couch; Blue Book (BMI); Capitol 3839.

DAN EMORY—No Body Ever Gave Away Anything (Worth Keeping); (2:43); producer: Maxine Brown; writer: Dan Emory; King Richard (BMI); Sherwood 42703.

KENNY O'DELL—You Bet Your Sweet, Sweet Love (3:23); producer: Kenny O'Dell; writer: Kenny O'Dell; House of Gold (BMI); Capricorn 0360.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Eliot Tiegel.

Jukebox Programming

Location Closeup—III Keep Patrons Involved

By STEPHEN P. SMITH

EDITOR'S NOTE: Intimate involvement with the patrons of Yak Zies and keeping patrons involved is stressed in this final installment of a profile of a top singles bar and its programming philosophy.

CHICAGO—The minute you walk in the door you can feel the friendly, brotherly atmosphere that has made Yak Zies one of Chicago's most successful bars. There's a sense of personal involvement and participation everywhere.

The brick walls, even the air vents, are covered with graffiti... names, slogans and bits of advice that have become an integral part of this bar's decor. It's a group effort that makes Yak Zies look like a close fraternity of friends. And every newcomer who walks in can sense this comradeship.

Since there aren't any tables in Yak Zies, the crowd can mingle and ramble across the cement floor of this basement bar. And there's plenty of open space to meet and talk with virtually every other person there. Of course, if you're tired of standing, the bar stools are scattered at random everywhere... so instead of returning to your corner after dancing to the jukebox, you can sit wherever you happen to be. You'll hear a wide variety of tunes

from Tony Bennett's "One For My Baby" to Bette Midler's "Do You Want To Dance" to the Allman Bros.' "Ramblin' Man." A few people are dancing, but the majority are wandering around in friendly conversations. It almost looks like a "company party" where everybody knows each other. Wednesdays are better yet when drinks are 25c for ladies until midnight.

As the night wears on, the crowd gets livelier and the jukebox gets louder. At 7:30 the volume gets turned up some more. And as more people come in, it gets even louder. That's why Miller said he chose his Seeburg Apollo. It has 200 watts of power and the quality is good at high volumes.

The late night customers want music to "boogie" to. There's a lot of dancing. "At 2:00 a.m. you've got to have jitterbugs," said Miller. "They like old Presley tunes and Sam Cooke, Sly and the Family Stone and the Rolling Stones... late 50's and early 60's."

At one time the jukebox featured six old Rolling Stones singles and four Sly And The Family Stone singles. Late at night at Yak Zies you might hear a lot of Sam Cooke's "She's A Cousin Of Mine," the Rolling Stones' "Let's Spend The Night Together," the Beach Boys' "Little

ALBUQUERQUE: COUNTRY

Mary E. Roth
Servomation of N.M.
2919 4th St. 87107
(505) 344-1626



Heavy Purchase
"Lovin' on Borrowed Time," Mel Street
Spinners
"Lovin' on Borrowed Time"
"I Love"
"Most Beautiful Girl"
Oldies
"For the Good Times," Ray Price
"El Paso," Marty Robbins

Deuce Coup" and the Spiral Staircase's "More Today Than Yesterday."

From noon to 4:00 a.m., opening to closing hours, Yak Zies undergoes the same changes its own clientele undergo. It starts in a quiet reflective mood and ends up outgoing, outspoken and full of dance and drink. And Yak Zies' jukebox delivers the right music for every mood, from start to finish and everywhere in between. You couldn't score a movie any more effectively than Kenny Miller programs his jukebox. But it's easy for him. It's his bar and his friends. And he's just picking whatever tunes fit his own ever-changing moods.

(To be continued)

What's Playing?

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

FARMINGTON, N.M.: COUNTRY

Johnny J. Oakley
Navajo Amusement
2313 E. Main 87401
(505) 325-3302

Covers
"There Won't Be Anymore"
"That's the Way Love Goes"
"Hey Loretta"
Other Purchases
"Would You Lay with Me (in a Field of Stone)," Tanya Tucker, Columbia 45991
"Six Pack to Go," Hank Wilson, Shelter 7338
"Love Has No Pride," Linda Ronstadt, Asylum 11026
"Song I'd Like to Sing," Kris Kristofferson, A&M 1475
Oldies
"Behind Closed Doors"
"Crystal Chandeliers"

JEFFERSON CITY, MO.: COUNTRY, POP PURCHASES



Lloyd Grice
United Dist.
2129 Cedar Hill Road 65101
(314) 636-4096

Country
"Guess Who," Jerry Wallace, MCA 40183
"Release Me," Charlie McCoy, Monument 8589
Pop
"Hangin' Around," Edgar Winter Group, Epic 11069
"Jim Dandy," Black Oak Arkansas, Atco 6984

MACON, GA.: POP PURCHASES

Julian "Wild Bill" Martin
Julian Martin Music Co.
151 State 31206
(912) 745-9287

"Jessica," Allman Bros., Capricorn 0036
"Dark Lady," Cher, MCA 40161
Spinner
"Doo Doo Doo Doo Doo," Rolling Stones, Rolling Stones 19109
Oldies
"Ramblin' Man," Allman Bros.
"Take the Highway," Marshall Tucker
"Country Side of Life," Wet Willie, Capricorn 0031
"And I'm Leaving," White Witch

ROLLING MEADOWS, ILL.: POP PURCHASES

Robert Hesch
A.H. Entertainers
1151 Rohlfing Road 60008
(312) 253-8300



"Dark Lady," Cher, MCA 40161
"Eres Tu (Touch the Wind)," Mocedades, Tara 100
"In the Mood," Bette Midler, Atlantic 7270
"A Love Song," Anne Murray, Capitol 3776
"Sunshine on My Shoulder," John Denver, RCA 0213
"Seasons in the Sun," Terry Jacks, Bell 45432
"I Love," Tom T. Hall (originally bought country)
Special Report
"Americans," Byron MacGregor (not playing as expected, believe heard too often on radio; not a song people want to hear repeatedly on jukebox)

Billboard HOT 100 Chart Bound

Recording Industry Association of America seal of certification as million seller (See indicated by bullet.)

STAR PERFORMER: Star designates records showing greatest upward movement compared to previous week's position.

ON A NIGHT LIKE THIS—Bob Dylan (Asylum 11033) BEST THING THAT EVER HAPPENED TO ME—Gladys Knight & The Pips (Buddah 403) MAMA'S GONNA MAKE IT ALL BETTER—Vicki Lawrence (Bell 45437) SEE TOP SINGLE PICKS REVIEWS, page 55

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WEEKS ON CHART', 'TITLE—Artist', and 'DISTRIBUTING LABEL'. It lists 100 songs and their chart performance.

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub; MCA = MCA Music; TMK = Triangle Music/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; FMC = Frank Music Corp.; CRIT = Criterion Music Corp.; ALF = Alfred Publishing Co., Inc.; BELL = Bellwin Mills.

HOT 100 A-Z—(Publisher—Licensee) listing of songs and their publishers/licenses, including titles like 'I Like To Live The Love', 'Joy, Pt. 1', 'Jolene', etc.

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**Have you heard
Engelbert sing the
beautiful theme
from "Papillon" yet?
It's called
"FREE AS THE WIND."
And it's his new single.**

Engelbert returns to the U.S. this week:

FEB 8-17Miami, Florida The Diplomat Hotel
 MAR 1-3Chicago, Illinois Mill Run Theater
 MAR 5-10Chicago, Illinois Mill Run Theater
 APR 3-23Las Vegas, Nevada The Riviera Hotel
 APR 30-MAY 4 ..Houston, Texas Houston Theater
 MAY 6-12Westbury, Long Island Westbury Music Fair
 MAY 16-26Cherry Hill, New Jersey ... Latin Casino
 JUN 24-29Nanuet, New York Nanuet Theater
 JUL 8-13Cleveland, Ohio Music Carnival
 JUL 15-20Buffalo, New York Melody Theater
 JUL 22-27Gaithersburg, Maryland ... Shady Grove Music Fair
 JUL 29-AUG 3 ...Latham, New York Colony Coliseum
 AUG 12-17Wallingford, Connecticut .. Oakdale Theater
 AUG 19-24Warwick, Rhode Island Musical Festival
 AUG 26-SEPT 8 ..Stateline, Nevada The Sahara Hotel
 SEPT. 18-OCT 8 ..Las Vegas, Nevada The Riviera Hotel

#40077



Produced by Gordon Mills

Announcing two new additions to the historical Motown Anthology Series.

Motown's Anthology Series. The most comprehensive collection of classics ever assembled. Each multiple-record set comes complete with a definitive 12-page booklet, brimming with color photos to complement the chronological history of the artists and their hits.

Gladys Knight & The Pips. Now, complete in a two-record set, a retrospective look at the dazzling Motown career of Gladys Knight and The Pips. All the Gladys Knight classics — including *I Heard It Through The Grapevine, The Nitty Gritty, Friendship Train, If I Were Your Woman, Neither One of Us, Daddy Could Swear, I Declare.*

Smokey Robinson and The Miracles. Now the fabulous career of Smokey Robinson and the Miracles—from their beginning to Smokey's farewell concert—is captured in this historical three-record set. Includes *Shop Around, You've Really Got A Hold On Me, Mickey's Monkey, The Tracks of My Tears, I Second That Emotion, Abraham, Martin, And John*—41 all time hits.



**The Motown
Anthology Series: Tomorrow's
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Coming soon:**



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Marvin Gaye

Diana Ross
and The Supremes

Stevie Wonder

Jr. Walker & The
All-Stars

TOP LPs & TAPE

POSITION 108-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																						
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL																
108	92	15	TRAFFIC On The Road Island SMAS 9336 (Capitol)	5.98		6.98		6.98			138	126	62	NEIL DIAMOND Hot August Night MCA 2-8050	9.98		10.98		10.98	11.95		170	-	1	GRACE SLICK Manhole Grunt BFL1 0347 (RCA)	5.98									
109	124	6	DAVID ESSEX Rock On Columbia KC 32560	5.98		6.98		6.98			139	135	77	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97		6.97	7.95		171	167	28	BOB DYLAN/SOUNDTRACK Pat Garrett & Billy the Kid Columbia KC 32460	5.98		6.98		6.98					
110	110	53	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98		6.98	7.95		140	109	9	GENESIS Selling England By The Pound Charisma FC 8060 (Atlantic)	5.98		6.97		6.97			172	169	17	NEW RIDERS OF THE PURPLE SAGE The Adventures of Panama Red Columbia KC 32450	5.98		6.98		6.98					
111	114	6	BLOODSTONE Unreal London XPS 634	5.98		6.98		6.98			141	137	35	EDDIE KENDRICKS Tambora T 327 L (Motown)	5.98		6.98		6.98			173	151	13	JOHNNY MATHIS I'm Coming Home Columbia KC 32435	5.98		6.98		6.98					
112	100	62	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98			142	117	34	THE POINTER SISTERS Blue Thumb BTS 48	5.98		6.95		6.95			174	182	62	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97	7.95				
114	107	11	CLIMAX BLUES BAND FM/Live Sire SAS 2-7411 (Famous)	5.98		6.98		6.98			143	128	10	CHICK COREA Hymn Of The Seventh Galaxy Polydor PD 5536	5.98		6.98		6.98			175	157	33	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	5.98		6.98		6.98					
115	94	12	STYLISTICS Rockin' Roll Baby Arco AV 11010	5.98		6.98		6.98			144	185	2	LINDA RONSTADT Different Drum Capitol ST 11269	5.98		6.98		6.98			176	150	39	AL GREEN Call Me Hi XSHL 32077 (London)	5.98		6.98		6.98					
116	142	43	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98		6.98		6.98			145	138	5	ALVIN LEE & MYLON LEFVRE On The Road To Freedom Columbia KC 32729	5.98		6.98		6.98			177	179	12	THE CRUSADERS Unsung Heroes Blue Thumb BTS 6007	6.98		7.95		7.95					
117	78	10	DONNY OSMOND A Time For Us MGM SE 4930	5.98		6.98		6.98			146	139	21	CHER Half Breed MCA 2104	5.98		6.98		6.98	7.95		178	158	6	JAMES GANG Bang Atco SD 7037	5.98		6.98		6.98					
119	99	13	FLEETWOOD MAC Mystery To Me Reprise MS 2158	5.98		6.97		6.97	7.95		147	147	76	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97	7.95		179	165	30	STEELY DAN Countdown To Ecstasy ABC ABCX 779	5.98		6.95		6.95					
121	83	15	QUEEN Elektra EKS 75064	5.98		6.98	6.98	6.98			148	133	34	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98		6.98		6.98			180	175	48	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98		6.97		6.97	8.95				
123	105	32	MARSHALL TUCKER BAND Capricorn CP 0112 (Warner Brothers)	5.98		6.97		6.97			149	155	26	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95			181	188	3	VAN MORRISON T.B. Sheets Bang BLP 400 (Web IV)	5.98		6.95		6.95					
124	122	44	BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	9.98		11.98		11.98			150	148	43	DEEP PURPLE Made In Japan Warner Brothers ZWS 2701	9.98		9.97		9.97	12.95		182	176	30	JETHRO TULL A Passion Play Chrysalis CHR 1040 (Warner Brothers)	5.98		6.97		6.97	7.95				
125	108	33	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98		13.98		13.98	16.95		151	140	16	GRATEFUL DEAD Wake Of The Flood Grateful Dead GD01	5.98		6.98		6.98			183	192	2	DONOVAN Essence To Essence Epic KE 32800 (Columbia)	5.98		6.98		6.98					
126	134	6	JAMES BROWN Payback Polydor PD 2-3007	7.98		9.98		9.98			152	144	19	URIAH HEEP Sweet Freedom Warner Brothers BS 2724	5.98		6.97		6.97	7.95		184	181	6	BURT BACHARACH Living Together A&M SP 3527	5.98		6.98		6.98					
127	113	65	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98		6.98		6.98			153	102	12	ELVIS PRESLEY Raised On Rock RCA APL1-0388	5.98		6.98		6.98			185	186	12	CARL REINER AND MEL BROOKS 2000 and Thirteen Warner Brothers BS 2741	5.98		6.98		6.98					
128	125	58	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98			154	143	37	CARPENTERS Now & Then A&M SP 3519	5.98		6.98		6.98			186	191	4	FREDDIE HUBBARD Keep Your Soul Together CTI 6036	5.98		6.98		6.98					
130	127	110	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98		11.98		11.98			155	154	10	BUFFALO SPRINGFIELD Atco SD 2-806	9.98		9.97		9.97			187	194	3	LAMONT DOZIER Out Here On My Own ABC ABCX 804	5.98		6.95		6.95					
131	129	49	ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	6.98		6.98		6.98			156	141	16	NEIL YOUNG Time Fades Away Reprise MS 2151	5.98		6.97		6.97	7.95		188	187	28	JOE WALSH Barnstorm Dunhill DSX 50130	5.98		6.95		6.95					
132	116	12	BARBRA STREISAND And Other Musical Instruments Columbia KC 32655	5.98		6.98		6.98			157	145	80	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98		6.98			189	186	12	CARL REINER AND MEL BROOKS 2000 and Thirteen Warner Brothers BS 2741	5.98		6.98		6.98					
133	112	11	WISHBONE ASH Live Dates MCA 2-8006	9.98		10.98		10.98			158	156	15	BOBBY BLUE BLAND His California Album Dunhill DSX 50163	5.98		6.95		6.95			190	180	35	JOHN DENVER Farewell Andromeda RCA APL 1-0101	5.98		6.98		6.98	7.95				
134	119	25	MOTT THE HOOPLE Mott Columbia KC 32425	5.98		6.98		6.98			159	149	21	KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon A&M SP 4403	5.98		6.98		6.98			191	181	6	BURT BACHARACH Living Together A&M SP 3527	5.98		6.98		6.98					
135	131	49	KRIS KRISTOFFERSON Jesus Was A Capricorn Monument KZ 31909 (Columbia)	5.98		6.98		6.98			160	152	22	POCO Crazy Eyes Epic KE 32354 (Columbia)	5.98		6.98		6.98			192	186	12	CARL REINER AND MEL BROOKS 2000 and Thirteen Warner Brothers BS 2741	5.98		6.98		6.98					
136	136	27	DEODATO 2 CTI 6029	5.98	6.98	6.98	7.98	6.98	7.98		161	152	22	POCO Crazy Eyes Epic KE 32354 (Columbia)	5.98		6.98		6.98			193	181	6	BURT BACHARACH Living Together A&M SP 3527	5.98		6.98		6.98					
137	121	38	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98		6.98		6.98			162	160	65	WAR The World Is A Ghetto United Artists UAS 5652	5.98		6.98		6.98	7.95		194	181	6	BURT BACHARACH Living Together A&M SP 3527	5.98		6.98		6.98					

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

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Spotlight

BARBRA STREISAND—The Way We Were, Columbia PC 32801. This is the way Streisand should sound. Her last LP was the soundtrack from her mediocre TV special and the music was geared toward the visual audience. This repertoire is geared for the home listener and the care and delight in the sound of Marty Paich's and Nick DeCaro's arrangements compliments Barbra's own delicate, warm and beautiful caressing of her lyrics. The songs are from a number of sources and are rich, mellow and vitally alive, but not with any hard rock kick. She makes Carol King's "Being at War With Each Other," Stevie Wonder's "All In Love Is Fair" and a number of Bergman-Legrand collaborations all musical gems. This is Streisand in pro-tean form.

FAIRPORT CONVENTION—Nine, A&M, SP 3603. Britain's premier folk band comes up with their best effort in a long time, matching traditional and modern instruments with a blend of traditional British tunes and tradition flavored Fairport originals. Material such as "Go Althea From Prison" and "Big William" can be enjoyable to all types of music fans. As always, Dave Swarbrick's violin and Trevor Lucas' fine guitar and vocals stand out, but for a group that has gone through as many personnel changes as this one, they still function remarkably well as an entity.

BYRON MacGREGOR—Americans, Westbound WB 1000. The narrative title single is the sales stimulus for this package of patriotic instrumentals, songs not normally played at home for entertainment like the National Anthem. There are additional narratives but the beauty of the music is in the sweep of the orchestra consisting of members of the Detroit Symphony. The LP can be used by educators as a historical teaching aid or by stations needing patriotic music for sign-ons or sign-offs.



LEON THOMAS—Full Circle, Flying Dutchman, FD 10167. Leon Thomas does come full circle with this well executed album. Its contents include some of B.B. King's heavy blues, Carlos Santana's soulful rock, and Neal Creque's Afro-Jazz. Some really good cuts are featured which should make the package a likely candidate for both the soul and pop charts. The fact that Thomas, since finishing this album, has become lead singer with the Carlos Santana band, should give sales an added flip.

KOOL AND THE GANG—Kool Jazz, Delite DEP 4001. Following almost on the heels of their last successful album, "Good Times," is the new Kool & The Gang LP "Jazz." Here is a package of funky soul/jazz music delivered in the inimitable Kool & The Gang style, and ideal for either dancing or listening. The group is riding a new wave of popularity, and this album is professional enough to assure them a spot on the Soul Charts, and possibly the Pop Charts.

HOWLIN' WOLF—The Back Door Wolf, Chess CH 50045 (GRT). The veteran bluesman's style is at the core of urban blues, slick, polished, but retaining the gut roots of the men in the fields who made the blues their songs of deliberation. Side one features some older kinds of stories about love and easy virtue. Side two cuts into "Watergate Blues" with all the techniques of 12-bar patterns. Wolf is his gravelly self, a nasty man with some powerful stories to tell which run from "Speak Now Woman" to "Stop Using Me." They are all enjoyable examples of a superb communications medium.

THE MG'S, Stax STS 3024. This LP shows that the Memphis instrumental group is capable of more than just commercial soul licks. Granted, that is at the core of its material, but it can play a lovely ballad featuring Bobby Manuel's delicate guitar runs. Without Booker T, the band is capable of playing fine music, with Carson Whitsett's keyboard work doing a stellar job. "One of a Kind" is done in a nice mellow mood but with enough schmaltz.



AL COHN & ZOOT SIMS—Body and Soul, Muse MR 5016 (Blanchris). This collaboration represents the best in mainstream jazz, with the sound of two tenors wailing cohesively. There aren't many or any two tenor groups working today, so this teaming of two vets is good news. And good music. "Mama Flosie" is representative of the jazz waltz cum funk combination. But there's plenty of delicate, insouciant ballad work also, with pianist Jaki Byard, bassist George Duvivier and drummer Mel Lewis solidly performing.

DUKE ELLINGTON & TERESA BREWER—It Don't Mean A Thing If It Ain't Got That Swing, Flying Dutchman FD 10166 (RCA). Vocalist continues her exploration into the jazz field, becoming the first gal vocalist to record with Duke in some 12 years. It's the strong and confident Brewer vocal style blessed, kissed and embraced by Ellington's fine orchestra. All his special colors and sounds engulf Teresa, marrying an adventurous vocalist (with fine qualities to sing with this superb band) to the inner core of jazz music itself. "I Ain't Got Nothin' But the Blues" captures all the unique skills of the band and the vocalist.

CLARK TERRY & BOB BROOKMEYER, Verve V6-8836 (MGM). The beauty of valve trombone and flugelhorn are represented in this marvelous set. "Stolen Moments" by Oliver Nelson is a gem of melodic playing and digging in and getting at the roots of the material. Joe Benjamin's bass, Osie Johnson's drums and Eddie Costa's piano cook together in this 1960's situation. Both artist's name value should draw attention to their collaboration. The cuts are lengthy which should fit the formats of the jazz stations.



ZUKERMAN, VIVALDI: FOUR CONCERTOS, Columbia MQ 32693 (CBS SQ matrix). One thing that the matrix form of quadrasonic does exceptionally well is provide the listener with the feeling and the emotional impact of sitting in the concert hall in a choice expensive seat. Ambient sound waves, because of the rear speaker placement, surge at you as if reflecting from walls and the rear of the concert hall. Thus, the first movement in Vivaldi's "Concerto No. 5 in E Flat Major" has decidedly much more impact than ordinary stereo would have. One is also impressed with the last allegro movement in Vivaldi's "Concerto No. 8 in G Minor, Op. 8, No. 8," because of an acoustic sensation created through reverb.



DAVE KIRBY—Singer-Picker-Writer, Dot 26014. Kirby long has been established as one of the leading writers in Nashville. Now he puts his own compositions (some co-written) down through his own stylistic delivery, and the talents come through. It's a new venture for him, in album form, and has an intimate appeal.

BILLY WALKER—Too Many Memories, MGM 4938. These are mostly cuts he has done before, some of them previously released on albums, but they are well selected cuts. The title song is his hit singer. Walker gets some vocal help from the Mike Curb Congregation on a few of the tunes, and they show he can sing Western ("Margarita") or something with the modern big sound ("You Gave Me A Mountain").

MEL TILLIS & SHERRY BRYCE—Let's Go All The Way Tonight, MGM 4937. The duo has a pretty good collection of smooth country tunes, including the title from their recent single. Probably the strongest of the batch is "Why Not Do the Things (They Think We've Done)."

CHARLEY LOUVIN—Family Favorites, Music Box 91773. This LP is unusual in many respects. First, the album was done while Charlie was between labels, and it's something he did himself. Complete with a family portrait on the cover, it's also only available by mail order. But we can't pass it because it contains some of the finest things he's ever done.

Spotlight—the most outstanding of the week's releases; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the chart among the lower half positions; **review editor**: Eliot Tiegel; **reviewers**: Nat Freedland, Bob Kirsch, Claude Hall, Bill Williams, Sam Sutherland, Is Horowitz, Jim Melanson, Bob Sobel, Phil Gelormine, Eliot Tiegel.

Billboard's Recommended LP's

pop

ROY BUCHANAN—That's What I'm Here For, Polydor PD 6020. With finesse and good taste, Roy Buchanan displays his craft as a fine master of the electric blues guitar on this, his third album for Polydor. Buchanan's manipulative leads and fills, woven throughout the nine extended cuts, are generally rugged, yet deft. Vocalist Billy Price sings the leader's songs, sparked by an inspired rhythm section. The oft-requested and finally recorded "Hey Joe" is a dazzler. Buchanan's best to date.

HOYT AXTON—Life Machine, A&M SP 3604. The most commercial LP turned out yet by this fine song writer, including classics like Chuck Berry's "Maybelline," as well as fine tunes like "When the Morning Comes" (Linda Ronstadt sharing vocals). This could be the LP, with its sampling of rock, country and folk, that brings Axton the singer to the general public's attention.

HOOKFOOT—Roaring, A&M SP 3608. Another set of well done rock music from this British band featuring the excellent guitar playing of Caleb Quaye on soft sounds like "Rockin' on the Good" and hard rock like "Ridin' on a Thunderstorm."

JIMMY BUFFETT—Living and Dying in 3/4 Time, Dunhill DSD 50132 (ABC). An introspective work by this clever writer/singer who is bathed in a quasi-country background. The Nashville based sessions produced such interesting works as "Brahma Fear" (with good harmonica breaks) and "The Wino I Know."

SUZI QUATRO, Bell 1302. American Ms. Quatro has become a superstar in Britain on the basis of fine rock singles like "Can the Can" and "48 Crash" (both included here), and it is in good solid rock that she does her finest multi-vocal work. A good, fun LP characterized by tunes like "Shine My Machine."

LOVE, TOGETHERNESS & DEVOTION, A&M SP 3602. Good mix of pop and soul from this versatile group, highlighted by the vocal trade offs of Celeste Cole and other group members on such tunes as "Elegant Love."

SAPO, Bell 1301. Good set of Latin rock from the Santana/Malo school, highlighted by equally skillful performances on the instrumentals and the vocals, whether in English ("Been Had") or Spanish ("Ritmo Del Corazon"). Far from average.

soul

GENESIS—The Soul Children, Stax STS 3003. Powerful vocals intertwined by a driving rhythmic pulse create a meaningful experience. The songs have the raw, gutsy feeling of the earth and the blues, but with the polish and commercial aid of the MG's. "All That Shines Ain't Gold" and "Never Get Enough of Your Love" showcase their fine vocal abilities.

JOHN LEE HOOKER—The Best of John Lee Hooker, GNP Crescendo GNPS 2-10007. Hooker, one of the most recorded of bluesmen, plays with both rural and urban experiences on this double pocket set. "Hobo Blues," "Tupelo" and "My First Wife Left Me" are representative of his fine material.

JIMMY REED—The Best of Jimmy Reed, GNP Crescendo GNPS 2-10006. The best of VeeJay's 11 years with Reed produce some enjoyable basic blues works, simple, uncluttered, honest songs. Harmonica and voice are a good duo augmented by a basic rhythm section. "Take Out Some Insurance" is good advice.

jazz

CARMEN McRAE—Alive!, Mainstream 800. There are some real gems in this double album of repackaged goodies by Carmen McRae. Among the cuts, taped at various concerts, are "Perdido," "Love for Sale," "Feelin' Good" and "Woman Talk." Miss McRae is one of the finest female jazz vocalists around today. This, coupled with the excellent selection of tunes, should help put this package on the jazz charts.

CECIL PAYNE & DUKE JORDAN—Brooklyn Brothers, Muse MR 5015 (Blanchris). Pianist Jordan's melodic compositions ("Jord," "Jazz Vendor") and saxophonist Payne's fiery baritone are a solid working relationship. (This is Jordan's first LP in 11 years.) The tight quartet sound includes bassist Sam Jones and drummer Al Foster and "Cu-Ba" is Payne's own Afro-Cuban delight.

JOHNNY HODGES, Verve V6-8834 (MGM). Hodges' distinctively mellow alto has been one of the most unique sounds in music through all of his years with the Ellington Band. And while these cuts produced by Creed Taylor aren't with Duke's band, there is still enough superb music to make the small band date a listening pleasure. "All Too Soon" and "B.A. Blues" are standout tracks.

SONNY STITT, Verve V6-8837 (MGM). Stitt's marvelous control over alto and tenor saxes overshadow the beauty of Duke Ellington's material on these previously unreleased cuts which were obviously done at a tribute to Duke session. "Sophisticated Lady" and "Don't Get Around Much Anymore" are given a velvety coating.

THE DON RADER QUINTET—Polluted Tears, DRM CFS 3236. Trumpeter Rader has formed his own label in Los Angeles and this is his first release. His trumpet and flugelhorn sound brilliant and the modern sounds of associates Joe Roccisano, Frank Strazzeri, Tom Azello and Chiz Harris create sparkling music. "Freddie" is medium funky.

KENNY BARRON—Sunset to Dawn, Muse 5018. Journeyman keyboard artist with his roots in bop has clearly evolved with the times, as his expressive electric and acoustic piano work demonstrates. With sympathetic support from a four-piece rhythm section, Barron turns in a restrained but evocative performance highlighted by the ethereal "Sunset," the fast-paced "Al-Kiifa" and the lovely solo piano piece, "A Flower."

PAT MARTINO—Live!, Muse 5026. With his current quartet of Philadelphians, Martino showcases his consummate guitar skills, blending a mellow and more traditional technique with the structural approach that has characterized both jazz/rock units and the avant-garde. The results are compelling, and could provide a meeting ground for those camps. Try the ambitious "Special Door," a wide ranging piece that occupies the first side, or a properly soft, yet joyful reading of Bobby Hebb's "Sunny."

comedy

THE FIRESIGN THEATRE—The Tale of The Giant Rat of Sumatra, Columbia KC 32730. Disappointingly flabby hijinx from Firesign, reunited after several excellent solo ventures, should still ride this innovative team's reputation for free-wheeling yet complex aural comedy toward sales acceptance from Firesign's audience. Relatively straightforward plot harkens back to the "Nick Danger" saga from their second set, while a reunion tour, reportedly in the works, may also help boost response.

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Petrochemical Price Lifted; Study Future

LOS ANGELES — The next month may be the most strategic in the recent 90-day polyvinyl chloride shortage crunch as the Cost of Living Council lifted price controls on petrochemical feedstocks, source of all plastic compounds.

Though officials of Lenahan, Tenneco and Keyser-Century were not available for comment, talk through the record industry has been that shortly after controls would be lifted, there might be large amounts of polymers available for

PVC manufacture. Industry sources have felt for months that the petrochemical suppliers were holding back on reserves so that they could raise prices.

No definite word on price hikes from the basic petrochemical suppliers was available nationally. As a result, the PVC makers for the record industry were huddling in individual meetings trying to determine how much polymer they would get soon and what their price increase would be.

CBS Meet Showcases Optimism, Peak Sales

• Continued from page 3

opening address Monday (28) that the move had inspired camaraderie among the sales force. Segelstein further commented on the choice as a reflection of the "breakdown in conventional attitudes in music, occurring from the creative side," and thus resulting in the obsolescence of strict categories for product.

The meetings, which were structured around talent showcased through live performances and special presentations, began following initial talks by Segelstein, Jack Craigo, vice president of sales and distribution, and Lundvall, followed by a Columbia singles presentation chaired by Bob Sherwood, Columbia national promotion director. Columbia, Epic and custom label product were then presented through a triple-screen slide presentation.

Subsequent meetings included simultaneous promotion meetings hosted by Columbia vice president, national promotion, Steve Popovich, and Epic/Custom Labels national promotion director Stan Monteiro; a sales meeting headed by Craigo; Epic/Custom Labels vice president

Takoma/Symposium Distribution Deal

LOS ANGELES — Takoma Records has become exclusive distributor for Symposium Records in the U.S., with first product being a reissue of Leo Kottke's "Circle Round the Sun" LP.

Symposium was previously distributed through an independent network. Negotiations between Takoma president Charles Mitchell and Symposium president George Hanson were completed Jan. 15.

L.A. Rock Hall Opening

LOS ANGELES—The Embassy Concert Hall in central downtown here opens next Friday (15) as a rock hall with Quicksilver Messenger Service and Sylvester's Hot Band. A \$50,000 renovation has just been completed at the hall, which in recent years was used mostly by faith healers like Kathryn Kuhlman.

Embassy capacity has been increased from 1,800 to 2,300 by demolishing walls to two adjoining meeting halls in the building. Contemporary sound system and stage lighting have been installed. Also in the building is the newly completed 18-track Yubex Recording studio, which can record directly from the stage with a 24-input board and video monitor.

After concerts, the 600-capacity El Rey Club in the building will be open for dancing to a live band.

(national sales) Jim Tyrell; and Rick Blackburn, national sales director; as well as an r&b promotion meeting held by LeBaron Taylor, special markets vice president for CBS Records, special markets director Logan Westbrooks and Richard Mack, r&b national promotion director.

Other meetings focused on Epic releases, presented by Monteiro, a Stax presentation hosted by Stax chairman Al Bell, an address from Nashville operations vice president Ron Bledsoe and a special merchandising seminar hosted by vice president, merchandising, Al Teller and illustrated with filmed interviews with five retailers.

Beginning Sunday (27) evening, CBS talent was showcased each evening in conjunction with special dinners. Artists included Dalton and Dubarri, Ian Page, Billy Joel, Little Milton, Florence Warner, John Hiatt, Michael Murphey, REO Speedwagon and Janis Ian, all presented during the first two evenings. A special presentation at the Grand Ole Opry, held Tuesday evening, featured the Oak Ridge Boys, Connie Smith, David Allen Coe, Barbara Fairchild, Lynn Anderson, Boba Luman, Lloyd Green and Charlie McCoy.

The meet was coordinated by Roselind Blanch, newly-appointed director of merchandising planning and administration (see Executive Turntable); director of marketing planning and administration Chris Wright and Bonnie Garner of the CBS Nashville a&r staff, for the three artist shows.

Also announced during the meetings was the choice of Los Angeles as site for this year's CBS national sales convention.

Rock shows are to take place each Friday, promoted by Mike Slarve and Bill Walker's Joint Productions.

Already booked are: Feb. 22, Graham Central Station; Mar. 1, Herbie Hancock, Jimmy Witherspoon, Gabor Szabo; Mar. 8, Hawkwind, Man.

Embassy Operating Co. has leased the hall from its owners for rock activities. Principals are Peter Beiler, who joined the Embassy staff in 1972 as a USC graduate student, and former personal manager Bob Livoti.

The building was constructed in 1919 in lavishly ornate style. It is known for excellent acoustics and has held concerts by Caruso, Count Basie and Duke Ellington.

KNAC-FM, Long Beach free-form rocker, has a promotional tie-in with the concert presentations.

An SRO crowd of 500 students heard Clive Davis, former president of Columbia Records lecture on aspects of the music industry on Feb. 1 at Syracuse University. Subject was "The Entertainment Music and Record Market: the Artist, Production and Record Company; Who to Record, How to Produce, How to Promote and How to Merchandise." ... Sinatra cancelled last three dates at Caesar's Palace, Las Vegas, because of voice loss.

The Wes Farrell Organization is searching for new songs for use as theme music for "The Singing Cowboy," a television series pilot. Farrell, president of the firm, says his staff will listen to material from both professionals and amateurs, as long as it's original and unpublished.



CLAPTON



CLARK



DALTRY

The recent New York opening of the Music Den in Gimbel's at Broadway and 33rd St. signaled the creation of a new image for the store's record department, aimed at a more youth-oriented market. Ed Khoury, president of Merco Enterprises, nationwide record distributors and Gimbel's store jobber, explained that although the department's style has changed with contemporary fixtures, its pricing structure has not. The new operation has been in effect just under two months and already Gimbel's young customers are showing an increased awareness in the modern design of its record-tape department, underlined by active sales figures, Khoury said.

Music Dens are planned for installation in Gimbel's East and other Gimbel's stores in Westchester; Paramus, N.J.; Roosevelt Field and Valley Stream, Long Island, and Bridgeport and Stamford, Conn.

Reportedly signed for the motion picture version of the rock opera "Tommy" are Ann-Margret and Mick Jagger. Roger Daltrey of The Who will play the title role in the musical written by Who leader Peter Townshend. Ike and Tina Turner along with Eric Clapton are confirmed and the producers are dickering with Sly Stone for a cameo role. Filming in London begins this month. ... Moody Blues return to England for work on their eighth Threshold/London album. ... War working on a "Sesame Street" type film designed to teach younger musicians how to break into the music industry. ... Thruppence, Ltd., personal management firm, moved to larger uptown New York quarters. ... George Pincus, head of Gil-Pincus Music, was in Nashville last week in connection with the opening of Music City offices of his new publishing affiliate, Unity Music Corp. Latter is managed by Troy Shondell and George Leinenweber.

Radio City Music Hall after Frank Sinatra for several midnight concerts during the Easter holiday. ... Bee Jay Recording Studio, of Orlando, co-hosted a gathering of area music men with Billboard Tuesday (29) in a briefing of this magazine's upcoming Florida Spotlight issue. ... New York Chapter of the Jewish Defense League incensed over the use of Blue Oyster Cult's "symbolic" flag at each of the group's performances. ... Dobie Gray to perform at the Grand Gala du Disque Populaire 1974 in Holland Feb. 15. Also appearing are the Carpenters, Barry White, Don McLean, Bobby Vinton and Love Unlimited. A TV special of the show will be rebroadcast later in other European countries.

Roy Clark in stable condition at Sunrise Hospital in Las Vegas where associates said he was recovering from exhaustion. Clark, who was hospitalized two weeks ago and admitted to the intensive care unit, had an electrocardiogram examination which showed no signs of a heart ailment.

Peanuts Hucko replaces Buddy De Franco as leader of the Glenn Miller Orchestra, according to David Mackay, executor of the Miller estate. De Franco is retiring. ... Jerry La Croix, former lead singer for Edgar Winter's White Trash, completed his first solo effort for Mercury. Helping out on the LP were Rick Derringer, David Spinozza and, of course, Edgar and Johnny Winter. ... The Bloomingdale House of Music celebrates its annual opening with a reception and program at the school Thursday (7). ... Todd Rundgren, now producing Grand Funk, spotlights music from his upcoming Bearsville double-album "Todd," on NBC-TV's "Midnight Special" Friday (8) and "Don Kirshner's Rock Concert" March 2. ... Matinee show added to the second country in New York Concert featuring Charlie Rich, due to ticket demand, and set for the Felt Forum Saturday (9). ... George Dusing, composer and member of the board of directors of ASCAP, will present his bound scores and memorabilia to the Special Collection Library of the University of Southern California this week. ... Paul Williams signed by a Japanese cosmetic firm to write a commercial tune for television use in the 9country.



CRAMER



TRAVERS



CREWE

A decision to record the theme music from Screen Gems' CBS-TV weekday dramatic series, "The Young and the Restless," was reached after nearly 50,000 pieces of sheet music were purchased by viewers of the daytime drama. Floyd Cramer was first to record the tune and it's also the title of the pianist's latest RCA album. ... Ian Dove, music critic and former Billboard New York bureau chief, has been appointed by ASCAP to its Popular Awards Panel. The panel, which meets twice a year, guides the performing rights society's program of special cash awards to writer members. ... John Denver hosts the NBC-TV "Tonight Show" Feb. 25. The night before he appears as an actor on "McCloud" over the same network. ... Mary Travers recording with Terry Cashman and Tommy West producing. The Warners album will include material by Jim Croce, Harry Chapin, Jim Dawson, Eric Anderson, Kenny Loggins, Jake Holmes, and Barry Manilow. Sessions are underway at the Hit Factory in New York where that production duo gave birth to Jim Croce's hit records. ... The newly decorated Tommy West returns to CBS Tuesday (5) with singer Alaina Reed. ... MCA preparing massive promotional push for Tony Christie, popular European artist. The label has scheduled a simultaneous world-wide release of "A Lover's Question" by the singer. Snuff Garrett producing the single.

Marlo Thomas in New York promoting her March 11, ABC-TV special, "Free to Be... You and Me," inspired by the Bell Records album she produced with Carol Hart last year. The musical variety hour features Roberta Flack, Michael Jackson, Kris Kristofferson, Rita Coolidge, Dustin Hoffman, and from the LP, Rosey Grier, the New Seekers and Mel Brooks. Bell is gearing up a second promotional drive behind "Free to Be," which was also nominated for a Grammy in the category of "Best Recording for Children."

Bob Crewe has re-formed his musical group, the Bob Crewe Generation. The singers scored in 1966 on Dyno Voice with "Music to Watch Girls By." The B.C. Generation, as it's now called, will release a single on Casablanca Records titled "Happy Birthday Baby."



SLICK



MEYER



FULTON

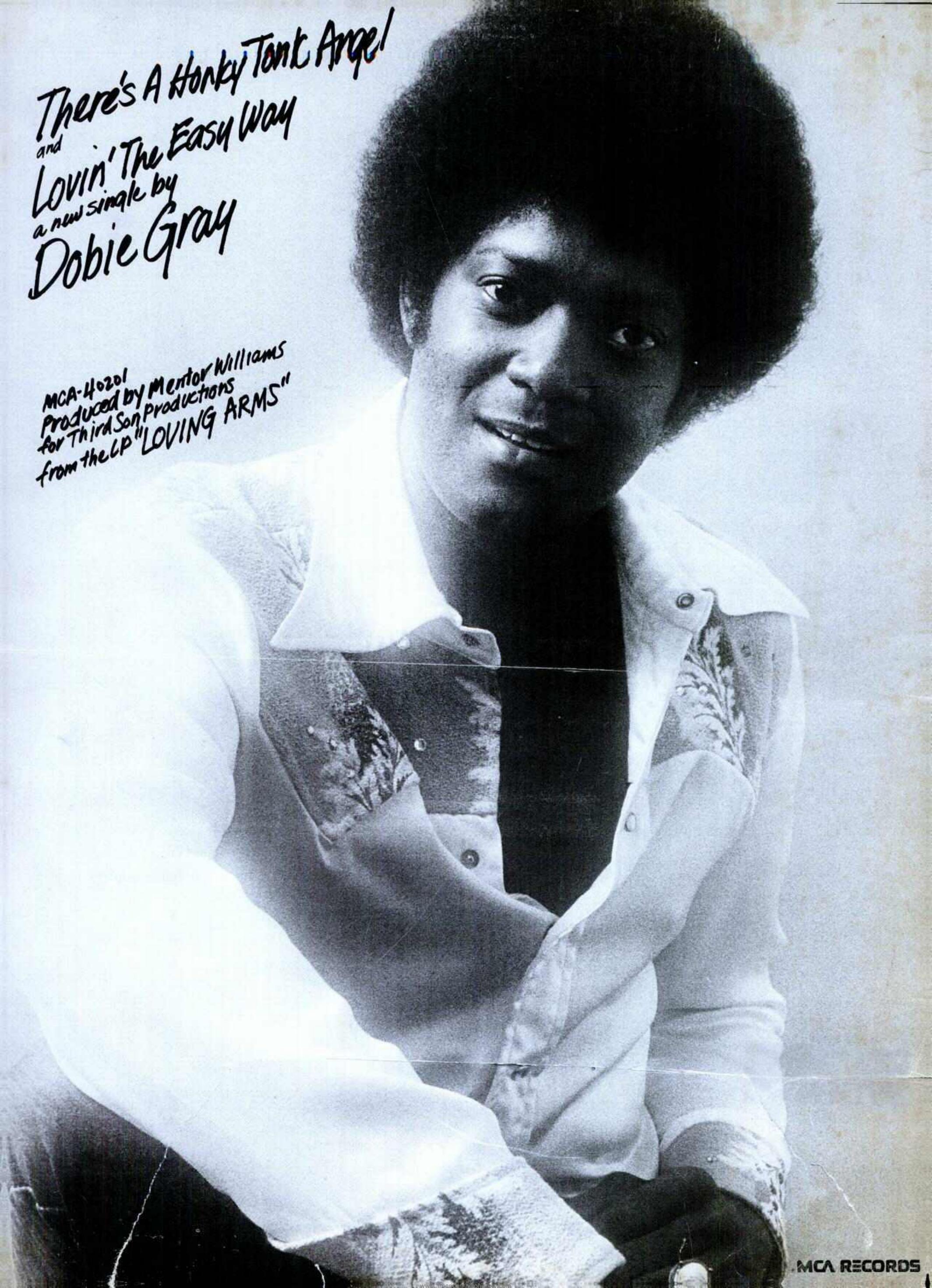
Eileen Fulton, actress starring in the CBS-TV soap opera, "As the World Turns," is headed for a career as a recording artist. Ms. Fulton has cut "Dancin' Again," a Gladys Shelley tune, for Nectar Records. She follows another singing daytime serial actress, Mary Stuart—a star of CBS-TV's "Search for Tomorrow," who recently recorded an album for Bell. ... Taro Meyer, RCA, taped a half hour television program at Brooklyn College's TV Center. Format of the show is concert and interview. "Taro Meyer; I Sing to You of Woman," was produced and directed by Barbar Silber, a graduate intern in broadcasting at the college. ... Grace Slick used a pseudo-German accent on her Grunt Records "Manhole" album and also translated part of the work into Spanish.

The Beau Brummels have re-formed in San Francisco. Redd Foxx has a new L.A. club, the Rob Hill. ... The Allman Brothers New Year's Eve contest at San Francisco Cow Palace was carried over 150 stations. ... Doodles Weaver is back with his first comedy album in 20 years, "Feetlebaum Returns." ... Bimbo's Cosmic Circus debuts at Starwood in Hollywood. It's a rock musical written and performed by alumni of other hit shows in the genre. ... Swinging music is the hottest in Seattle and ballroom dancing is hot at Cambridge, according to recent nostalgia reports. ... Filmmaker Phil D'Antoni looking for a country artist to soundtrack his TV pilot about truck drivers.

Set as TV Grammy presenters are Glen Campbell, Carpenters, Roberta Flack, Al Green, Isaac Hayes, Kris Kristofferson, Henry Mancini, Dawn, Pointer Sisters, Helen Reddy, Andy Williams as hosts. ... Loggins & Messina contest for photos taken on last tour, to be used on album jacket. ... Doug Easton, Troubadour owner, spoke on "High Club As Endangered Species" at January meeting of California Copyright Convention. ... Film composers Marvin Hamlisch and John Green spoke at Hollywood AGAC rap session.

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