

The International
Music-Record-Tape
Newsweekly

TAPE/AUDIO/VIDEO PAGE 56

HOT 100 PAGE 108

TOP LP'S PAGES 110, 112

Billboard

All-Star U.S. Line-Up To Participate at IMIC

NEW YORK—An impressive array of U.S. music-record industry leaders will participate in the fifth International Music Industry Conference, to be held at the Grosvenor House, London, May 7-10. IMIC is held under the auspices of the worldwide Billboard Publishing Group (Billboard, High Fidelity, Music Labo, Music Week).

Stanley Adams, president, Ameri-

Dick Clark Hosts Vegas Oldie Revue

By BOB KIRSCH

LOS ANGELES—Dick Clark will bring an oldie-oriented rock revue, "Dick Clark Presents Good Ol' Rock 'n' Roll," to the Casino Lounge of the Las Vegas Hilton beginning July 26 for an initial run set of four weeks.

Current plans call for two shows per night and three on Saturday, with each show lasting an hour. Stars for the revue will be Freddie Cannon, Cornell Gunther, the Coasters, Jackie Wilson and Bo Donaldson & The Heywoods as the band. Clark will act as performer/producer/presenter, showing films

(Continued on page 10)

can Society of Composers, Authors & Publishers, will discuss the U.S. licensing organization's newly-conceived "ASCAP Think Tank."

Ed Cramer, president, Broadcast Music, Inc., will deliver a report on "The U.S. Copyright Act Revision—An Update."

Bobby Brenner, Bobby Brenner Associates, will serve as chairman of the seminar devoted to "Sound Talent Management." Seymour Heller, president of American Variety International, will be among those participating on the panel.

Sal Chiantia, president of MCA

(Continued on page 94)

**Special Group
Travel Rates to
IMIC-5 (London).**
See Pages 30-31

Sooner Group Wins Senate Piracy Bill OK

By JOHN SIPPEL

OKLAHOMA CITY—A dedicated campaign by a handful of state supporters of the antipiracy proposal, seemingly delayed a year before consideration by the state legislature (Billboard, Mar. 23), brought passage of the proposal last week by the Senate here.

Sen. Finis Smith's contested proposal passed the Senate by a vote of 30 to 11. Even more significant was the deletion of a rider to the bill, which would have made recorded material made before Feb. 15, 1972, public domain. That rider lost 26 to 11. Only a week ago, it appeared that the Senate bill No. 483 would be sidetracked until 1975.

Rick Kelly, Records Inc. here, Mr.

(Continued on page 114)

NARM Meet to Be Biggest; Retailer Attendance Rises

By IS HOROWITZ

HOLLYWOOD, Fla.—Advance contingents of industry executives representing every facet of the record and tape marketing spectrum began arriving here late last week to participate in what was shaping up as the largest and perhaps most provocative NARM convention in the association's history.

A heavy representation of mass retailers was noted among registrants, continuing a trend that has been accelerating in recent years and reflective of shifting industry marketing patterns that have seen a resurgence of the free-standing store. But the base of NARM membership remains the rackjobber and distributor, still accounting for an

estimated 65 percent of attendees. All major manufacturers were due to be represented as well.

Total attendance was expected to top 1,400 at the series of meetings scheduled to run at the Diplomat

(Continued on page 13)

**For Topics
of Interest
to NARM Members
See pp. 16-32**

Robot Radio to Assist: NAB

By CLAUDE HALL

HOUSTON—While the atmosphere seemed to be highly unfavorable to radio syndication and service firms, a comparatively sparse turnout (around 400-500) of radio men were told in a session Tuesday (19)

(Continued on page 10)

New U.K. Price Increase Forecast

By BRIAN MULLIGAN

(Editor, Music Week)

LONDON—A new round of price rises—the second since January—is in prospect in Britain following the decision of four companies to implement substantial price increases this week.

The companies involved are Polydor, Music for Pleasure, Pickwick and Contour. The effects of the increases will be the breaking of the \$1.25 barrier on singles, pop LP's climbing to \$6.25, eight-track car-

tridges hitting the \$7.50 mark and budget albums closing on the \$2.50 level.

Largely responsible for the companies needing to take action again

(Continued on page 92)

Decontrol Hits Jacket Mfrs.; Output Normal

By ROBERT SOBEL

LOS ANGELES—While the Cost of Living Council's paper price decontrol will certainly cause LP jacket prices to continue their gradual spiral, both label production chiefs and album manufacturers agree it appears 1974 will be all-stops-out and no delays in album production.

The past four months have seen supplies of both chip board, used in LP jacket fabrication, and solid bleach sulfide, better known as bleached board, upon which jackets are printed directly, diminish. With the paper control end, all again agree there is no need to worry about adequate paper supply for jacket production in 1974.

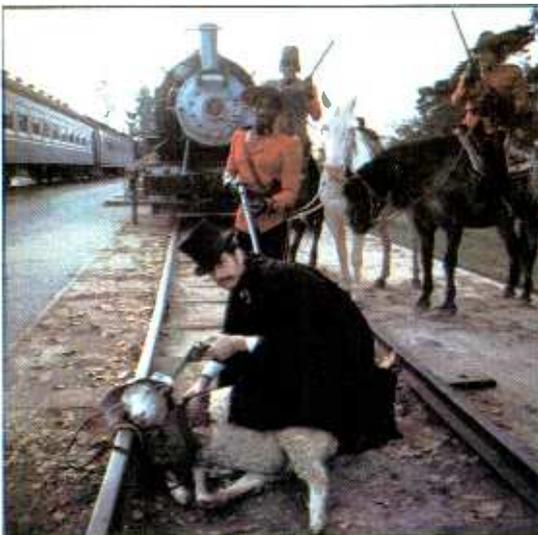
Men who direct label LP produc-

(Continued on page 32)

NEW YORK—The Cost of Living Council's recent decision to decontrol paper prices has resulted in immediate price increases averaging some 20 percent by mills to industry suppliers, a Billboard check of several key eastern producers has revealed. All three of the majors canvassed, Ivy Mill Lithograph, Queens Lithograph and Shorewood Packaging, stated they would pass the new increases to the record manufacturers.

All three also stated that they had been receiving price increases from mills for many months and that prices on certain grades of paper had risen as much as 50-70 percent over the past year. Eric Kaltman, Queens

(Continued on page 32)



The "New Censation" "COME DOWN TO EARTH" is looking like a winner. It is already on WWRL, WJNR, WDAS, WWIN, WOOK, WOL, KSOL, KYAC and many more. However, this has nothing to do with the picture. ©PRIDE RECORDS.

(Advertisement)



May 7th-10th 1974
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Register Now! Time is running out for those who plan on attending IMIC 5 and haven't as yet registered. You may register now by writing IMIC 5, c/o The Billboard Group, 7 Carnaby Street, London, W1V 1 PG, or by writing to IMIC 5, c/o Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069. Don't miss the boat to IMIC 5 May 7-10, 1974. It's much too far to swim.

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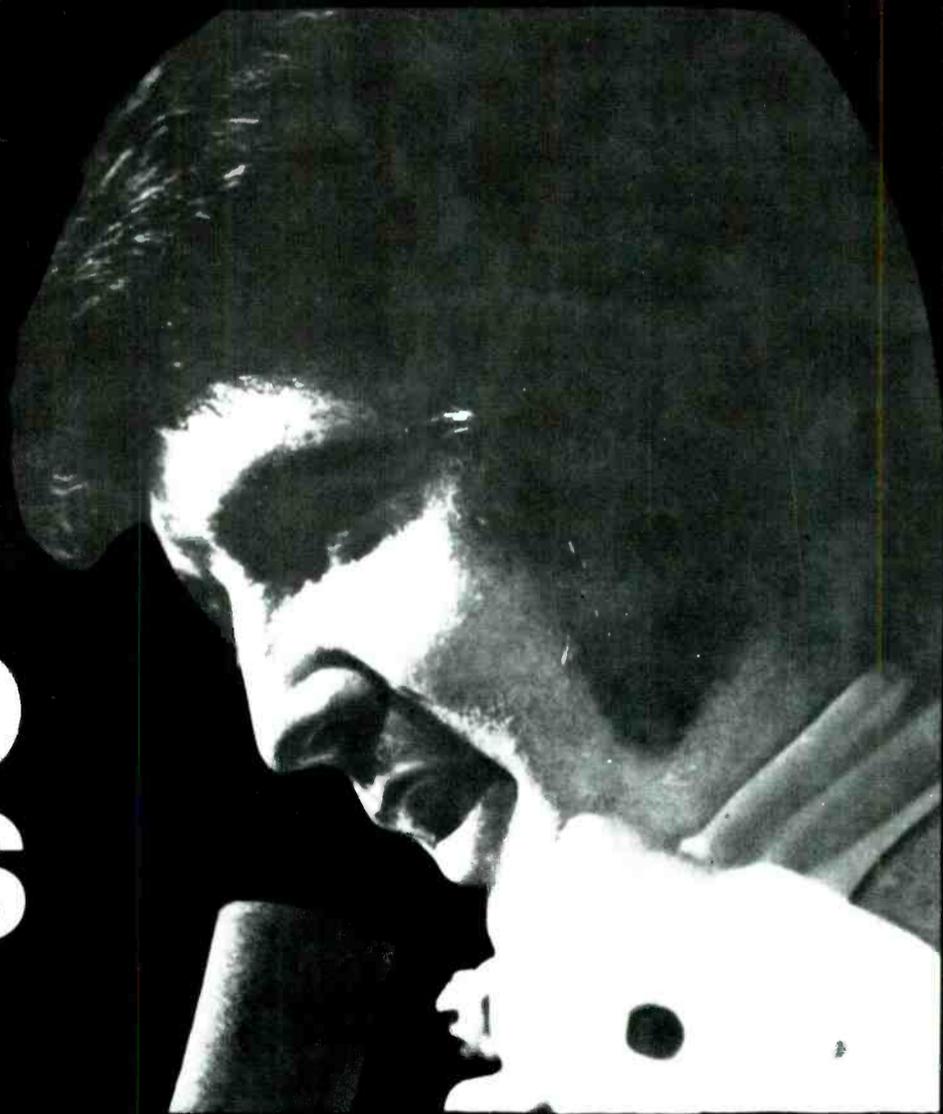
ELVIS

A NEW ALBUM

RCA

ELVIS

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TIMES**



Includes: Take Good Care of Her • My Boy
I've Got a Thing About You Baby

CPL1/CPS1/CPK1-0475

RCA Records and Tapes

Wilson's Generosity Helps AGAC Foundation to Solid Start; Industry Unit Set

By JOHN SIPPEL

LOS ANGELES—The American Guild of Authors and Composers' brand-new concept, Composers & Lyricists Educational Foundation (CLEF), got off to a healthy financial start with an "astoundingly generous contribution" from Meredith Wilson, President Ervin Drake of AGAC told a general membership meeting here Wednesday (20).

Drake said he was asked not to disclose the amount of the funding made in honor of the late ASCAP president Gene Buck and John Philip Sousa, with whom Wilson had been associated professionally. CLEF will attempt to set up scholarships at major music schools, aid needy writers, establish music libraries and a lecture bureau initially, Drake said. Charter board members of CLEF include: Richard Adler, Burton Lane, Dorothy Fields, Lee Adams and Mrs. Josh Logan of the east and Dave Raksin, Sammy Fain, Mrs. Grace Kahn and Wilson in the west.

Film Credits Due

Drake said that writers will soon receive credit for film music in a joint venture with the National Music Publishers Association. He said the two groups also had received the backing of more than 12 major pub-

lishers on a program, wherein publishers who buy catalogs would voluntarily notify writers that they now had acquired their songs within those catalogs.

Both Donald Kahn and Drake outlined an extension of the Catalog Administration program, wherein estates can now join. Drake said that AGAC had been the catalyst in a copyright revision-and-extension program involving cooperation from other interested associations, such as BMI, ASCAP, SESAC, the Authors League, Writers Guild of America, Composers & Lyricists Guild of America, NMPA and the National Music Council. These groups regularly are sending representatives to meetings which tackle current copyright problems, such as the first priority—extension of the current act until a new revised act is passed. The concerted effort also is behind the Kastenmeier bill (Billboard, March 23).

(Continued on page 6)

Schlee Bows Can. Motown Dist. Site

TORONTO—The first American distributor to open a Canadian branch, John Schlee, veteran Detroit chief of Merit Music Distributors, opened an MMD branch here representing Motown Records Canada Ltd. March 25 (Billboard, March 23).

Schlee, who split with long-time partner Gene Silverman approximately 30 months ago, opened his first outlet here in 1971, Music Distributor of Canada, which handled A&M through 1973. MMD also handles Memorex blank tapes.

Nixon 88's at Grand New Opry

By BILL WILLIAMS

NASHVILLE—Claiming honorary membership in the New York American Federation of Musicians, President Richard Nixon became a picker in the key of G at the opening of the new \$15 million Grand Ole Opry House here last week. It marked the first appearance at an Opry show by an American president.

Letting down all barriers and showing a humanistic touch seldom seen in his presidency, the President played three numbers on the piano, went through antics with a yo-yo with Roy Acuff, shuffled across the stage as "Hail to the Chief" was played in bluegrass style, and clapped his hands appreciatively as he was exhorted musically to "Stay All Night, Stay a Little Longer."

And the most quiet individual

(Continued on page 66)

Bell Slates Deal With Magnet

NEW YORK—Bell Records has entered into an exclusive, long-term distribution agreement with the U.K. label Magnet Records. Deal covers distribution in the U.S. and Canada. "My Coo Ca Choo," a British Gold Disk by Alvin Stardust, will be the first Magnet release on Bell.

Judge Rules Piracy Defendants Select New Counsel by Mar. 28

LOS ANGELES—The pivotal anti-piracy case, in which the U.S. Attorney's office here has added mail fraud and interstate transportation of stolen property to violation of the federal law against illegal duplicating of post Feb. 15, 1972, copyrighted recorded material, hit a temporary snag here last week.

Judge Irving Hill denied application of the attorney whom five defendants had agreed to collectively represent them. Two affidavits submitted to the court by the judge's deputy clerk C. R. Kimzey and postal inspector Charles Yarton were the basis for Judge Hill's denial. The clerk's affidavit indicated that George J. Siegel, attorney for Richard and Ronald Taxe, Rick Ward,

Geraldine Gonzalez and Jerry Merton, was not a member of the California state bar and therefore not eligible to represent the defendants. Yarton's affidavit indicated that Siegel had previously tried to represent a client in a California case without the proper credentials. Judge Hill said that Siegel had falsely represented himself to the court and therefore denied his application made here Monday (18).

Judge Hill advised the five defendants to appear in his court Thursday, March 28, at which time they were to have new counsel with them. He again reiterated his advice to them at an early appearance Monday (11), during which he pointed out the pitfalls of the five us-

ing the same defense attorney in that "conflict of interests" might occur during the litigation.

Richard Taxe, president of Gault Industries, Datax Enterprises, and Soundco Corp., located here, was originally released on \$10,000 bond here Jan. 25 after federal authorities raided four local premises engaged in manufacturing and shipping allegedly pirated tapes. Assistant U.S. Attorney Chet Brown said the locations constituted one of the nation's largest piracy rings. (Billboard, Feb. 9).

On February 14, a local grand jury indictment charged Richard Taxe and the four defendants with the triple charges (Billboard, Feb. 23).

(Continued on page 104)

E-C Tapes Files \$1.6 Mil Suit

MILWAUKEE—E-C Tape Service in suburban Brookfield, an unlicensed duplicator doing seven-figure business in unlicensed duplicating by mail order (Billboard, March 23), has filed suit for \$1.6 million in damages against a group of record labels.

The suit, filed Friday (15) in fed-

eral district court here, charged that suits by record labels in "other states constituted interference with interstate commerce." A&M Records filed suit in Los Angeles superior court in early March, obtaining a temporary order restraining the unlicensed duplicator from advertising in the state of California.

Defendants labels named in the E-C Tape suit include: CBS, UA, Mercury, MGM, Buddah/Kama Sutra, ABC, A&M, Atlantic, Bell, Elektra, London and MCA.

David Heilman, president of the plaintiff firm, has stated that he grossed \$2.4 million in business in 1973.

'Pirates' File FBI & Industry Suits

OKLAHOMA CITY—Defendants in a piracy ring action filed here recently by the U.S. Attorney's office (Billboard, March 16) lashed back Friday (15) with U.S. District Court countersuits against federal law authorities and trade associates and record labels.

3M Bids New \$ Hike on Tape

WASHINGTON—The Minnesota Mining and Manufacturing Co. (3M) has proposed its fifth price raise on tape and allied products, this time for 5.14 percent, giving the firm an overall revenue lift of .92 percent. The prenotification filing to the Cost of Living Council was filed Mar. 1. The raise can go into effect automatically 30 days from the filing date, unless the COLC or Internal Revenue Service decide to amend or deny it.

All firms making \$100 million or more annually are required to prenotify the Council of proposed price raises—until the COLC goes out of business with the expected expiration of the original price and wage control legislation April 30. Only health and petroleum industries are expected to be given price and wage controls, when Congress acts to end or amend the original National Economic Stabilization Act.

LaBelle Enterprises, Inc., Tulsa, a distributor of tapes in a five-state area, charged that William Saxbe, U.S. Attorney General; Clarence Kelly, FBI chief; and Ron West, Oklahoma-based FBI agent harassed their customers, damaging the business relationship. Affidavits from the following customers were included: Jefferson Morgan, Longview, Tex.; Hoyt R. Renfro, Muskogee, Okla.; Jack Senger, Des Moines, and Joe Blanton, Tulsa; The suit seeks to halt officers from "usurping and exceeding their investigative powers." The complaint alleges law officers stated that tapes handled were illegal.

The second suit, a class action, was filed by Hemisphere Sound, Norman unlicensed duplicator firm, LaBelle and Senger against ABC, CBS, Elektra, UA, Warner Bros., the National Association of Recording Merchandisers, Southwest Association of Recording Merchandisers, the Country Music Association, the Recording Industry Association of America. Suit charges labels have wrongfully withheld use of their recordings from plaintiffs, created monopolies which violate restraint of trade and harassed the defendants with threats and criminal investigations. Defendants caused in-

(Continued on page 13)

CBS to Distribute Creem

NEW YORK—CBS Records and Creem Magazine have entered into an agreement under which Columbia Records will distribute Creem through retail record outlets throughout the country. The agreement was signed by Tom McGuinness, director of special product sales, CBS Records, and Barry Kramer, publisher of Creem.

The distribution agreement will go into effect with the June issue of the magazine and, according to Kramer, will be supported by mass merchandising campaigns highlighted by in-stock display cards, special

Creem streamers, and assorted radio spot advertisements.

CBS Records has similar distribution agreements with both Rolling Stone and National Lampoon magazines, and is reportedly negotiating additional distribution deals with other music-oriented magazines.

Buffett Film Launched In Tune With LP, Tour

LOS ANGELES—ABC Records has set the debut of their promotional film, "Introducing Jimmy Buffett," to coincide with Buffett's current tour and the release of his second LP, "Living and Dying in 3/4 Time." (Billboard, Jan. 19)

The film played last week (21-24) at the Plaza Theatre, St. Petersburg, Fla., and from the 22nd through the 24th at the Terrace in Greensboro, N.C. It also played the same dates at the Imperial in Augusta, Ga., and at the ABC Interstate Theatre in Houston.

The film is also set for showings in Philadelphia. The movie is an 18-minute color presentation featuring Buffett at home, conversations with the singer and several songs.

PAMS Makes Jingles To Aid Natl. Ad Yield

DALLAS—PAMS, undoubtedly the most successful radio station jingles firm in the world and also a leading programming syndicator, has just launched a new special projects division to help radio stations boost local sales.

Pointing out that the national advertising dollar has dropped extremely in radio, Bill Meeks, president of PAMS, said the first project was a campaign for the car industry and a project just launched is for groceries. The new division is headed up by Bill Stewart, a veteran radio programmer. Each campaign is a series of produced spots for product. Meeks said that this was the first time any one had ever packaged such produced jingles for local clients. The groceries

(Continued on page 104)

RCA Slates Sales Meet in Nashville

NEW YORK—Over 120 RCA Records sales and promotion personnel, along with key executives from RCA's New York and Los Angeles offices, will meet in Nashville Thursday (28) to participate in a two-day national sales and promotion meeting. Spearheading proposed topics will be RCA's merchandising, sales and promotional plans for its second annual Country Cookin' national country music program, slated to be held during April and May.

The convention, slated to be held at the King of the Road Motor Inn, will be geared to informal work sessions following Thursday special banquet and show set for the Barn Dinner Theater.

Friday's sessions will begin with a special over-all product presentation being coordinated by merchandising director Jack Maher. During that presentation, RCA's April pop, classical and Camden product will be unveiled, along with their respec-

tive merchandising, advertising and promotional tools.

Concluding the presentation, and receiving a key push, will be the second Country Cookin' program, which will again utilize a broad range of merchandising, sales and promotional techniques. Last year's emphasis on in-store display materials has been extended, with the presentation to point up the variety of inter-related tools, including a special consumer catalog for distribution at retail locations; a special ad kit; streamers; a specially designed poster by caricaturist Jack Davis, featuring RCA's entire country roster; rack and browser box headers; special box matches, tied in to the Country Cookin' barbecue motif; a new two-way in store mobile, which can also be used as an easel back or wall poster; and a special order form.

Also scheduled for the campaign, and slated to be presented during

(Continued on page 13)

2 Indicted as Promoters of Fake Shirelles

NEW YORK—The Federal Grand Jury in the District of New Jersey has handed down an indictment charging entrepreneur Charles William Cascales, Sr., a/k/a Charles Cabot, and singer Vessie Lee Simmons with defrauding audiences, club owners and entertainment directors by promoting a bogus Shirelles singing group.

The female vocal quartet passed off by Cascales and leader Vessie Lee Simmons had reportedly played dates since at least Oct. 6, 1969. Unmasking the fraud, according to Lewis Harris, attorney for the real Shirelles, became possible after club owners called the group's management, after booking the bogus act, and questioned how little that act had charged.

Another tip-off came when the Cascales and Simmons' groups played dates in Phoenix and Omaha while the real Shirelles were performing to a full crowd at Madison Square Garden.

Executive Turntable

Henry Allen, in charge of promotion for Atlantic Records for the last eight years, has been appointed vice president, director of r&b product for the company. Allen will be responsible for all r&b talent signings and acquisition of new masters, in addition to overseeing all phases of r&b product, from recording session through packaging, promotion, publicity, advertising and touring. Allen, who was named a vice president in 1967, has been with Atlantic for 20 years, beginning as head of the stock room and working his way up through the company's promotion department. . . . Following the appointment of **Thomas Z. Shepard** as vice president, classical a&r at RCA Records (see Executive Turntable, March 23), **R. Peter Munves** has been named director, marketing, Red Seal and special products for the company. In his new position, Munves will be responsible for merchandising and marketing campaigns for RCA's Red Seal and Erato classical labels, reporting to division vice president, marketing, **Jack Kiernan**. Munves will continue to play an active role in a&r, with an emphasis on repertoire planning and packaging, framing releases, creating repackages and investigating master leases.



ALLEN



MUNVES



COFFINO



BONUSO

Wally Schuster has been named vice president of the United Artists Music Publishing Group. He had been a general professional manager at Robbins Music prior to his UA Music involvement. . . . Also at United Artists Records, **Denny Diante** has been named a&r director, responsible for artist acquisition and talent development. Diante joins UA from the Peer-Southern Organization, where he was West Coast professional manager. . . . At Columbia Records, **Jonathan Coffino** is now associate director, product development, for the label. Coffino will be responsible for marketing and exposure of both contemporary and country product, acting as liaison between the product management group and the artist development department. He will continue his responsibilities as product manager for various artists, reporting to **Don DeVito**, national director of product management. Coffino joined Columbia in 1969. . . . Also at Columbia, **Edward Bonuso** has been named associate director, budget administration, responsible in that post for the preparation of budgets for Columbia distribution and the review of all other marketing budgets. Bonuso, who now reports directly to vice president, marketing, **Bruce Lundvall**, joined CBS Records in 1969.

★ ★ ★

Lee Zhito, Billboard's editor in chief and publisher, announces the following editorial staff realignment effective April 1: **Eliot Tiegel** has been appointed managing editor, a new position. Tiegel, with the magazine since 1963, has headed its Los Angeles news bureau, edited special issues for the past two years and ran the record review program for the past year. He assumes direct responsibility for all members of the editorial staff.

Earl Paige, Midwestern editor based in Chicago, replaces Tiegel as special issues editor and transfers to the Los Angeles headquarters. Paige has served as the Tape/Audio/Video department editor for the past year and a-half and has also edited the Jukebox Programming section. He has been with the magazine seven years. He will continue handling tape on an interim basis until a new editor is named.

Nat Freedland, a member of the Los Angeles staff for two years, assumes responsibility for the Talent Section, replacing **Sam Sutherland** who is leaving. **Bob Kirsch**, a member of the magazine's Los Angeles staff for two years and with Billboard Publications for four years, becomes Record Review Editor, relieving Tiegel of that responsibility. Kirsch will coordinate the singles and album program with reviewers in the New York and Nashville offices from Los Angeles. He relinquishes his former post of West Coast Tape Editor and instead becomes West Coast Country Music Editor, a new post, providing stories for Country Editor **Bill Williams** in Nashville.

John Sippel, news editor for the past two years, moves into the newly created post of Marketing News Editor to concentrate on stories involving retailing, wholesaling, and marketing of products and services in the magazine's coverage areas. Sippel will work on this specialty area out of Los Angeles.

In addition to these promotions, Zhito has also formed an executive editorial board to explore, study and review new areas of coverage and readership service. Its members besides Zhito include: **Tiegel**, **Sippel**; **Claude Hall**, Radio/TV Editor; **Is Horowitz**, the New York Bureau Chief; **Mildred Hall**, the Washington Bureau Chief and **Paul Ackerman**, Editor Emeritus.

★ ★ ★

At Famous Music, **John Davis** is now West Coast director of promotion. He will be responsible for directing the West Coast local promotion staff and coordinating sales and airplay for his re-

(Continued on page 8)

Savoy Founder Lubinsky Dead

NEWARK, N.J.—Founder of one of the industry's oldest R&B, jazz and gospel labels, Herman Lubinsky, 77, died here Saturday (16) following a nine-month illness.

Lubinsky, who founded Savoy Records in 1939, continued actively for 34 years, setting a record for a modern industry executive. He originally got into the record business through electronics.

He was a chief petty officer and

radio operator in the navy during the Titanic disaster, during which the ship on which he was radio man relayed distress signals of the sinking Titanic to shore radio, supervised by the late General David Sarnoff, who became the RCA chief. Lubinsky left the service in the early thirties, helping to open Newark's first radio station, WNJ. Later in that decade he opened a radio shop here, which added a record inventory shortly af-

ter its opening. Lubinsky recorded early Savoy artists, such as Al Cooper and the Savoy Sultans, on a Wilcox-Gay Recordio disk machine in the store.

Fred Mendelsohn, record veteran who had been operating the firm, continues in that capacity. He estimates that Savoy has a master lode of over 10,000, many unreleased. Lubinsky introduced R&B artists including: Big Maybelle, Nappy Brown, Paul Williams, Little Esther and Wilbert Robinson; and gospel artists like the Ward Singers; Rev. James Cleveland; the Davis Sisters, the Gospel Clefs, Jessy Dixon; the Blind Boys, the Caravans, the Gospel Harmonettes and many others. The black gospel catalog of over 500 is probably the largest on record. At

(Continued on page 114)

Stones Seek Quick Approval on Award

NEW YORK — The Rolling Stones filed an affidavit in New York Supreme Court here last week asking quick confirmation of an arbitrators' award in its dispute with ABKCO Industries Inc. (Billboard, March 9), charging that further delay might imperil the ability of ABKCO to meet royalty obligations due the artists.

ABKCO had requested a delay in the court's consideration until a related decision on a hassle between the litigants involving copyrights was handed down by another arbitration panel (Billboard, March 16).

The award affirmed ABKCO ownership of all Stones masters produced prior to Aug. 31, 1970, except for three albums turned over to the artists; held that ABKCO could not issue any unreleased masters without the Stones' consent, and permitted the Stones to tape live concerts in which protected titles were

performed so long as the material was not released for sale on disk or tape.

The affidavit, prepared by Eugene P. Souther, a member of the firm of Seward & Kissel, attorneys for the Stones, states that the award affirms the group's right to tape and record club royalties "on monies earned by respondents ABKCO for sales commencing April 1, 1972, and his belief that "the wrongfully withheld royalties amount to between a quarter and one half million dollars."

The affidavit also asserts that ABKCO Industries' "financial condition is seriously deteriorating, raising grave doubts about their continuing ability to pay the debt." It cites figures from the company's financial report for the quarter ending Dec. 31, 1973, showing that "revenues for that period dropped to \$2,281,287 from \$4,356,190 for that period in 1972, while net income for that same quarter fell from a profit of \$364,097 in 1972 to a loss of \$59,830 in 1973."

The document states: "Time is of the essence in collecting the substantial royalties owed."

When ABKCO cross-moved to stay entry of the award, ABKCO chief Allen Klein said that some \$700,000 had been bonded to cover royalties due the Stones.

The Souther affidavit also charged that a delay in confirming the award may impede current negotiations by the Stones "for the release of a motion picture accompanied by a synchronized soundtrack of live tour performances of previously recorded and released material."

Jazz Booklet Out by Schwann

NEW YORK—A new booklet, "The Basic Record Library of Jazz," has been published by W. Schwann for distribution through record stores. Listed are 250 recordings, selected as the best among those currently available in the category by Richard Seidel, former curator of the Institute of Jazz Studies at Rutgers University. The booklet will sell of 50 cents.

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STEREO TAPES

Produced by Gordon Mills

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(213) 273-7040 Cable: Billboy LA; NY Telex—620523EDITOR IN CHIEF: Lee Zhito (L.A.)
NEWS EDITOR: John Sippel (L.A.)EDITOR EMERITUS: Paul Ackerman (N.Y.)
ASSOCIATE NEWS EDITOR: Claude Hall (L.A.)

NEWS BUREAUS & REGIONAL OFFICES

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EDITORS

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Vol. 86 No. 13

Letters to the Editor

Cable Comment

Dear Sir:

I recently read with great interest the article which you had in your magazine. On a radio station in Texas that simulcasts its programs on the local cable television system using the local cable channel cameras. According to the article they do it on a somewhat irregular basis, that is they are on when there isn't anything else on that particular channel. I thought that it was a very good article (as brief as it was) also I would like to take this opportunity to inform you that our company's local programming channel "CABLEVISION 3" does the same type of program on a regular basis, four nights a week. We call it CABLE ROCK, the main difference between our program and the one in Texas is that the deejays are our own.

I would also like to inform you that we think Billboard Magazine is a great publication. It not only helps us to keep up on what is happening in the business, but it also helps us in formulating our playlist. We use the Billboard charts to make up the aforementioned playlist. I might also mention that we think that your column in particular is the greatest.

I have heard from various sources that your column has been very helpful to stations who aren't getting good service from record companies representatives. Therefore I would like to ask you for some help in obtaining service for our station from the various record companies. Because at the present time all of the records that we use belong to the people who play them on the air. So any help that you can give us on getting on record companies mailing lists will be greatly appreciated.

Thank you in advance for your consideration and cooperation.

Brian A. Haskell
Producer-Director
Montachusett Cable TV
Leominster, Mass. 01453

Clarification By Viewlex

NEW YORK—A Viewlex spokesman here has clarified a story in last week's Billboard (March 23 issue) reporting a company projection that it would close its 1973-74 fiscal year with an operating profit. That estimate comes before allowances "for corporate interest and taxes," the spokesman emphasized, "and that after providing for such interest and taxes Viewlex could not make any prediction as to what, if any, their net profit would be."

Wilson's Support Helps AGAC Start

• Continued from page 3

Lew Bachman, executive director of AGAC, said the guild had increased its revenues in 1973 by 10 percent. New membership rose from 143 in 1972 to 254 in 1973, with the collective total very near 3,000.

Audits Continue

He said that an audit of Warner Bros. Music indicated that the firm was working satisfactorily with AGAC and a than a 1 percent error factor, unusually low, was noted. He said that Admont Music and its subsidiary, Brent, were audited, but that complete records were not disclosed for the audit. Linden and Deutsch, AGAC's legal counsel, were preparing a legal move to complete the audit, he said. He said that 20th Century Fox Music had agreed willingly to an audit, which will begin soon.

A program of discounted service has begun, with Hertz rental offering AGAC members a 20 percent discount. A list of recording studios nationally, who will offer AGAC members a discount, will soon be published, he added.

BIEM Report

Dear Sir,

The report appearing in your article of 12th January 1974 under the title "BIEM Hit on Royalty Rule on Imports" could lead to confusion on two points.

(1) BIEM's general rule has always been that mechanical reproduction rights should be paid the Phonographic Industry in the country of manufacture of records, as opposed to the country of sale. The only exception to this rule is where records are pressed by special contracts. So far as the collection of royalties is concerned, therefore there is no change proposed by BIEM.

(2) The change to which you allude is concerned solely with the distribution of royalties by the Associated Societies of BIEM but it should be made clear that it affects only a limited part of such distributions, that is to say to royalties deriving from catalogs of works controlled by virtue of a general contract, as opposed to works subpublished by virtue of an individual contract.

I think it is essential that your readers should be correctly informed on this matter and I should therefore be obliged if you would kindly publish the present letter in your next issue.

J. ELISSABIDE
Secretary General
BIEM
Paris, France

Melanie LP Promo With Lancers Wine

NEW YORK—Neighborhood Records has bowed its most extensive and elaborate marketing campaign on its new Melanie album "Madrugada," spearheaded by a tie-in with Lancers wine. The tie-in centers on giving 500 packages containing glasses imprinted with the album's graphics, a tray and a bottle of Lancers wine, in addition to the album, to deejays, program directors, distributor sales managers, and the press.

The album will also be supported by a concerted promotion by Musical Isle of America at 860 of its leased departments for two weeks beginning April 15. The outlets will feature in-store airplay and window displays of the album. The album will be promoted as MIA's Album of the Week during that two-week period.

Also, 60-second time buys will support the record in conjunction with Melanie's national tour which begins in Westbury, N.Y. on Friday (29). Full-page ads in college newspapers, color posters, easels and 50,000 flyers are backing the drive, too. Five promotion men have been added to help move the record in specific key areas.

A similar thrust overseas is planned and will emanate from EMI in London, where EMI will launch a major drive on campuses there. Melanie's first gold single was "Brand New Key." She acquired the award soon after her label became affiliated with Famous Music.

K-Tel Maps Mpls. Base

MINNETONKA, Minn.—K-Tel International, Inc. will build a \$1.3 million headquarters building in the Napco Industrial Park in this Minneapolis suburb.

Construction is set to begin around June 1, with completion of the 118,000 sq. ft. structure planned for Oct. 1. The building will house the firm's corporate offices as well as serving as the central distribution warehouse for the U.S. Company operations now housed in four locations in Minneapolis will be consolidated.

Peer Rejoinder

Dear Sir,

Dear Lee and Paul,

Mildred Hall's article in the February 23rd issue of *Billboard* ("Pub's in new tune \$\$\$bid") suggests that music publishers' requests for fair compensation for composers and themselves were creating major delays in the pending revision of copyright legislation. Certainly you are aware that the suppliers of intellectual property are among the most anxious for a revision of our out-moded authors' rights legislation. The inflexibility of far wealthier corporate adversaries has been the basis for much of the 15 year delay in bringing our laws into step with the rest of the advanced countries.

In light of current inflation, it is not unreasonable for publishers and composers to feel that an increase of one half of one cent since 1909 in the maximum permissible practical charge is inappropriate. In recent months scarcely an issue of *Billboard* has come on my desk that does not contain a front page reference to yet another rise in the price of recordings. Simultaneously, in the past decade the number of selections per album has decreased. The record companies correctly recognize our inflationary economy and have responded to it. It is urgent that the creators and publishers have a method whereby they can "Raise their prices" to a level commensurate with today's costs.

A most practical solution to this ongoing problem would be to base the mechanical royalty on a percentage of the suggested retail price. For reasons of their own the record companies apparently do not find this solution to be acceptable.

Sincerely,
Ralph Peer, II
Peer-Southern Organization

NARAS Reprints

Dear Sir:

I would just like to thank you for the most wonderful cooperation that you have been giving to us in connection with the Grammy Awards. We are so very grateful for all the extra efforts that your staff expended in helping us provide the nominated album package reprints to our members for voting purposes.

All best wishes.

Sincerely,
Christine K. Farnon
National Manager

National Academy of Recording Arts & Sciences, Hollywood, Calif.

Polydor, Phonodisc Promo on Ms. Jackson

NEW YORK—Polydor Records has launched a special marketing campaign on Millie Jackson's new Spring Records album "Millie." The program represents the first major coordinated marketing effort undertaken by Polydor and Phonodisc.

The drive is tagged to the theme "March Plus Millie Equals Money" and will carry into June in conjunction with Ms. Jackson's current U.S. tour. Advance time buys on radio, trade and national dealer co-op advertisements are spearheading the drive, which began in mid-March.

Tiffany Bags Old Radio LP's

LOS ANGELES—Jules Halperin of Tiffany Enterprises of suburban Northridge has taken over national distribution for Memorabilia Records.

The 30-single LP series, which lists at \$4.98, is based on vintage radio shows, dating back to the thirties. Artists in line include Al Jolson, Eddie Cantor, Martin and Lewis, Burns and Allen and such shows as "Dick Tracy," "Amos and Andy" and "Lum and Abner."

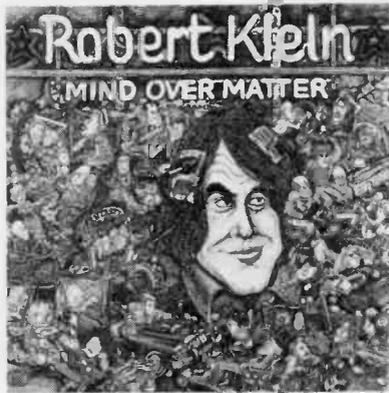
Halperin will continue to distribute nationally his own Tiffany classics, the one-hour classical tape series.

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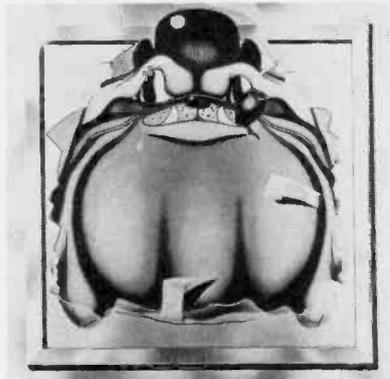
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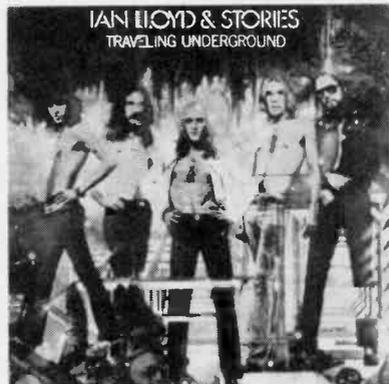
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WHAT YOU'LL BE SELLING TOMORROW!

WELCOME TO NARM - THE BUDDAH GROUP

Analysts Again Eyeing Music Shares With Rosier Glasses

LOS ANGELES—Although a number of music industry stocks have turned in lackadaisical performances, a growing number of analysts argue that the time is ripe for a speedier business recovery.

At least part of this reasoning can be laid to the settlement of the oil boycott and signs that raw materials shortages will not be as severe.

Many on Wall Street view late 1974 as optimistic and predict a stronger U.S. economy by 1975 "if inflation can be curbed or controlled."

The record industry as a whole has been hard hit by reports of a shortage of vinyl, a petrochemical substance, while tape companies, particularly duplicators, are short of both plastics and petrochemicals.

Analysts reason that stocks caught in the "shortage merry-go-round" are likely to rebound after the settlement of the oil embargo, and tape companies will react more positively now that the government has removed Phase 4 restrictions from the petrochemical industry.

To be sure, inflation still hangs over most companies, and analysts are hedging on whether or not record and tape stocks will feel the consumer's cautious attitude of holding spending of leisure dollars to a minimum.

The general forecast, however, is that business will start turning up late this year with some containment of inflation expected in late 1974.

The same analysts also feel the "bottom" has been reached in music

industry stocks and now is the time "to scoop up bargains."

"No longer are stocks overpriced," one analyst confirmed. "Most stocks in the music industry are at true value."

The worry of many companies are corporate profits, which have been dipping. Higher costs of both materials and labor could cut deeply into profits, with some analysts predicting an after-tax profit decrease of as much as 5-7 percent this year.

The hiatus of the private investor and the institutional bargain hunter may be over, but a lot of analysts are hedging their bets because of inflation.

ABKCO Ind's Loses \$\$ on Beatles Mgt.

LOS ANGELES—ABKCO Industries felt the loss of its management agreements with the Beatles in the worst place—the company's pocketbook.

In a report to shareholders, Allen Klein, president, reported the fiscal year ended Sept. 30, 1973 marked the first loss for the company in six years.

"The two main factors in ABKCO's overall results were losses in the production and distribution of motion pictures and the termination midway through the year of management agreements with Apple Corp. Ltd., its subsidiaries and affiliates, and George Harrison, John Lennon and Ringo Starr," Klein said.

The company's records, tapes and music publishing divisions continued to operate at a profit, the report stated. The distribution division ended up the year with a loss.

Of the company's \$811,251,055 sales in 1973, music publishing accounted for \$634,457 (\$802,003 in 1972); business management fees of \$592,006 (\$1,844,857 in '72); royalties, tape, commissions of \$548,405 (\$215,486 in '72); film distribution of \$751,489 (\$886,733 in '72); and records of \$8,724,698 (\$7,460,801 in '72).

For fiscal 1973, ABKCO lost \$3,385 on sales of \$11,251,055, compared to sales of \$11,209,880 and earnings of \$1,398,597, or 95 cents a share, in fiscal 1972.

Off the Ticker

WALT DISNEY PRODUCTIONS, Burbank, has established a new credit agreement for an unsecured \$75 million 7-year loan with Bank of America and a group of Florida banks. Purpose of the new credit agreement is to restructure existing debt and provide additional working capital. The loan is repayable \$10 million annually in 1975 to 1980, with a final \$15 million payment in 1981.

* * *

INTERSTATE STORES, New York, will close 15 Topps stores in the Midwest and one White Front stores on the West Coast. Additional discount stores will be closed in coming months.

Interstate had already closed 38 discount stores, including 19 White Front stores. The retailing chain has reported a net loss of more than \$20 million for the first nine months of 1973.

* * *

GAMBLE-SKOGMO expects earnings in 1974 to be 10-15 percent above 1973's \$24.9 million, or \$5.32 a share. . . . Alvin Tanenbaum, a beneficial owner of Lloyd's Electronics, has disposed of 12,000 shares in January, reducing holdings to 517,570. . . . Ampex Corp., Redwood City, Calif., has been awarded contracts totaling \$1.45 million to provide audio and video equipment to the National Iranian Radio & TV Organization.

AIWA Corp., Tokyo, 50 percent owned by Sony Corp., has terminated a contract to import Motorola television sets. The cancellation was announced after Matsushita Electric Industrial Co. said it planned to purchase Motorola's color television division. . . . Gulf Oil Corp., Pittsburgh, announced that its board of directors decided not to purchase Ringling Bros.-Barnum & Bailey Combined Shows, a subsidiary of Mattel.

* * *

MEXICO is planning to give tax subsidies to industries along the U.S. border, including 100 percent subsidies to cover duty on needed machinery and 60 to 100 percent tax subsidies on imported raw materials.

Earnings Reports

AMERICAN MUSIC STORES

2nd qtr. to Jan. 31:	1974	1973
Sales	\$11,228,181	\$10,507,105
Net income	601,117	585,016
Per share	1.02	.99
Fully diluted	.94	.91
six-months		
Per share	1.29	1.18
Fully diluted	1.20	1.17

Executive Turntable

Continued from page 4

gion, reporting directly to national promotion director Fred Rupert. Davis most recently directed national promotion for Elektra Records. . . . At United Artists Records, Jeff Samuels has joined the publicity and artist relations department, joining Susan Blond as coordinator of publicity for the East Coast. Samuels, who will be headquartered in New York, was most recently an account executive with publicists Solters, Sabinson and Roskin, and worked previous to that with Warner Bros. Records' publicity operation, and on the music staff of Variety. . . . Kerry Cowin has been named head of administration, ABC/Dunhill Music, Inc. (BMI) and American Broadcasting Music, Inc. (ASCAP). She will continue to supervise the copyright and licensing departments, as well as taking responsibility for domestic and foreign administration. She has been with ABC since 1970. . . . Barry Resnick has assumed the post of East Coast promotion director for Blue Thumb, a newly-created position. Resnick was formerly with Chess/Janus in a similar capacity, and worked prior to that with London and MGM.



FRANKLIN



KINGSBOROUGH



SAMUELS

Irwin Goldstein, 24-year record veteran most recently with London Records as national branch credit manager, has joined Warner/Elektra/Atlantic Distributing as assistant controller. WEA has also made four additional new staff appointments in its Hollywood home office: Ed Majeski and Ed DeCort are helping develop a new mini-computer system to be in operation in 1975; Rick Diaz and Carl Currin have joined the accounting department. . . . Jack Hakim has resigned as United Artists promotion man for Southern California, and is negotiating with other labels. . . . Mick Brown has been named national sales manager of 20th Century Records. He previously managed MCA's San Francisco branch. . . . John Oldman has split from Oldman-Goldwater Publicity of Los Angeles to enter personal management. His former company is now titled Goldwater & Associates. . . . At Blue Sky Records, Marcia Franklin has been named executive assistant, working closely with Blue Sky label and Organic Management head Steve Paul, and other principals in that production and management complex. Ms. Franklin most recently served as tour secretary on the Bob Dylan Band tour. Previously, she handled similar duties for Santana's European tour, and has worked with RCA Records.

(Continued on page 114)

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On A&M Records

Produced by David Anderle

Sid Talmadge Opens RM Branch



SAN FRANCISCO—Record Merchandisers, veteran Los Angeles independent label distributorship, officially went statewide here last week when they opened their new branch here to cover northern California. RM opened representing the entire state for the following lines: 20th Century, Phonogram, CTI, Caedmon, Everest, Jamie/Guyden and others.

Attending the bow of the new SF outlet were: left to right, Sid Talmadge, distribution veteran and president of RM; Jack Lewerke, RM vice president; Dick Hughes, local branch manager; Larry Karp, local promo manager; Tom Roddin, national sales chief for 20th Century; and George Steiner, dean of coast regional managers, now with Phonogram.



Joel Whitburn's Record Research Report

Solo female vocalists have not had much success in the past 34 years in running up a long string of #1 records. Male vocalists and vocal groups have dominated this area since the first Billboard pop charts began back in 1940. Elvis Presley, Bing Crosby, The Beatles, The Supremes, Perry Como, Glenn Miller, and Jimmy Dorsey have been the most dominate to date.

During this period only three female vocalists have managed to achieve three #1 hits on the pop charts: Rosemary Clooney, Patti Page, and Connie Francis. Cher now joins this three-some with her third #1 single—"Dark Lady."

As difficult as it is to make the #1 spot on the "Hot 100" chart, it is really an incredible feat when an artist strings together 2 or more consecutive #1 singles. The Beatles managed to do it in 1965-'66 with 6 consecutive #1 hits! Elvis Presley had a string of 5 during 1959-'61; and The Supremes put together a string of 5 during 1964-'65. More recently, The Jackson Five hit #1 with their first four single releases.

Besides Cher's current string of 2 consecutive #1 records—"Half-Breed" & "Dark Lady," Ringo Starr has the only other string in progress with "Photograph" and "You're Sixteen." His new release "Oh My My" looks headed for #1 and this would certainly rank as one of the greatest achievements to ever happen on the "Hot 100" charts.

Incidentally, in case you haven't noticed, Bill Haley's "Rock Around The Clock" is back on the current "Hot 100" chart. It was nearly 19 years ago—May 4, 1955—that ole Bill first cracked the national charts with his great classic. It's always great hearing it again, but those who remember will never forget its impact and excitement upon hearing it for the first time when Rock 'N' Roll was an infant and about to become a giant that has not and probably will never die!

Trivia Question #14
The first #1 record by a solo female vocalist occurred back in 1944. Who was this artist and what was the name of the record?

(Answer: Dinah Shore—"I'll Walk Alone")

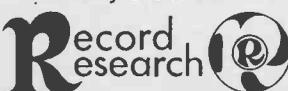
Joel Whitburn

Mail in the coupon below to order books listing complete data (date/highest position/total weeks charted/label & record no.) for every record to make the Billboard charts.

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Robot Radio Would Aid Live Talent

Continued from page 1
morning at the 52nd annual convention of the National Association of Broadcasters here that broadcasters were going to have to turn more to automation in order to free both air personalities and program directors for more time to "think."

In a session guided by Jack Thayer, executive vice president and general manager of Nationwide Communications, on "Radio Programming... Future Shock," Mike McDougald, general manager of WAAX-AM in Gadsden, Ala., said that he was considering automation very seriously for his country music station... "we'd better be willing to hire machines to do the things we always thought were sacred." But at the same time he pointed out that he would use his own mind with it and forget about "walk-away time." He spoke of the success of Jim Schulke with his syndication music service and pointed out that "generally speaking, where the stations that use his format have live announcers, they beat similar stations without live announcers."

Thayer had earlier mentioned that we are now living in a world of future shock... that technological and sociological changes were happening so fast that often people can't adjust to them. "We've put men on the moon, but we have run out of gasoline at home. Something has happened to our system of responses and we're in a raging path of change."

Many of the exhibits (the NAB had probably its best and largest exhibition of equipment ever for both radio and television) were devoted to new automation equipment. PAMS of Dallas was exhibiting a new computer controlled automated broadcast system for both AM and FM stations called the Cybrix 1000. Many of the firms, including Schaffer Electronics, tied in with radio programming syndication firms... Schaffer equipment on the exhibition floor played Drake-Chenault product and if you visited the Drake-Chenault hospitality suite in the Holiday Inn, you could find more Drake-Chenault music also on Schaffer equipment.

Alto Communications of Los Angeles teamed up with Gates for double exposure the same way, as did other syndication and equipment firms.

And this was highly fortunate. A large number of the radio syndication firms were in the Shamrock Hotel several miles from the convention center and the exhibition site. Most of the syndicators reported that attendance was down at least 50 per-

cent from what it had been in previous years when the convention was held in either Chicago or Washington. The honest truth was that hotels were just too far spread out. Though there was a shuttle bus service between hotels and the center, the only transportation between the major hotels themselves was an expensive taxi ride.

"I think we're being pushed out of the NAB just like the television syndication firms were," one radio service firm executive stated.

On Sunday, there was almost no visitors at all; Monday was pretty good; Tuesday was less than Monday. One exhibitor with an expensive \$350-a-day suite could aptly figure his per head cost at more than \$25 (and that was just to get them in the door to talk to them; sales were rare).

Also speaking during the programming session guided by Jack Thayer were Willis Duff of Entertainment Response Analysts, a San Francisco research firm, and Harold Hinson, managing director of WBT-AM in Charlotte, N.C. Hinson talked on how the radio station, slowly fading into history, was revitalized with a fresh programming attack (he played samples) and innovative strong promotions. Duff spoke of new trends in radio programming... how some stations were now controlling commercial copy and tailoring the news to fit their particular target audience and newsmen seeking ways to identify with their target audience much as commentators do. He talked of a

new way to sample listeners with a device hung over a freeway. Then he mentioned the services of ERA, one of which enables a radio station to check itself against potential competition not even on the air in the market. "ERA type research is all over our future," he said. And he concluded by stating that he thought radio was improving and "improvements in the state of the art will bring more and more listeners to radio."

Richard E. Wiley, new chairman of the Federal Communications Commission on Tuesday (19) at a management luncheon announced a "vigorous campaign" to rid the radio-TV industry of some undesirable "and unsavory business practices and, perhaps, some undesirable and unsavory licensees." He said the day was over when operators could deal in such things as rigged contests, hoax announcements, unauthorized transfers of ownership or control, and "a number of other very shoddy actions."

He also announced that the FCC will launch a series of regional meetings designed to take the government out of Washington and put it face-to-face with the people. First meeting will be in Atlanta and devoted to FCC policies.

Vincent T. Wasilewski, president of the NAB, lashed out on Monday (18) at the decision of the Supreme Court in the CBS-Teleprompter copyright case which basically allows CATV systems use of copyrighted material without royalties.

(Continued on page 13)

Dick Clark Hosts Vegas Oldie Revue

Continued from page 1
reflecting fads and stars of the past 20 years.

"The reason I am calling this a revue," Clark said, "is because I would like it to be a year around thing with rotating acts and the core of the show remaining stable. In that case, I would drop out as performer and remain as producer/presenter."

Other facets of the show will be a group of dancers called the Greasy Kids and souvenirs to be given to the audience. Clark will go to Las Vegas two weeks before the show opens to work on promotion.

"The time is right for this sort of thing," Clark added. "If you look up and down the strip, you see names like Ike and Tina Turner, Paul Anka, Paul Revere, & the Raiders, Fats Domino, Kenny Rogers and Fabian. All of these people came out of the recording industry."

"In addition, this revue is a reflection of the various rock shows on television, movies such as 'Let the Goodtimes Roll' and 'American Graffiti' and television shows like 'Happy Days.'"

Nickleodeon, UPM in Pact

NEW YORK—Nickleodeon Productions and its president, Vince Mauro, have signed an exclusive representation agreement with United Professional Management, Inc.

Mauro was the producer of Morgana King's album "New Beginnings" on Paramount Records. He has also produced a number of successful music commercials.

7" - 33's LITTLE LP's

We also make big LP's—45's—8 tracks—cassettes

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Sells Records 1-2-3!

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What Does This Mean To You?

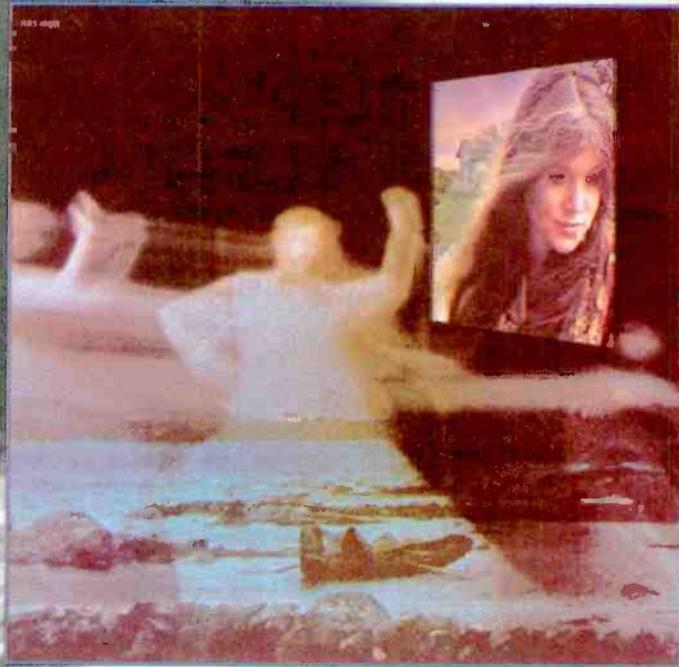
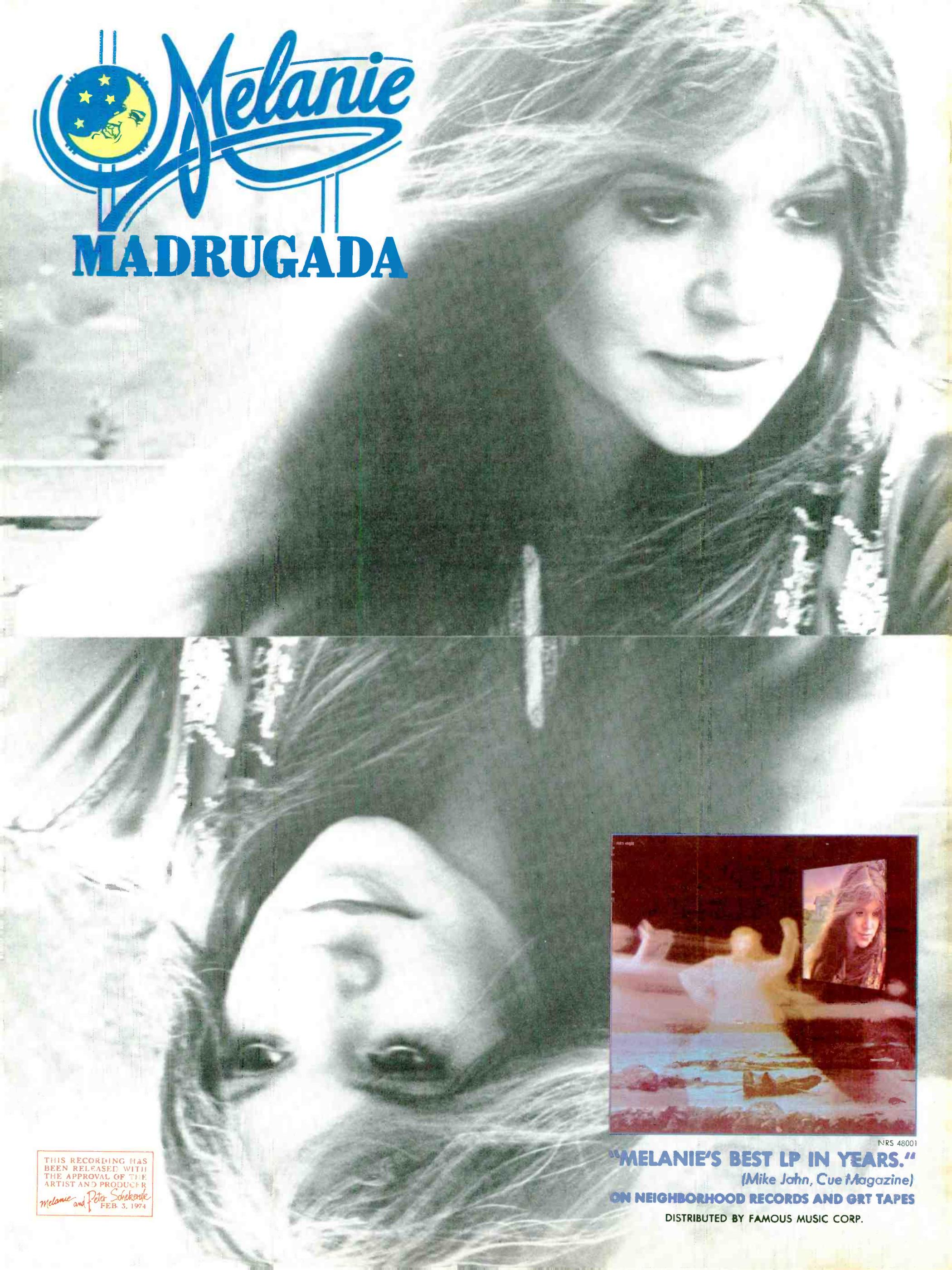
GOLDEN/WONDERLAND can positively help you be ultra competitive in record sales by increasing your volume at good profit levels in a segment of the business that generates dollars all year long.

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Melanie

MADRUGADA



NRS 48001

"MELANIE'S BEST LP IN YEARS."

(Mike John, Cue Magazine)

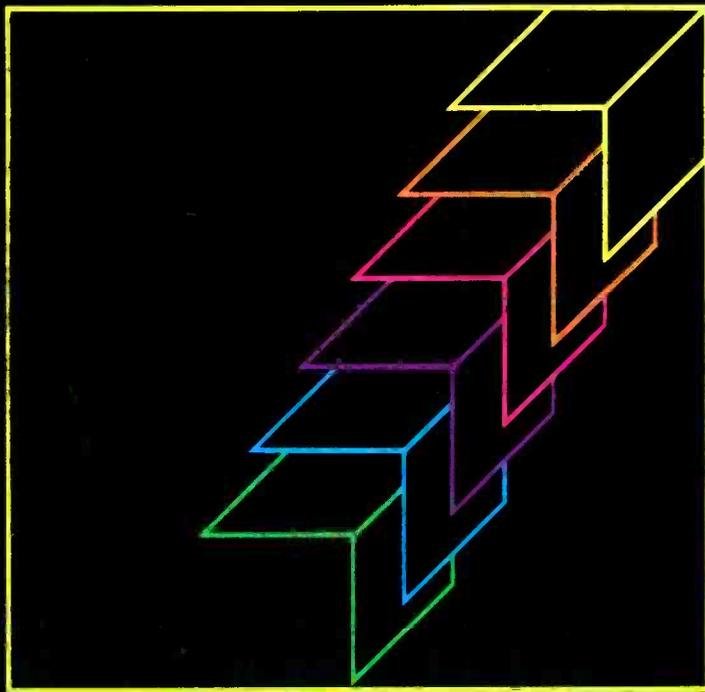
ON NEIGHBORHOOD RECORDS AND GRT TAPES

DISTRIBUTED BY FAMOUS MUSIC CORP.

THIS RECORDING HAS
BEEN RELEASED WITH
THE APPROVAL OF THE
ARTIST AND PRODUCER

Melanie and Peter Schoke
FEB. 3, 1974

Announcing Ivy Hill's Super Package. No One Knows Its Inner Secrets.



IVY SUPER PAK™

It's an exciting new record package
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If you're a record we've got you covered.

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General News

Robot Radio to Assist: NAB

• Continued from page 10

Under the decision, he said, "the copyright owner is cheated and the broadcasting station is forced to pay for something the cable system is allowed to carry for nothing. Justice Douglas, in his dissent, said these are 'acts of piracy (that) are flagrant violations of the Copyright Act' and he is dead right."

He said that the Congress must act on the copyright law. "It has been sitting on it for years, allegedly waiting until the situation was a little clearer in the cable field. Well, it is clearer now."

The NAB president also stood strong against public pressure groups, stating that pressure groups using the government process to manipulate programming to meet their own selfish ends pose as big a threat as government-dictated programming. "The licensee must have the right to make his own programming decision with the public interest as the only test."



JAMES SCHWARTZ, right, president of Schwartz Bros. Inc., is seen with Herb Herschfield, center, president of the GRT Corp., and sales representative Ron Steele, at the opening of Schwartz Bros. 12th Harmony Hut retail music outlet. The shop located in the Paramus Park Mall, Paramus, N.J. is stocked with an inventory of records, tapes, sheet music, audio equipment and musical instruments valued at over \$250,000 (Billboard, March 23).

NARM Meet Biggest Yet As Retailers Strengthen

• Continued from page 1

Hotel here March 24-28, according to Jules Malamud, NARM executive director.

A full range of subjects relating to marketing was slated for thorough discussion, chief among them current attempts as a re-evaluation of "returns" formulas, the control of tape piracy, the creative use of advertising, the changing profile of the youth market, and the potential in quadrasonic software and hardware, as well as, eventually, in the video disk.

While the importance of the retail chain has gained new stress in recent months with the establishment of retail divisions by CBS Records and the ABC Leisure Group, Malamud reported a burgeoning interest of traditional multi-mass merchandising outlets in their record departments.

This trend will continue, Malamud predicted. It portends a "greater respectability for record, tape and audio product," he said, "and a fuller appreciation of the profit potential in recorded merchandise." He saw the tendency to treat such product as a "loss leader merely to attract store traffic" on the decline.

Rack expansion has slowed over the past few years, Malamud recalled, "but we will see a resurgence of this vital marketing link also in the very near future." He credited rackjobbers with playing a vital role in the "remarkable growth of the industry during the 1960's" and suggested that they will help further expansion during the coming decade.

Malamud's bullish view of industry prospects in the face of a recent leveling off of its growth rate is pegged to greater evidence of a professional approach by industry leaders to its marketing problems. He said the NARM convention agenda

has been specially tailored to provide a forum for the interchange of pertinent professional opinion and guidance.

'Pirates' File Suits

• Continued from page 3

valid copyrights under the federal recorded copyright act to be registered and have lobbied for discriminatory state piracy laws. The suit charges that the defendants have fixed wholesale and retail prices and have illegally terminated business with wholesalers who dealt with unlicensed duplicators.

Suit seeks a permanent injunction against the defendants' stopping sale of unlicensed product and seeks damages in excess of \$200,000.

MARCH 30, 1974, BILLBOARD

Sales Meet in Nashville

• Continued from page 4

the Friday morning meeting, are consumer and trade print ad campaigns; and a special radio campaign comprising three sets of pre-produced spots that will focus on both new and catalog country titles.

During separate closed sales and promotion seminars, to be led by Jack Kiernan, division vice president, marketing, and Tom Cossie, director of national promotion, respectively, key emphasis will be placed on staff motivation, with RCA's recent singles chart action during February and March and last week's twin singles and LP chart success for John Denver, target for the label's most recent massive LP campaign, as rallying points. Meetings throughout the two-day convention will stress the continuation of that momentum.

Thursday evening's initial banquet will also provide a special promotional showcase for eight RCA country artists, who will perform after the country meal being offered. Both new and established artists are being presented, including Johnny Russell, Karen Wheeler, Jimmy

Hartsook, Josie Brown and Gary Stewart, all new to the label; and Ronnie Milsap, Dolly Parton and Jerry Reed.

Over 200 are expected to attend the banquet, including trade and consumer press, major talent agencies and key performing rights societies.

Lavish \$\$'s Back 'War Live' Drive

LOS ANGELES—United Artists Records announced a "hundreds of thousands of dollars" ad campaign, one of the largest in the label's history, for the new "War Live" album. The War campaign will concentrate heavily on outdoor advertising, particularly bus and train posters here and New York, Philadelphia, Chicago, Cleveland, Detroit, Dallas and Atlanta.

Three hundred New York subway stations will get War posters. Serviced to retailers will be a display kit for the entire War catalog as well as the new live album, plus a new edition of War belt buckles and pins.



JAMES STEWART



JOHN POWERS

After twenty-odd years of reclusion, looking around, feeling aground, Catechism, parental squabbles, war, the San Fernando Valley, playground monitoring, trombone at eight, pubertal obesity, haircuts, rock & roll - a - ma - tazz, busts, latter - teen leanness, stark mania, three years copping a degree in Magic[®] marching bands, (one) night stands, scandals, poverty, paranoia, drums guitars keyboards, snickering bar-



BILL CULLEN



RICH DIAMOND

tenders and A&R men, creating beautiful sounds, confusion, a desire and potentiality combination inspiring psychically super-charged expeditions of the imagination thru Fine Art's Queen of Music's heart, 10,000 rubber-stamped N.C.V.'s, questions, pain, and more of the same, I'm back. Dreaming up this rap. Pondering the most effective way to reveal to you:

The past epoch

residing in stone working alone/with my hand-picked tight-knit band designing, crafting, zealously but patiently evolving together an artistically brilliant and uniquely ingenious audible projection: Medium----- Music. Species----- Poprockblues-jazz.....unfamiliar.....O @ppss! Damn! No plastic catagory to make it simple.

We are sitting on unpresidedent alchemical musical dynamite, and we are offering our services to those few provoked and capable who ear things hear to mirror, persons or person who need not rely on prefabricated types and the constant "Muzak" we're all drowning in, eh?

Whosoeverne'ertelessheretofore, my organization, cranking, creating, cutting master tapes, blowing out audiences, producing moneys-worth, in/on time, accepting bids, wanna buy a used car from this man?

My beautiful manager Freda invites all inquiries into our personal and commercial affairs. Marketeers and all are asked to give a listen, cause only then will you know what you've been missing. (No grammar schools or Annual Police Balls, please.)



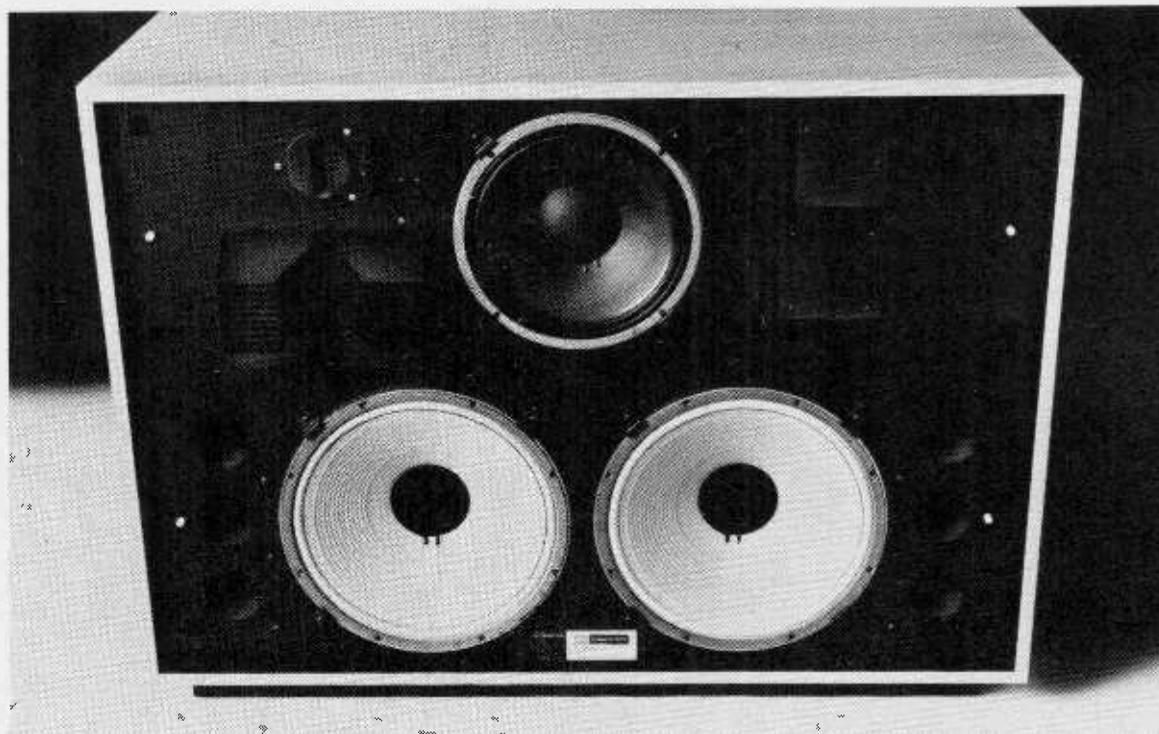
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90046

John Powers
of the
**JOHN POWERS
BAND**

Cullen—guitars, pianos; Diamond—sticks & stones; Stewart—bass, basketball; Powers—songs, rhythms, vocals, what-not, production.

Nobody ever made a monitor that could match this sound.



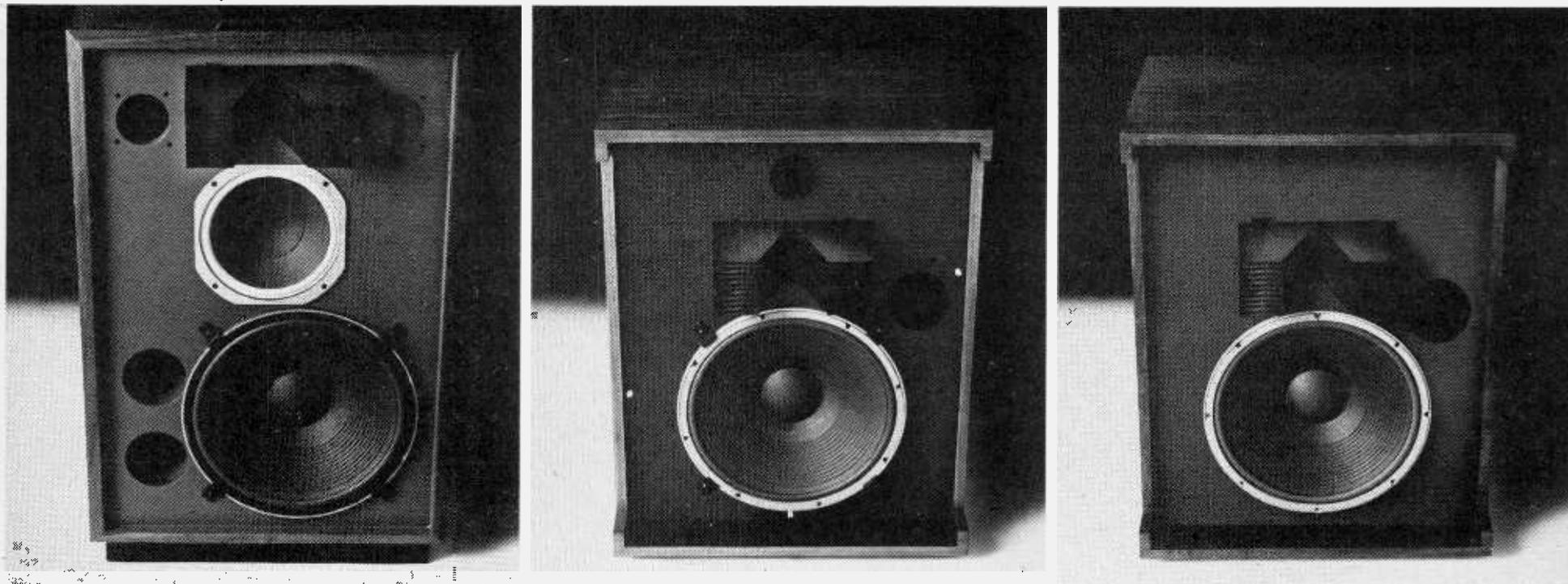
Type of System	4-way
Components	(2) 15" low frequency loudspeakers (1) 12" midrange loudspeaker (1) High frequency compression driver with horn lens (1) Ultra high frequency compression driver
Frequency Response	30 to 20,000 Hz \pm 3dB
Sensitivity (SPL at 30' 1mW)	46.5 dB
Power Output (SPL at 10 ft. in a room volume of 2000 cu. ft. with 1/2 rated power input - 150 watts)	110dB
Crossover Frequency	250, 1100 and 9000 Hz
Size	35" x 48" x 20"
Net Weight	243 lbs (110 kg)
Configuration	Bi-amplification only
Price	Utility finish shown \$1314 Walnut finish \$1464

The 4350. Three years ago JBL's technical staff was asked to produce the best studio monitor that technology and artistry could create. That was their total assignment. Considerations of cost and monitor size and studio application were secondary. The search was for a sound. The name was 4350. Its birthday was April 13, 1973. And, from the day it was born, it was the best sounding studio monitor money could buy:

A virtually flat frequency response from 30 to 20,000 Hz. Minimum phase shift throughout the entire band pass. Extraordinary response to onset and transient signals. Carefully controlled, semi-diffuse dispersion pattern throughout the frequency range. Uniform sound characteristics from *ppp* to *fff* dynamic markings. Extremely low transducer distortion within the recommended dynamic range values of more than 90dB. High sensitivity for maximum conversion efficiency.

But, wait. A spec is not a sound. Come hear the 4350 and see how far sound can go.

Until now.



	The 4340/41	The 4332/33	The 4330/31
Type of System	4-way	3-way	2-way
Components	(1) 15" low frequency loudspeaker (1) 10" midrange loudspeaker (1) High frequency compression driver with horn lens (1) ultra high frequency compression driver	(1) 15" low frequency loudspeaker (1) High frequency compression driver with horn lens (1) Ultra high frequency compression driver	(1) 15" low frequency loudspeaker (1) High frequency compression driver with horn lens
Frequency Response	35 to 20,000 Hz \pm 3dB	35 to 20,000 Hz \pm 3dB	35 to 15,000 Hz \pm 3dB
Sensitivity (SPL at 30' 1mW)	44dB	44dB	44dB
Power Output (SPL at 10 ft in a room volume of 2000 cu ft with 1/2 rated power input—37.5 watts)	101dB	101dB	100.5dB
Crossover Frequency	250, 1250 & 9500 Hz	800 and 8500 Hz.	800 Hz
Size	38"x24"x20"	30"x24"x20"	30"x24"x20"
Net Weight	179 lbs (81 kg)	121 lbs (55 kg)	96 lbs (44 kg)
Configuration	for bi-amplification or with high level network	for bi-amplification or with high level network	for bi-amplification or with high level network
Price	to be announced	to be announced	to be announced
Availability	June 1974	June 1974	June 1974

Four monitors. Virtually one sound. A matched set: you could record on one, play back on another, mix on a third and master on a fourth.

Four monitors. Their only differences are acoustic output, cost and size.

Hearing is believing. Come hear what you can do.



Labels Seek Realistic Ways to Save \$

By ELLIOT TIEGEL

Selectivity. Caution. Scrutiny. Cost awareness. Realism. They all reflect thinking on the part of record companies when it comes to thinking about producing a new album or single or tape cartridge.

For in an environment of rising costs and a consistent concern for diminishing supplies of products which go into the manufacture of records and tapes, the software firms are becoming more realistic about their goods.

The last six months have seen a realistic, down to earth attitude emerge around the country, as labels have reduced their outflow of albums and singles in answer to diminished supplies of plastic.

And when the cost of custom pressing a record went up and the cost of the paper for the jacket also took an upward spurt, increased costs forced many labels to jack up the suggested retail price to where today, there is a plethora of prices for albums and tapes, indicating that the manufacturer is seeking a high water mark.

Since January 1, a number of labels have raised their LP price from \$5.98 to \$6.98, but there are more labels retaining the \$5.98 figure.

Everyone, however, agrees that escalating costs or the energy crisis or a combination of the two factors has produced a sobering effect on the American recording industry.

Companies aren't as free spending with their money anymore. "We consider carefully every item," says Larry Uttal, Bell's president. "Everybody is just a little more careful about everything we do. We think before we decide to make a road trip, buy extra press tickets, give a party. Now it's a question of needing not wanting."

Everyone agrees that the industry needs hits, but Gil Beltran, MGM's new president, sees selective releasing rather than massive releases as the healthiest way to maintain a healthy profit structure.

The new executive says that although he didn't inherit any policy about cutting back releases, selectivity is the policy he plans using.

In terms of how MGM plans operating with increased costs, Beltran says he's devoting himself to the costs of guarantees and advances to performers as his initial steps in getting his "feet wet" with the MGM organization.

"The simple solution is to make hits and sell greater units," he says, adding that cost awareness and release preening should be done anyway. "We have to do it in order to survive. We've all gone to massive releases and it doesn't help anybody. Cutting the



cartoons by J. Daniel Chapman.

number of releases is the only path to health in this industry."

Raising the retail price is one way the industry believes it can find a comfortable path to profits.

Jerry Moss, A&M's president, believes the \$6.98 price which his company went to in January "is a reality and a necessary reality" at that.

"The \$6.98 price for 1974 is here and we should live with it," he says. All of the label's new artists on single albums carry that price.

"I've noticed a lot of labels are still selective pricing," he says. "The industry needs a rise because the cost of manufacturing and acquiring talent have gone up. It's common sense that we have to give more money to the middle people, the distributors, racks and retailers."

Moss feels that \$5.98 for new product is "sort of against progress. There hasn't been much resistance to our coming out with new artists at \$6.98, according to a market survey we did. The people who aren't going with that price are stilted as far as progress is concerned."

As for double pocket LP's with their own higher price, Moss feels some are justified. Humble Pie's first double LP, "Performance" went for \$5.98, but its followup, "Eat It,"

went for \$7.98. "We tried to bring up the price but in a way that wouldn't hit the public too hard."

Herb Alpert's new LP, "You Smile, The Song Begins," is scheduled for release in two months at \$6.98.

A&M's philosophy of selective releasing—which goes back to its fledgling days—has helped the label through the current period. For when other companies have had to drastically reduce their releases, A&M has maintained the same kind of tight release schedule which has become its hallmark.

Moss says A&M hasn't scrimped in the entertainment and advertising areas. In fact, "We've invested in more people for advertising and merchandising as we've grown."

Bell's Larry Uttal, acknowledges that these days his label is issuing 28 percent fewer records, spending less on promotion and sending out fewer disk jockey copies. "We may not make as many double fold covers as we did before; we are running a tighter ship. Due to increases in costs, we are passing on some to the consumer."

Uttal says there haven't been any squabbles from the public about the increased cost of albums. If you give the audience music it wants, it will pay. That's the

way Uttal sees the situation and it's a common feeling among manufacturers of goods for the public.

He feels \$6.98 is realistic. A double jacket can go for \$9.98.

Pricing, Uttal feels, should not cause despair but should instead keep a company on its toes.

Mike Maitland, MCA's president, indicates that his label will be raising its price from \$5.98 but "it takes a while for the raise to go through." Substantially is the way Maitland describes rising costs.

What is he doing to maintain a healthy profit structure in light of this? Maitland answers: "We just don't discuss it. What we do is our business and that's why you haven't read anything about our plans during all this talk about the energy crisis."

Maitland doesn't believe the \$6.98 price is affecting people's buying habits. People see rising costs all around them, Maitland points out, and they adjust.

The feeling at United Artists is one of scrutinization and cost consciousness. Vice president Mike Lipton says the label hasn't cut down on its promotional and advertising programs, but carefully scrutinizes programs to get the best value for every dollar.

For the first time the label is using outdoor advertising in over 10 major markets for War, with posters in subways and buses. "We are looking at things a bit differently," he says. Operating in a more cost conscious environment means not throwing parties for every opening anymore. Only selective occasions.

Bob Cato, UA's creative director, has begun "educating" his graphics staff on how to knock down overhead, indicating a one-third savings in buying type, photography and engravings. "You can do that with front time if you know what to do."

The veteran art director receives a weekly printout of all his department's costs. He also feels it's necessary to know the "gate receipts" for UA's artists so he knows which markets are strong and which are weak.

Cato has built his department to where he doesn't have to go outside for any skills—another cost saving. UA's LP's cover the \$4.98 to \$6.98 range.

At ABC, vice president Marv Helfer emphasizes that the company hasn't been doing any cutting back.

Most new acts will come out on \$6.98 albums. The executive says the label is right on target as far as its expansion goals are concerned. R&B, country and gospel are the new territories Helfer speaks of. "We haven't cut back on anything we think necessary. We don't want to lose the impetus we have."

RETURNS MAJOR WORRY

Big Software Users Optimistic on Sales

By JOHN SIPPEL

LOS ANGELES—A stronger optimism tinged the attitudes of the big users of tape and records heading for the 1974 National Association of Recording Merchandisers convention in Hollywood, Fla. this week than perhaps in the past five years.

While each successive year during the past five has topped its predecessor, all mass merchandisers and chain retailers feel this year that the industry has floored a strong pair of foes, the shortages caused by the energy crisis and tape piracy. All feel that neither is permanently kayoed. But they point out that the victor's momentum is now on their side.

The only wrinkle in their brows is the six-week old Columbia return and exchange program (Billboard, Feb. 2). Revealed exclusively by Billboard, Columbia later stated that the program was merely a re-statement of a policy that had been in force. Rack jobbers, however, are still irked, pointing out that their

buyers and personnel had not ever been so limited in their returns over the past five years. Stan Sulman, west coast regional vice president for ABC Record & Tape Sales, summed up the feeling by pointing out that his nationwide racking firm could probably live with the return which offers a racker 10 to 100 percent exchange depending on the repertoire category on a regular basis, if the label had cleaned them up before starting the program.

Bob Ebert, chief of Brass Ear, Bellevue, Wash., an eight-store retail chain that extends into the Midwest, and fellow chain chief Barrie Bergman of Record Bar, the 45-store national chain out of Durham, N.C., feel that the retailers can easily live with the Columbia more limiting program. Ebert says his return ran 8 percent, while Bergman says his runs about 11 percent. NARM's highlight convention session of 1973 was an incisive session by a research organization which studied typi-

cal members' returns and processing and recycling methods. NARM's closing session this year revolves again around returns.

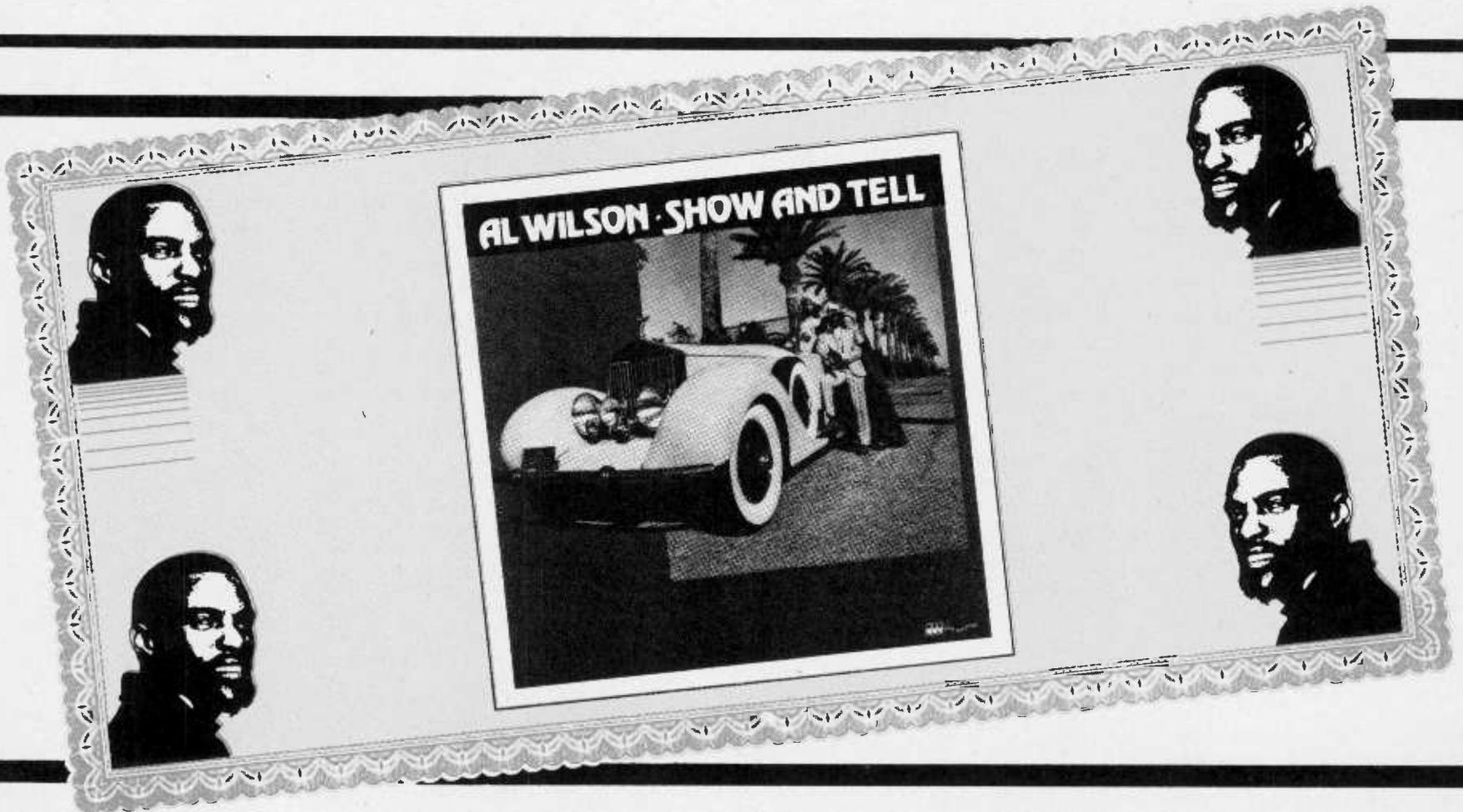
Bill Lasky of Danjay Music, Denver, who franchises 27 stores in the Northwest and Rocky Mountain states area, feels that his net per unit on tape and records sold to his franchisees is down, but he points to accelerated volume. Like Phil Shannon of Stark Record Service, N. Canton, O., who operate their own 30-plus Camelot store chain and rack manned departments in a seven-state area, Lasky points to the energy crisis as a positive booster for home entertainment. Everyone contacted unanimously noted the positive effect the gasoline shortage has had on recorded music purchases. Ebert says his last four weeks' store reports indicate much larger multi-unit buying by customers.

Both rackers and retailers note that they began stringent inventory control programs,

turning more and more to computerization and improved hand tabulating, in order to improve buying. All indicate that their stores are carrying a larger number of titles but in smaller quantities. Those with mall outlets say the increase in business was especially evident in this type of one-stop shopping outlet now that the gas crisis was really being felt. Sulman says ABC was studying more efficient use of manpower, especially in the nine branch warehouses across the U.S. where it was very likely that night shifts would be introduced. Ebert says he had introduced a buyer in each store to assist the manager in better and quicker replacement of inventory. Everyone admits that heavy emphasis was being placed on the best type of carrier to move product between a wholesaler and/or warehouse and the retail outlet.

Both rackers and retailers indicate they would continue to hike retail list in outlets to overcome a continuing profit squeeze.

Introducing Our "Smash Singles" Warranty



AL WILSON

Has Another Hit Single
From His
"SHOW AND TELL" Album

"TOUCH AND GO"

Produced by JERRY FULLER

For  Moonchild
productions inc.

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From The LP "SHOW AND TELL" RR 3601



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A Division of Columbia Pictures Industries, Inc.



Plastic, Paper Lags—LP's, Tapes to Soar

By EARL PAIGE

The polyvinyl chloride (PVC) shortage is easing and rackjobbers and other retailers are saying the shortage was all a grand strategy to boost prices.

Whether true or not, prices are going up, but not just on PVC and polystyrene, the latter used for singles, of course. Even more dramatic increases are being noted on components in 8-track tape cartridges; some as much as 150 percent from a year ago.

And still more increases in price and looming shortages in materials, are seen for paper, a factor closely tied to plastic, inasmuch as many pressing plants and tape duplicators supply everything from vinyl to corrugated boxes for shipping, says experts interviewed for this report.

Meanwhile, plans proceed for new developments in PVC, such as an extender from Keyser-Century, and a wear-resistant styrene from the Richardson Co. However, both projects are being held back because of petroleum-linked lags. As for paper, suppliers are urging labels to initiate conservation programs because no relief is in sight.

In some respects, the shortage situation has good effects, point out such experts as Guy Disch, sales manager, with Tenneco, a major vinyl supplier, who says that for the first time, really, labels have become conscious of manufacturing.

Several labels, additionally, have trimmed releases with an effort underway to place concentrated emphasis on what is believed to be better potential product.

To this extent, a term has surfaced in label executive huddles—"go out gold," which of course, means ship enough of a new release to insure gold record status. More and more this concept is being criticized as leading to heavy and unnecessary returns on the one hand and on the other simply using up too much raw materials.

Yet another ameliorating factor has been the industry's ability to bid higher for vinyl in what has been a traditional marketplace situation where users making pipe, for instance, maintained priorities.

And yet another positive factor is that the industry is, at last, anticipating shortages and increased prices. Many manufacturers have laid in adequate supplies, switched to other materials, adjusted prices, and so on.

Gene Nyland, operations manager, Ampex Music Division, for example, says that there is seemingly less a severe shortage in blank tape but that the price is increasing, especially on film.

He says Ampex has an adequate supply of plastic materials. "But we're seeing skywriter prices." In one area, cassette enclosures, Ampex has gone to its own slip case for which

it has molds. The reason here, says Nyland, is that the Norelco type box for cassettes is threatened not only by a material shortage but higher prices.

The most dramatic price increase, however, is in the base and cover for 8-track cartridges—up 150 percent since last summer, Nyland claims. This component is made of medium impact styrene. The tape spool component, made of polyurethane, has gone up 40 percent in price, he says.

Meanwhile, as tape duplicators sweat out shortages and increasing prices, disk producers have been long wrestling with similar headaches. Many persist they say.

Keysor-Century Corp., developer of an extender, was in full production for three months on it, says Russ Peters, technical service and sales manager, but has slowed down recently.

"One of the ingredients is a derivative of residue from small gasoline plants and service stations," he says, "and the gasoline situation has cut this down."

Peters says the monopolymer situation is the most critical (involved are such heavy users as pipe manufacturers) but it has eased while copolymer is up from 8½ to 15 cents a pound and now tightening up again. LP's are pressed from compound derived from vinyl-

chloride and vinyl acetate (thus co-polymer), he points out.

Typical of the cynicism on the vinyl price hike is the comments of Len Dimond, production director, Phonogram, Inc., who says, "The price went up and the shortage disappeared. Every day we seem to be receiving notices of increased prices."

But if vinyl prices are soaring, the increases on paper are even higher, says Eric Kaltman, vice president, Queens Litho, which claims to supply as much as 25 percent of the paper products to the industry.

Kaltman says one fancy finish paper is up over 50 percent. Aggravating the paper situation is the fact that some inexpensive grades heretofore available are no longer being made. "The mills found the profit too low," he says. "This means we're forced to switch to higher grades and that increases costs."

The vinyl and paper situations, though, are quite different, Kaltman notes. "The vinyl situation was based on the small percentage of vinyl used by the recording industry as opposed to the plastic pipe industry and other users.

"Now, though it's going to cost them plenty, pressing plants can get vinyl, even though it may cost 50 percent more than in the past. The ratio is such that just a one

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Wall Street Analysts See Music Stock 'Bargains'

Amid all the economic uncertainties—and the painful recollections of the big losses sustained in securities during the recent market debacle—most analysts contend "now is the time to buy."

And many on Wall Street espouse this bullish view about music industry stocks, "because there are plenty of bargains."

On the theory that the economy is bound to show more zip at some point in 1974, a number of analysts have been quick to comb the music merchandising sector for battered issues.

One that apparently has caught the eye of some analysts recently is the Handleman Co., which is trading at about 8, well below its 1973 high of 42½.

Another stock enticement, as many view it, is Pickwick International, labeled a "sure thing" by bargain hunters at about 15, down from its 1973 high of 51½.

Others, such as ABC Record & Tape Sales, a division of American Broadcasting; and Transcontinental Music, until recently a wing of Omega-Alpha and now swallowed up by Pickwick, are considered "speculative" by Wall Street.

A reflection of the rising interest in certain music merchandisers, aside from normal bargain hunting, is the increasing number of

buying recommendations coming out of both brokerage concerns and advisory services, particularly on Pickwick International.

Long a favorite of Wall Street, Pickwick has racked up its 20th consecutive year and its 82nd consecutive quarter in which earnings were ahead of the year before period.

"An enviable record for any company in any business field," according to a spokesman for Goldman, Sachs & Co., a New York investment banking and securities firm, who recommended Pickwick for portfolios.

For fiscal 1973, Pickwick reported earnings of \$7,774,309, or \$1.82 a share, on sales of \$146,044,806, compared with earnings of \$6,230,533, or \$1.48 a share, on sales of \$119,889,055 for fiscal 1972.

For the nine-month period in fiscal 1974, sales increased to \$138,137,000 with earnings of \$6,372,000, or \$1.43 a share, compared with sales of \$112,301,000 and earnings of \$5,585,000, or \$1.26 a share, for the nine-month period in 1973.

"There's no explanation for Pickwick's stock dip," explains one analyst. "Its trading price certainly doesn't reflect the company's ability."

Like most companies in most trading sectors, Pickwick recorded a 1973 high in the 50's, saw it tumble to a 1974 high of 19½,

and now sets at about 15¾, which is considered a "bargain" by several analysts.

In comparison, Handleman posted a 1973 high in the 40's, saw it sharply decline to a 1974 high of 8½, and is currently being traded at about 8.



Other music merchandisers are considered either too "speculative" to chart or are part of larger parent companies and figures are unavailable to analysts.

Pickwick just acquired the inventory and certain other assets of Transcontinental Music from Omega-Alpha, which had included in its latest quarterly report a provision of \$8.5 million for losses incurred and anticipated from Transcon Music.

The sale of inventory and assets is expected to result "in the receipt of substantial amounts of cash over the next several months," claims Omega-Alpha. "Part of the cash in the transaction will be used to pay residual Transcontinental Music liabilities."

A statement from Handleman is more cautious than bullish: "The company is in an extremely strong position to achieve substantial sales increases when the recorded music industry moves into a more dynamic era."

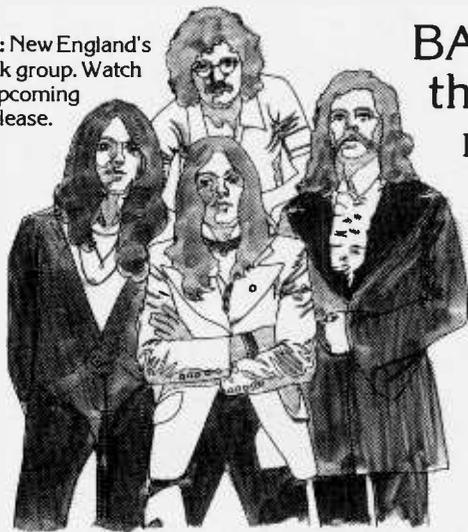
Earnings at Handleman for nine months ended Jan. 31 were \$4,071,000, or 93 cents a share, on sales of \$85,826,000, compared with earnings of \$4,344,000, or 98 cents a share, on sales of \$80,727,000 in the nine-month period a year ago.

Although American Broadcasting Companies fails to report individual figures for its

(Continued on page 31)

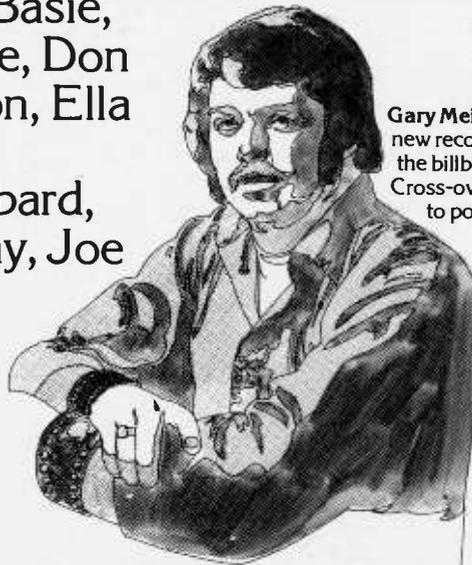
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Blank Tape Moves Into Mass Market

By BOB KIRSCH

Virtually every blank tape manufacturer and marketer now has programs and products tailored specifically to the needs of the mass merchant.

The above philosophy is in stark contrast to that of several years ago, when a number of firms insisted on maintaining an "audiophile" profile and equated such a profile with respectability.

Now, more than ever, the importance for a strong working relationship between manufacturer and retailer is underscored by the activities of both parties.

A number of steps have been taken by manufacturers and marketers in the switch to the mass appeal approach. For one thing, most manufacturers now realize that blank tape, particularly cassette, is far more than an accessory item.

It is a very high profit margin product if marketed properly and manufacturers are willing to teach retailers how to market. On the other side, mass merchants are now seeing the profits to be derived from good merchandising of blank tape and often feature the product in several sections of the outlet.

Most manufacturers have put together special displays, special packages and special programs for mass merchants. Often, these programs are tailored to a particular chain. Manufacturers supply both private label and their own brand to the same accounts.

Audio Magnetics Corp. was probably the first major manufacturer to realize the vast potential of the mass market, and this was the goal that was first attacked. Audio, in fact, was founded slightly more than a decade ago on the firm belief that the masses would buy quality tape at reasonable prices.

Audio, though it has moved into other areas, has continued the mass merchant philosophy through the years. At last January's Consumer Electronics Show, the firm bowed a display called the great Tracs cassette rip-

off. There are two basic units, one a disposable cardboard model and the other a permanent plastic and metal unit.

Each unit has two rolls, one for C-60's and one for C-90's. The cardboard unit may be pegged as well as serving as a counter display. There is room on the top of the units for dealers to mark their own prices and set their own specials.

The firm also bowed a two-pack bagged product, where the dealer purchases one cassette, a C-60 for example, and gets a C-30 for a penny extra. The penny is in the pack and the consumer gets it back. In another promotion, the dealer buys a Tracs twin pack and receives a 30-minute bonus. There are also two length changes. Cassettes are now available in 45-minute lengths and 8-tracks in 90-minute configurations.

At the beginning of the year, Audio also began using a computer to help all retailers, but one that comes in particularly helpful with the mass buyer. For example, the computer can keep inventories, decide on the proper mix for a regular customer to purchase, map out other buying strategies and plan delivery schedules. And in the fall, Audio will be servicing the record and tape departments of mass merchants on a direct basis.

Audio is also one of the two firms to refrain from a chromium dioxide tape, maintaining that just as fine a sound can be derived from cobalt doped high energy low noise tape and that the average consumer does not own a hardware unit with a bias switch.

The 3M Co. has long been associated with audiophile quality, but has also moved heavily into the mass market in the past few years. The firm has come up with promotions designed with the mass merchant in mind, such as three cassettes for the price of two, highly decorative packaging and taking on a great deal of private label work.

3M has also created a number of displays aimed directly at the mass market as well as



creating special marketing programs for the mass merchant. At the Winter CES, 3M bowed head cleaners for both cassette and 8-track. In addition, the firm recently moved into the chromium dioxide market, while continuing to press its cobalt line. Executives say they believe there is now enough hardware with bias switches on the scene, and in the mass merchant outlets to warrant offering something for everyone.

Ampex has also introduced a number of multipack items and has geared several programs directly at the mass merchant. The

firm has always had an audiophile reputation, but in the past several years has found the mass market very lucrative.

Ampex has moved into a number of large chains, both as a brand name and as a private label, has bowed the 20/20+ line to offer the mass consumer a low noise high energy tape at a mass price and has conducted experiments in marketing tape in supermarkets.

The company also owns its own fleet of trucks to insure speedy delivery of all products. (Continued on page 30)

Despite predictions to the contrary by disciples of doom in the audio equipment industry, the 4-channel sound concept last year enjoyed its most successful year at the retail level.

The turning point in quadrasonic's acceptance as a mass consumer product came after the audio equipment retailer, last and most vital holdout in the music industry's efforts to proliferate 4-channel, began not only to capitulate, but in some instances even to join manufacturers in an all out promotion campaign aimed at the middle income buyer.

Among those spearheading retailer acceptance of quadrasonic systems was Sam Goody, Inc., which in conjunction with Panasonic, opened a special 4-channel showroom in New York.

The firm which had been among those early retailers adopting a cautious approach to 4-channel, went full cycle and allocated 2,500 square feet of space devoted to a comfortable showroom and eight listening booths with a wide mix of components and compacts.

In explaining Goody's new attitude to 4-channel, a spokesman for the company says that without retailers working hand in hand with equipment and software manufacturers, the (quadrasonic) industry would go nowhere.

He added further that the spacious listening room was designed to convince the consumer that the 4-channel concept was in fact a reality. The Goody move towards aggressively merchandising 4-channel products has so far resulted in what the firm's spokesman calls a 50 percent increase in the sale of quadrasonic products.

Other retailers promoting quadrasonic heavily include Lafayette, Radio Shack, Musicland, Korvette's, Federated and independents such as Mike Romagnolo of San Diego. Romagnolo, in fact, has as a leading sales item a \$499 system says rep Perry Solomon of the Jack Berman Co., typical of the

Boom in '73 Despite Predictions

By RADCLIFFE JOE

reps who are also heavily promoting 4-channel

The retailers agree that although a number of snags at both manufacturing and retailing levels remain to be unraveled before 4-channel systems really gain their anticipated wide acceptance, the timing for getting into it was right.

Their feelings about timing was based on two major factors, the greater availability of popular priced equipment from such reputable manufacturers as Panasonic, JVC, General Electric, Magnavox and Morse Electronic; and the development of the IC (integrated circuit) "chip" which is expected to play a major role in reducing prices even further. These chips are expected to be incorporated into the equipment of such high end 4-channel equipment manufacturers as Pioneer, Sony, Sansui by this summer.

Also adding to the attractiveness of 4-channel equipment is the availability of all modes in a single component. This strategy now employed by most 4-channel hardware manufacturers, virtually eliminates the guesswork and possible obsolescence which threatened most prospective 4-channel customers during the standoff between manufacturers of discrete and matrix modes.

Further most new stereo products, and many of the older models are designed to accommodate 4-channel equipment should a person decide to step up his equipment. This setup process can be undertaken at relative low cost to the stereo equipment owner.

Among the major drawbacks that still beset efforts to proliferate the 4-channel concept is the slowness with which software manufac-

turers have been developing their catalogs. This is still a major gripe among many retailers.

As one dealer who echoed the feeling of several others, puts it, "Despite the growth of cost reducing innovations and eye-catching features, 4-channel will continue to have a problem as long as the software manufacturers drag their feet. And as long as there is not enough of the right type of software to complement the equipment, many dealers will continue to fight shy of getting involved with it."

However, even this argument seems to be on its way out the window, for, according to Bruce Lundvall, vice president of marketing for CBS Records, his company chalked up \$6 million in its first full year of marketing 4-channel records and tapes.

In an exclusive Billboard interview (3-23) Lundvall says the sharply rising 4-channel sales curve has led his company's executives to gear production estimates for a 35 percent increase this year. He further pointed out that last year's sales figures represented a 60 percent increase over CBS' 4-channel budget for the year, and said that this translated into an estimated \$13 to \$14 million in sales at the suggested list prices.

Lundvall admitted that the bulk of CBS' 4-channel releases was still in classical product, but he also points out that such pop products as Santana's, "Abraxas," Simon & Garfunkel's "Bridge Over Troubled Water," Sly & The Family Stone's "Greatest Hits," and the late Janis Joplin's, "Pearl" have all been big SQ sellers.

In addition to CBS' commitment to prolif-

erate the market with both software and hardware in the matrixed format, such major labels as RCA, and the Warner/Elektra/Atlantic group also have a firm commitment to the proliferation of discrete 4-channel software, and also emphasize that an increasing amount of attention is being paid to the release of pop product for the broad spectrum of 4-channel music lovers.

Today, even owners of the Sansui QS system will not find themselves out in the cold for lack of programming. Such labels as A&M with a fine catalog of pop, rock and folk artists, ABC-Dunhill, Bluesway, Command, Impulse, Ovation and Project 3, have not only committed their products to the QS format, but are actually releasing current pop, jazz and blues software in 4-channel modes.

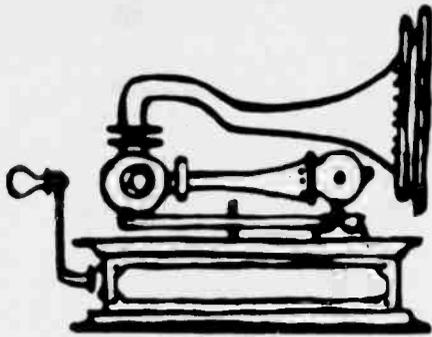
Tape duplicators also have, within the last couple years grown increasingly cognizant of the need for 4-channel tape products, and both Ampex and GRT had developed impressive 4-channel catalogs from the products of manufacturers whom they represent.

As one official of GRT succinctly puts it: "The market is hungry for 4-channel software, our retailers are asking for it and we are anxious to get more material on the streets."

However, 4-channel hardware manufacturers are not taking the growing availability of 4-channel hardware for granted. Taking all possible eventualities into consideration they are also producing hardware with a mode for producing synthesized 4-channel sound from conventional stereo recordings so that the consumer with a large stereo library need not be daunted by possible obsolescence of his software should he contemplate switching to 4-channel.

In addition, the majority of available 4-channel receivers on the market are designed to receive FM 4-channel encoded broadcasts, and a number of high end equipment manufacturers are releasing their new product lines with input jacks to accommodate the

(Continued on page 32)



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Singles Without 'Syrupy Sappiness' Today's Sound

By NAT FREEDLAND

LOS ANGELES—At this point in the music scene, it seems safe to say a change is coming and the direction of this change is already clear.

That direction is towards the traditional values of the excellently produced single, without the syrupy sappiness which over a decade ago drove listeners to a less structured but more personally approach form of music.

It is today's basic axiom of record merchandising that intensive radio play of a single is the best way to make hits out of the albums containing the songs.

Unprecedented current competition for radio playlist spots has made life more nervous than ever for record executives. But it has also had the positive side effect of increasing singles quality enormously.

A merely good or passable single literally has no chance to get widely aired these days. It must be outstanding or, better yet, excellent.

If there is any danger to this trend, it is the tendency of hit singles now to play it safe in terms of lyrics and musical content. But the general feeling among pop music creators is that there are no longer rules to follow in making a hit record.

Anything that rivets the listener's attention and makes him feel he must go out and buy that record as soon as possible is musically valid.

It's hard to believe that an almost old-fashioned piece of material and production like "Tie A Yellow Ribbon 'Round the Old Oak Tree" could be a smash hit in a rock-dominated market, unless the traditional values of the well-structured record were once again acceptable to mass buyers.

And yet the chart success of another catchy hit single, "Brother Louie" by the Stories, was

not held back by its very outspoken lyric theme of interracial love. For years, the Rolling Stones have been getting AM saturation airplay with singles about topics like "Let's Spend the Night Together."

Thus many topics previously considered



Seals & Crofts

socially unacceptable by AM programmers can now be played, if they are packaged within the production of a hit record.

Seals & Crofts, teamed with producer Louis Shelton, are a sterling example of how singles-oriented production has gradually built a hit album and concert attraction. Seals & Crofts are known for a series of impeccably produced singles from "Summer Breeze" to

"Diamond Girl," with intensely colored total sound that could never be fully equalled in normal concert situation.

John Denver, basically a laidback type of album artist, has skyrocketed to consistent hit status by putting more impact and condensation into his record productions since "Country Road."

What more and more major record artists are learning is that honing their music to the explosive dramatic demands of the competitive AM single can only help their self-expression, not cheapen it.

At the West Coast a&r office of Columbia Records, vice president Ted Feigin has been encouraging his formerly self-contained artists to work with strong contemporary producers and consider outside material, rather than continuing to do the whole thing themselves.

The new Boz Scaggs "Slow Dancer" album on Columbia shows this trend for singles values on album cuts without losing the spontaneous feel of contemporary rock'n'roll. Another CBS self-contained album artist now structuring his work in tandem with outside producers is Buddy Miles, whose most recent LP was his best-received work in recent years.

Although it is still probably the ideal situation for the musical pop artist to also be able to write his own songs and produce his own records, the pendulum is swinging back. And the realization is spreading that a fine vocalist or musician is not necessarily an equally competent songwriter or producer.

Record buyers still seem too strongly habituated to albums for any major shift towards singles purchases to come in the foreseeable future. However, albums will probably get less slipshod in their conception and take on

the function of a well-programmed selection of singles.

Naturally, the greater profit potential of albums over singles will continue holding great interest to the wholesaler.

But with the vinyl shortage also part of the



John Denver

picture today, albums may return more towards their former function of being an earned privilege for the proven artist, not an automatic right of any newcomer.

And any step that upgrades the commerciality of record product or helps screen second-rate disks before they clutter up the racks, must be an improvement for all record-tape merchandisers.

Software, Hardware Intertwine—Closeup

By JACK ROLAND COGGINS

NARM this year is focusing on hardware in one of its seminar panels. The following is a closeup of how an alert chain merchandises equipment.

"In 1973, a survey showed that 47 percent of audio system sales by our six stores in Minnesota and Wisconsin were the result of referrals—satisfied customers telling friends," says Tom Hannaher, director of advertising; Sound Of Music, Minneapolis, Minnesota.

"As a growing chain, the satisfied customer is the reason for our growth; 47 percent referral is a good figure and we intend to protect it and increase it."

The key idea behind Sound Of Music's special brand of merchandising, according to Hannaher, is to give customers as many reasons as possible not to shop around for components and systems. "Our program is designed," he says, "so that when prospects come to our stores, there are no strong reasons why they should not buy now; no reasons why they should have to visit a half dozen other stores before making the initial decision to buy."

Some of the reasons are:

STOCK SELECTION. "We carry stereo component equipment made by more than 30 nationally-advertised manufacturers," Hannaher says. "Known brand names, trusted equipment that at once gives shoppers freedom of choice; a selection to assure getting exactly what customers want, rather than almost what they want."

FIVE-YEAR PROTECTION PLAN. Sound Of Music backs the sale of each component system with its own five-year protection plan, guaranteeing customers a minimum of five years' protection on parts, two years on labor on each component. "This plan exceeds manufacturer's own warranty in most cases," Hannaher notes.

100 PERCENT TRADE-IN. If customers decide to improve their newly purchased system within 90 days, Sound Of Music will credit the entire purchase price toward a new system.

TWO-DAY MONEY-BACK GUARANTEE. Prospects are told: "If after purchasing your system from us you decide it does not fit your needs, or if for any reason you want to return the equipment (in perfect condition, with all

cartons, paperwork, etc.), do so, and for the first seven days after purchase receive your purchase price back instantly."

CHANNEL FOR COMPLAINTS. The "Complaint Department" of Sound Of Music stores



Earphones are held in place by lighted low heat globes. Music is played through them continuously (top). In another area of the store (above), a salesman uses a speaker comparison device to help a customer hear and evaluate various speakers' performances.

is Dick Casey, a vice president. "We give prospects and customers the name and number to call if they are dissatisfied in any way with their purchase," Hannaher says. "Dick will take care of you promptly," we assure them. "We don't anticipate complaints. But people feel reassured when they learn a company has a program. They can go directly 'to the top' and get satisfaction and not have to explain their problems to half a dozen different people on the way up!"

FINANCING PROGRAMS. Sound Of Music considers the purchasing of fine stereo component equipment a serious investment, Hannaher assures. "As such, we offer 12, 24 or 36-month financing with little or no down payment. We also offer shoppers charge service, which allows customers to purchase in 30, 60, or 90 days with no carrying charge or interest. In addition, we feature BankAmericard and American Express. Layaways can be arranged with no money down."

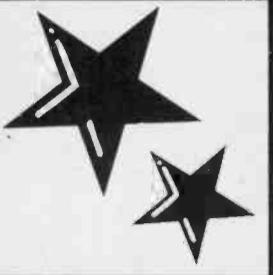
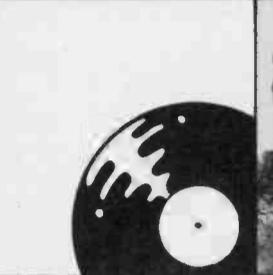
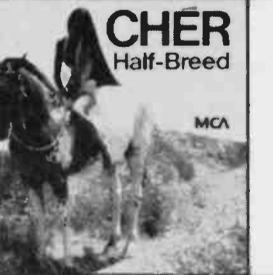
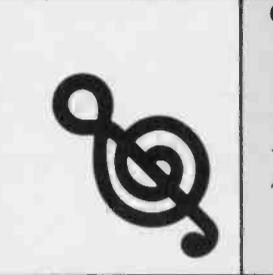
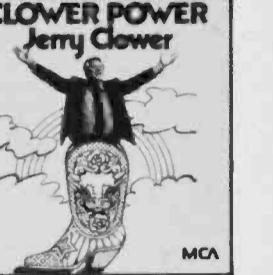
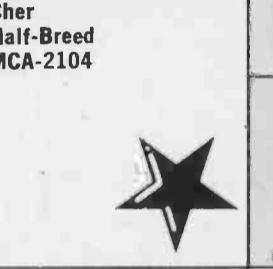
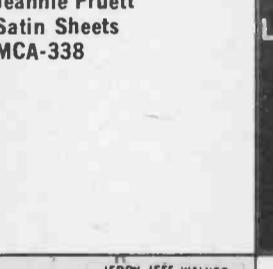
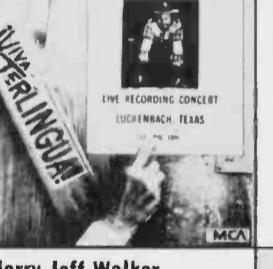
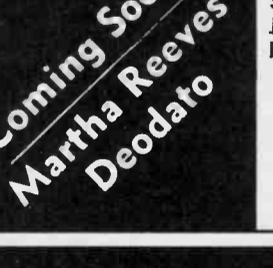
PRECHECK SERVICE. Every component and accessory offered for sale by Sound Of Music is thoroughly tested in its service lab before it is included in the inventory. "This is assurance to our customers that an audio system or component sold is going to perform at rated specifications and perform reliably," Hannaher says.

ANNUAL ANALYSIS PROGRAM. Regularly scheduled clinics assure customers that their equipment will continue to perform at its original specifications. Inspections and analysis performed are free.

30-DAY PRICE PROTECTION PROGRAM. "We pride ourselves on providing true value to our customers at lowest possible prices," Hannaher stresses. "To back our program of offering the best possible systems at the lowest possible prices, we give our customers 30-day price protection. They can buy now, without shopping around for a better buy. If they discover any authorized dealer anywhere in our selling area selling the same system for

(Continued on page 28)

THANK YOU NARAD

 BILL MCA		 TONI BROWN MCA		 CHER Half-Breed MCA		 CLOWER POWER Jerry Clower MCA		
Bill Anderson Bill MCA-320		Neil Diamond HOT AUGUST NIGHT IN CONCERT MCA	Toni Brown Toni Brown MCA-386	EL CHICANO CINCO MCA	Cher Half-Breed MCA-2104		Dobie Gray Loving Arms MCA	Jerry Clower Clower Power MCA-317
GOODBYE YELLOW BRICK ROAD MCA	Neil Diamond Hot August Night MCA2-8000	Brenda Lee New Sunrise MCA	El Chicano Cinco MCA-401		Loretta Lynn Love Is The Foundation MCA-355	Dobie Gray Loving Arms MCA-371	 MCA	
Elton John Goodbye Yellow Brick Road MCA2-10003	OLIVIA NEWTON-JOHN Let Me Be There MCA	Brenda Lee New Sunrise MCA-373	Jeanne Pruett Satin Sheets MCA		Loretta Lynn Love Is The Foundation MCA-355	Marty Robbins Marty MCA-342	Rick Nelson Windfall MCA-383	
Buffy MCA	Olivia Newton-John Olivia MCA-389	LYNYRD SKYNYRD MCA	Jeanne Pruett Satin Sheets MCA-338		SONNLY & CHER LIVE IN LAS VEGAS VOL. 2 MCA	Marty Robbins Marty MCA-342	CONWAY TWITTY'S Honky Tonk Angel MCA	
Buffy Sainte-Marie Buffy MCA-405	Louisiana Woman - Mississippi Man CONWAY TWITTY LORETTA LYNN MCA	Lynyrd Skynyrd Pronounced leh-nérd skin-nérd MCA-363	JERRY JEFF WALKER Viva Terlingua MCA-382		Sonny & Cher Live in Las Vegas Vol. 2 MCA2-8004	JERRY WALLACE For Wives And Lovers MCA	Conway Twitty Conway Twitty's Honky Tonk Angel MCA-406	
QUADROPHENIA THE WHO STEREO RECORD SET MCA	Conway Twitty/ Loretta Lynn Louisiana Woman - Mississippi Man MCA-335	American Graffiti 2-RECORD SET MCA	Jerry Jeff Walker Viva Terlingua MCA-382		SONNLY & CHER LIVE IN LAS VEGAS VOL. 2 MCA	JERRY WALLACE For Wives And Lovers MCA-408	THE STING MCA	
The Who Quadrophenia MCA2-10004	Original Television Soundtrack From SUNSHINE MCA	Original Movie Soundtrack American Graffiti MCA2-8001	Coming Soon Martha Reeves Deodato		Original Movie Soundtrack Jesus Christ Superstar MCA2-11000	Coming Soon Lynyrd Skynyrd Neil Diamond	Original Movie Soundtrack The Sting MCA-390	

MCA RECORDS

Discrete 'Q' on FM: Test Underway

By EARL PAIGE & CLAUDE HALL

Although quadrasonic recordings have been broadcast for a long period by a number of stations with that number increasing every day, merchandisers have been nagged by the question of eventual broadcast capability of all 4-channel product, that is to say, not just matrix but discrete too. The broadcasting of discrete recordings, now technically feasible, requires a standard from the Federal Communications Commission, and before that, field tests and studies of five systems for discrete FM broadcasting.

These studies are underway, principally through the National Quadrasonic Radio Committee, and already one of the firms involved has achieved over 25 dB channel separation from broadcasts front to back and side to side, according to C. Frank Hix, an executive in engineering at General Electric and a pioneer in NQRC efforts.

When Hix was at the recent International Tape Association annual seminar in Tucson, he offered his own views on discrete FM broadcasting in an exclusive interview and answered the one leading question first—how soon discrete FM?

HIX: It is indeterminate. What we are really involved with is what exterior factors are stimulating the FCC to act faster? At this point, it is mainly the manufacturers of hardware who are saying that this mousetrap is beautiful, but no one is saying when the public will want this mousetrap.

BILLBOARD: You have said the business press has a role to continually cover the NQRC activities and quadrasonic FM in general and therefore put a degree of pressure on the FCC—how do you view the current situation in this regard?

HIX: Until there is some pressure for the FCC to move, the marketplace will go on being cluttered with different receivers having different characteristics. Add to this the fact that it is becoming harder and harder for the consumer to know what government is doing. Also, manufacturers are taking advantage of the uncertainty in the marketplace, offering multi-variable equipment with catchy things here and there. It's bad for the public.

BILLBOARD: How do you view the confusion generally over matrix and discrete quadrasonic?

HIX: I'm not an expert marketer, but I know that marketing people tend to go crazy when there is an opportunity to draw attention to a concept, because if it creates atten-

tion then maybe it moves products. However, if a concept creates confusion and causes people to hold off, then I don't think it does anything. I think it (the matrix vs discrete question) is causing confusion and slowing it down.

BILLBOARD: CBS with its SQ matrix concept has been servicing over 250 stations with the really respectable number of recordings becoming available from SQ licensees and Sansui QS is being promoted much more strenuously with broadcasters too—will discrete FM spell the end of matrix on the air?

HIX: It shouldn't be the end of matrix

broadcasting. Too much equipment has been sold. What's more, an FM station can easily broadcast matrix recordings.

BILLBOARD: In other words, there will be an interim period following approval of a discrete FM standard during which stations will continue to broadcast in matrix, but how fast do you see stations converting to discrete?

HIX: I would have to make a personal guess and it would be at about half the rate of the change from monaural to stereo.

BILLBOARD: What are the five discrete FM systems being tested?

HIX: GE, Zenith, RCA, Nippon Columbia and Lou Dorrin all have discrete systems and RCA and Nippon Columbia have in addition systems that are matrix.

BILLBOARD: We understand that some aspects of the field tests are complete. Will some of the systems be eliminated?

HIX: Some of the results of the subjective aspect tests may cause some of the participating companies to change their minds as to what they're going to actually test. The mathematical analysis is complete and interpretations are being distributed to the various participating companies and have been put into a report to the FCC.

BILLBOARD: How is the FCC kept abreast?

HIX: An FCC representative participates in most NQRC committee meetings and has available all data any committee member has on a real time basis.

BILLBOARD: What is the purpose of the field tests?

HIX: The test is geared to gather data so a judgement can be made as to which system best serves the public.

BILLBOARD: What are some of the parameters?

HIX: Reception, guard band, signal to noise ratio, signal fall-off, cost to consumer, cost to consumer versus benefit, compatibility, cost to the station.

BILLBOARD: Is cost to the station critical?

HIX: There's been an indication that people thought so, however, when this cost is examined, it's thought by many people to be minimal relatively, at least the equipment cost. The cost of software will have to be considered because there is not enough to program a station.

BILLBOARD: Does a station's format figure in this lack of available discrete software?

HIX: Absolutely. You have to consider the small amount of software versus the various formats that require specific recordings. We

had considerable difficulty a year ago to find enough software to program WFMF-FM (Chicago) two hours a day for four consecutive days.

BILLBOARD: Can stations broadcast in discrete using matrix recordings?

HIX: There's going to be a need to take SQ recordings and have them decoded and then broadcast over the air as four channel discrete transmission—yes, it can be done.

BILLBOARD: Considering the differences in recording the matrix disks, does this present a problem?

HIX: Probably not. You will have to decode back as close as you can (to the parameters of discrete).

BILLBOARD: How might a discrete receiver react to a matrix disk broadcast?

HIX: It depends on your transmission. Does the receiver have the pilot tone on for the four pieces of information, and how are you feeding those four channels at the transmitter? If I take and come off that SQ record and I connect it so one side of it goes into the left front and left rear, and the other side to the right front and right rear, then it'll be received on those four channels as stereo squared. Now, I can couple an SQ decoder only to the front pair and run that through my decoder in my receiver and I would get the same thing I would have gotten with a plain stereo receiver with an SQ decode attached to it.

BILLBOARD: Oscar Kusisto (board chairman of ITA and Motorola executive) said recently in an interview that stations will have to turn to tape to offset the lack of quadrasonic discrete software and that the exclusive discrete status of 8-track cartridges and open reel tape makes for a uniformity that is very beneficial to the overall discrete FM concept—do you agree?

HIX: Yes, most stations are equipped to play tape.

BILLBOARD: What are the basic differences between the various systems in the NQRC tests?

HIX: The biggest differences are whether or not the guard band, the SCA accommodation, the cost of the receiver and whether that cost really provides that much benefit.

BILLBOARD: We're dealing with subtle factors aren't we?

HIX: Yes. For example, 5 percent distortion is very difficult to judge. It gets down to how much money do you pump in and where is

(Continued on page 26)

GE 'Q' PUSH BROAD—HIX

General Electric will introduce quadrasonic receivers with discrete capability in high-end components as well as in equipment for the popular price mass merchandising market, according to C. Frank Hix, top engineer with the firm, who was interviewed at length on the whole FM discrete radio question recently.

Since its announcement of being one of five manufacturers offering discrete FM broadcast systems last November, GE's position has been the subject of much curiosity. Hix, a board member of the International Tape Association, was interviewed at ITA's annual seminar in Tucson by Earl Paige, special issues editor, and Claude Hall, editor of the radio-TV programming section.

Hix answers such questions as:

- What will move discrete FM along?
- What about the confusion over matrix vs. discrete?
- Will discrete broadcasting kill matrix?
- Is the cost of discrete FM critical?
- Can discrete FM equipped stations broadcast matrix recordings?
- What are the parameters of the current discrete FM field tests?
- Is signal fall-off a factor in discrete FM?
- What about available software?
- How fast can receiver manufacturers offer equipment?
- When will discrete FM arrive?

PHILIPS, MCA VIEWS

Video Recorders: Merchandisers Eye TV LP

By KEN WINSLOW

Among all the video playback and record systems, the one that most interests rackjobbers is the disk. This is because of the obvious kinship TV disks have with audio LP's. Until fairly recently, video tape systems dominated most of the attention in discussions about possible consumer applications of video systems, but false starts by some firms and increasing sophistication by TV disk developers has focused more attention on the disk.

The disk system has even started to invade the industrial and educational field where tape and film systems have been entrenched. A case in point is the MCA DiscoVision system shown recently at the International Tape Association seminars in Tucson. The disk, however, has one hangup in common with other systems—standardization. At Tucson, Gerrit Gazenbeek, deputy director of N.V. Philips, there to accept an award for Philips' work in standardizing the audio cassette, told of the implications of standardizing the video LP and the need for having available programming.

Gazenbeek is not the only video disk spokesman that has called for more work in standardization.

John Findlater, president of MCA's video

division, has said, "I think it is very much in the interest of both the consumer and the industry that the systems get to be compatible." However, he points out that overriding any sort of world-wide standardization effort are the basically different TV systems (NTSC, PAL, SECAM), scanning line rates (525, 626, 819) and local power voltage & frequency standards. "Therefore, while the basic formats might be compatible, there have to be differences in the electronics. It is unlikely that you will be able to buy a video disk at the Amsterdam airport and after your trans-Atlantic trip play it on your U.S. player." But he goes on to say that what he would like to have happen is that the respective systems come as close as possible to each other so that basically the same mechanical unit can be made throughout the world.

As supporting precedent, Philips spokesmen already point to the fact that the 1/2-inch VCR tape videocassette recorder/player is now being manufactured by Philips and at least fully by one other Germany licensee (he would not identify the second company) in NTSC, PAL and SECAM versions for world-wide marketing. The hope is that the disk system ultimately arrived at would similarly be available. In answer to the question about the

practical likelihood of such a standardization agreement being arrived at Gazenbeek says: "I am certain there will be . . . if we have more sense than pride." He does note that in the case of the audiocassette (a Philips development) different ways were chosen for purely prestige reasons. "It would be a pity if such a thing were to happen again."

We ask Gazenbeek if he agreed with the characterization that the video disk is for the consumer market and the tape videocassette for the institutional market? "I just don't believe it . . . they can be complementary in both markets," he replies.

In respect to the future, he says: "We are entering new technologies . . . no one ever before has thought of combining so many different sciences like optics, chemistry, electronics, and mechanics into one and the same package. I wouldn't be surprised if this isn't going to open up magnificent possibilities for later stage development."

As to when videodisk players might be introduced into the market . . . "anywhere" . . . Gazenbeek thinks it will be in 1975-'76. "I find it a little difficult to foretell such a thing at a time like this," he says. "In 1970 we said we would introduce the first VCR in 1971. Ev-

erybody said, 'If they say '71, they mean the end of '70 or so.' But it turned out to be the end of 1971. We almost lost our credibility. I think this a bad thing to lose credibility, especially if you are in the limelight such as we are with the disk and as we were then with the VCR tape cassette."

On the subject of programming required for the non-recording videodisk systems Gazenbeek notes: "We realize that programming has got to be available to make the disk work. Distribution has to be worked out to bring key and keyhole together, to provide adequate choice with sufficient numbers of every item available in the right types of material. I am certain a lot of money will have to be committed to be able to do this."

He believes people will have to learn what programs they will want in the form of the videodisk to play over their own TV set just as the industry will have to learn what program materials to provide. "This will be a difficult thing to grasp," he says. "You can listen to a favorite record 48 times. But will you also watch a favorite show 48 times? I don't think you will. So a whole new viewing pattern will have to be kept in mind in plans to generate the proper type and amount of programming."

QUEENS LITHO



THE COMPANY THAT IS KNOWN BY THE COMPANY IT KEEPS

THE BAND
BLOODSTONE
GEORGE CARLIN
CHICAGO
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NEIL DIAMOND
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GRAND FUNK
AL GREEN
GEORGE HARRISON
ELTON JOHN
TOM JONES

JOHN LENNON
LOGGINS & MESSIA
PAUL McCARTNEY
MELANIE
STEVE MILLER BAND
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SIMON & GARFUNKEL
SONNY & CHER
RINGO STARR
BARBRA STREISAND
CAT STEVENS
BARRY WHITE
THE WHO
LEO ZEPPELIN

Discrete 'Q' on FM: Test Underway

• Continued from page 24

that limit. I guess it's pretty well accepted that 3 dB change in acoustic level is the minimum people can detect. So you start from those kind of criteria and build up.

BILLBOARD: K101-FM in San Francisco is the only station involved in the field tests—why?

HIX: It's felt that K101 has all the varying parameters you could want, multipath, water on one side, mountains on the other.

BILLBOARD: Will the tests be run at a special time?

HIX: Yes, midnight to dawn. It will be highly theoretical measuring, white noise, pink noise, tone bursts, aspects such as that.

BILLBOARD: In other words, people listening in would hear a pretty wierd broadcast—why are the tests so theoretical?

HIX: Our philosophy is that in between equipment, that is equipment in between the artist and the public, should have as little degradation as possible and the only way I know how to measure it is by simple, scientific tone measurements. Music is highly emotional and highly subjective. Moreover, some popular music certainly, has deliberate distortion in it.

BILLBOARD: In the matter of signal fall-off, someone once said that FM stations, now that they are rivalling AM in terms of audience and even revenue and are not experimental as when they switched from mono to stereo, that FM broadcasters will be exceedingly worried

about any fall-off and possible effects on ratings—do you agree?

HIX: I think this is a curious argument. We have automatic muting now. As you go off into the fringe reception area, your system will operate well in stereo. The signal clears up now when you switch to mono—there's no 15 dB drop-off. It gets into what is a usable station anyway, even on AM? You usually can get only 10 to 20 because of field strength

BILLBOARD: What can you tell us about GE's equipment—will you have capability for SQ and QS along with discrete?

HIX: We will probably not put a QS in, we have SQ now.

BILLBOARD: Are SQ and QS fairly close?

HIX: When I listen to a recording for the first time that is encoded in QS with an SQ decoder, and if that's what I think was intended, then, who can tell? That's the problem with matrix and with music.

BILLBOARD: GE's equipment will have an automatic discrete switch?

HIX: When the pilot tone of discrete is heard in the receiver, it will switch to discrete, it will have a product switch. We will also have to add a function switch for SQ too. When the stereo star is lit it's receiving the 19 kc tone, but there's no way of telling if that signal has SQ or regular stereo, so we will have a function switch for that purpose.

BILLBOARD: You will be manufacturing receivers, but will you also be into original equipment manufacturing (OEM) supplying to other manufacturers?

HIX: Yes. What we're likely to do is to take our discrete decoder design and license it or give it to one or two solid state manufacturers and let them sell it.

BILLBOARD: You said GE would be going into higher end components with discrete FM receivers, but how do you see discrete FM in regard to popular-priced mass merchandiser goods? Will you have compact systems, for example?

HIX: Yes. RCA sells an IC (integrated circuit) multiplex device to receiver manufacturers. I'm taking RCA because we're using it, we have other alternatives. But this is a very modestly priced device.

BILLBOARD: You spoke of achieving over 25 dB channel separation, what is the theoretical limit, is there any?

HIX: After separation goes that far, what's the difference? It's little like can we offer more than four channels? We can come up with eight, 64 for that matter, it's only a matter of money.

BILLBOARD: How do you personally feel about matrix?

HIX: I find that matrix adds so much more to stereo that I find that's a definite improvement and I find that a good discrete system adds just that much more. This is for me, personally, sitting in my living room and enjoying music at a fair volume. I haven't seen a good test system for telling the public what channel separation is for a matrix decoder. This is because that decoder is a dynamic device. Given a stimulus, it will give you a result if that stimulus is a steady

tone. If you have two tones, let me get the changing of the tones in a rapid manner. It is kind of difficult.

BILLBOARD: You have forecast personally that the changeover for discrete will occur about at half the rate of that when stations went from mono to stereo, how fast do you see manufacturers adding discrete FM capability for receivers once FCC adopts a standard?

HIX: I think that within 8 to 12 months after that every manufacturer will have receivers for FM discrete.

BILLBOARD: FM penetration is at a very high level, how do you see eventual discrete FM penetration?

HIX: I'm going to deliberately avoid answering that. What I talk about is shelf availability of discrete FM-equipped receivers. I am not guessing as to how many will be in homes.

BILLBOARD: You said in front that the business press has a role in keeping the pressure on the FCC, what is the manufacturers' role? What is GE doing?

HIX: The manufacturer does have a role and we promote discrete FM as carefully and deliberately as we can, but the manufacturer can not push beyond the point of credibility.



RETURN GOODS crowd packing areas in too many distribution centers, according to industry experts who continually seek an answer on guarantee problems.



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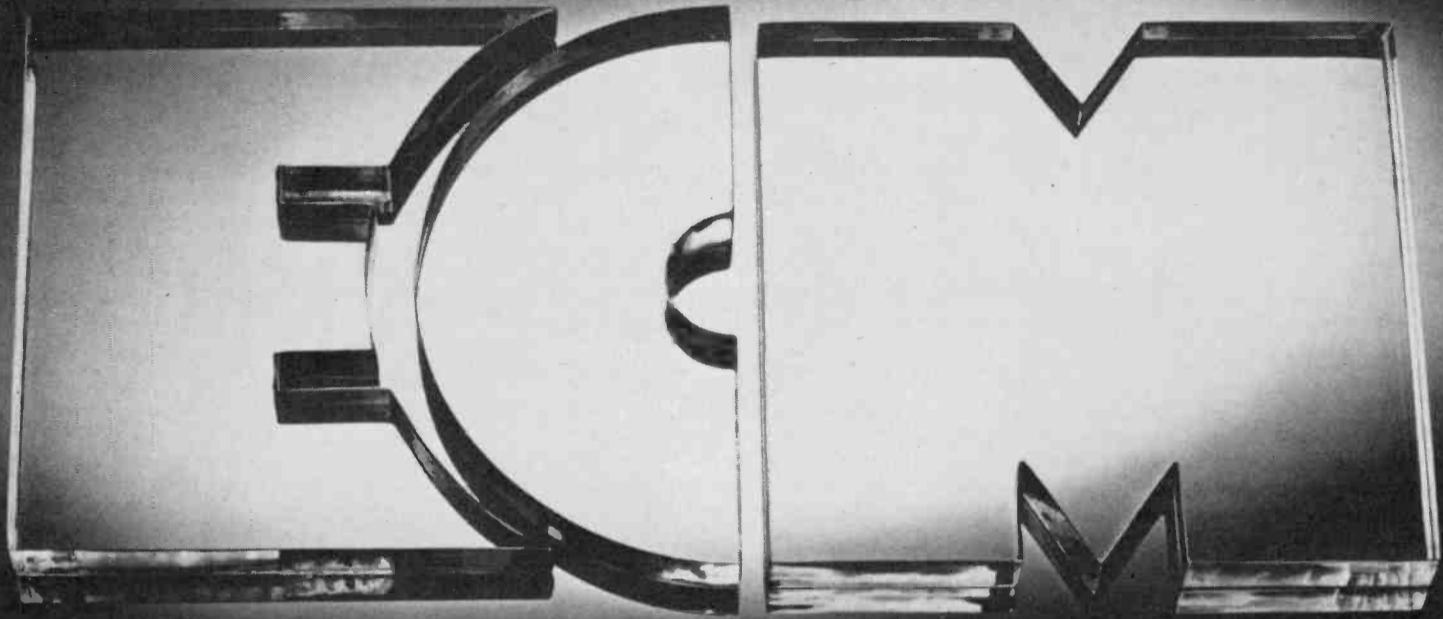
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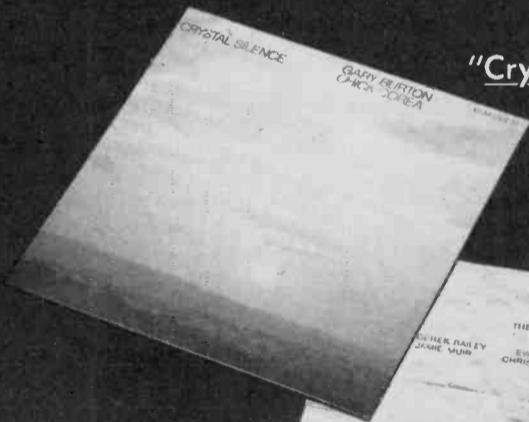
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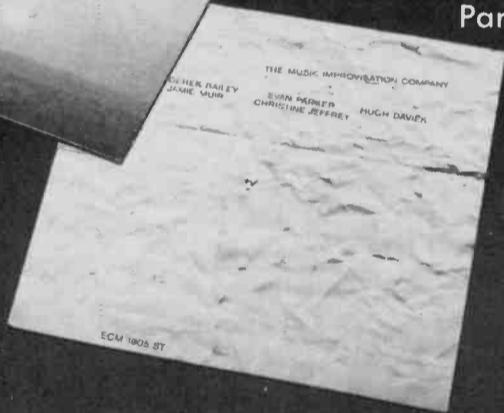
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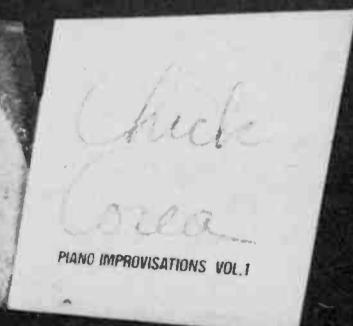
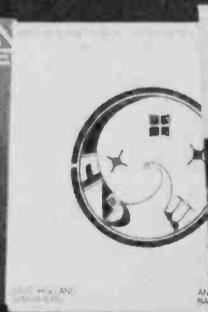
DAVID HOLLAND
QUARTET
"Conference
Of The Birds"

KEITH JARRETT
JACK DEJOHNETTE
"Ruta And Daitya"

ROBIN KENYATTA
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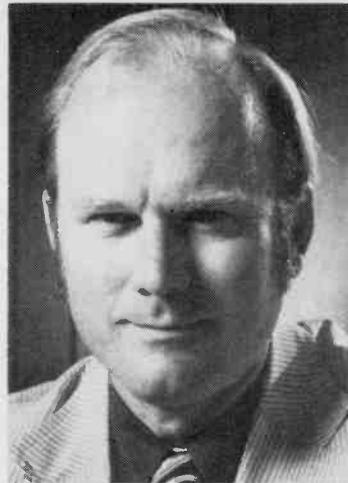
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GORTIKOV



ANDERSEN



MALAMUD

NARM panelist on mass merchandising: David Lieberman, Lieberman Enterprises, Minneapolis; piracy panelist John Murphy, Criminal Div., Department of Justice, and Stanley Gortikov, presi-

dent, Recording Industries Association of America; quadrasonic and video panelist Tom Andersen, Discount Records & Pacific Stereo CBS retail divisions; NARM executive director Jules Malamud.

Software, Hardware Intertwine—Closeup

Continued from page 22

less, they need only bring in the proof and Sound Of Music will refund the difference."

SPEAKER THEATRES. Sound Of

Music believes the loudspeaker is always the most difficult item to choose when selecting a stereo component system. "The only way customers can make right deci-

sions is by listening to various loudspeakers and finding out which sounds best to them," suggests Hannaher. "In the past, it has been very difficult to make a fair com-

parison of this sort because of one main problem: varying speaker efficiencies.

"Efficiency, of course, refers to the amount of power required to

play speakers at a given volume level. The problem is that in a comparison, the more efficient loudspeakers sound louder, which usually makes them sound better.

"To solve this problem, we have installed a very elaborate speaker comparator device in the sound stages of each of our Sound Of Music stores. This custom-designed installation is used to compare speakers of different efficiencies at the same volume level.

"In short, we take the extra effort to point out to novice listeners what they should listen for: frequency response, transit response, dispersion and tonal balance. These are areas we feel are most important in determining how well pleased customers will be."

SYSTEMS STRESSED. In Sound Of Music merchandising, systems are where it's at. "We were probably among the first stores in the U.S. to go strongly system-oriented," says Hannaher. "We have seven or eight uniform systems in each of our stores. Naturally, we try to find the best value in a system at a particular price point.

"There are two price points we feel it is essential to meet. We find it very important to have a system under \$200 and we find it very important to have one under \$400. But, we also think it is important to have a system over \$1,000, as well. Good sound comes first. We would certainly change the price point on a system we think is right, rather than lower the quality."

Advertising used to sell systems is direct in tone. For example:

"OUR OVERWHELMING FAVORITE. If you were to approach any Sound Of Music salesman and ask him what audio system he liked the most, the almost inevitable answer would be our \$699 system. Our salesmen know their equipment well and are extremely hard to satisfy. They also dislike the idea of spending more money than they have to. In other words, any system they fall in love with would have to be a no-compromise choice..."

THE SOUND ADVISOR. At intervals, Sound Of Music publishes "The Sound Advisor," a newspaper whose primary aim is to inform customers about audio and audio equipment buying. A recent 20-page edition included articles with titles like these: "Facts You Should Know Before You Buy A Music Stereo System" and "Choosing a Four-Channel Receiver." Brand names mentioned in the newspaper included Advent, Bose, Dual, Pioneer, McIntosh, Fisher, Marantz, Pickering, BSR, Sony, Janszen's and many more.

MARCH 30, 1974, BILLBOARD

THE SONGSELLERS COMPANY, in commemoration of the Bicentennial of the United States, presents a timely contemporary ballad—

AMERICA! TWO HUNDRED YEARS YOUNG

WORDS & MUSIC BY:
JOHN WARRINGTON
&
RUBY FISHER
(ASCAP)

1
TWO HUNDRED YEARS YOUNG
Into the world she came, born in thunder
A big bold bright bloomin' wonder
AMERICA!
Freedom, justice and peace
Those were the goals she fought for, believing
Tho' hard won, they were worth achieving
AMERICA!
And today she's still growing
Striving that there may be
For ev'ry race, creed and color—Equality!
TWO HUNDRED YEARS YOUNG
Look at her glow, she's beautiful as ever
And she'll be beautiful forever

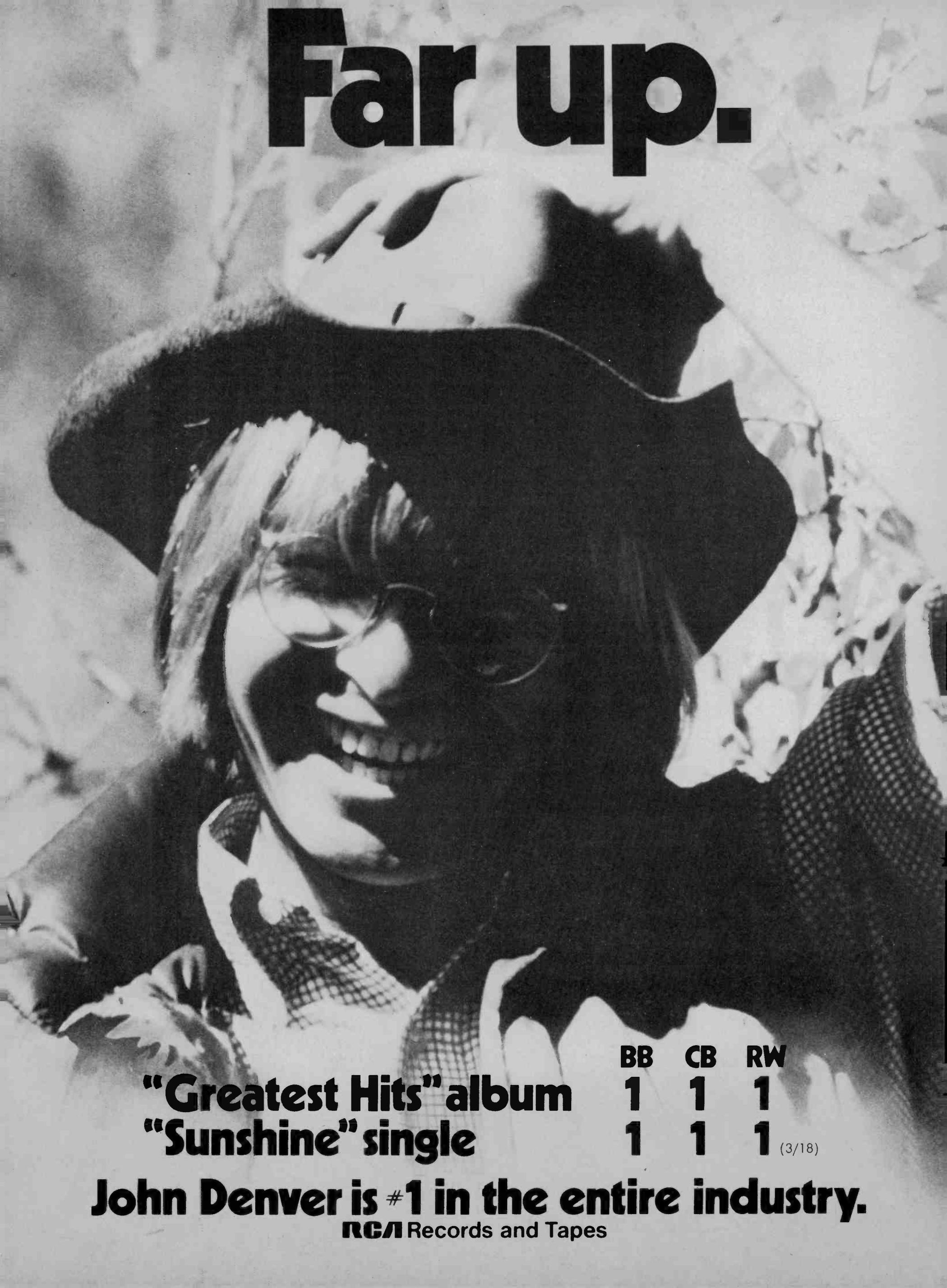
2
Good neighbor, good friend
Many a falt'ring nation succeeded
'Cause she was there when help was needed
AMERICA!
Torn and troubled within
Yet when she saw her own imperfections
She moved in bold new directions
AMERICA!
Sing it out, sing her glory
With one voice ringing clear
As we proudly tell her story
For all to hear!
TWO HUNDRED YEARS YOUNG
Look at her glow, she's beautiful as ever
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1	1	1 (3/18)

John Denver is #1 in the entire industry.

RCA Records and Tapes

Blank Tape Moves Into Mass Market

• Continued from page 20

uct. The 20/20+ line is now available in 8-track and reel-to-reel as well as cassette and promotions around the Stackette rack have been expanded. More 8-track promotions are available, and all future campaigns will be backed by separate promotions. A display will be created for each promotion.

Audio Devices is another firm that has moved more into the mass market over the past several years. The company has bowed the Stak Pak for mass display and has refrained from introducing a chrome cassette because it feels the majority of units do not have bias switches and that low noise high energy can offer just as good a sound.

Audio Devices has gone in for more colorful packaging over the last few years, and with Capitol Records' distributorships to service the product has also made inroads into many large record and tape outlets as well as traditional mass merchants.

The company has also mounted more aggressive advertising campaigns, and plans call for these to be accelerated when the executive offices move to the West Coast early this summer. Finally, Audio plans to keep up a strong push in the mass market.

BASF is another firm that has tackled the mass market to some extent, though they are sticking only with a chromium dioxide tape. The firm is also marketing a pre-recorded record and tape line, which gives them added inroads into record and tape outlets as well as traditional mass market areas.

BASF has also concentrated on more colorful packaging and more mass oriented displays over the past few years, as have Certron and Memorex. Certron recently bowed a number of multipack items and is also moving toward a line of skin wrapped cassettes with the mass market in mind. In addition, the company is advertising heavily on national TV.

Maxell and TDK are both beginning to make strong moves toward the mass market. Maxell has always been considered an audiophile brand but it is now in such outlets as Macy's and is tailoring displays for the mass merchant. The company is also taking a test center on tour, and the center is available for mass merchants.

TDK is another firm traditionally known for its audiophile material which is now launching its first major push on the large chains. The tape being pushed is the "Dynamic Cassette," advertised as being entirely new and featuring excellent quality at moderate prices.

Memorex continues to advertise to the average consumer as well as the hifi enthusiast through its glass breaking ads on national TV, especially on sporting events.

Another important point is that the mass merchant is no longer synonymous with discount house. A mass merchant can be a chain as large as the giant K-Mart chain, an almost audiophile chain like a Sam

Goody or Federated Electronics or a record and tape chain like Discount Records.

The traditional record and tape chain has become an increasingly

lucrative market for blank tape recently, with many chains buying from one central headquarters. These chains generally carry virtually every brand of tape.

The rackjobber has also become more important in the blank tape picture, servicing many of the record and tape chains as well as mass merchants and department

stores. The rackjobbers are carrying more and more lines of tape, and as the brands become more recognizable and the market more

• Continued from page 31

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Say You Saw It in Billboard

Plastic, Paper Lags—LP's, Tapes to Soar

• Continued from page 18

percent increase means 25 percent vinyl."

One prominent rackjobber has

been openly critical of the attention given the vinyl shortage, and though not speaking for attribution says, "We've never really had a problem getting product."

Tenneco's Disch disagrees. "People who claim this is a created shortage just really don't have the facts. We have taken a stand and are taking our lumps. The big press-

ers would certainly agree that the shortages exist and it's showing up in annual reports, which come under the scrutiny of the government."

Skip Cypert, advertising manager, Richardson Co., developer of a new formula for styrene said to decrease wear characteristics by one half, says the firm is still holding back on experiments with the process "because of the general shortages in all kinds of plastics."

Disch points out that shortages still affect the availability of CD-4 quadrasonic compound. "It's as tight as any other compound, though we are supplying it to our long-time customers."

The Tenneco executive points out that resin has a spread of from 18 to 20 cents a pound and that compound is now in the low 30-cent area.

Kaltman says: "With paper, the situation is different. Here about 99 percent capacity is being consumed at uniform prices, by everything from cereal boxes to Playboy to corrugated boxes. It's really a saturated market condition with demand growing and supply rather fixed, because a lot of older mills have been closed down for economic reasons or for reasons relating to ecology."

While there was a modest raise in paper prices in January, the Cost of Living Council lifted ceilings March 8. "That was Friday and by Monday we had telegrams from every single paper mill in the country announcing price raises," Kaltman says.

As for steps being taken, he says many labels have cut back on doublefold covers where there is just one disk. But the situation is critical because it involves every component the industry uses. "We don't know where it will end."

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NEW YORK and LONDON	Via AIR-INDIA 747 Dep: NYC/JFK, FI AI-116 8:45 PM EDST Sunday, May 5 Arr: Heathrow London, 8:25 AM BST Monday, May 6 Ret: Fr London, FI AI-115 1:00 PM BST, Sunday, May 19 Arr: NYC/JFK, 3:35 PM EDST Sunday, May 19	\$333.* Available Only on 14-Day G.I.T. Tour. Incl. weekend surcharge	ALL/LONDON Tour..... \$ 799. AMSTERDAM/PARIS Tour. \$ 885. ROME Tour..... \$ 931. TEL AVIV Tour..... \$1300. Note: All tours leave from London on Saturday, May 11, and return to London, for departure to U.S. on Sunday May 19.	\$450.* Plus \$15 weekend surcharge Fri/Sat flights to London and Sat/Sun flights to USA	\$323.* Plus \$15 weekend surcharge Fri/Sat flights to London and Sat/Sun flights to USA	\$574.*	\$1034.*
LOS ANGELES and LONDON	Via PAN AM 747 Dep: Los Angeles, FI PA-120 12:30 PM PDST Sunday, May 5 Arr: Heathrow London, 6:40 AM BST Monday, May 6 Ret: Fr London, FI PA-121 1:25 PM BST Sunday, May 19 Arr: Los Angeles, 7:25 PM PDST Sunday, May 19	\$495.* Available Only on 14-Day G.I.T. Tour. Incl. weekend surcharge	ALL/LONDON Tour..... \$ 961. AMSTERDAM/PARIS Tour. \$1047. ROME Tour..... \$1093. TEL AVIV Tour..... \$1462. Note: All tours leave from London on Saturday, May 11, and return to London, for departure to U.S. on Sunday May 19.	\$645.* Plus \$15 weekend surcharge Fri/Sat flights to London and Sat/Sun flights to USA	\$463.* Plus \$15 weekend surcharge Fri/Sat flights to London and Sat/Sun flights to USA	\$860.*	\$1449.*

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Wall Street

• Continued from page 18

rack jobbing division, ABC Record & Tape Sales, the company said it "lost money in the year ended Dec. 31."

A more formal statement said, "Our record rack jobbing business in 1972 was adversely affected by general industry conditions as well as some organizational and inventory adjustments. We expect to see improvements in 1973 and 1974."

As many analysts believe, "If you pick and choose, be selective, study the music industry and watch trends; then there may be a 'bargain' stock among music merchandisers."

One analyst, however, adds one warning. "Hold your breath after buying the bargain."

Mass Market

• Continued from page 30

familiar, they will undoubtedly carry more.

An important part of this is display, since the rackjobber generally needs a ready made display that is fairly self explanatory. Racks just do not have enough time, for explanations. It is becoming increasingly apparent, however, that as time passes and manufacturers become more geared to display and packaging, the rackjobbers will play an ever increasing role in the growth of the mass blank tape market.

Blank tape and mass merchants, then, are quite clearly going more hand in hand than ever.

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Boom in '73 Despite Predictions

• Continued from page 20

necessary adapters for discrete 4-channel broadcasts which are well on their way to becoming a consumer reality.

Among the few remaining hurdles which obstruct 4-channel's growth, most are beyond the control of the manufacturer. Topping this list is automotive 4-channel which as long as five years ago dramatically signaled its intention of becoming the hottest piece of optional equipment offered for the car.

On the surface it appeared that with the automobile offering what was considered by many to be an ideal 4-channel listening environment, and the availability of convertible 4-channel hardware that could be used either in the car or the home, nothing could stand in the way of automotive 4-channel's growth.

However, a number of unforeseen factors developed. Shortly after the announcement of available 4-channel for the car came the economic recession of 1971-72, and consumers began watching their pennies.

The fluctuating economy was further affected by spiralling labor costs and the devaluation of the U.S. dollar which helped to drive the already high price of the equipment up to an even inaccessible consumer level. The final knockout clout was dealt by the energy crisis

which made larger cars less attractive to the consumer.

According to Harold Wally, head of Wally's Stereo Tape City, one of the largest automotive tape software and equipment dealers in New York, automotive 4-channel equipment, primarily because of the cost factor, has always been a luxury car item, and with the dip in the sales of luxury cars the trickle in sales of quadasonic equipment for the car grounded almost to a stop.

Nevertheless, car stereo marketers such as Oscar Kusisto, head of Motorola's automotive products division, and Ed Lucasey, sales manager of Panasonic's automotive division, believe people will continue to demand luxury items such as tape players even though buying smaller cars.

Kusisto, says that attempts to market matrix car stereo players—several manufacturers are offering such models because of price advantages—"is a fraud." Kusisto says that because all 8-track quad-

'Chariot' Gets Polydor Pitch

NEW YORK—Polydor Inc., in cooperation with Sun International Productions, Inc., has launched an advertising, promotion and publicity campaign in support of the original soundtrack album from "Chariot of the Gods?"

The campaign includes radio and television advertisements through which records are available as quiz show giveaways along with tickets to the movie, and copies of the book upon which the film was based.

Also included are dealer displays in areas where the movie is being shown, and special press and disk jockey previews of the movie.

Chess/Janus Barnaby Tie

NEW YORK—Chess/Janus Records and Barnaby Records have entered an exclusive, longterm agreement under which Chess/Janus will distribute Barnaby record products worldwide. The agreement was negotiated by Marvin Schlachter, president of Chess/Janus, and Andy Williams, president of Barnaby.

rasonic cartridges are discrete, matrix car players will not play the tapes.

Motorola, of course, has not released a matrix car player and Panasonic plainly labels its matrix players as such.

Decontrol Hits Jacket Mfrs.; Output Normal

• Continued from page 1

tion like Don Thorne of ABC-Dunhill, Dave Heckar of U., Joe Gallo of Famous Music and Lenny Dimond of Phonogram, report their jacket costs have risen 20 percent in the past 90 days. All four reported that a cooperative effort between labels' management, the a&r department and the marketing wing has worked to advantage.

For instance, in order to cut down short, expensive album production runs, marketing managers have been paring fringe sellers. It was these short runs of under 1,000 jackets that slowed up fabrication and print-on-board production lines. Jacket makers have been able, therefore, to use the lesser number of employes and shifts to better total production advantage.

Jordan Liebman, Imperial Packaging's Indianapolis head, feels the experience of the past 15 months, wherein the paper squeeze got tighter, has produced programs for his firm, where they now can live easier with allocations from paper suppliers and hikes in chip board price of 250 percent in the last 15 months.

Label Dept. Unity

Rolly Frohlig, boss at Modern Album here, too, reports consistent increases from chipboard makers. He pointed out that a&r departments were able to convince acts and their managers to drop plans for expensive, difficult and timetaking to manufacture specialty jackets, providing a substantial overall drop in the average cost of jacket production.

It was difficult to pin down makers to a current price for quantity run, but labels indicated that print-to-board jackets were about 9.5 cents, while chipboard fabrication cost about 8.5 cents.

Art Fink, who joined Viewlex Packaging West here last November as general manager, sees no snag in all-out production of standard jackets through this year. Richard Block, director of marketing for Album Graphics Inc., said he felt that makers, who used bleached board, would find a lesser price increase percentage because he noted chipboard profitability is less than that from sulfide. Block and Frohlig both indicated that the shortages had caused their firms to do extensive evaluation and progress studies, beneficial already to their firms, but not as yet conclusive.

Dutch Affiliate To Bow 25 '101' Albums

LOS ANGELES—In spite of the energy crunch shortages, Delta V.B. of Haarlem, Netherlands, will issue an opening release of 25 different LP's by-the 101 Strings. Hein Byvoet, managing director of the new Dutch affiliate, has notified Al Sherman of Alshire that the company will go all out in its opening drive.

The dealer program will include posters, in-store displays and catalogs. Delta salesmen will have an incentive program during the introductory period for the orchestra. Alshire has a three-year deal with Delta.

Mitzi Gaynor Inked by WB

NEW YORK—Warner Bros. Inc. has signed film and television star Mitzi Gaynor to an exclusive contract covering motion pictures, television and records.

Ted Ashley, chairman of the board of Warner Bros. Inc., cited the

unusual, multi-media contract as enabling the Warner entertainment companies involved to develop specialized projects in a unified and coordinated approach not ordinarily possible.

Also involved in the signing were Gerald Leider, president of Warner Bros. Television; Joe Smith, president of Warner Bros. Records; and Jan Bean, representing Ms. Gaynor.

Increased television exposure for the artist is projected, while Warner Bros. Records is currently developing LP concepts.



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London Push on 3 Touring Acts

NEW YORK—Promotional support for three of the five new albums in London Records' March LP release is being geared to concurrent touring activity for label artists Ann Peebles, Savoy Brown and Caravan.

Ms. Peebles' current club tour will be tied-in with her new LP, while merchandising and promotional support for Savoy Brown will focus on that band's tour, their largest to date.

Caravan is now planning a Spring tour here, their first in the U.S., while their current LP is being supported in the interim via London's special "For Girls Who Grow Plump in The Night" contest, taking the LP title as its theme.

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100 Min.	1.15	Cass. Head Cleaner	40c	7" x 1200	1.10
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80 Min.	2.97	1.20	C120	11.89	4.20
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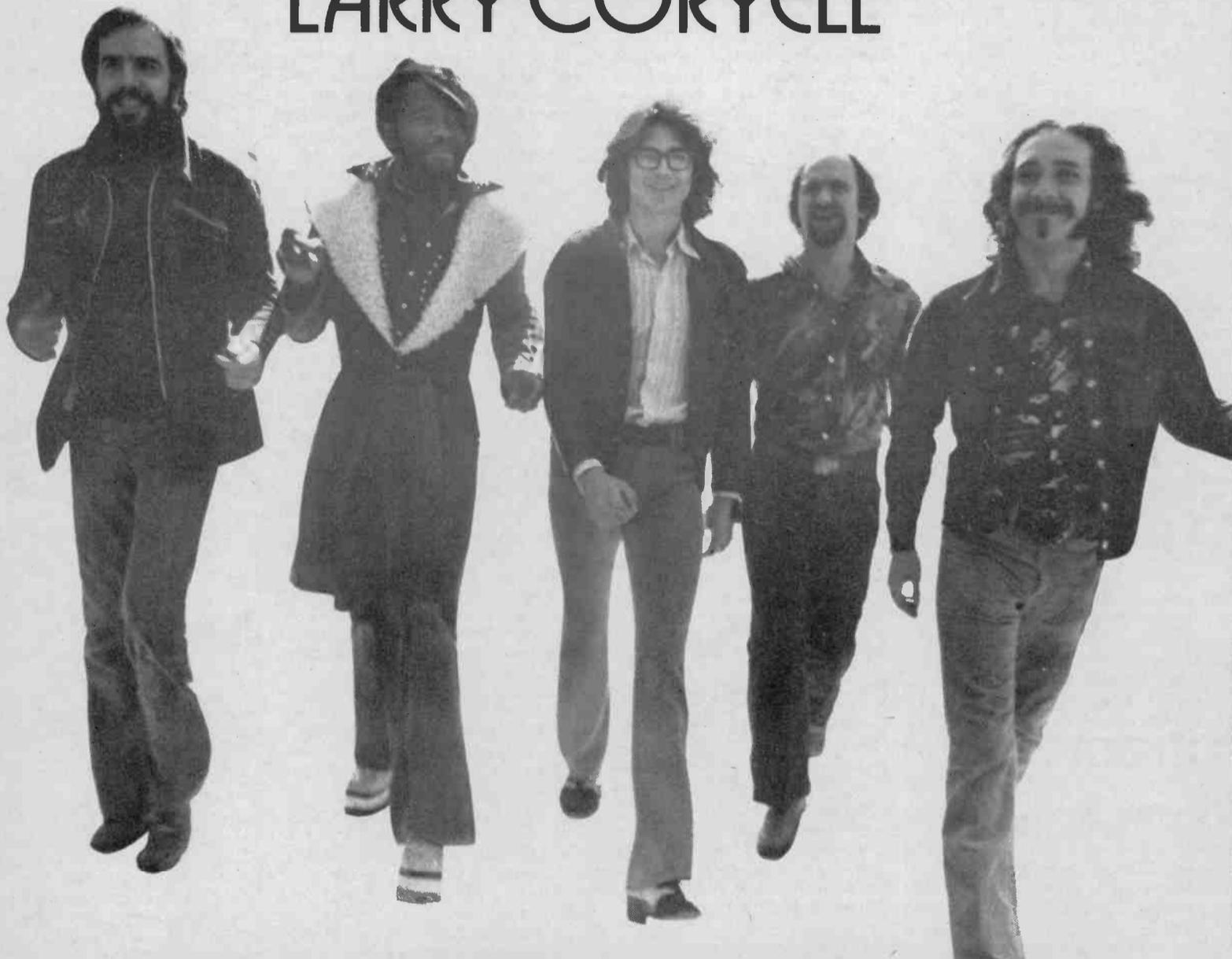
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Music Fair Wing Keys on Contemporary Music

NEW YORK—Music Fair Enterprises, owner-operators of the largest national chain of theatres-in-the-round, has formed Music Fair Concerts, a new division that will focus on contemporary music promotions.

Newly appointed as codirectors for the concert division are Rick Gross and Jeff Weiss, who will promote shows both in the Music Fair chain and in outside halls and theaters.

First of these outside dates is a Steve Miller Band concert slated to be held at the Nassau Coliseum on April 29.

Scheduled presentations for theaters in the Music Fair chain include performances by the Electric Light

Orchestra, Charlie Rich, The Bee Gees, David Crosby, Melanie and Eddie Kendricks.

The Music Fair Theaters, averaging 2800 capacity, are located in Westbury, N.Y.; Shady Grove, near Washington, D.C.; Painters Mill, near Baltimore; Valley Forge, Pa.; and the Deauville Star Theater, in the Deauville Hotel, Miami.

Music Fair Enterprises is also producing the current production of "Lorelei," featuring Carol Channing, at the Palace Theater here, and also owns WZIX-AM in York, Pa.

Music Fair Concerts will be headquartered with the Music Fair Enterprises offices here.



RECEIVING THE keys to the city of Cincinnati is Columbia's Earl Scruggs, right, who received the gift from Mayor Theodore M. Berry, left. Presentation was made following the benefit premiere of the Robert Radnitz film production, "Where the Lilies Bloom," which features a Scruggs' soundtrack soon to be released by Columbia. Radnitz stands at center.

Hancock Concerts

NEW YORK—Herbie Hancock, Columbia Records artist, has been set for a series of concerts, club dates, jazz festivals and college ap-

pearances that began last Tuesday (19) when he opened a week's engagement at the Troubadour in Los Angeles, and extends through July when Hancock is slated to embark on a tour of Japan.

This week Hancock will also begin two weeks of recording at Columbia's San Francisco studios.

Highlights of the tour will include a Carnegie Hall concert on April 13, and festival appearances at the New Orleans Jazz Festival, Wichita Jazz Festival, and two appearances in the Newport Jazz Festival, in Oakland, Calif., and at Avery Fisher Hall here, respectively. He is also slated to appear in a solo piano recital at Carnegie Hall in late June.

Alive Inks Film Deal

NEW YORK—Alive Enterprises has signed a multiple, major motion picture deal with Robert Guccione, editor and publisher of Penthouse-Viva Publications and head of that company's newly formed subsidiary, Penthouse Productions Ltd. and Bill Young, administrative head and creative director of the Creative Coalition, according to Alive president, Shep Gordon.

The first project within the newly formed pact is a feature film starring Alice Cooper. Live footage will include scenes from last year's 60-city Cooper tour. Other scenes were shot on location in Hollywood at a cost in excess of \$500,000.

Creative Coalition will exhibit the films on a rental theater basis as opposed to percentage distribution. The Cooper film, with a scheduled May release, will be distributed by Coalition on a city by city basis.

Talent

Benefit for Urban League

NEW YORK—Jazz, r&b and gospel acts will comprise the bill for a special midnight benefit concert for the New York Urban League, slated to be held next Saturday (6) evening at the Apollo Theatre here.

Among acts scheduled to appear are The Intruders, Hazel Scott, Lionel Hampton, Melba Moore, Pigmeat Markham, Odetta, Chuck Jackson, Chris and Cab Calloway, Elaine Reed, Irwin C. Watson, Billy Taylor, Marian Williams and the Crown Heights Affair.

Ticket prices will be \$5, \$10 and \$12, and go on sale Monday (25) at the Apollo box office and at the N. Y. Urban League office at 2090 Seventh Avenue.

Rich Sets Own Club

NEW YORK—Drummer Buddy Rich is opening his own club, Buddy's Place, here as a jazz club on April 10. Rich himself will be primary performer, appearing twice nightly, except for Sundays and those days allotted for outside touring and personal appearances.

Room seats 200, and will feature a light menu and bar policy. Buddy's Place is located above Sam's Steak House at 64th Street and Second Avenue.

Crusaders Fest Dates

LOS ANGELES—The Crusaders, Chisa/Blue Thumb recording group, have been set by promoter George Wein to perform at six Newport Jazz Festival performances in as many cities this summer.

Group is also scheduled to play dates in Berkeley, Calif., Honolulu, Portland, Ore., and Seattle during late March and April.

Signings

Atlantic Records has signed an exclusive, long term recording contract with Clint Holmes, who scored a gold record on Epic with "Playground in My Mind." First single for the label, set for release, is "Goodbye Maria." He retains his producers Lee Pockriss and Paul Vance.

The Persuasions have signed with A&M after previous albums with Capitol and MCA. The a cappella vocal group may relent and use instruments on at least some of the cuts on the upcoming album with producer Jeff Barry. ... Ronnie Dyson has re-signed with Columbia. ... Coven, of "One Tin Soldier" fame, has signed with Buddah Records. ... Adam Faith, longtime English singer-actor-producer, has signed with Warner Bros. ... Randy Edelman, writer-singer, has signed with 20th Century Records after an album on MGM and an Irving/Almo writing stint.

Singer-composers Joel Webster and Lim Taylor have signed with Ray Charles' Crossover Records. ... Jay & the Techniques signed to Silver Blue Records, as have the Creations with production by Van McCoy in Washington. ... John Pantry, new English artist and former engineer, signed with Playboy Records. ... Associated Booking Corp. signed for exclusive world-

(Continued on page 38)

Alive Expands as Production Firm

NEW YORK—Alive Enterprises, Inc., the management and promotion complex based here and originally developed in support of Alice Cooper, has formed JDG Productions, Ltd., as a live production company geared to live shows and press affairs, equipped with facilities to film and videotape those events.

Also involved in JDG, in addition to principals Shep Gordon, Alive president, and vice president Joe Greenburg, are Jonny Podell, president, BMF Enterprises, sole bookers for Alice Cooper; production director Joe Gannon, previously involved with staging productions for Bill Cosby, Liza Minnelli and Neil Diamond, and production director for Alice Cooper's "Billion Dollar Babies" tour motif; and Larry Hitchcock, technical director.

The first project being handled by JDG is Gregg Allman's current national tour, previously announced here, which began Saturday (16).

Also underscoring the expansion

is the opening of Alive's West Coast offices in Malibu, Calif. Bob Brown, formerly in-house public relations director for Alice in New York, will head that office, having transferred to Los Angeles earlier this year to coordinate Alice Cooper's activities during the final shooting of his upcoming film (see separate story).

Jobriath in Europe Tour

NEW YORK—Jobriath, Elektra-Asylum artist, is embarking on his first European tour in May. The itinerary includes dates in the Netherlands, Germany, France and England. The Jobriath show will be comprised of a five piece band that includes ex-Stories guitarist Steve Love, three singer-dancers and a full automated, portable rake stage. Plans for an American tour have yet to be formed, according to Jerry Brandt, tour coordinator.

Wonder Returns To Tours; Mulls African Promotions

LOS ANGELES—Stevie Wonder will return to concert performances after recovering from last summer's near-fatal auto accident with a Madison Square Garden benefit Monday (25) to aid Minnisink Town House, a 10-year-old summer vacation program for underprivileged children. Only Wonderlove, his back-up group, will appear with him on the show.

Wonder, who won four 1974 Grammys, intends to move to Ghana, Africa in about two years. Wonder wants to concentrate on benefit shows for needy Africans and use the publicity given his music to reflect modern advances in African society. He will continue to record for Motown from his new residence.

Meantime, the writer-singer-producer is finalizing dates for a major

auditorium tour across the U.S. throughout this spring. He described the tour as a thank-you for public support following his accident.

Chicago Set For Memorial

NEW YORK—Columbia recording group Chicago has been signed to headline a special memorial concert for Harry S. Truman, slated to be held May 11 at Arrowhead Stadium in Kansas City. The group has also been pegged for a second television special, to tie in with the group's first TV show last year.

The television package, for ABC-TV, will be taped at producer Jim Guercio's Caribou Ranch in Nederland, Colo., during June, with a probable air date in August.

Dick Clark Productions is handling the show, with Bill Lee producing and John Moffett directing. Guest acts are being set later.

Group manager Larry Fitzgerald also stated that Chicago will appear in a special live New Year's Eve telecast scheduled to be produced by Dick Clark. Show will be produced entirely live, and may be telecast from Radio City Music Hall here.

Acts Get Army Push

NEW YORK—The U.S. Army is promoting special personal appearances by rock, pop and country artists at Walter Reed Army Medical Center and other military hospitals in the Washington, D.C., area.

Nick George, entertainment specialist, U.S. Army Club Management Agency, is coordinating those activities from his base at Ft. Meade, Md. All appearances have been without fee, the artists contributing their services.

Acts appearing in military facilities in the area have most recently included The Association, Loretta Lynn and Jeanne C. Riley. Negotiations are under way to schedule similar appearances for Ray Charles, Dionne Warwick, Bobby Goldsboro, Roy Clark, the Platters and the Angels.

Filmusic in Expansion

LOS ANGELES—Filmusic has moved its operation here to United Western Records, where an agreement has been completed giving the firm access to expanded facilities.

Filmusic's Michael Arciaga attributed the move to increased technical capability in handling film scores. In addition to videotape playback, Filmusic will now offer 35mm playback.

Firm has most recently packaged film scores and soundtrack disks for "Uptown Saturday Night," "The Phantom," "Thomasine & Bushrod," "The Stranger Who Looks Like Me" and "Pioneer Women."

Renaissance Tour Is Set

NEW YORK—Sovereign Records' Renaissance, featuring lead singer Annie Haslem, begins its second tour of the U.S. at the Tower Theater in Philadelphia Friday (22). The remaining dates, booked by Richard Halem of CMA, include appearances in Asbury Park, Allentown, Milwaukee, Minneapolis, Toronto and a concluding show at Brooklyn College here April 21. Sovereign is distributed by Capitol Records.

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- ABCX-730** *B.B. King:*
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- ABCX-743** *B.B. King:*
L.A. Midnight
- ABCX-759** *B.B. King:*
Guess Who
- ABCX-761** *John Lee Hooker:*
Live at Soledad Prison
- ABCX-767** *B.B. King's*
Greatest Hits
- ABCX-768** *John Lee Hooker:*
Born in Mississippi,
Raised up in Tennessee

A & M

- QU-54339** *Joan Baez:*
Come From the Shadows

AUDIO LAB

- ALT-1008QS** *Vsevolod P. Lezhnev & M. Miyazawa:*
Vsevolod Lezhnev Cello Recital

AUDIO TREASURY/ABC

- ATQD-24001** *Beverly Sills:*
Roberto Devereaux Excerpts
- ATQD-24002** *Beverly Sills:*
Welcome to Vienna

BARCLAY

- 920.362T** *Eddie Barclay:*
Grand Orchestra Symphonique

BASF

- BI-25120** *The London Rock Symphony:*
Moses & the Impossible Ten (2LPs)

BLACK JAZZ

- BJQD-7** *Henry Franklin:*
The Skipper
- BJQD-8** *Doug Carn:*
Spirit of the New Land
- BJQD-9** *The Awakening:*
Hear, Sense & Feel
- BJQD-10** *Gene Russell:*
Talk to My Lady
- BJQD-11** *Rudolph Johnson:*
Second Coming
- BJQD-12** *Kelly Patterson:*
Maiden Voyage
- BJQD-14** *Walter Bishop, Jr.:*
Keeper of My Soul
- BJQD-15** *The Awakening:*
Mirage
- BJQD-16** *Doug Carn:*
Revelation

BLUESWAY/ABC

- BLS-6052** *John Lee Hooker:*
Kabuki Wuki
- BLS-6053** *Ray Charles:*
Genius Live in Concert
- BLS-6055** *Voice Odom:*
Farther on Down the Road
- BLS-6059** *Brownie McGhee and*

- BLS-6076** *Sonny Terry with Earl Hooker:*
I Couldn't Believe My Eyes
- BLS-6077** *Snooky Prior:*
Do It If You Want To
- BLS-6078** *Roosevelt Sykes:*
Double Dirty Mother
- BLS-6078** *Cousin Joe:*
Cousin Joe of New Orleans

BLUE THUMB

- ATS-47** *Sun Ra:*
Space is The Place

CANYON

- M-3001** *Original Soundtrack:*
Sunset, Sunrise

COMMAND/ABC

- CQD-40000** *Enoch Light:*
Persuasive Percussion
- CQD-40001** *Tony Mottola:*
Guitar Paris
- CDQ-40002** *Enoch Light:*
A New Concept
- CDQ-40003** *Doc Severinsen:*
Fever
- CQD-40004** *Count Basie:*
Broadway, Basie's Way
- CQD-40005** *Ray Charles Singers:*
Love Me with All Your Heart
- CQD-40006** *Jim Croce:*
You Don't Mess Around With Jim
- CQD-40007** *Jim Croce:*
Life & Times
- CQD-40008** *Jim Croce:*
I Got A Name
- CQD-40009** *Steely Dan:*
Can't Buy A Thrill
- CQD-40010** *Steely Dan:*
Countdown to Ecstasy
- CQD-40011** *The Four Tops:*
Keeper of the Castle
- CQD-40012** *The Four Tops:*
Main Street People

CROWN

- GW-7030Q** *Strings '69:*
Movie Themes for Ladies
- GW-7031Q** *Strings '69:*
Godfather
- GW-7032Q** *Shintaro Arita & New Beat:*
Drum Drum Drum Vol. 2
- GW-7035Q** *Strings '69:*
Movie Themes for All Women
- GW-7036Q** *Sam Taylor & His Orch.:*
Over the Rainbow
- GW-7038Q** *Floral Pops '72:*
The World of Strings for Lovers
- GW-7039Q** *Strings '69:*
The New Movie Hits for Ladies
- GW-7040Q** *Tenshi no Koe*
- GW-7042Q** *S. Arita & His New Beat:*
Drum Drum Drum
- GW-7044Q** *'68 All Stars:*
Tenor, Guitar & Drum
- GW-7045Q** *T. Miyama & New Herd Orch.:*
Everlasting Big Band Blues
- GW-7049Q** *Cremona Sound G. Orch.:*
Movie Themes for All Women
- GW-7050Q** *Cremona Sound G. Orch.:*
Everlasting Love
- GW-7051Q** *Xavier Cugat:*
Latin Best 14
- GW-7052Q** *Cremona Sound*

- GW-7059Q** *G. Orch.:*
Special Invitation to Road Show
- LW-1253Q** *S. Arita & His New Beat:*
Drum Drum Drum
- LW-1346Q** *A. Kobayashi:*
Back to the North/
Farewell Song
- LW-1347Q** *A. Kobayashi:*
An Oarsman's Song
- LW-1361Q** *K. Suizenji:*
A Mother's Song
- LW-1362Q** *Sam Taylor:*
A Shower in Kyoto
- LW-1362Q** *Sam Taylor:*
Come to the Snow Country

DECCA, SOCIETE FRANÇAISE DU SON

- 7054** *Grand Orchestra Radio Tele Luxembourg, L. de Froment, Conductor, D. Bourgue, Horn:*
R. Strauss:
Horn Concertos Nos. 1 & 2.
- 7152** *Orchestre de Chambre de Munich:*
R. Strauss:
Metamorphosis, Mahler: Symphony No. 10.
- 7153** *Jean Costa, Widor:*
Gothic Symphony
- 7155** *Grand Orchestra Radio Tele Luxembourg, L. de Froment, Conductor, B. Rigutto, Piano:*
Chopin:
Concerto for Piano and Orchestra No. 2, Op. 26
- 7156** *Grand Orchestra Radio Tele Luxembourg, L. de Froment, Conductor, P. Fontanarosa, Violin:*
Chausson:
Poem, Op. 25, Saint-Saëns:
Prelude, Op. 45, Berlioz:
Reverie et Caprice, Op. 8, Vieuxtemps:
Konzertstück.
- 7157** *Grand Orchestra Radio Tele Luxembourg, de D. Chorafas, Conductor, J. P. Wallez, Violin:*
Mendelssohn-Bartholdy:
Concerto for Violin and Orchestra, Op. 64, Bruch:
Concerto for Violin and Orchestra, Op. 26.
- 7158** *Grand Orchestra Radio Tele Luxembourg, L. de Froment, Conductor, D. Bourgue, Horn:*
J. Haydn:
Concerto for Horn No. 2 in D
- 7162** *Ensemble Instrumental de France:*
Locatelli: 4 Concertos, Op. 4.
- 7164** *Andre Bernard:*
Purcell: Sonatas
- 7165** *Octuor de Paris:*
Beethoven: Septuor en Mi bemol
- 7166** *Susanna Mildonian:*

Debussy: Sonata No. 2

EUROPAFILM

- EFG-LM7369** *Lars Samuelson:*
Dance Party
- EFG-7372** *Bertil Spamans Kör & Orkester*

IMPULSE/ABC

- AS-9187** *Ornette Coleman:*
Crisis
- AS-9218** *Alice Coltrane:*
World Galaxy
- AS-9219** *Pharoah Sanders:*
Black Unity
- AS-9220** *John Klemmer:*
Waterfalls
- AS-9221** *Michael White:*
Pneuma
- AS-9222** *Archie Shepp:*
Attica Blues
- AS-9223** *Alice Coltrane:*
Lord of Lords
- AS-9224** *John Coltrane:*
Infinity
- AS-9227** *Pharoah Sanders:*
Live at the East
- AS-9230** *Milt Jackson and Ray Brown:*
Just the Way It Had To Be
- AS-9231** *Archie Shepp:*
The Cry of My People
- AS-9232** *Alice Coltrane:*
Reflection on Creation and Space
- AS-9233** *Pharoah Sanders:*
Wisdom Through Music
- AS-9234** *Ahmad Jamal:*
Tranquility
- AS-9240** *Keith Jarrett:*
Fort Yawoh
- AS-9241** *Michael White:*
Land of Spirit & Light
- AS-9244** *John Klemmer:*
Intensity
- AS-9247** *Gary Soracho:*
El Medio
- AS-9248** *Gato Barbieri:*
Chapter On Latin America
- AS-9249** *Mel Brown:*
Big Foot Country Girl
- AS-9250** *Dewey Redman:*
The Ear of the Beheart
- AS-9251** *Sam Rivers:*
Streams
- AS-9252** *Marion Brown:*
Gee Chee Recollections
- AS-9255** *Sun Ra:*
Astro Black

JOCKEY

- JSLP-2002** *The Westcoasters:*
Walk on the Wildside

KILMARNOCK

- KIL-72007** *The Highway Life*
Original Cast of "Dude"

KING

- 4K-1** *Akira Fuse:*
Akira Fuse on Nissei Stage
- 4K-2** *The Peanuts:*
Francis Lai Sound
- 4K-3** *Leon Pops Orch.:*
Newest Movie Themes
- 4K-4** *T. Terauchi:*
One Man Show Takeshi
- 4K-5** *Various Artists:*
Japanese Pops in 4-Channel
- 4K-6** *Leon Pops Orch.:*
Folk Songs for Young
- 4K-7** *Leon Grand Orch.:*
Let the Sunshine In
- 4K-8** *Various Artists:*
4-Channel

- 4K-9** *Demonstration Leon Pops Orch.:*
Dynamic Latin Fiesta
- 4K-10** *Greenwich Strings Orch.:*
Mamy Blue
- 4K-11** *T. Terauchi & His Blue Jeans:*
"Zen Jyoo"
- 4K-12** *Feather Tones:*
Bacharach vs. Beatles
- 4K-13** *N. Terashima & His Chansonnet:*
Paris Yesterday, Today
- 4K-14** *Tokyo Academy Chorus:*
Chorus Big Demo
- 4K-15** *Chieko Baishoo:*
Chieko Baishoo Recital
- 4K-16** *Symphonic Stereo Strings:*
String Spectacular
- 4K-17** *Tokyo Cuban Boys & Sharps & Flats:*
España Carnival
- 4K-18** *M. Okamura:*
Shakuhachi Flute
- 4K-19** *Tokyo Boys & Girls Chorus:*
Japanese Songs
- 4K-20** *Akira Fuse:*
Love Will Make a Better You
- 4K-21** *T. Terauchi & His Blue Jeans:*
Midsummer Sea
- 4K-22** *Greenwich Strings Orch.:*
Best Pops 14 (Vol. 2)
- 4K-24** *Chieko Baishoo:*
Disneyland
- 4K-25** *Peggy Hayama:*
Japanese Folk Song Highlights
- 4K-26** *The Violets Seven:*
The World of Love
- 4K-27** *Greenwich Strings Orch.:*
Top Hit 14
- 4K-28** *Leon Pops Orch.:*
Screen Theme Best 12
- 4K-29** *New Killers:*
Taiyoo ni Aisaretai
- 4K-30** *Akira Fuse:*
Aisuredo Setsunaku
- 4K-31** *T. Terauchi & His Blue Jeans:*
Rashoo-Mon
- 4K-35** *Disneyland Orch.:*
Disney Parade
- 4K-36** *T. Terauchi & Blue Jeans:*
Japanese Hit Tunes
- 4K-37** *Leon Pops Orch.:*
Remember Hit Tunes and the Great Cinema
- 4K-38** *The Peanuts:*
On Stage
- 4K-39** *Singers Three:*
Holiday in China
- 4K-40** *T. Terauchi & His Blue Jeans:*
Japanese Hit Tunes
- 4K-41** *Electric Guitar C. Ueda & His Caravan:*
Rock Impulse
- 4K-42** *Leon Pops Orch.:*
European Screen Theme
- 4K-43** *K. Fujika & His Quintette:*
Greatest Screen Themes
- 4K-51** *Dark Ducks:*
Complete Collection of Japanese Folk Songs
- 4R-1** *Enoch Light:*
Electronic Super Sounds
- 4R-2** *Buffy Sainte-Marie:*
Illuminations
- 4R-3** *Buffy Sainte-Marie:*
4-Channel Sampler Vol. 2

(Continued overleaf)



Are you listening?

4R-4 *Enoch Light:*
Challenge to 4-Channel

4R-5 *Joan Baez:*
David's Album

4R-6 *Enoch Light:*
Spanish Strings

4R-7 *Enoch Light:*
Golden Swing Era

4R-8 *B.B. King:*
Live in Tokyo

4R-9 *Ray Charles Singers:*
Sunrise, Sunset

4R-10 *Count Basie &
His Orch.:*
Exciting Big Band
Sounds in 4-Channel

4R-11 *Doc Severinsen:*
Golden Trumpet
Sounds

4R-12 *Larry Coryell:*
Village Gate

4R-13/14 *Joan Baez:*
Blessed Are
Country Joe &
The Fish:
Woodstock

4R-16 *Charles Aznavour:*
Charles Aznavour
Live in Tokyo

4R-17 *Enoch Light:*
Brass Spectacular

4R-18 *Enoch Light &
The Light Brigade:*
Brass Menagerie '73

4R-19 *World's Greatest
Jazzband:*
Extra

4R-20 *Buffy Sainte-Marie:*
Mister, Can't You See

4R-21 *Enoch Light &
The Light Brigade:*
Golden Movie Hits

4R-22 *Stelvio Cipriani Orch.:*
Cipriani Screen Mood

4R-23 *Eddie Barclay Grand
Orch.:*
Grand Orchestra
Symphonique Eddie
Barclay

4R-24 *Raymond Lefevre
Grand Orchestra:*
Raymond Lefevre
Live In Tokyo

4R-25 *Phil Bodner:*
Exciting 4-Channel
Sound/Brass Ring

4R-5001/2 *Maurice Abravanel,
Utah Symphony Orch.:*
Berlioz Requiem (2 LPs)

4R-5003 *Leopold Stokowski,
American Symphony
Orch.:*
Tchaikovsky
Symphony No. 4

4R-5004 *English Chamber
Orch.:*
Handel Jephtha
(Highlights)

4R-5005/6 *Maurice Abravanel,
Utah Symphony Orch.:*
Mahler Symphony
No. 3 (2 LPs)

4R-5007 *English Chamber
Orch.:*
Mozart Divertimento

4R-5008 *Johannes Somary,
English Chamber
Orch.:*
The Great Young
Trumpet

4SS1 4-Channel Sound
Effect

4SS2 *A. Fuse:*
Akira's Hits

4A-1 *Burt Bacharach:*
Burt Bacharach in
Japan

4A-2 *Carole King:*
Carole King Music

4A-3 *Joan Baez:*
Come From the
Shadows

4L-1 *Werner Muller:*
Werner Muller In
Tokyo

4L-2 *T. Yamashita:*
Red Buddha

LONGINES SYMPHONETTE SOCIETY

LS300A *Country Brass:*
Hawaiian Brass Hits
of '73 (6 LPs)

MINORUPHONE

KC-59 *Blue Night All Stars:*
'73 Hit Tunes "Spring"

KC-63 *Blue Night All Stars:*
'73 Hit Tunes
"Summer"

KC-65 *Blue Night All Stars:*
'73 Hit Tunes
"Autumn"

KC-67 *Blue Night All Stars:*
'73 Hit Tunes "Winter"

KC-7007S *Blue Night All Stars:*
'72 Newest Hit Tunes

KC-7009/10 *Blue Night All Stars:*
Natsukashi no Uta
Album No. 1

KC-7011 *Y. Tabata:*
Omoide no Kayoo
Meikyoku-Shuu

KC-8005 *H. Itsuki:*
Natsukashi no Uta
Album No. 2

NIPPON COLUMBIA

QB-9001 *Soul Media &
Tokyo Cuban Boys:*
Rock'n'Latin

QB-9002 *Tokyo Cuban Boys:*
Dynamic Latin

QB-9003 *Sharp Five:*
4-Channel Operations

QB-9004 *Yukari Itoh:*
Yukari & New Sounds

QB-9005 *Sharps & Flats Orch.:*
Japanese New Jazz

QB-9006 *Bulgarian National
Chorus:*
The State Bulgarian's
Choir

QB-9007 *Japan Choral Society:*
Japan Choral Society
at Tokyo St. Mary
Grand Cathedral

QC-9008N *Yomiuri Nippon
Philharmonic Orch.:*
4-Channel Music
Concrete

QC-9009N *Tokyo Vivaldi Orch.:*
Four Seasons of
Japan

QJ-9010J *Sound of 71 Koozu:*
The Flight of
Bumblebee

QB-9011 *M. Sato:*
Moog Synthesizer-
Melody of Japan

QB-9012 *The Sound Track
Orch.:*
4-Channel Screen
Mood

QP-9013 *101 Strings:*
Love Forever

QP-9014 *101 Strings:*
The Heart of Spain

QP-9015 *Les Sucher Orch.:*
Multiple Golden
Guitar

QD-9016 *K. Iiyoshi:*
Feelin' Good

QB-9017 *Air Force Brass Band:*
Air Festival

QB-9018 *Mieko Hirota:*
Miko Live

QB-9019 *Norio Maeda &
His Friends:*
Revolution

QJ-9020 *Mystery Sound*

QD-9022 *Charles Honbul Orch.:*
Dynamic Love Sounds

QB-9023 *Tokyo Symphony
Orch.:*
Symphony KOGA

QB-9024 *Jun Lucian Strings:*
Praying for Peace

QP-9025 *The World of Wild
Birds (Sound Effects)*

ODE

QU-88009 *Carole King:*
Tapestry

QU-88013 *Carole King:*
Music

QU-88016 *Carole King:*
Rhymes & Reasons

QU-89001 *Various Artists:*
Tommy

OVATION

OVQD-1 Demo, Experience
Ovation 4-Channel
Quadraphonic Sound

OVQD-2 Experience Ovation
Quadraphonic Sound
Demo

OVQD-1402 *Joe Morello:*
Another Step Forward

OVQD-1403 *Dick Schory:*
Movin' On

OVQD-1405 *Paul Horn & the
Concert Ensemble*

OVQD-1406 *Bobby Christian:*
Vibe-Rations

OVQD-1407 *Hollins & Starr:*
Sidewalks Talking

OVQD-1408 *Ron Steel:*
Chicago Guitar

OVQD-1410 *Dick Schory:*
Carnegie Hall

OVQD-1411 *Laura*

OVQD-1412 *Rich Mountain Tower*

OVQD-1413 *Don Tweedy Chorus &
Orchestra*

OVQD-1420 *Tommy Jones:*
Tommy's Place

OVQD-1421 *Bonnie Koloc:*
After All This Time

OVQD-1422 *WM. Fisher Orch. &
Chorus:*
Make Believe

OVQD-1426 *Bonnie Koloc:*
Hold on To Me

OVQD-1427 *Laura:*
Comin' Apart

OVQD-1428 *Heaven & Earth:*
Refuge

OVQD-1429 *Bonnie Koloc:*
Bonnie Koloc

OVQD-1431 *Geoffrey Stoner:*
Watch Out

OVQD-1433 *Willie Dixon:*
Catalyst

OVQD-1434 *Johnson & Drake:*
Carry On

OVQD-1442 *William Fisher:*
Make Believe

OVQD-1501 *Sound Effects Vol. I:*
Sounds of the City

OVQD-1502 *Sound Effects Vol. II:*
Sounds of Railroad
Nostalgia

OVQD-1503 *Sound Effects Vol. III:*
Sounds of Today and
Tomorrow

OVQD-1504 *Sound Effects Vol. IV:*
Sounds of the Road

OVQD-1505 *Sound Effects Vol. V:*
Sounds of Nature

OVQD-1601 *Hugo Montenegro:*
Great Themes from
Hollywood (2 LPs)

OVQD-1602 *Hugo Montenegro:*
Great Themes from
Broadway (2 LPs)

OVQD-1603 *Spanish Fire (2 LPs)*

POLYDOR

AR-9001/2 *K. Sawada:*
July 3, Recital

AR-2001 *Goro Noguchi:*
Goro Noguchi On
Stage

AR-2002 *Tokiko Kato:*
Tokiko Kato '72

AR-2003 *T. Kato:*
Mid-Summer Night
Concert

PROJECT 3

PR-5000QD *Enoch Light:*
Spanish Strings

PR-5019QD *Free Design:*
Kites Are Fun

PR-5024QD *Urbie Green:*
Twenty-One
Trombones Vol. 2

PR-5025QD *Tony Mottola:*
Warm Wild &
Wonderful

PR-5032QD *Tony Mottola:*
Roma Oggi

PR-5033QD *Frank Lawson & Bob
Haggart:*
The World's Greatest
Jazzband

PR-5036QD *Enoch Light and
The Brass Menagerie*

PR-5039QD *The World's Greatest
Jazzband:*
Extra

PR-5041QD *Tony Mottola:*
The Tony Touch

PR-5042QD *Enoch Light &
The Brass Menagerie:*
Vol. 2

PR-5043QD *Spaced Out—The
Music of Bach,
Bacharach and
The Beatles*

PR-5046QD *Enoch Light:*
The Best of the Movie
Themes

PR-5048QD *Enoch Light:*
Permissive
Polyphonics

PR-5049QD *Enoch Light:*
The Big Band Hits of
the 30's

PR-5051QD *Enoch Light:*
"Hit Movie" Themes

PR-5056QD *Enoch Light:*
Big Band Hits of the
30's and 40's

PR-5059QD *Enoch Light:*
Big Band Hits of the
20's

PR-5060QD *Enoch Light &
The Brass Menagerie:*
1973

PR-5062QD *Tony Mottola:*
Superstar Guitar

PR-6063QD *Enoch Light:*
Movie Hits!

PR-5065QD *Sammy Kaye:*
If You've Got The Time

PR-5066QD *Urbie Green:*
Bein' Green

PR-5067QD *Phil Bodner:*
The Brass Ring

PR-5068QD *Enoch Light:*
4-Channel Dynamite

PR-5069QD *Tony Mottola:*
Tony & Strings

PR-5071QD *Dick Jurgens:*
Here's That Band
Again

PR-5072QD *Rain:*
Rain

PR-5073QD *Enoch Light:*
Charge

PR-5076QD *Enoch Light:*
Big Band Hits of the
40's & 50's

PR-5077QD *Enoch Light:*
Future Sound Shock

PR-5078QD *Tony Mottola:*
Quad Guitars

PR-5079QD *Nashville Now:*
Nashville Jets

PR-5080QD *Dick Hyman:*
Traditional Jazz Piano

PYE

QUAD-1001 *Quadraphonic
Sampler*

QUAD-1002 *David Snell:*
Harp Transplant

QUAD-1003 *Cyril Stapleton:*
Great Film and TV
Themes

QUAD-1004 *Button Down Brass:*
Why Can't We All Get
Together

QUAD-1009 *Ray Davies:*
The Real Sound of the
Button Down Brass

QUAD-1010 *The Amazing Grace
of Sounds Orchestral*

QUAD-1016 *Acker Bilk and His
Clarinet and Strings*

QUAD-1017 *Tony Hatch:*
Hits Symphonic

QUAD-1019 *Denis Lopez:*
Denis Lopez Liquid
Lation

QUAD-1020 *Valentino Contrasts*

QUAD-1021 *Roy Budd:*
The Music of Gilbert
O'Sullivan

QA-4-Y *Ray Davies:*
'Bout the Button
Down Brass

QUAD SPECTRUM

QS-1 *101 Strings:*
The Soul of Spain,
Vol. 3

QS-2 *101 Strings:*
Exciting Sounds

QS-3 *Les Thatcher:*
Multiple Guitars

QS-4 *101 Strings:*
Today's Hits

QS-5 *101 Strings:*
Movie Themes

QS-6 *Bob Jackson:*
Strange Ones

QS-7 *Johnny Doe:*
Johnny Doe Sings
the Songs of Johnny
Cash

QS-8 *101 Strings:*
Country Hall of Fame

QS-9 *California Poppy
Pickers Play and Sing*

QS-10 *101 Strings:*
Soul of Israel

QS-11 *101 Strings:*
Plus Guitars

QS-12 *Buddy Cole and the
All Stars:*
Golden Age of the
Dance Bands

QS-13 *101 Strings:*
Movie Hits and Others

QS-14 *Cinema Orchestra
and Chorus:*
Cabaret

QS-15 *101 Strings:*
Fiddler on the Roof

QS-16 *101 Strings:*
Neilson Riddle
Conducts

QS-17 *101 Strings:*
Latin Holiday

QS-18 *101 Strings:*
Today's Sounds

QS-19 *101 Strings:*
Bacharach and Webb

QS-20 *101 Strings:*
Dynamic Sounds

QS-21 *Nord Deutches
Symphonie:*
Symphonic Fireworks

QS-22 *101 Strings:*
101 Strings Play
Songs Written by
Carole King

QS-23 *101 Strings:*
Music from Lost
Horizon

QS-24 *101 Strings:*
Movie Themes &
Other Selections

RTV (ERA)

ROS-4000 *Rare Moments
Orchestra:*
Rare Moments

TEICHIKU

FX-401 *Whos Who:*
Trip to Beautiful Rock
World

FX-402 *The Sound Creation:*
Mamy Blue

FX-403 *The Sound Spirits:*
Dynamic Ventures
Sounds

FX-404 *Teichiku Symphonic
Orch.:*
Screen Themes for
Lovers

FX-405 *Two Guitars*

FX-406 *Electric Guitar on
Parade*

FX-407 *Latin Guitar in Passion*

FX-408 *Sound Creation:*
Rock Fantasia

FX-409 *Sound Creation:*
Dynamic Beatles
Sounds

FX-410 *The Sound Spirits:*
Hit, New Rock

FX-411 *New Grand Orch.:*
Movie Themes

FX-412 *Happy Love Sound:*
New Hit Popular

FX-413 *The Sound Spirits:*
Superstars New Hit

FX-414 *The Sound Spirits:*
New Hit Popular

FX-415 *Sound Ace:*
Screen Music

FX-416 *Wide Screen Orch.:*
Screen Music
"Europe"

FX-417 *The Sound Spirits:*
Drum Rock Drum

FX-418 *Hiroaki Suzuki & Now:*
Screen Sound
Creators

FX-419 *K. Tanaka & Super
Session:*
British Rock Live in
Japan

FX-420 *Air Force Brass Band:*
World's March

FX-421/2 *Self-Defense Air
Force Band:*
Japanese War Songs/
Army Songs

MX-4001 *N. Hara, Sharps &
Flats:*
All Japan Fullband
Festival (No. 1)

MX-4002 *N. Hara, Sharps &*

	Flats:		Water		'72 Kayoo Best Hit 28		Sound Effect in Mood	LLZ-90009	Sunset Festival Orch.:
	All Japan Fullband	OPL-3006	Paul Horn:	AX-2011	Miracle Sounds Orch.:	TP-9525Z	The Golden Sounds:	IPZ-90010	Non-Stop Bacharach
MX-4003	Festival (No. 2)	OPL-3007	Fantastic Jazz	AX-2012	Golden Guitar Album	TP-9526Z	Rainy Airport		Command All Stars:
	N. Hara, Sharps & Flats:	OPL-3008	Bobby Christian:	AX-2013	Miracle Sounds Orch.:		Yuri Tashiro:		This is 4-Channel
MX-4004	Screen Jazz & Rock	OPL-3009	Vibration	AX-2014	Newest Kayoo Hit	ETP-9527Z	Dynamic Hammond	IPZ-90011	Sound
	Tokyo Cuban Boys:	OPL-3010	Possum River:	AX-2015	Miracle Sounds Orch.:		Organ		B.B. King:
MX-4005	All About	OPL-3011	Possum River	AX-2016	Miracle Sounds Orch.:	TP-9528Z	T. Inomata &	ECZ-90012	L.A. Midnight
	T. Arima &	OPL-3012	Herbie Mandel:	AX-2017	Miracle Sounds Orch.:		The Third:		Lettermen Live in
MX-4006	Noche Cubana:	OPL-3013	Get Off In Chicago	AX-2018	Miracle Sounds Orch.:	TP-9529Z	Morning Glory		Japan
	Latin Percussion	OPL-3014	Rich Mountain Tower	AX-2019	Miracle Sounds Orch.:		T. Kitano & His		
MX-4007	Festival	OPL-3015	Tweedy Singers:	AX-2020	Miracle Sounds Orch.:	TP-9530Z	Arrow Jazz:		
	T. Miyama & New	OPL-3016	Love Me Forever	AX-2021	Miracle Sounds Orch.:		Dynamic Hits Sound		
MX-4008	Herd Orch.:	OPL-3017	Laura:	AX-2022	Miracle Sounds Orch.:	TP-9531Z	The Screen Studio		
	New Herd New Big	OPL-3018	The World of Love	AX-2023	Miracle Sounds Orch.:		Orch.:		
MX-4009	Band Rock	OPL-3019	Sunshine & Raindrops	AX-2024	Miracle Sounds Orch.:	TP-9532Z	Screen Music		
	Blue Coats Orch.:	OPL-3020	Dick Schory:	AX-2025	Miracle Sounds Orch.:		Toshiyuki Miyama &		
MX-4010	Blue Coats Plays	OPL-3021	Movin' On	AX-2026	Miracle Sounds Orch.:	TP-9533Z	His New Herd Orch.:		
	Ellington & Basie	OPL-3022	Bonnie Koloc:	AX-2027	Miracle Sounds Orch.:		Glenn Miller in		
MX-4011	Various Drummers:	OPL-3023	Jazz Man	AX-2028	Miracle Sounds Orch.:	TP-9534Z	4-Channel		
	Drum Festival	OPL-3024	Tommy Jones:	AX-2029	Miracle Sounds Orch.:		The Count Buffalo:		
MX-4012	New Herd Orch.:	OPL-3025	For Chet Atkins	AX-2030	Miracle Sounds Orch.:	TP-9535Z	Dynamic Latin Sounds		
	Dynamic Screen	MPL-1011	Red Sun	AX-2031	Miracle Sounds Orch.:		The Fascination of		
MX-4013	March	MPL-2001	Ricky Shayne:	AX-2032	Miracle Sounds Orch.:	TW-9503Z	the SL in 4-Channel		
	Noche Cubana:	OPS-1001	Mamy Blue	AX-2033	Miracle Sounds Orch.:		(Sound Effect)		
MX-4014	Good Old	OPS-1002	Okie Duke	AX-2034	Miracle Sounds Orch.:	TP-9536Z	Yuuko Nagisa:		
	Kayookyoku in	OPS-1003	Sonny Curtis	AX-2035	Miracle Sounds Orch.:		Yuuko Nagisa on		
MX-4015	4-Channel	OPS-1004	Harvest	AX-2036	Miracle Sounds Orch.:	TP-9537Z	Stage		
	Soul Plus:	OPS-1005	Tweedy Singers:	AX-2037	Miracle Sounds Orch.:		Ohyan Fi-Fi:		
MX-4016	Drum & Bass Beat	OPS-1006	Tweedy Singers:	AX-2038	Miracle Sounds Orch.:	TP-9538Z	Ohyan Fi-Fi in		
	Ai George:	OPS-1007	Pieces of Dreams	AX-2039	Miracle Sounds Orch.:		Belami		
MX-4017	Live George	OPS-1008	Promises, Promises	AX-2040	Miracle Sounds Orch.:	TP-9539Z	Royal Pops Orch.:		
	Noche Cubana:	OPS-1009	Possum River:	AX-2041	Miracle Sounds Orch.:		I'd Like to Teach the		
MX-4018	Rock & Latin	OPS-1010	Girl You Make Me So	AX-2042	Miracle Sounds Orch.:	TP-9540Z	World to Sing		
	Percussion	OPS-1011	Happy	AX-2043	Miracle Sounds Orch.:		The Golden Sounds:		
SX-401	Drum and Brass	OPS-1012	Hollins & Starr:	AX-2044	Miracle Sounds Orch.:	TP-9541Z	Bride in Seto		
	Shirase Haruko's	OPS-1013	Feelin' Good	AX-2045	Miracle Sounds Orch.:		Magical Flying Travelin'		
	Group:	OPS-1014	Bridge Over Troubled	AX-2046	Miracle Sounds Orch.:	TP-9542Z	Band:		
	Awaodori	OPS-1015	Water	AX-2047	Miracle Sounds Orch.:		Midnight Rock		
OPS-5001	Cyril Stapleton &	YX-6008	Don't Be That Way	AX-2048	Miracle Sounds Orch.:	TP-9543Z	Special		
	Others:	YX-6009	Talking to Myself	AX-2049	Miracle Sounds Orch.:		The Count Buffalo:		
	Dynamic Sound in	YX-6010	Jazzman	AX-2050	Miracle Sounds Orch.:	TP-9544Z	Exotic Sounds in		
OPS-5002	4-Channel	YX-6011	Wild & Free	AX-2051	Miracle Sounds Orch.:		4-Channel		
	Cyril Stapleton G.	YX-6012	Sonny Curtis	AX-2052	Miracle Sounds Orch.:	TP-92001Z	Over the Rainbow		
	Orch.:	YX-6013	Chalk Howard	AX-2053	Miracle Sounds Orch.:		The Candle Orch.:		
OPS-5003	New Screen Hit	YX-6014	Doug Carn Sextet:	AX-2054	Miracle Sounds Orch.:	TP-92002Z	White Christmas		
	Series	YX-6015	Spirit of New Land	AX-2055	Miracle Sounds Orch.:		A. Ishikawa &		
OPS-5004	Ray Davies & Funky	YX-6016	Henry Franklin:	AX-2056	Miracle Sounds Orch.:	TP-92003Z	Count Buffalo:		
	Trumpet:	YX-6017	The Skipper	AX-2057	Miracle Sounds Orch.:		This is 4-Channel		
	Exciting Brass Beat	YX-6018	Sound Track:	AX-2058	Miracle Sounds Orch.:	TP-92004Z	Full Dimension Orch.:		
OPS-5005	Tony Hatch Orch.:	YX-6019	Sunset, Sunrise	AX-2059	Miracle Sounds Orch.:		Around The World		
	Tony Hatch Plus B.	YX-6020	R. Brown, etc.:	AX-2060	Miracle Sounds Orch.:	TP-92005Z	4-Channel Tour		
	Bacharach	YX-6021	The Awakening	AX-2061	Miracle Sounds Orch.:		Full Dimension Orch.:		
OPS-5006	Cyril Stapleton Orch.:	YX-6022	R. Johnson Quartette:	AX-2062	Miracle Sounds Orch.:	TP-92006Z	Fascinating Mood		
	Movie Themes	YX-6023	Second Coming	AX-2063	Miracle Sounds Orch.:		Music		
OPS-5007	The Bob Crewe	YX-6024	Gene Russell:	AX-2064	Miracle Sounds Orch.:	TP-92007Z	A. Ishikawa &		
	Generation:	YX-6025	Talk to My Lady	AX-2065	Miracle Sounds Orch.:		Count Buffalo:		
	Music to Watch Girls	YX-6026	Kelly Patterson:	AX-2066	Miracle Sounds Orch.:	TP-92008Z	Dynamic Action		
OPS-5008	By	YX-6027	Maiden Voyage	AX-2067	Miracle Sounds Orch.:		Sound		
	London Pops Orch.:	YX-6028	Bonnie Koloc:	AX-2068	Miracle Sounds Orch.:	TP-92009Z	Sound		
	Theme from "Love	YX-6029	Hold on to Me	AX-2069	Miracle Sounds Orch.:		K. Tsutsumi &		
	Story"	YX-6030	Bonnie Koloc:	AX-2070	Miracle Sounds Orch.:	TP-92010Z	Silver Strings:		
OPS-5009	Denis Lopez Latin	YT-1012	Bonnie Koloc:	AX-2071	Miracle Sounds Orch.:		Dynamic Hits Deluxe		
	Sound:	MX-0007/8	Bonnie Koloc:	AX-2072	Miracle Sounds Orch.:	TP-92011Z	for Young		
	Latin Percussion		Bonnie Koloc:	AX-2073	Miracle Sounds Orch.:		S. Yokouchi &		
OPS-5010	J. Schroeder &		Bonnie Koloc:	AX-2074	Miracle Sounds Orch.:	TP-92012Z	The Band:		
	Sounds Orch.:		Bonnie Koloc:	AX-2075	Miracle Sounds Orch.:		Dynamic Country		
	You've Got a Friend		Bonnie Koloc:	AX-2076	Miracle Sounds Orch.:	TP-92013Z	Guitar		
OPS-5011	Ray Davies & The		Bonnie Koloc:	AX-2077	Miracle Sounds Orch.:		Freedom Unity:		
	Button Down Brass:		Bonnie Koloc:	AX-2078	Miracle Sounds Orch.:	TP-92014Z	Dynamic Rock		
	The Quadrasonic		Bonnie Koloc:	AX-2079	Miracle Sounds Orch.:		West Coast Orch.:		
	Screen Music Album		Bonnie Koloc:	AX-2080	Miracle Sounds Orch.:	TP-92015Z	Easy Listening for		
QA-6	John McLeod &		Bonnie Koloc:	AX-2081	Miracle Sounds Orch.:		Young		
	His Orch.:		Bonnie Koloc:	AX-2082	Miracle Sounds Orch.:	TP-92016Z	Tokyo Symphony:		
	Harlem Nocturn		Bonnie Koloc:	AX-2083	Miracle Sounds Orch.:		Japan Fascinates You		
QA-7	Victor Silverster		Bonnie Koloc:	AX-2084	Miracle Sounds Orch.:	IPZ-80001	Modern Classic		
	Orch.:		Bonnie Koloc:	AX-2085	Miracle Sounds Orch.:		Ensemble:		
	Quadrasonic Home		Bonnie Koloc:	AX-2086	Miracle Sounds Orch.:	TP-92017Z	Now Mozart		
	Concert De Luxe		Bonnie Koloc:	AX-2087	Miracle Sounds Orch.:		Screen Studio Orch.:		
QA-8	Cyril Stapleton Orch.:		Bonnie Koloc:	AX-2088	Miracle Sounds Orch.:	IPZ-80002	Dynamic Screen		
	Quadrasonic Screen		Bonnie Koloc:	AX-2089	Miracle Sounds Orch.:		Mood No. 2		
	Music Hit Album		Bonnie Koloc:	AX-2090	Miracle Sounds Orch.:	IOZ-80002	Royal Pops Orch.:		
	Peter & Paul:		Bonnie Koloc:	AX-2091	Miracle Sounds Orch.:		Dynamic Continental		
	4-Channel Hit Popular		Bonnie Koloc:	AX-2092	Miracle Sounds Orch.:	LLZ-80003	Tango		
	Concert		Bonnie Koloc:	AX-2093	Miracle Sounds Orch.:		Latin Brass 77:		
			Bonnie Koloc:	AX-2094	Miracle Sounds Orch.:	IPZ-80004	Dynamic Latin Brass		
			Bonnie Koloc:	AX-2095	Miracle Sounds Orch.:		Arrow Jazz Orch.:		
			Bonnie Koloc:	AX-2096	Miracle Sounds Orch.:	IPZ-80005	Dynamic Big Band		
			Bonnie Koloc:	AX-2097	Miracle Sounds Orch.:		Royal Grand Pops		
			Bonnie Koloc:	AX-2098	Miracle Sounds Orch.:	EOZ-80007	Orch.:		
			Bonnie Koloc:	AX-2099	Miracle Sounds Orch.:		Dynamic Sax Mood		
			Bonnie Koloc:	AX-2100	Miracle Sounds Orch.:	IPZ-80006	Greatest Hits		
			Bonnie Koloc:	AX-2101	Miracle Sounds Orch.:		Adam:		
			Bonnie Koloc:	AX-2102	Miracle Sounds Orch.:	IPZ-90001	Live		
			Bonnie Koloc:	AX-2103	Miracle Sounds Orch.:		The Ventures:		
			Bonnie Koloc:	AX-2104	Miracle Sounds Orch.:	IPZ-90002	The Ventures on Stage		
			Bonnie Koloc:	AX-2105	Miracle Sounds Orch.:		Count Basie Orch.:		
			Bonnie Koloc:	AX-2106	Miracle Sounds Orch.:	IPZ-90003	Broadway, Basie's		
			Bonnie Koloc:	AX-2107	Miracle Sounds Orch.:		Way		
			Bonnie Koloc:	AX-2108	Miracle Sounds Orch.:	IPZ-90004	Command All Stars:		
			Bonnie Koloc:	AX-2109	Miracle Sounds Orch.:		Persuasive Percussion		
			Bonnie Koloc:	AX-2110	Miracle Sounds Orch.:	IPZ-90005	Enoch Light:		
			Bonnie Koloc:	AX-2111	Miracle Sounds Orch.:		A New Concept		
			Bonnie Koloc:	AX-2112	Miracle Sounds Orch.:	IPZ-90006	Ray Charles Singers:		
			Bonnie Koloc:	AX-2113	Miracle Sounds Orch.:		Sunrise, Sunset		
			Bonnie Koloc:	AX-2114	Miracle Sounds Orch.:	IPZ-90007	Tony Mottola:		
			Bonnie Koloc:	AX-2115	Miracle Sounds Orch.:		Golden Guitar		
			Bonnie Koloc:	AX-2116	Miracle Sounds Orch.:	LLZ-90008	Doc Severinsen:		
			Bonnie Koloc:	AX-2117	Miracle Sounds Orch.:		Golden Trumpet		
			Bonnie Koloc:	AX-2118	Miracle Sounds Orch.:		Renaissance Orch.:		
			Bonnie Koloc:	AX-2119	Miracle Sounds Orch.:		Classic '72		
			Bonnie Koloc:	AX-2120	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2121	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2122	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2123	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2124	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2125	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2126	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2127	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2128	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2129	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2130	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2131	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2132	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2133	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2134	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2135	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2136	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2137	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2138	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2139	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2140	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2141	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2142	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2143	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2144	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2145	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2146	Miracle Sounds Orch.:				
			Bonnie Koloc:	AX-2147	Miracle Sounds Orch.:				
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Studio Track

By SAM SUTHERLAND

Those readers unfamiliar with Angel City Sound, the Los Angeles room mentioned recently here, might be a little more familiar with Sound Recorders, the room purchased by Tom Wilson and a group of other backers and since transformed into Angel City.

Designed by Armin Steiner in 1966, the room has since been modified extensively, under the direction of Jack Edwards and Cal Frisk. A new isolation booth has been constructed, and a computerized mastering chain, featuring a Neumann lathe, has been installed, enabling the 16-track quadrasonic operation to carry that capability over into matrix mastering, in both QS and SQ formats.

The studio itself includes three live echo chambers, full Dolby sound reduction, and outboard equipment including a variety of limiters, automatic phasing, a Cooper time cube, graphic equalizers and several custom equalizer units.

In its former incarnation, the room hosted many premium L.A. acts, among them the Mamas and the Papas, Jimmy Webb, Richard Harris, Bread, Johnny Rivers, Rick Nelson, Buffalo Springfield and Linda Ronstadt, as well as interlopers like Diana Ross, Carole King, Peggy Lee, Petula Clark, Paul and

Linda McCartney, George Harrison and Steve Miller.

Given mainman Wilson's past involvement in record production, it's hardly surprising that a major emphasis is being made on developing Angel City as an overall production complex, rather than just a studio. The room itself is actually a division of Angel City Entertainment, the corporate umbrella set up with Wilson as president, Howard Gilliam, vice president and Antonius Vanderploeg, vice president and treasurer.

Chief engineer is Eirek "The Norwegian" Wangberg, who held that post with Sound Recorders from 1971. Wangberg has worked with Diana Ross, Neil Diamond, Skylark, Paul and Linda McCartney, a variety of Lou Adler projects, John Sebastian, Roger Williams, Jimi Hendrix and a veritable legion of others.

As for that production slant, Angel City Productions will be promoted around Wilson's production talents, while publishing firms Earthship Music (BMI) and Terraplane Music (ASCAP) have been set up as outlets for the proposed Angel City Creative Workshop. Wilson has cited a key goal for that operation as the development of "black, Chicano and redneck songwriters who find it difficult breaking into the business.

(Continued on page 42)

Talent

Talent in Action

ELVIS PRESLEY

Roanoke Civic Center, Roanoke, Va.

"Virginia is for Elvis Lovers," read the assorted banners hanging throughout the SRO, 10,000 seat plus arena. Elvis was back home, playing before the white, middle-class southern folk, not unlike those who first bought his early Sun recordings nearly 20 years ago. Roanoke was the sixth stop on a 14-city, three-week March tour of the South, winding up in his hometown of Memphis.

The Roanoke show was customary for Presley. Official Elvis merchandise littered the hall, more readily available than food and drink. A standup comic, the Sweet Inspirations and an intermission mixed with anticipation set the mood. Soon, in a blaze of blinking flashcubes and with a blast of fanfare, RCA's White Knight mounted the stage, guitar slung over the shoulder of his jewel-studded jumpsuit. Elvis was in fine voice and good spirits, joking often and looking well, if a bit beefy. Songs were tossed off as rapidly as his scarves. Girls lunged at their idol's feet. With Presley, half the show is on stage and half is off.

It appears Elvis has put aside his notorious pelvic gyrations for good, but resurrected a little bit of the old hip wiggle for "Fever," poking fun at himself, and he even danced some on "Polk Salad Annie." That Presley is now apparently walking through his show had no adverse effect on this audience, most of whom have never seen him before in person. Hysteria greeted everything he did, much more than the most rambunctious of his northern audiences.

Elvis' versatility as a singer was represented in his selection of material. From his rock past came "Teddy Bear/Don't Be Cruel," "All Shook Up," "Love Me Tender" and a surprisingly effective "Tryin' to Get to You." Country tunes included "I Can't Stop Lovin' You," "Funny (How Time Slips Away)" and the recent Olivia Newton-John hit, "Let Me Be There." But best were the inspirational songs "Help Me" and Kristofferson's "Why Me, Lord." Backed by J.D. Sumner and the Stamps Quartet with the Nashville trio, Voices, each displayed Presley's inner feeling for the music credited to be his most vital influence. Elvis crooned "Can't Help Falling in Love" and it was all over and on to Richmond.

PHIL GELORMINE

BOZ SCAGGS LEO KOTKKE STREETCORNER SYMPHONY

Santa Monica Civic Auditorium

The admirable professionalism of Boz Scaggs sparked a delightful demonstration of the new movement in rock towards a cascading liquid sound rather than its old crudely chugging quality. A thoughtful musician rather than a flash theatrical showman, Scaggs stands up and sings in his individual sweet-yet-funky voice, playing solidly tasteful guitar fills between vocal phrases.

He is surrounded by a fiery aggregation of guitars, percussion and horns. And he sets the keynote of their appearance by dressing with casual elegance, rather than a crummy pseudo-natural look. Scaggs, former top sideman in the Steve Miller Band, has long had a following of his own and wide respect from fellow performers.

Now with his new turn to more commercial production in the recent Columbia "Slow Dancer" album, Boz Scaggs seems an excellent bet to attain some overdue mass appeal.

Leo Kottke, wizard of the acoustic 12-string guitar, has awesome playing technique, a pleasingly eccentric stage presence and far less shyness than he showed last time here in using his very pleasant deep country voice. Unhappily, his set was overlong and revealed that too many of his songs sound alike and depend on a limited range of spectacular riffs. Kottke's talent is undeniably awesome, but perhaps he now needs the inspiration of finding new sounds by playing less of his original material.

Unbilled guest artists Streetcorner Symphony are a hardworking a capella act who put on an effective set but cannot yet match the smooth, soaring artistry of the Persuasions in singing without instrumental accompaniment.

NAT FREEDLAND

DAMITO JO

Rainbow Grill, N.Y.C.

Damito Jo who climbed to popularity in the 1960s with a succession of chart-riding tunes including, "I'll Be There," "I'll Save the Last Dance for You," and "Yellow Days," made a dramatic return to the New York showbusiness scene last week when

(Continued on page 40)

New on the Charts



HERBIE HANCOCK
"Chameleon," 88

An accurate title for the first pop single breakout by a 13-year jazz star who has just switched from a highly abstract playing period to a much more accessibly funky sound. Hancock now combines the spacey excitement of synthesizer keyboards with the tight contemporary studio approach of his San Francisco producer-manager David Rubinson. Columbia artist Hancock is booked by ATI.



MARVIN HAMLISCH
"The Entertainer," 78

This is main theme from "The Sting," Newman-Redford film up for 10 Academy Awards. Hamlisch, at 29, has made a lot of noise in the normally quiet field of film scoring. As melody composer, he's also on the Hot 100 with "The Way We Were" for Streisand. Here Hamlisch adapted the elegant ragtime of again-popular Scott Joplin and debuts as piano artist. Hamlisch is an extremely colorful personality and musician who will probably be heard from increasingly as a performer in years to come. Single is from MCA soundtrack LP.

Signings

Continued from page 34

wide representation Lee Michaels and Elvin Bishop. Both had previously been with Paragon. . . . Paramount's Artie Kaplan to Unlimited Professional Management. . . . C&W singer Victoria signed with Jerry Purcell of GWP Associates for personal management.

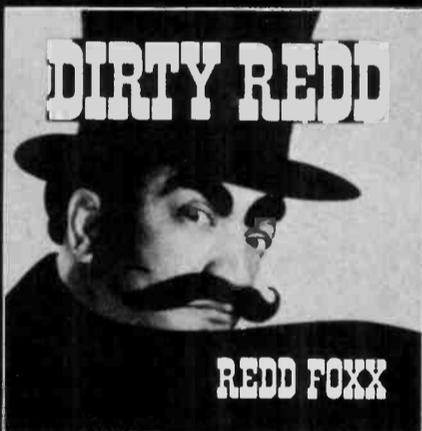
Rod Piazza, former lead singer of the Dirty Blues Band, to LMI Records. First album is "Blues Man." . . . Mac Curtis signed an exclusive songwriting agreement with T.B. Harms Co. and a recording contract with T.B. Harms Productions. . . . Streetdancer and Atlantis Philharmonic to the newly formed Dharma Records in Chicago. . . . Bill Chinnock, Paramount artist, signed with the Scott A. Cameron Organization for management.

CAM signed Bob McBride, ex-leader of Lighthouse, and Moe McGunty, Canadian singer-writer, to production/publishing contracts.

Adam Faith, British rock singer, has been signed to a long term Warner Bros. recording contract. . . . Soprano Summitt is the first act signed by World Jazz Records, besides the World's Greatest Jazz Band. . . . The Rhodes Kids, a seven-member musical family from Houston, have signed an exclusive recording contract with GRC Records in Atlanta. . . . Capricorn Records has signed soul artist Bill Coday to a long term recording contract. A single is set for May with Dave Crawford producing.

Dial Records, distributed by Phonogram, is moving into the country field with signing of former Capitol artist Bobbi Martin and Lawrence Reynolds, who cut "Jesus Was a Soul Man." . . . Columbia has signed singer-songwriter David Allan Coe to an exclusive long term contract. Coe's first Columbia album, set for release this month, is titled "The Mysterious Rhinestone Cowboy." . . . The Buddah Group has signed Jim Weatherly to the organization. Weatherly wrote "Neither One of Us" and "Midnight Train to Georgia" for Gladys Knight & the Pips.

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Purple in Tour Tie

NEW YORK—Warner Bros. recording group Deep Purple has embarked on a 25 city U.S. tour, to coincide with the release of their latest LP.

The band will travel between appearances on Starship 1, the customized passenger jet.

Among key dates will be Deep Purple's appearance as part of the April 6 Ontario Motor Speedway concert near Los Angeles.

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Creative Trends

White: Self-Taught Love Music Machine

By RADCLIFFE JOE

NEW YORK—Barry White, composer, arranger, musician, entertainer extraordinaire, is waging a war around the world, and at least the opening battles are being won.

The entire strategy was honed to a high point of professional slickness, during the struggling years when White did just about everything for survival, from laying bricks to processing the Afro hair styles.

White approaches the subject of love from the standpoint of better understanding by individuals on a personal level. In a world where disenchantment and cynicism are the rule, White's message may strike some as being naive and syrupy, but White believes in it. He dismisses the skeptics by saying, "My timing was right. The world has just about gone full cycle, and love is, in fact, about the only answer."

White insists that his music and lyrics are playing an important role in bringing people together. "I can tell by the reactions of audiences when I play live concerts, and by the feedback I receive through the mail."

Bringing People Together

White stresses that his music is for all people who understand the meaning of love, claiming he sells as well among gays as with heterosexuals.

What is probably unique about White's music is that it is all "off the cuff." He has never had a single lesson in formal music. "It's all hooked on a feeling," he rumbles.

Because of that unorthodox approach to his craft, White finds it difficult to delegate responsibility, and has, as a result, developed into a sort of a one-man music machine writing, arranging, performing and mixing.

He admits that it's tough, demanding, and murder on his social life, but he is driven by an obsession, born of the legacies of hardship common among minorities.

Adding support to White's quest for truth through music is Glodean James, White's fiancée and the lead singer of the Love Unlimited Trio.

White met the Love Unlimited Trio in L.A. in 1969. And he admits that more than anyone else, Ms. James has been the greatest influence on his music. In fact, one of his biggest hits, "I've Got So Much to Give" was written especially for her.

White has very little time for common diversions of the average man. Almost his entire existence is woven around his music and the woman he loves.

Studio Secrets

A remarkably humble man, White allows himself the rare pleasure of self-indulgence as he remarks, "I can mix a song in 35 minutes that would take other people hours to complete. I have learned tricks in mixing and mastering that nobody knows, and the gifts I have in rhythm and countermelody would take nine years of college to learn."

In spite of the heavy commitments of writing, arranging, conducting, managing and personal appearances, White has still found time to star in one movie, "Coon Skin," and write the score for two others, "Mr. Cool," and "Our Man Friday," of movie scores he says, "They are the easiest things. It's all just a matter of

arranging. There is no real challenge."

Although he will continue to accept the occasional Hollywood assignment, White stresses that his first commitment is to the music industry.

He is particularly happy with 20th Century Records and its president, Russ Regan, of whom he says: "Russ knows his business and he knows how to treat his people, and I admire those qualities."

White's hope for himself is that his music continues to bring people to-



Barry White

gether. For the music industry as a whole, it is that they do more to encourage young talent, and make it easier for coming generations to make their mark than it was for him.

Trask's 8 Years As Aussie Country Chirp

By BOB KIRSCH

LOS ANGELES—These days it's not unusual for a pop artist to try and cross into country, but when Australian pop singer Diana Trask made the move in 1966 it wasn't quite so fashionable.

"I knew what I was doing at the time was dated," says Ms. Trask. "I wasn't even doing rock, I was singing pop standards. I knew I had to change my style or get out of the business. I thought of doing soft rock or blue eyed soul, but that didn't grab me."

What did grab Ms. Trask was her first taste of country, which she heard during a trip to Nashville in 1966. "The music seemed to me to be something very close to America," she now says. "I didn't completely understand it, but I wanted to try it. So I decided I had to make a firm commitment and stick to it, if I was going to gain any credibility."

Her first step was to move to Nashville. She took in all the shows she could and brought records of all the popular artists of the day home to study. She spent time talking to as many people as possible, crediting George Jones, Mel Tillis and Faron Young as some who helped her the most.

"I started singing country in 1966," she says, "but it took two years before anyone would book me country. So I did pop gigs and sang country music. Looking back, it was really like going to school. And it took me eight months before I really felt confident in the studio. I had gone into the studio my first week in town, thinking that country was as easy as falling off a log. But I just couldn't do it and I spent the next eight months practicing."

Still Studying Country

"I still feel like I'm a student," she says, even though she's racked up more than 10 country chart singles.

"A lot of American country singers don't realize just how difficult their music is because it's been a part of them all their lives. It's like visiting New York and going to see the Statue of Liberty. But if you live there, you never think about it."

Ms. Trask says her two years of touring before landing a contract with Dot Records really amounted to an undergraduate education, an education that is still continuing.

"I still don't think I've really made it," she says, "at least not the way I'd

like to. One of the ways to keep going is to stay on the road, which is why I did 250 one-nighters last year. This year, I'll be doing 15 weeks in Vegas, so we will probably cut the one-nighters down to about 125. But you have to stay on the road if you want to maintain any contact with your audience."

Ms. Trask has been a consistent success in Vegas, and she explains this by saying that "I tailor my act for that town. The people there want to hear country, but they also want a nice, kind of fancy atmosphere. So I give it to them. I use a 30-piece orchestra but I'm still singing the same words and using the same feelings I do when I'm on the road with a six piece band. It's just that people in Vegas expect a production and I don't think this hurts country a bit. It might not sell on record, but it's a different thing."

As for her success in country, Ms. Trask has some interesting ideas as to what has caused some of it. "As well as the touring and doing my homework," she says, "I've also applied anything I've learned in other areas of music to country. I don't see anything wrong with this. If a baseball player can switch successfully to football, it's because he's an athlete who is able to convert. I think the same can be done, with some hard work, in music."

Ms. Trask is now off to England for a 30-day tour with Glen Campbell, and then she returns to Las Vegas. She will continue to write more and, as she says, "I'll keep working as much as possible. I don't think I can afford to rest on any laurels yet."

Mott Adds To Tours

NEW YORK—Mott the Hoople have increased their planned schedule of live appearances here to cover 39 U.S. cities after the tour begins in early April.

Herb Spar and Dan Weiner of IFA are booking the dates, which will coincide with release of the group's next Columbia LP and single.

The dates also include the group's five-day engagement at the Uris Theater here on Broadway.

The tour is being coordinated by manager Fred Heller in Dobbs Ferry, N.Y.

Talent in Action

• Continued from page 38

she opened before an SRO audience at the Rainbow Grill.

Ms. Jo's three-year layoff from nightclub and recording circuits has in no way impaired her ability to belt a tune. She is still the amazing bundle of performing talent and energy that characterized her popularity a decade ago.

In shaping her comeback strategy, Ms. Jo did not try to capitalize on nostalgia, but built her act around a pot pourri of popular tunes which not only gave her an opportunity to showoff her versatility, but also allowed her to send out a subtle caution that she would not be categorized.

Ms. Jo's opening night offerings included, "Music Man," "Dock of the Bay," "Watch What Happens," and "If You Go Away." Her appreciative audience included such music industry notables as Eubie Blake, Ellis Larkins, the wives of Count Basie and the late Louis Armstrong, and George Wein.

Sharing the stage with Ms. Jo was the Ruby Braff/George Barnes Quartet (Audio Fidelity Records), who offered a cool interlude of soulful jazz with such tunes as "Love Is Here to Stay," "A Fine Romance," "With Time For Love," and "Cheek to Cheek."

RADCLIFFE JOE

THE ELEVENTH HOUSE
Featuring LARRY CORYELL
COUNT'S ROCK BAND

Max's Kansas City, New York

Larry Coryell's career has been unquestionably frustrating, at least for many of his admirers, for Coryell's long-standing eminence as a volatile guitarist and a pioneer in the fusion of cooler, more exploratory jazz styles and rock flavored electric textures has always outdistanced his popularity. This latest band could provide a more positive momentum, though, for at last Coryell appears to be fronting a group that is beautifully balanced and in comparatively good shape to make many new friends.

As the most explicitly high-energy, rhythmic unit he's fronted to date, Eleventh House displays a supple, nearly intuitive rhythmic sense, spectacularly accented by drummer Alphonse Mouzon and complemented by Danny Trifan's versatile bass. Melodic leads are shared by Coryell, who remains both fiery and restrained where appropriate; his long time friend and collaborator in several recent bands, keyboard and synthesizer player Mike Mandel; and the newest addition, trumpeter Mike Lawrence. An abundance of solid melodic ideas, as well as surprisingly tight and sympathetic ensemble playing (Lawrence replaced original horn player Randy Brecker just three weeks before this date, but his absorption of the group's style and ability to assert his own lines comfortably are winning predominate.

Most of the tunes were culled from the band's Vanguard debut LP, released a few weeks ago, but the resilience of the playing and the obvious good spirits of the band have already transcended the high mark set there. The Eleventh House will doubtless be compared to the now defunct Mahavishnu, a somewhat kindred unit in its level of energy but otherwise distinct in its approach to a high speed, strongly chromatic mode of jamming. Just take note that, after the cruder similarities are noted, Eleventh House sets itself apart through a more directly melodic style, while Coryell's distinctive tonal qualities and the rich interplay between guitar, trumpet and Mandel's adventurous, yet consistently musical electronics further establish the band's identity.

Count's Rock Band, the unsigned opening act, is not a club band or soul revue, but a young progressive jazz band which, like the Eleventh House, seeks to fuse kilowatt with more eclectic musics. The band's principal players are reed player Steve Marcus, who has worked in the past with Coryell (and often incited high-decibel stand offs) and guitarist Steve Kahn. Marcus' tendency toward overkill seems better balanced here, and if the band's approach was reminiscent of more familiar bands in the genre, the level of musicianship and Kahn's promising strength on a double necked, six and 12-string electric guitar managed to reveal strong promise. SAM SUTHERLAND

DONALD BYRD & THE
BLACKBYRDS
WILLIE BOBO
Roxy, Los Angeles

Jazz trumpet veteran Byrd became a surprising pop commercial success for UA last year with his "Blackbyrd" single and album. He showed how he did it at the Roxy with a lyrically free-flowing set that placed semi-abstract but always pretty melody lines over full and complex latinesque percussion lines.

Former music dept. chairman of Washington D.C.'s Howard University, Byrd appeared here with his all-student backup group, the very impressive Blackbyrds who have been signed as jazz artists in their own right by Fantasy. Also joining in were a distinguished pair of Byrd's college alumni, writer-producers Larry and Fonce Mizzell.

The great timbale drummer, Willie Bobo, whose latin jazz sound has been adapted by so many successful latino rockers, made the mistake of trying to be coolly laid-back in his music for the rock showroom, rather than going all-out for the latin funk which would have been much more impressive to a musically aware audience.

NAT FREEDLAND.

ROBERT KLEIN
DOROTHEA JOYCE
Bitter End, New York

Where there is the ridiculous, explicit or implied, there is also likely to be Robert Klein. Brut Records comedian and voice of sanity-by-contrast, Klein explores the priorities people are told to live by and the things they quietly put up with. To Robert Klein we owe the quintessential images of humanity as found in the all-night delicatessen: Klein singlehandedly has reduced America's enjoyment of Yankee Bean Soup through his descriptions of school lunches.

At the Bitter End, however, Klein's material came nowhere near the high standards we have come to expect from him. He tended to focus on politics (which should be off-limits to comedians as long as politics remains intrinsically funny) and famous people, a topic which leads to an uncomfortable, insulting kind of humor. Rather than concentrate on the minutia of the audience's lives, he chose topics that tended to alienate him from his listeners. A good amount of laughing got done anyway, but not of the expected, satisfying kind.

Opening the bill was songstress Dorothea Joyce, who is about to release her first album on Evolution. She has written some good, commercial material, including "Love's Lines, Angles and Rhymes," the Fifth Dimension hit. As a performer and singer, however, she is clearly untrained.

NANCY ERLICH

STEVEN GROSSMAN
Brothers & Sisters, New York

After several years of increasingly distasteful, generally dishonest sexual posturings by variety of rockers, Steven Grossman (Mercury Records) has emerged as the first contemporary performer to treat homosexuality as a major theme without degrading both himself and his subject matter. If such a thematic core seems untouchable, consider that apprehension in terms of its source: a growing weariness for ersatz glam-rockers in platform shoes and plucked brows is more an indication of that trend's evasive reliance on innuendo and visual shock, and the emotional barrenness they cloak.

Grossman, by contrast, is neither an exhibitionist nor a panderer, but rather a gifted, visibly sensitive performer who is gay. Not unreasonably, that discovery has proven central to his perceptions, and his songs deal explicitly, yet not sensationally, with how his vantage point has since shifted. In fact, Grossman's very gayness, and his feelings about that stigma, make his work surprisingly accessible, for his presentation is neither coy nor gratuitous, devoid of great bitterness or apology. Were he any less direct, his work would be jarring.

Instead, he presents gay experience with a sense of humanity that truly transcends social taboos to resonate with more conventional romantic themes. While his material explores the degradation of the street, and of those brothers who "cruise" New York's West Village ("Christopher's Blues"), he counterposes images of gay love that are positive in their emphasis on root emotional values.

What remains to be seen is whether Grossman can effectively communicate to straight audiences, a prospect which reportedly has inhibited the performer. Apart from his lack of musical polish—his rough vocals sometimes strayed off-key, and his lack of stage experience has presumably created obstacles in arranging his material—Grossman's only real obstacle would appear to be social convention.

Given the emotive qualities of his music, which, in its best moments, touches on the long-lined, expressive folk-based styles of James Taylor and Joni Mitchell, the move seems a positive one. Even in this short appearance, Grossman was compelling, working effectively with lead guitarist Vinny Fuccella to create stirring moods.

Strange as it may seem, by focusing on what sets him apart from most audiences, Grossman could well reveal much of what he and his listeners have in common.

SAM SUTHERLAND

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Studio Track

• Continued from page 38

Ms. Vivian Green is executive director for the workshop.

★ ★ ★

Engineer Robert E. Runstein, who

handled chief engineer and technical director duties at **Intermedia Sound** in Boston during 1970-72, is apparently unwilling to stop at engineering LP's and mixing live FM broadcasts: Runstein has completed

a new text on **Modern Recording Techniques**, just published by Howard W. Sams and Co., Inc.

In explaining the books' approach, Runstein commented that most sound engineering texts cover

sound reinforcement, film sound or radio/television broadcast sound but neglect pop recording demands. Runstein's text consequently focuses on equipment, controls and techniques utilized in multi-track pop

recording, with those explanations geared to producers and artists as well as engineers.

Runstein has designed the book for both individual study and for uses as a text in a classroom or engineer training program. Among the topics covered are the recording chain, sound and hearing, microphones, magnetic tape recording, equalization, compressed on and expansion, echo and reverberation, phasing effects, consoles, noise reduction devices, speakers and monitoring, studio session procedures, interlocking tape machines, automated mixdown systems, disk cutting and pressing, and quadraphonic disk systems.

The tome is being carried at electronics parts distributors who stock books published by the Sams folks, or is available directly from the publishers in Indianapolis. The volume's tagged at \$9.95.

★ ★ ★

Down in Bogalusa, La., the **Studio In the Country** is hosting **Clarence "Gatemouth" Brown**, there this week to begin work on a new LP for **Barclay Records of France**. Brown's last album won the **European Academie du Jazz Award**, which, according to the studio's v-p, **Jim Bateman**, has apparently resulted in plans for U.S. release. This time out, Brown's jazz and blues styles will be offset by cajun influences, which points up the appropriateness of the recording site.

Philippe Rault is producing the sessions for **Barclay**.

Next at bat there is a more obvious local landmark, **Professor Longhair**.

★ ★ ★

Down in Philadelphia, **Jesse James** (presumably no relation) has opened **Future Gold Studios**, a 16-track facility that offers an **Audio Designs** console, **JBL** custom monitoring, **MCI** and **Scully** tape machines, **Dolby** noise reduction and a wide range of microphones.

Heading up the engineering staff is **Joel Fein**, who reported initial sessions for **Barbara Mason** and **The Futures**, both produced by **Jimmy Bishop** for **Buddah**; **Black Ivory**, tracked for **Warner Bros.**; and **Richard International**, recorded for **Delite**.

Other dates have included **Michael Gary Williams**, produced for **Stax** by **Tom Nixon**; **James Cleveland**, produced for **Savoy Records** by **Fred Mendelsohn**; and **First Choice**, being produced for **Bell** by **Stan Watson**. Additionally, **Russ Faith** produced sides there for the **Goldiggers**.

★ ★ ★

Old folkies should be interested in the latest development for **John Paine**, one of the original **Brothers Four**, who has just joined the staff at **Kaye-Smith Productions**, the Seattle recording studio complex.

Paine was with the group from their inception in 1959 until their retirement last year, and is now shifting his sights to commercial production at **Kaye-Smith**.

★ ★ ★

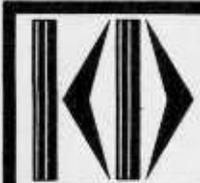
At **RCA's Hollywood studios**, **John Denver** is wasting no time after his little screen debut two weeks back. Within a few days he was in the studio, working on his next LP with producer **Milt Okun** and engineer **Mickey Crawford**. Those sessions ran well into last week.

Also in: **Hugo Montenegro**, working on his latest with producer **David Blume** and engineer **Rick Ruggieri**.

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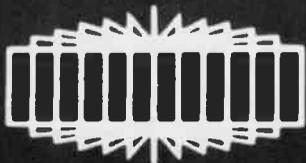
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Radio-TV Programming



THE MIKE DOUGLAS SHOW syndicated on TV by Group W has been trending more and more to featuring record acts in recent weeks. From left: Mike Douglas, host of the show, producer Woody Fraser, performer Lou Rawls, talent consultant Vince Calandra, and Paul Anka, performer who served as co-host for a week on the talk-music show.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

I really get a kick out of talking to some people. Like Bob Stevens calling me up with the lineup for WTRY-AM and it was through Bob that I discovered my old friend Art Simmers is back in the Albany-Troy-Schenectady area. He once managed WTRY-AM and, in fact, was there for a bundle of years and built the station into the dominant factor it is today. Lineup at WTRY-AM seems pretty strong, I would think. Rick Mitchell does the 5:30-9 a.m. show, followed by Dan Martin 9-noon, John Gabriel who just joined from WABY-AM in Albany noon-4 p.m., music director Bob Stevens 4-7 p.m., Jerry Tyler 7-midnight, and Jim O'Brien from WSNY-AM in Schenectady in the midnight-5:30 a.m. slot. I sat here for about half-an-hour trying to think of something good to say about the Albany-Troy-Schenectady market and, except for a couple of radio stations, I can't.

Ted Anthony, he of fame, flame and flair, reports in from the morning show at KBBC-FM, Phoenix. Bill Weaver, probably one of the best-liked radio men around, is now managing KONO-AM in San Antonio and a mutual friend—Bill Meeks asked me to mention that in the column so all of his other friends would know where he's at. And that gets me around to a favor I need from all of the record labels—are you Nashville CATS listening?—PAMS is launching a new country music radio syndication service and needs albums fast. Send to Bill Meeks, PAMS, 4141 Office Parkway, Dallas, TX 75204. The service is already contracted for by several radio stations and it'll be a prime exposure medium for records.

If you guys are interested in some fine background music and sound effects records, may I suggest you drop Brad Miller, Mobile Fidelity Productions Inc., a note asking for demos. His address is: 411 Winding Creek Rd., Olympic Valley, Calif. 95730. He's the guy who produces the Mystic Moods and that's his home and he has everything from ocean sounds, rain and lightning and storm, trains, the Mardi Gras, just about everything you'd ever need for production use in a radio station. Tell him the Beer King suggested you write him. His phone number is 916-583-2433 if you want to telephone him instead.

Chip Mosley, 314-636-3410, is looking for Top 40 work; experienced on-air and in production, especially capable with automation equipment. John Berks, program director of Swazi Radio, Johannesburg, South Africa, was by; good man. He's hunting for a good young black air personality for the station. It's a Top 40 operation. The black personality would provide a taped show from the U.S. for a couple of months. If able to score with the audience in Johannesburg, the station would move him to South Africa and give him an enormous buildup, salary, etc. The station, incidentally, simulcasts on shortwave.

Bob Baron, WKNV-AM, Knoxville, needs a good morning personality. Gary Mercer has been reappointed music director at CKWS-AM in Kingston, Ont., Canada. Gary Shannon, who'd been doing the work, quit and went to a station in Terrace, B.C., but I don't know the call letters. Mercer does the

morning show on the station. Chuck Dunaway took me to task for criticizing the Tucson market, stating that negative comments affect a person's work. I guess Chuck's right. I shouldn't have been so critical and I should have suggested improvements instead of pointing out flaws. Actually, I sort of thought I was being helpful, except about that station that was lousy and anytime I hear a lousy station I'll probably continue stating so whether it's wrong to do so or not. And, by the way, I'll have some comments on the Houston radio scene in a future issue.

If anyone talks to Bob Hamilton, mention that he can call me if there's anything I can do to help.

Tom Brown just called a couple of minutes ago and I'll be darned if I can remember whether he was looking for work or looking for a new air personality for WACY-AM in Lafayette, Ind. So, I've got a great idea. If you're looking for work, call him; if you're looking for a good deejay, go ahead and telephone him, too. The poor guy is probably lonesome sitting out there in the middle of Indiana with nothing but basketball players to talk to. Tom Moffatt, probably the best broadcasting man in Hawaii, has left KPOI-AM in Honolulu; he was manager of the station and a close friend of Tom Rounds and Ron Jacobs. Jerry Peterson, program director of KHJ-AM in Los Angeles, needs airchecks and resumes from everyone who thinks they can handle the Drew format.

KIOI-FM in San Francisco pulled a fantastic stunt to herald the switch of KSAY-AM to the simulcasted format of KIOI-FM. Jim Gabbert, general manager of both the AM daytime station and the FM allowed anyone who wanted to go on the air and do a minute to do so for \$5 cash. All bits were taped in front. Normally, the station would get around \$45 for a minute. The promotion, however, achieved great response. Reason to tape the bits was because a stipulation was that the minutes had to be legit. Bill Dante has resigned as manager of KTFM-FM in San Antonio. Lee Randall, program director of KTSA-AM there has been promoted to operations manager of both stations and Tony Raven continues as program director of the FM and Terry Osborne as music director of the AM. The KTSA-AM lineup has Bruce Hathaway 5:30-9 a.m., David Kline 9-noon, Osborne noon-3 p.m., Randall 3-6 p.m., Charlie Brown 6-10 p.m., Sam Burke 10 p.m.-2 a.m., Mike Kelly 2-6 a.m., John Wagner weekends. KTFM-FM has added Nick St. John to its staff. Jack McCoy is back with KCBQ-AM in San Diego, doing research.

Don Kobiela has been named operations director at WHLW-AM in Lakewood, N.J. And he writes that the station is being consulted by Joey Reynolds of "She's Still A Dumb Broad" fame. Kobiela had been up at WKBW-AM in Buffalo doing weekends and production. Tom Walters has been appointed program director of WKZQ-FM and Ron Atkins has been named program director of WTGR-AM, both in Myrtle Beach, S.C. The new lineup at WTGR-FM now has Atkins sign-on until 10:30 a.m., Greg

(Continued on page 46)

S. African Top 40 Based on Wide Variety of Market Research

JOHANNESBURG, South Africa—Radio SWAZI here is upping its shortwave power to 100,000 watts on Aug. 1, according to program director John Berks. The station, which simulcasts on shortwave its AM signal, is already 50,000 watts

on AM. Berks and his air personalities are one of the major exposure mediums in the area for records. The playlist feature 40 disks and Berks admitted they were "a mixed bag," including even MOR album cuts in the midday in order to appeal better to housewives. "we've just such a diverse audience that we just couldn't afford to operate musically with blinders on." At night, however, the music includes some fairly heavy album cuts.

New records are surveyed on arrival at the station. Every Friday, a list is drawn up of the new records that meet the station's standards. This list is shortened or lengthened according to:

- The opinions of the air personalities;
- Consulting the overseas trade publications;
- Checking the music being played on local stations, namely Springbok and L.M.
- Finally, comparing with sales returns from the various retail outlets, especially O.K. Bazaars and

Hilton Radio and comparing these with requests from listeners.

"Then the final playlist is compiled," Berks said. The order of play is four from the top 20 on the list, two hitbounds, one familiar records, one oldie, then one heavy tune.

All of the records are color coded on the sleeves so the air personalities have no trouble handling the music on their shows. Five or six new disks are added to the playlist each week.

There is a strong possibility that the station may begin catering musically to non-Europeans by hiring an American black air personality to do an evening show. This is being considered now.

Air personalities at present include Gordon Hoffmann 6-9 a.m., Stan Katz 9-noon, Gary Edwards noon-3 p.m., Berks 3-6 p.m., Darryl Jooste 6-9 p.m., music director George Wayne who just joined the station from Radio 2SM in Sydney, Australia, 9-midnight, and Leon Fourie.

The shortwave gives the station extra audience impact, Berks said, pointing out that most radio receivers in South Africa have southwave as well as regular medium wave reception.

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Diamond P Bows Dick Clark Radio Via Syndication

LOS ANGELES—"The Dick Clark Music Machine" is scheduled to premiere on the weekend of April 27, according to Frank Furino, executive producer of Diamond P Enterprises.

The radio show is to be a joint venture between Diamond P and Dick Clark and syndicated weekly. Tim Hallinan is head writer on the show, which will be produced at the Diamond P studios. Diamond P is noted for its weekly country music show "Continental Country" and its documentaries on such as Jerry Lee Lewis, Ray Price, and Paul Anka, among others, which have been syndicated around the world.

More
Radio-TV Programming
See Pages 48 & 51

If You're Not Into
Freddie Hart's
Smash Single
**Hang In
There Girl** (3827)

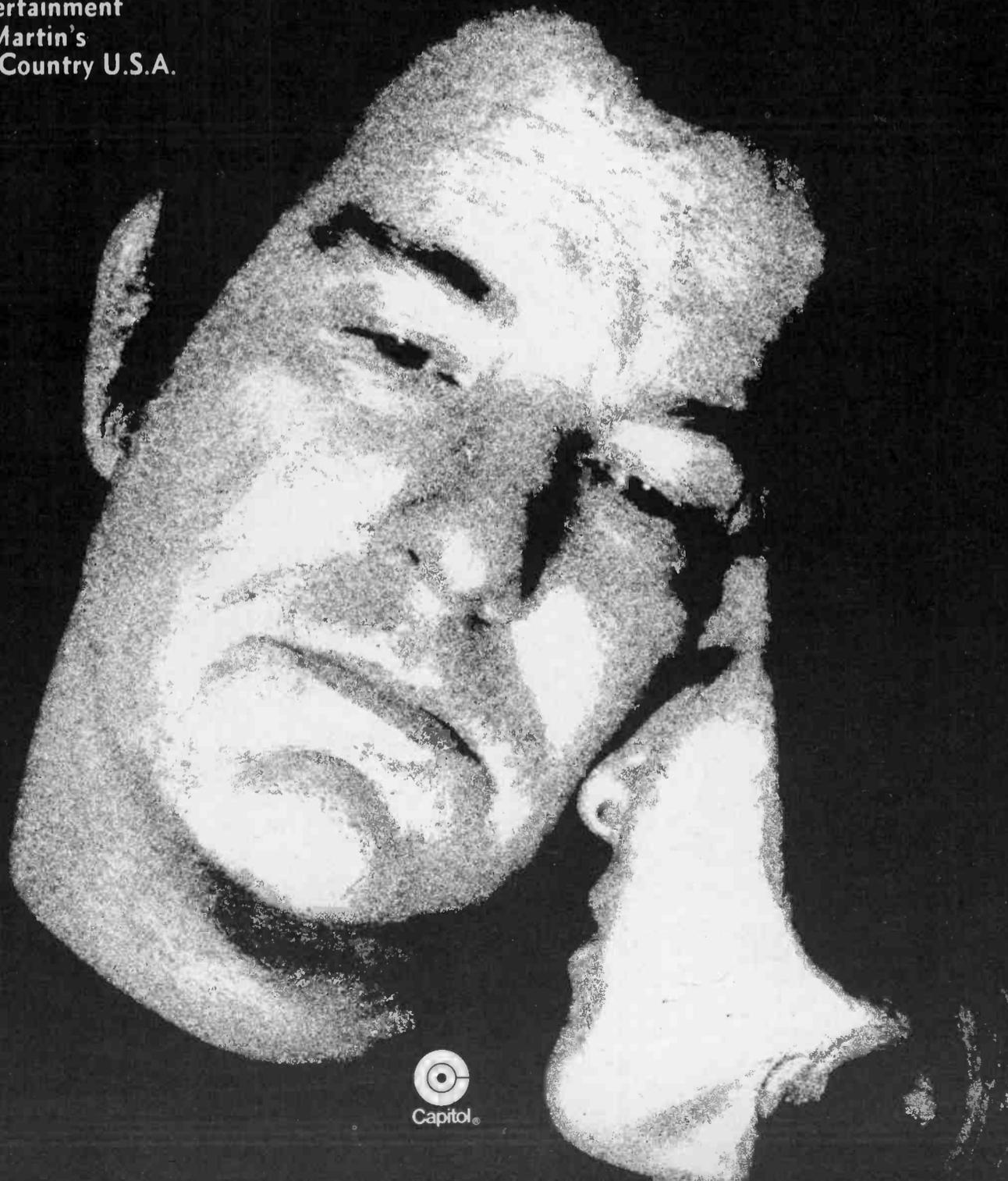
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*Watch for Freddie's forthcoming album, Hang In There Girl, ST-11296
Produced by George Richey*

Millions will see Freddie perform
Hang In There Girl
on National Television!

March 28—ABC Wide World
of Entertainment

April 4—Dean Martin's
Music Country U.S.A.
NBC



Vox Jox

• Continued from page 44

Fowler until 2:30 p.m., and Sugar Bear until signoff. **Charlie Hawk** does weekends on the Top 40 station. WKZQ-FM uses a semi-automated format with station manager **Bill Henney** in the morning, **Kathy Cullen** 3-6 p.m., and **Walters** 8-signoff. Walters needs records. Dedicate a tune to Mrs. **Mickey Spillane** someday, would you Tom?

Joe Burnham, program director at KRYZ-AM/FM, notes that the Jupiter, Fla. FM operation has shifted to a contemporary and progressive mix during night time hours, with daylight programming still solidly MOR. Les Crawley and Bill Barker handle the night shift, and Burnham points out that their progressive format is currently wide-

Radio Show Set To Test Oldies

NEW YORK—RCA Records is planning to test a radio documentary—"Pop Chronicles Presents the 40's"—on 40 radio stations coast-to-coast as the modus operandi for selling a nine LP set of oldies. The 12-hour documentary on music of the 40's was prepared and hosted by John Gilliland, air personality on KSFO-AM in San Francisco. Originally, MCA Records was to test this method of selling records, but RCA is currently negotiating for rights to the show.

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open for album product. As for their AM side, KRYZ's current line up has **Tom Keene** holding the 6 a.m.-10 a.m. shift, followed by Burnham from 10 a.m.-2 p.m. and by **Rick Lewis** from 2 p.m.-6 p.m. Format is adult rock and contemporary MOR, and is 60 percent automated. . . . **Toula K. McPhearson** has expanded her role at WHIO AM, Dayton, to handle an associate producer's slot. . . . **Larry Glenn** has split from news at WSGN-AM, Birmingham, Ala., to complete his studies. After the paper stops flying, Glenn will be looking for new radio gigs. Incidentally, Glenn is completing his degree in Spanish and economics, and is looking for an internationally-flavored post: he speaks fluent Spanish, and feels that he can apply those gifts to a good Top 40 English radio station in Latin America. Any takers can reach Glenn (nee Bachus) at 1120 Cotton Ave. S.W., Birmingham 35211. . . . **Rick Stewart** has joined KRAK-AM, Sacramento, covering the 6-9 a.m. shift on weekdays. Stewart was program director and handled shifts at KGUD AM, Santa Barbara.

M.C. McNeal, program director at KLOM-AM/FM, Lompoc, Calif., is leading off the new station line-up, handling the morning shift there, followed by **Richard Bond** in the afternoons and **Tim Shaughnessy** in the evenings. **Bob Smith** still handles weekend duties, and McNeal warily draws our attention to **Dixie Yeterian**, a local psychic who handles a morning talk show and, he tells us, might zap him should he fail to note her duties. . . . **Jon Hughes** is now music director at WLET AM/FM, Toccoa, Ga., where the FM format recently switched to contemporary rock during daylight hours and progressive rock at night. FM line up there has station owner **Otto McDonald** first up, with an early a.m. talk show, followed by **Mike Martin**, **Wayne Martin** and **Hughes**. The staff is threatening to hijack a one stop's van unless more vinyl is forthcoming. . . . Apologies and a rain check to **George Waters** at KVON-AM, Napa, Calif., for failing to note that **Milt Cook** handles the noon to 3 p.m. shift there. Waters wants me to switch to **Christian Brothers Rose**, hardly surprising given his home base. He also expects KVON to be origination point for cable TV channel 6 momentarily.

Mitzi Collins is curling some long-hairs at WFBF-FM, Rochester, where her Friday afternoon shift is devoted to folk roots in classical music. Ms. Collins is even playing traditional instruments on the air, certainly a switch for prime-time classics. . . . Cleveland is becoming the rallying point for some progressive veterans from New England and elsewhere: at WMMS-FM, the current line up begins at 6 a.m. with

Debbie Ullman, once with WHCN-FM in Hartford, while another Northeastern radio lady, **Donna Halper**, is music coordinator and occasional air personality. Others on tap are **Len Goldberg**, 10 a.m.-2 p.m.; **David Spero**, 6-10 p.m.; and **Denny Sanders**, 10 p.m.-2 a.m., with **Steve Lushbaugh** handling the 2-6 a.m. shift. Program director **John Gorman** notes that the progressive rocker is looking for good syndicated concert shows, to augment existing concert programming including BBC's concert series and local simulcasts from the Smiling Dog Saloon and the Agora. . . . **Jim MacKrell** has taken the 2-8 p.m. shift at KFI-AM, Los Angeles, every Sunday. . . . Corrected line-up for WSAI-AM, Cincinnati, has **Jim Scott** handling the 6-10 a.m. slot; **Robin Mitchell** from 10 a.m.-2 p.m.; **Bob Goode** from 1-4 p.m.; **Buddy Baron**, 4 p.m.-8 p.m.; **Casey Piotrowski**, 8 p.m.-midnight; **Doug Silver**, midnight-6 p.m.; and **Bob (Shotgun) Kelly** on weekends.

Mike McVay, music director at WMBS-AM, Uniontown, Pa., commented on "cross-country" programming by noting his station "has been programming cross country for the past 10 years, although we thought it was called adult MOR." Regardless, McVay and cohorts are covering both Top 40 and country records. The current line up has program director **Dick Kessler** starting off during 6-10 a.m.; **Tim Schwer**, 10-3 p.m.; **Amy Canton**, 3-6:30 p.m.; **McVay**, 6:30-11:00 p.m.; and **Jim Rains**, hosting an early a.m. phone show. **Leon Skyes**, **Larry Ross** and **Charlie Underwood** handle weekends, with a WMBS women's show hosted by **Ann Worthington**. . . . **Gary Persons**, program director for WESA-AM, Charleroi, Pa., is reportedly looking for an evening man. . . . WTRY-AM's **Jerry Tyler** has won the approval of TV and Movie Screen Magazine. They put the night-time jock into their pages as "Personality of the Month." . . . **Bill Brill** has left KROY-AM, Sacramento, to become program director for KFME-FM, Chico, Calif., a new FM-rock outlet, slated to rise from the (beautiful music) ashes of its current format. Brill does need some product, but he assures us that he'll prove "there are still some young dudes to watch out for." If you want to watch or maybe just find out what the station's up to, they're at Box 266 in Chico. . . . **Tom Morrera** has stepped into the co-music director slot at WRNW-FM, Briarcliff Manor, N.Y., a post shared with **Bob**

Marrone. Morrera's also shifted from the original night shift, moving up a bit on a new air schedule that has Morrera from 6-10 p.m. . . . Folks looking for a distinctly-different on-air voice might try an Englishman: **Russell Carey's** just that, a young Briton who interrupted a radio career after two years to go back to college and study communications. Carey's past work was with Radio Antilles, where he worked with an AM, Top 40-oriented for-

mat, but he's wide open with regard to summer work. Carey's tape and resume can be had by writing him, c/o Richards, 481 Commonwealth Ave., Box 213, Boston, Mass. 02215. . . . **Frank Ward** is reported alive and well at WXYR-AM, Cola, S.C., according to **Doug Bennett Thompson** over at WOR-AM, Orangeburg, S.C. Thompson also gave a brief sketch of his operation, which is based around contemporary and

(Continued on page 48)

40 Biggest Country Artists In Past 25 Yrs. Featured On Apr. 6 Watermark Spec

LOS ANGELES—Watermark Inc., producer and syndicator of the three-hour weekly "American Country Countdown" show hosted by Don Bowman, RCA Records artist, has created a special for the weekend of Apr. 6 based on 25 years of Billboard Magazine's country music charts. The show will be the "American Country Countdown" show for that week, according to producer Don Bustany. The special is titled "The 40 Biggest Country Artists in the History of the Charts."

Watermark also produces "American Top 40" hosted by Casey Kasem. Both shows are in cooperation with the Billboard and based on the Billboard charts on an exclusive basis.

The special starts with the Billboard's first country record survey in 1949, Bustany said. "We've ranked the 40 top acts from then to now. The survey equation applied by chief statistician Ben Marichal was carefully formulated to provide a uniform criterion over the 25-year span because the earlier charts listed fewer titles and chart action was much slower."

He pointed out that only two of the 40 artists have failed to make the weekly top 40 survey in the past year and both of them are dead. But so is one of the other 38 artists who made the charts this past year. All of the records to be played in the special are "identified" with the performers and country classics, Bustany said.

The show features a special of this nature four times a year.

Peter Coutroulis immortalized in cement?



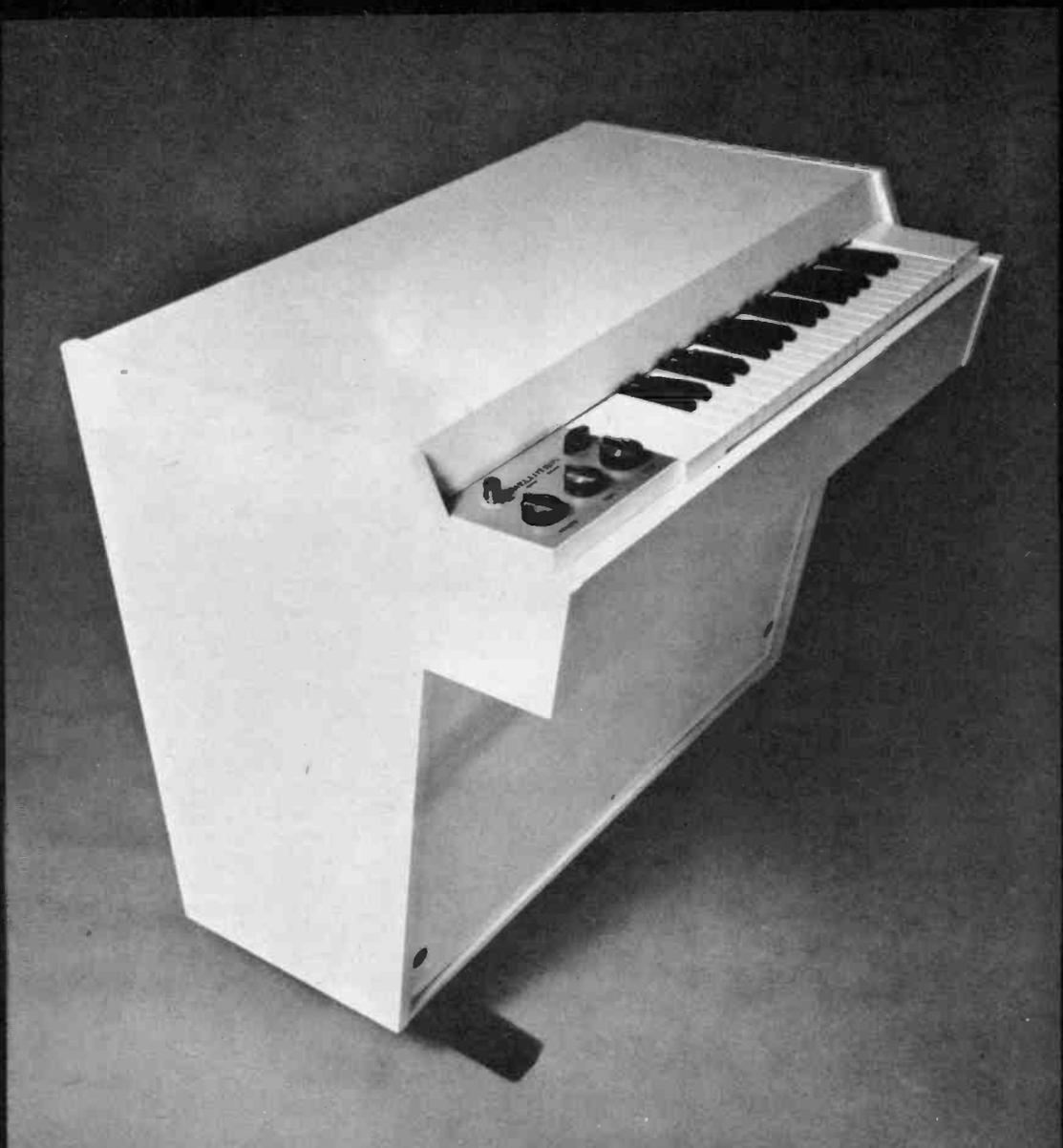
Not Chicago style... Cedar Rapids style. Out there KLWW will honor the *Fame Game* winner with his hand and footprint in cement. Plus bronze his shoes. And sky-write his name. And give him a "celebrity-night-on-the-town." After which he can retire in his own hotel suite. That's why folks are spending every waking moment listening to *Fame Game*. For your demo call or write The Chicago Radio Syndicate, Two East Oak Street, Chicago, Illinois 60611 (312) 944-7724. **CRS**
From the producers of *Chickenman & Tooth Fairy*.



TALKING WITH **Ron Michaels**, left, morning man at WMC-FM in Memphis, is **Billy Joel**, whose "Piano Man" LP is one of the top-requested albums in the market. Joel was performing at Overton Square's Lafayette Music Room and WMC-FM broadcast a live stereo concert from the club.

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Alice Cooper	Ground Hogs
Richie Havens	Led Zeppelin
Todd Rundgren	Fleetwood Mac
Mahavishnu Orch.	Johnny Nash
Rick Wakeman	John Lennon
10 Years After	Cat Stevens
Elton John	Stevie Wonder
Genesis	Mike Pinder
David Bowie	George Harrison
Raspberries	Peter Yarrow
ELP	Argent
Wings	Bobby Goldsboro
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Hollies	Savoy Brown
Strawbs	Stories
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Belisle Music
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AAA Swing City Music
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Baltimore, MD

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Philadelphia, PA

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Erie, PA

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VTN Steps Up Its Showcasing

NEW YORK—Diversified programming and more intensive campus marketing are being stressed as key elements in the Video Tape Network's current on-campus videotape programming operation. Underscoring those trends, and pointing up the continual shift in campus

tastes, is VTN's current increase in contemporary music shows and specially produced, campus-oriented comedic vehicles.

John Lollos, VTN vice president and creative director, also revealed that the network is finally distributing student produced video pro-

grams, an original goal for the network when first established over two years ago.

Of the programs added to VTN's available program flow, those offering comedy and satire are most prevalent. In addition to a special National Lampoon comedy show exclusively produced for VTN, the recently acquired "Love Is Hard To Get" package featuring Peter Bergman of Proctor & Bergman and the Firesign Theatre, and other comedies already in the VTN catalog, the network is adding three new comedy properties at present.

These include "Energy: The Dark at the End of the Tunnel," scripted by Lane Sarasohn and specially produced for VTN; "Beneath the War of the Worlds"; and a second National Lampoon program.

As those programs point toward new audience tastes, Lollos also cites the growth of the network itself as a key factor in coordinating current activities. Much of the network's present thrust is directed toward educating campus programmers to maximize their video impact through more refined marketing research. The audience profiles collected through VTN's occasional test programs are used in turn to develop accurate statistics on the VTN audience and its viewing habits.

"We now have some incredibly strong and successful colleges in the network, and they're doing the selling for us," Lollos commented. "We sent out three test programs recently. Programming those shows 5.5 times a day, 5.2 days a week, they were reaching an average 62 per cent of their audience." Such a penetration, Lollos noted, points up television's perennial power to help promote other media as well.

"It's the crime of all time to use that box, which has sold so much to so many, without recognizing its ability to sell," Lollos continued. He noted that VTN member schools are now learning to use their video programming not only to entertain and inform their student bodies, but to help boost other media activities on campus as well, notably live music shows.

"A lot of our affiliates are starting to use our promotion package," he said. "We use a five to 10 minute loop, using taped or filmed footage that we can usually get from a record company or manager. Then we'll cut into that with our own promotional tags." Lollos claimed that member schools had succeeded in selling as many as several hundred additional tickets through video support alone. Indicative of this new potency, he noted, was the recent addition of Seton Hall University in New Jersey, long a prime rock showcasing campus, to the VTN system, with video's potential for creative and commercial interfacing with rock a significant factor.

VTN is also continuing its workshop activities. Last year's initial video programming workshop is being held at New York University here and at DePauw U. near Chicago. With those clinics to be geared primarily to members' needs and extensive video production and promotion training, VTN will also sponsor workshop activities at the forthcoming ACU-I annual convention, and will continue to sponsor and conduct workshops at NEC conventions and meetings.

The current Video Tape Network comprises some 245 member schools.

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:

KALX-FM, U. of California, Berkeley, Pelzel & Ruby
WBCR-AM, Brooklyn College, Brooklyn, N.Y., Allen Goldman
KSUL-FM, California State U., Long Beach, Bob Haxby and Joni Romeo
KERS-FM, California State U., Sacramento, Peter Ceccato
WRCU-FM, Colgate U., Hamilton, N.Y., Cott Thompson
WVOF-FM, Fairfield U., Fairfield, Conn., Bob Felberg
WGSU-FM, State U. College at Geneseo, N.Y., John Davlin
WKSU-FM, Kent State U., Kent, Ohio, Al Stann
WJRH-FM, Lafayette College, Easton, Pa., Alan Friedman
WEAK-AM, Michigan State U., East Lansing, Jeff Smith
KRHC-AM, Rio Hondo College, Whittier, Calif., John Richards
WRCC-FM, Rockland Community College, Suffern, N.Y., Chipper McKearnin
WSCB-FM, Springfield College, Springfield, Mass., Elliott Baker and Cecil Weston
WERC-AM, U. of Toledo, Ohio, Penny Shears
WUVA-AM/FM, U. of Virginia, Charlottesville, Geoff Allan
WMUK-FM, Western Michigan U., Kalamazoo, Roger Ramjet Priebe

LUTHER ALLISON, Luther's Blues, Gordy (LP): WMUK-FM
AMBOY DUKES, The Call of the Wild, DiscReet (LP): WUVA-FM
ARGENT, Nexus, Epic (LP, Import): WRCU-FM
HOYT AXTON, Life Machine, A&M (LP): KERS-FM
SAMUEL BARON, Music For Flute and Tape, Nonesuch (LP): KALX-FM
GARY BARTZ, I've Known Rivers, Prestige (LP): WSCB-FM
MAGGIE BELL, Queen of the Night, Atlantic (LP): WVOF-FM
BIG STAR, Radio City, Ardent (LP): WVOF-FM
BUTTS BAND, Blue Thumb (LP): KRHC-AM
DONALD BYRD, Street Lady, Blue Note (LP): KALX-FM
CAN, Future Days, United Artists (LP): WKSU-FM
MICHAEL FENNELLY, Lane Changer, Epic (LP): WEAK-AM
ARETHA FRANKLIN, Let Me In Your Life, Atlantic (LP): WBCR-AM
BARRY GOLDBERG, Atco (LP): WVOF-FM
GRAHAM CENTRAL STATION, Warner Bros. (LP): KRHC-AM
BO HANSSON, Magician's Hat, Charisma (LP): KALX-FM
HATFIELD AND THE NORTH, Virgin (LP, Import): WKSU-FM, WERC-AM
MARGIE JOSEPH, Sweet Surrender, Atlantic (LP): KSUL-FM

ROGER KELLAWAY CELLO QUARTET, Come To The Meadow, A&M (LP): WBCR-AM
JERRY LA CROIX, Second Coming, Mercury (LP): WBCR-AM, WEAK-AM
GORDON LIGHTFOOT, Sundown, Reprise (LP): KRHC-AM
HERBIE MANN, London Underground, Atlantic (LP): WERC-AM
MANFRED MANN'S EARTH BAND, Solar Fire, Polydor (LP): WGSU-FM, WRCC-FM
MARSHALL TUCKER BAND, A New Life, Capricorn (LP): KERS-FM
LES McCANN, Layers, Atlantic (LP): WEAK-AM
KATHI McDONALD, Insane Asylum, Capitol (LP): WERC-AM
MISSISSIPPI, Fantasy (LP): WRCC-FM
VAN MORRISON, It's Too Late To Stop Now, Warner Bros. (LP): WJRH-FM
NATURAL FOUR, Curtom (LP): KALX-FM
NEW BIRTH, It's Been A Long Time, RCA (LP): WERC-AM
PHIL OCHS, Here's To The State of Richard Nixon, A&M: WRCU-FM
OREGON, Distant Hills, Vanguard (LP): WGSU-FM, WKSU-FM
ANN PEEBLES, I Can't Stand The Rain, Hi (LP): WUVA-FM
LOU REED, Rock'n'Roll Animal, RCA (LP): WSCB-FM
SONNY ROLLINS, Horn Culture, Milestone (LP): KERS-FM
TODD RUNDGREN, Todd, Bearsville (LP): WJRH-FM, WERC-AM
BUFFY SAINTE-MARIE, Buffy, MCA (LP): KSUL-FM, KERS-FM, WRCC-FM
TOM SCOTT & THE L.A. EXPRESS, Ode (LP): KSUL-FM, WMUK-FM
PAUL SIMON, Live Rhymin', Columbia (LP): WRCU-FM, WSCB-FM, WUVA-FM
SOFT MACHINE, Seven, Columbia (LP): WMUK-FM
SPINNERS, Mighty Love, Atlantic (LP): WSCB-FM
STEEELY DAN, Pretzel Logic, ABC (LP): WUVA-FM
AL STEWART, Past, Present & Future, Janus (LP): KALX-FM, WRCU-FM, WUVA-FM
STRAWBS, Hero & Heroine, A&M (LP): WJRH-FM
STRING DRIVEN THING, The Machine That Cried, Charisma (LP): WRCU-FM, WVOF-FM, WGSU-FM
SUGARLOAF, I Got A Song, Brut (LP): WJRH-FM
TALBOT BROS., Warner Bros. (LP): WEAK-AM
TOWER OF POWER, Back To Oakland, Warner Bros. (LP): KRHC-AM
MAXINE WELSON, Some Singin', Epic (LP): KSUL-FM
JOHNNY WINTER, Saints and Sinners, Columbia (LP): KRHC-AM

• Continued from page 46

heavy gold. Morning man there is Ted Bell, with Jim Granade at mid-day and Doc Frasier handling afternoon drive time.

★ ★ ★

Allen Moos, 6-midnight man at KOOK-AM in Billings, Mont., took over the program director slot at sister station KBOM-AM, Bismarck, N.D. Moos' move coincides with KBOM's application for new letters, KWVB-AM, and a projected format change that will shift emphasis to the 25-49 market. . . . Peter Romanov has joined Stoner Broadcasting as vice president and general manager of WNB-FM, WQYT-FM in Binghamton, N.Y. . . . Bud Stiker is taking over as vice president and general manager of WHEN-FM, Syracuse, having done duty as vice president, radio operations, for Meredith Corp. Moving into Stiker's slot is Richard F. Carr, who was with Lin stations WIL-AM and KFMS-AM in St. Louis. Carr is actually rejoining the Meredith fold, having handled Meredith's Kansas City stations. . . . Johnny Sommer is now program director at WJDX-AM, Jackson, Miss., his former post as program director of WZZQ-FM now being held by Curtis Jones, better known during his airtime (6-10 p.m.) as Sebastian. Meanwhile, Marshall Magee has moved from his managerial post at WXXX-AM in Hattiesburg, is now sales manager of WJDX-WZZQ. . . . "Catfish John" Noble brings us up to date on country radio at KFVY-AM, Arroyo Grande, Calif., by noting the current air line-up, which Noble kicks off in the morning. He's followed in turn by music director John Klassen (mid-mornings), Ron Olney during afternoon drive, and Gary (Gary Michaels) Carmichael, a professed token hippie, in the evenings. . . . Gene Graham, national sales manager for Avco Broadcasting's WLWD-AM, Dayton, is now general sales manager for Avco Program Sales, working out of Avco's new Cincinnati headquarters.

★ ★ ★

Modern MOR is the programming acid test for KTTN-AM, Trenton, Mo., where Art Morris handles the music director's slot and organizes their distributors' playlist. As for the air staff, that includes Dick Porath, 6-9 a.m.; Dee Cleeton, 9-11 a.m.; John Anthony, 11 a.m.-noon; Jim Burnett, 1-6 p.m.; and Mike Elliot and Morris on the weekends. . . . At the Lindenwood Colleges, St. Charles, Mo., jazz programmer Rod Peterson has offered us a beer if we note his progress in joining the staff at KKSS-AM in St. Louis. We've got the time. . . . O'Henry Programmers Anecdote Award to Jack London, now doing weekends at KFOX-AM, Long Beach, and commuting from Las Vegas, where he's a program consultant for KVEG-AM: apparently London's new gig has created some hassles, since his first Long Beach shift starts at 6 a.m. on Saturday. His first weekend on the job found London unable to leave Vegas, which was crippled by its first snowstorm in (by London's estimate) 25 years. Unfazed, he kept it up, only to be detained the following weekend by the birth of his first child, a girl. He's on the case now, but we're wondering if he actually got paid those first two weeks. . . . At WIKB-AM, Iron River, Mich., Bill Leonoff has been freezing along with the rest of the staff, but apparently retains enough movement to fill us in on developments for that station's format. The emphasis on oldies has been increased to accommodate two mornings of 78 rpm records, drawing record donations from listeners that Leonoff feels can

fuel that feature for at least 18 months. There've been line up changes as well, with the new air staff comprising Bob Kostka, 6-9 a.m.; Jay Barry, 9-10:30; Leonoff's "78 Club," 10:30-noon (on Mondays and Wednesdays, with Kostka carrying through till noon on other weekdays); Doug Damp, 2-6 p.m.; and Patti Martinson and George Kassa alternating on the 7-10 p.m. shift, which focuses on Top 40. . . . In Lake Wales, Fla., WIPC-AM program director Danny Odess has run down the staff there, with the daily schedule starting when Lenny Bruce signs on for the 6-10 a.m. slot. He's followed by O'Day and Ronni (Odess is O'Day), a mixed combo that takes over until 1 p.m. Then follows Billy Gee, until 6 p.m., with Jerry Smith and David J. Lewis rounding out the staff. Formatting is contemporary, with some album cuts on the list.

★ ★ ★

KTKT-AM on Tuesday (26) was okay at 8:25 a.m. Think the air personality was Roger Collins. Time and temperature type of operation except for some local stuff that was also brief. At 11:30, KTKT-AM chopped "Whiter Shade of Pale" off abruptly and Terry Fox quickly went into the next tune. Good voice. Didn't like the next record that much, but he came out of it okay with: "Yes, that's what I like. A positive attitude. Roundabout, anyway." That's not much personality, but I sort of felt that for a T'nT station it was being programmed with pride and the guys all were proud of what they were accomplishing. The production was usually tight. Shotgun jingles. Fox cut off "Seasons in the Sun": too damned rapidly. Should have faded it down a little. Fox, so it doesn't sound to the listener as if you jerked the needle up halfway through the record. A lady news person (a chick, if you like to use the old-fashioned way of definition) came on at 20 minutes to noon. Toni Stanton. Not bad. News was three minutes or less and that included a spot inside. And, with that, I left Tucson. Sort of looking forward to listening to some radio in Houston March 17-20 during the annual convention of the National Association of Broadcasters. My suite, again, will be 1354 in the Shamrock and I just talked to Bert Kleinman, new vice president and general manager of Drake-Chenault, and Gene Chenault himself, and Pat Shaughnessy, executive vice president of Drake-Chenault will all be operating out of Suite 2019 at the Downtown Holiday Inn in Houston during the convention. Firm has just launched a new format for automation—the "XT-40." Bert and Pat will tell you all about it.



DEANO DAY, air personality at WDEE-AM, Detroit country music station, is awarded the title of Honorary Redneck by recording artist Johnny Russell, left. Russell had a big hit with "Redneck, White Sox and Blue Ribbon Beer." Day does the morning show on the station.

MARCH 30, 1974, BILLBOARD

THE GREAT FOLLOW UP STARRING JOE PROMO. & CHARLIE M.D.

- JOE PROMO.: *Hey Charlie the boys have another hit.*
M.D.: *That's good, give us about a week.*
JOE PROMO.: *Hey Charlie, I didn't bug you for two weeks on the record.*
M.D.: *That's good. But we have rating week—so we're playing oldies.*
JOE PROMO.: *Hey Charlie, rating week is over, how about my record.*
M.D.: *By the way are the boys available for April 15 we have our 10th anniversary.*
JOE PROMO.: *Charlie—I'll check it out for you.*

2 DAYS LATER

- JOE PROMO.: *Charlie—the boys are available—we cancelled a gig so that they could do your thing.*
M.D.: *Gee, you're a great guy, you're always so cooperative.*
JOE PROMO.: *Charlie—How about the record—will you go on it.*
M.D.: *Not right now, but we are watching it closely.*

APRIL 16th

- JOE PROMO.: *Hey Charlie, how did the boys do at your gig.*
M.D.: *Gee, I hate to tell you this but we had so many groups that time ran out and they couldn't appear.*
(Hotel Bill traveling expense 11 people)
JOE PROMO.: *Hey Charlie, how about the record.*
M.D.: *That's another thing I wanted to talk to you about, we're changing our format and going C & W.*
Fictional names were used in this dialogue—to protect the innocent.

Don't Wait—Give It A Whirl

“HOMELY GIRL”

by the

CHI-LITES

BR-55505

Could Be That RECORD





**EXPLODING
ON THE CHARTS**

**LANA
CANTRELL**

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ENGLAND MADE ME



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Easy Listening

Billboard SPECIAL SURVEY For Week Ending 3/30/74

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	4	6	A VERY SPECIAL LOVE SONG Charlie Rich, Epic 5-11091 (Columbia) (Algee, BMI)
2	2	10	SEASONS IN THE SUN Terry Jacks, Bell 45432 (E.B. Marks, BMI)
3	3	10	DARK LADY Cher, MCA 40161 (Senor, ASCAP)
4	1	9	SUNSHINE ON MY SHOULDER John Denver, RCA 0213, (Cherry Lane, ASCAP)
5	6	6	THE LORD'S PRAYER Sister Janet Mead, A&M 1491, (Almo, ASCAP)
6	11	10	STAR Stealers Wheel, A&M 72508 (Hudsonbay, BMI)
7	5	14	LAST TIME I SAW HIM Diana Ross, Motown 1278, (Jobete, ASCAP)
8	8	20	ERES TU/TOUCH THE WIND Mocedades, Tara 100 (Famous), (Radmus, ASCAP)
9	22	3	KEEP ON SINGING Helen Reddy, Capitol 3845 (Pocket Full Of Tunes, BMI)
10	16	4	I'LL HAVE TO SAY I LOVE YOU IN A SONG Jim Croce, ABC 11324, (Blendingwell/American Broadcasting, ASCAP)
11	13	7	MOCKINGBIRD Carly Simon & James Taylor, Elektra 45880, (Unart, BMI)
12	14	13	BEYOND THE BLUE HORIZON Lou Christie, Three Brothers 402 (CTI), (Famous, ASCAP)
13	7	14	I LOVE Tom T. Hall, Mercury 73436, (Phonogram), (Hallnote, BMI)
14	10	16	MY SWEET LADY Cliff De Young, MCA 40156, (Cherry Lane, ASCAP)
15	17	7	THERE WON'T BE ANYMORE Charlie Rich, RCA 0195, (Charles Rich, BMI)
16	20	4	TSOP M.F.S.B., Philadelphia International 7-3540 (Columbia), (Virgin, ASCAP)
17	9	16	LOVE'S THEME Love Unlimited Orchestra, 20th Century 2069, (Sa-Vette, January, BMI)
18	12	16	LOVE SONG Anne Murray, Capitol 3776, (Portofino/Gnossos, ASCAP)
19	15	24	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
20	32	5	PIANO MAN Billy Joel, Columbia 45963, (Home Grown/Tinker Street Tunes, BMI)
21	23	9	THE ENTERTAINER Marvin Hamlisch, MCA 0174, (Mulltmood, BMI)
22	24	5	BEST THING THAT EVER HAPPENED TO ME Gladys Knight & The Pips, Buddah 403, (Keca, ASCAP)
23	18	9	HOUSTON (I'm Comin' To See You) Glen Campbell, Capitol 3808, (Kayteekay, Hudmar, ASCAP)
24	19	15	LIFE IS A SONG WORTH SINGING Johnny Mathis, Columbia 4-45975, (Mighty Tree, BMI)
25	28	6	TELL ME A LIE Sami Jo, MGM South 7029, (Fame, BMI/Rich Hall, ASCAP)
26	25	5	LOVING ARMS Kris Kristofferson & Rita Coolidge, A&M 1498, (Almo, ASCAP)
27	30	7	MIDNIGHT AT THE OASIS Maria Muldaur, Reprise 1183 (Warner Bros.), (Space Potatoe, ASCAP)
28	29	5	NICE TO BE AROUND Maureen McGovern, 20th Century 2072, (Fox Fanfare, Almo, BMI, ASCAP)
29	31	4	SKYBIRD Neil Diamond, Columbia 4-45998, (Stone Bridge, ASCAP)
30	21	15	YOU'RE SIXTEEN Ringo, Apple 1870, (Capitol), (Viva, BMI)
31	34	3	HOOKEE ON A FEELING Blue Swede, EMI 3627 (Capitol), (Press, BMI)
32	40	4	I'M A TRAIN Albert Hammond, Mums 7-6026 (Columbia), (Leeds, ASCAP)
33	35	6	SINGIN' IN THE RAIN Sammy Davis, Jr., MGM 14685, (Robbins, ASCAP)
34	38	3	HELP ME Joni Mitchell, Asylum 11034, (Crazy Crown, BMI)
35	37	2	TUBULAR BELLS Mike Oldfield, Virgin 55100 (Atlantic), (Virgin, ASCAP)
36	33	8	TAKE CARE OF HER/I'VE GOT A THING ABOUT YOU BABY Elvis Presley, RCA 0196, (George Paxton/Swamp Fox, White Haven, ASCAP)
37	41	3	OH MY MY Ringo, Apple 1872 (Capitol), (Brintree, BMI)
38	39	3	ONE HELL OF A WOMAN Mac Davis, Columbia 46004 (Screen-Gems Columbia/Songpainter/Sweet Glory BMI)
39	36	4	WATCHING THE RIVER RUN Loggins & Messina, Columbia 46010, (Jasperville/Gnoss/Portafino, ASCAP)
40	42	2	HAPPINESS IS ME AND YOU Gilbert O'Sullivan, Mam 3636 (London), (Mam, ASCAP)
41	43	3	TOUCH A HAND MAKE A FRIEND Staple Singers, Stax 0196 (Columbia) (East/Memphis, BMI)
42	48	2	OH VERY YOUNG Cat Stevens, A&M 1503, (Ackee, ASCAP)
43	44	6	MUSIC EYES Heartsfield, Mercury 73449, (Phonogram) (House of Living, ASCAP)
44	47	2	VIRGINIA (Touch Me Like You Do) Bill Amesbury, Casablanca 0001 (Warner Bros.) (Bay, BMI)
45	-	1	ALL IS FAIR IN LOVE Barbra Streisand, Columbia 158975, (Stein, Van Stock, Black Bull, ASCAP)
46	-	1	BAD, BAD LEROY BROWN Frank Sinatra, Reprise 1196 (Warner Bros.), (Blendingwell, American Broadcasting, ASCAP)
47	-	1	HILL WHERE THE LORD HIDES Percy Faith and His Orchestra, Columbia 4-46013, (Screen Gems-Columbia/Rohaba, BMI)
48	46	2	WINDFALL Rick Nelson, MCA 383, (Matragun, ASCAP)
49	49	2	REMEMBERING Lana Cantrell, East Coast Records 1060, (Dick James, BMI)
50	-	1	TOUCH and GO Al Wilson, Rocky Road 30076 (Bell), (Fullness, BMI)

Yesteryear Hits

FIVE YEARS AGO March 29, 1969 SINGLES

- 1 DIZZY
Tommy Roe (ABC)
- 2 TRACES
Classics IV (Imperial)
- 3 TIME OF THE SEASON
Zombies (Date)
- 4 AQUARIUS/LET THE SUN SHINE IN
5th Dimension (Soul City)
- 5 PROUD MARY
Creedence Clearwater Revival (Fantasy)
- 6 RUN AWAY CHILD, RUNNING WILD
Temptations (Gordy)
- 7 INDIAN GIVER
1910 Fruitgum Co. (Buddah)
- 8 GALVESTON
Glen Campbell (Capitol)
- 9 MY WHOLE WORLD ENDED (The Moment You Left Me)
David Ruffin (Motown)
- 10 ONLY THE STRONG SURVIVE
Jerry Butler (Mercury)

FIVE YEARS AGO March 29, 1969 ALBUMS

- 1 BLOOD, SWEAT & TEARS
(Columbia)
- 2 GLEN CAMPBELL
Wichita Lineman (Capitol)
- 3 THE CREAM
Goodbye (Atco)
- 4 IRON BUTTERFLY
Ball (Atco)
- 5 BEATLES
(Apple)
- 6 IRON BUTTERFLY
In-A-Gadda-Da-Vida (Atco)
- 7 DONOVAN
Greatest Hits (Epic)
- 8 ASSOCIATION
Greatest Hits, Vol. 1 (Warner Bros. SevenArts)
- 9 TOM JONES
Help Yourself (Parrot)
- 10 DIANA ROSS & SUPREMES WITH THE TEMPTATIONS—T.C.B.
(Motown)

TEN YEARS AGO March 28, 1964 SINGLES

- 1 SHE LOVES YOU
Beatles (Swan)
- 2 I WANT TO HOLD YOUR HAND
Beatles (Capitol)
- 3 TWIST & SHOUT
Beatles (Tollie)
- 4 PLEASE PLEASE ME
Beatles (Vee Jay)
- 5 DAWN (G Away)
4 Seasons (Philips)
- 6 FUN, FUN, FUN
Beach Boys (Capitol)
- 7 SUSPICION
Terry Stafford (Crusader)
- 8 HELLO, DOLLY!
Louis Armstrong (Kapp)
- 9 MY HEART BELONGS TO ONLY YOU
Bobby Vinton (Epic)
- 10 GLAD ALL OVER
Dave Clark Five (Epic)

TEN YEARS AGO March 28, 1964 ALBUMS

- 1 MEET THE BEATLES
(Capitol)
- 2 INTRODUCING THE BEATLES
(Vee Jay)
- 3 AL HIRT
Honey In The Horn (RCA Victor)
- 4 HELLO, DOLLY!/BROADWAY CAST
(RCA Victor)
- 5 BARBRA STREISAND/THE THIRD ALBUM
(Columbia)
- 6 PETER, PAUL & MARY
In The Wind (Warner Bros.)
- 7 NANCY WILSON
Yesterday's Love Songs—Today's Blues
(Capitol)
- 8 BOBBY VINTON
There! I've Said It Again (Epic)
- 9 PETER, PAUL & MARY
(Warner Bros.)
- 10 THE WONDERFUL WORLD OF ANDY WILLIAMS
(Columbia)

Roanoke FM-er Goes "Solid Gold"

ROANOKE, Va.—WSLQ-FM here has switched to a syndicated programming service—"Solid Gold"—originated and produced by Drake Chenault Enterprises, Los Angeles. "Solid Gold" is a modified Top 40 format. The station was previously known as WSLC-FM.

GUY CHANDLER "SOMEDAY, LITTLE CHILDREN"

A sensational new smash hit
TOP 40 and MOR.
It's being added everywhere.

STATION	CITY	STATION	CITY
KFI	Los Angeles, Cal.	WMAQ	Chicago, Ill.
WGN	Chicago, Ill.	KBOI	Boise, Idaho
KGIL	Los Angeles, Cal.	KOLO	Reno, Nev.
KMPC	Los Angeles, Cal.	WUWM	Milwaukee, Wis.
WEMP	Milwaukee, Wis.	KMLQ	Vista, Cal.
WTMJ	Milwaukee, Wis.	KVEC	S. L. Opispo, Cal.
KMJ	Fresno, Cal.	KUDE	San Diego, Cal.
KORK	Las Vegas, Nev.	KLYD	Bakersfield, Cal.
KDEF	Albuquerque, N.M.	KPMC	Bakersfield, Cal.
KALL	Salt Lake City, U.	KSLY	S. L. Opispo, Cal.
KSEI	Pocatello, Idaho	KBGL	Pocatello, Idaho
KEX	Portland, Ore.	KCMJ	Palm Springs, Cal.
KNBR	San Francisco, Cal.	KCSM	San Mateo, Cal.
KOGO	San Diego, Cal.	CKOM	Saskatoon, Sask.
WRBL	Columbus, Ga.	KICS	Hastings, Neb.
XEWR	El Paso, Tex.	KSOO	Sioux Falls, Idaho
WFSU	Tallahassee, Fla.	KBEE	Modesto, Cal.
KRNU	Lincoln, Neb.	WCBT	Roanoke Rapids, N.C.
WISN	Milwaukee, Wis.	KTRB	Modesto, Cal.
WINZ	Miami, Fla.	WDUK	Havana, Ill.
KTRC	Santa Fe, N.M.	WGIV	Brunswick, Ga.
KTSM	El Paso, Tex.	KLFD	Litchfield, Minn.
WBAM	Montgomery, Ala.	WORX	Madison, Ind.
WGBS	Miami, Fla.	WRCU	Hamilton, N.Y.
WDJJ	Pittsburgh, Pa.	KSMW	Winona, Minn.
WMNI	Columbus, Ohio	KOMY	Watsonville, Cal.
WAIC	Springfield, Mo.	KUBC	Montrose, Colo.
WSPB	Sarasota, Fla.	KASC	Conway, Ark.
WOCB	Cape Cod, Mass.	KMAV	Towkawa, Okla.
WJAS	Pittsburgh, Pa.	WVA	Harrisonburg, Va.
WPEX	Pensacola, Fla.	WATR	Waterbury, Conn.
WVDC	Washington, D.C.	KHCA	Searcy, Ariz.
WVQS	Orlando, Fla.	WXEN	Maple Hts., Ohio
KWEN	Tulsa, Okla.	WSPA	Spartanburg, S.C.
WDUZ	Green Bay, Wis.	WABJ	Adrian, Mich.
WFMZ	Allentown, Pa.	WFAW	Ft. Atkinson, Wisc.
KIOU	Corpus Christi, Tex.	KVGB	Great Bend, Kan.
WFTL	Ft. Lauderdale, Fla.	KOSI	Aurora, Colo.
WGTT	Gettysburg, Pa.	WBMP	Elwood, Ind.
WMOC	Chattanooga, Tenn.	KAVR	Apple Valley, Cal.
WGBI	Scranton, Pa.	KMSU	Monkato, Minn.
WMMS	N. Madison, Ohio	WHIZ	Zanesville, Ohio
WIS	Columbia, S.C.	WDMP	Dodgeville, Wisc.
KVOZ	Laredo, Tex.	WGPA	Bethlehem, Pa.
WCCL	Carbondale, Pa.	KCRT	Trinidad, Colo.
WKOK	Sunbury, Pa.	KCMW	Warrensburg, Mo.
WPME	Punxsutawney, Pa.	KCHA	Charles City, Iowa
WNCB	Villanova, Pa.	WNVA	Hopkinsville, Ky.
WHUR	Hanover, Pa.	KNOA	Hickinsville, Ky.
WCHA	Charlesburg, Pa.	WAKN	Aiken, S.C.
WGCR	Wellsboro, Pa.	KBAD	Carlsbad, N.M.
WQMU	Indiana, Pa.	KYET	Ontario, Oregon
KLOV	Loveland, Colo.	KHIL	Willcox, Arizona
KHUZ	Harrison, Ark.	KGEE	Bakersfield, Cal.
KBMI	Henderson, Nev.	KVML	Sonora, Cal.
WSTZ	Stanford, Conn.	KXXX	Colby, Kan.
WIRA	Ft. Pierce, Fla.	WCIT	Lima, Ohio
KAGT	Anacortes, Wash.	WDRH	Hamilton, Ala.
WCSI	Columbus, Ind.	WEXI	Arlington Hts., Ill.
WGUL	Newport, Fla.	WFIN	Findlay, Ohio
WHFB	Benton Harbor, Mich.	WGPC	Albany, Ga.
WROW	Albany, N.Y.	WIBM	Jackson, Mich.
WMUZ	Santa Barbara, Cal.	KAWL	York, Neb.
KIT	Yakima, Wash.	KBFM	Lubbock, Tex.
WGYL	Vero Beach, Fla.	KDHI	29 Palms, Cal.
WCCV	Charlottesville, Va.	KFMP	Cape Girardeau, Mo.
KBMF	Spearman, Texas	KNEB	Scottsbluff, Neb.
KWEL	Midland, Texas	KOTN	Pine Bluff, Ark.
WOLS	Florence, S.C.	KSFA	Nacadoches, Tex.
WTOO	Bellefontaine, Ohio	KWYN	Wynn, Ark.
WVOF	Fairfield, Conn.	WAYX	Waycross, Ga.
WEEN	Lafayette, Tenn.	WCSE	Columbus, Ind.
WVFA	Fredericksburg, Va.	WDAN	Danville, Ill.
KEWC	Cheney, Wash.	WFRE	Frederick, Md.
KALB	Alexandria, La.	WHLI	Hempstead, N.Y.
WKDL	Clarksdale, Miss.	WHVW	Hyde Park, N.Y.
KCAB	Dardanelle, Ark.	WLSR	Lima, Ohio
WVOV	Glasgow, Ky.	WOAP	Owosso, Mich.
WSNJ	Bridgeton, N.J.	WREO	Ashtabula, Ohio
WKKR	Pickens, S.C.	WTYD	New London, Conn.
KVNU	Logan, Utah	WVLK	Lexington, Ky.
WMCS	Machias, Maine	KFBD	Waynesville, Mo.
WBOL	Bolivar, Tenn.	KSGT	Jackson, Wyoming
KESD	Brookings, S. Dak.	KWAY	Waverly, Iowa
WVPE	Montpelier, Vt.	WBCM	Bay City, Mich.
KPUP	Kingsville, Tex.	WDMS	Greenville, Miss.
WTCM	Traverse City, Mich.	WENY	Elmira, N.Y.
WCHI	Chillicothe, Ohio	WMFR	High Point, N.C.
WPUV	Pulaski, Va.	WPVL	Painesville, Ohio
KARL	Northfield, Minn.	WTOS	Wawatosa, Wisc.
WMYB	Myrtle Beach, S.C.	KID	Idaho Falls, Idaho
KACS	Edina, Minn.	WHFD	Archbold, Ohio
WRJC	Mauston, Wisc.	WWCW	Albany, Ga.
KMEN	San Bernardino, Cal.	WCHP	Mt. Pleasant, Miss.
WFRS	Grand Rapids, Mich.	WGSL	Glassboro, N.J.
WPRS	Paris, Ill.	KOPO	Tucson, Ariz.
WHR	Huntsville, Ala.	WSYC	Shippensburg, Pa.
TBS	Everett, Wash.	KJAN	Atlantic, Iowa
KAYC	Beaumont, Tex.	WTZE	Tazewell, Va.
WKQW	Spring Valley, N.Y.	WHRC	Haverford, Pa.
WXBC	Annandale, N.Y.	WGAT	Gate City, Va.

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ED GILLUM MANAGEMENT

Soul Sauce

Johnny Nash's Reggae Venture Just a Phase

By LEROY ROBINSON

LOS ANGELES—"I have heard that I am the King of Reggae, and other things. I have never released to the press, or anyone that I do anything but sing songs," offered Johnny Nash. It is an apologetic statement Nash is making, albeit there's no need. He may say "Reggae" is only a word, but to millions of Americans who supported Nash's return to stardom with the help of the Jamaican vehicle, he is very much a leader in the brief acceptance of the reggae form.

At this point in time, Nash would prefer to set aside the fact that his recent meteoric rise came through the interpretations by him of the reggae and with the greatly received "I Can See Clearly." He will tell you of "mixed reactions" by various factions of his use of the reggae to get over. "I have felt, and the grapevine had reported, that there were certain feelings about me and reggae. It was a feeling that was unjust and I believe caused by perhaps the media. As far as America is concerned, Jamaican music was identified through me. But, before me," Nash defended, "I produced reggae records by Bob Marley and The Wailers and tried to get them played and distributed in America."

The attempt by Nash failed. And reggae did not realize any worthwhile attention until the youthful Houston, Texan put his own velvet voice and style to work, and just like Brazil's contribution of the *bossa nova*, reggae was short lived.

But not Nash. Once again stardom had struck him in the face, so enthusiastic responses were no surprise. "The results were something else," marvelled Nash. "I'd never had a number one record on the charts," he beamed. And this was a fact that, before it happened, plagued a career that began when he was 16 years old. At the time, Nash's grand opportunity came with his seven-year stay with Arthur God-

(Continued on page 114)

"STUNNING SUCCESS"

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DESTINED FOR GOLD!

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 3/30/74

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	10	LOOKIN' FOR A LOVE—Bobby Womack (J. W. Alexander, Z. Samuels, United Artists 375 (Kags, BMI))	32	41	6	SWEET STUFF—Sylvia (H. Ray, S. Robinson, A. Goodman, Vibration 529 (All Platinum) (Gambi, BMI))	67	71	6	TIN PAN ALLEY—Little Milton (Robert Geddings, Stax 0191 (Columbia) (Four Star, BMI))
2	2	7	BEST THING THAT EVER HAPPENED TO ME—Gladys Knight & The Pips (J. Weatherly, Buddah 403 (KECA, ASCAP))	34	54	4	DANCING MACHINE—The Jackson 5 (H. Davis, D. Fletcher, W.D. Parks, Motown 1286 (Jobete, ASCAP Stone Diamond, BMI))	68	74	5	I'M YOURS—Syl Johnson (S. Johnson, D. Carter, B. Johnson, Hi 45-3260 (London) (Jec, BMI))
3	3	11	HOMELY GIRL—Chi-Lites (Eugene Record, Stan Mckenney, Brunswick 55505 (Julio-Brian, BMI))	35	39	6	GOIN' DOWN SLOW—Bobby Blue Bland (J.D. Odom, Dunhill 4379 (St. Louis, BMI))	69	82	3	CAN YOU HANDLE IT—Graham Central Station (L. Graham, Warner Bros. 7782 (198FOE, None))
4	6	8	OUTSIDE WOMAN—Bloodstone (Harry Williams, London 45-1052 (Crystal Jukebox, BMI))	36	44	5	POWER OF LOVE—Martha Reeves (Gamble, Huff, Simon, MCA 40194 (Blackwood/Gaucha/Belinda, BMI))	70	76	5	IF YOU AINT GOT NO MONEY—Willie Hutch (W. Hutch, R. Hutch, Motown 1287 (Jobete, ASCAP))
5	4	11	MIGHTY LOVE, PART 1—Spinners (J.B. Jefferson, B. Hawes, C. Simmons, Atlantic 45-3006 (Mighty Three, BMI))	37	42	7	NEWSY NEIGHBORS—First Choice (Al Felder, Norman Harris, Philly Groove 183 (Bell) (Silk/Six Strings, BMI))	71	92	2	THE SAME LOVE THAT MADE ME LAUGH—Bill Withers (B. Withers, Sussex 513 (Interior, BMI))
6	13	6	TOUCH A HAND, MAKE A FRIEND—Staple Singers (H. Banks, R. Jackson, C. Hampton, Stax 0196 (Columbia) (East/Memphis, BMI))	38	24	11	YOU SURE LOVE TO BALL—Marvin Gaye (M. Gaye, Tamla 54244 (Motown) (Jobete, ASCAP))	72	79	4	THIS HEART—Gene Redding (D. Lambert, B. Potter, Haven 7000 (Capitol) (ABC/Dunhill, BMI))
7	5	14	BOOGIE DOWN—Eddie Kendricks (F. Wilson, L. Caston, A. Poree, Tamla 54243 (Motown) (Stone Diamond, BMI))	39	28	17	TRYING TO HOLD ON TO MY WOMAN—Lamont Dozier (M. Jackson, J. Reddick, ABC 11407 (Bullet Proof, BMI))	73	91	2	HELP YOURSELF—The Undisputed Truth (N. Whitefield, Gordy 7134 (Motown) (Stone Diamond, BMI))
8	12	6	HONEY PLEASE, CANT YA SEE—Barry White (Barry White, 20th Century 2077 (Sa-Vette/January, BMI))	40	38	13	SWEET DAN—Betty Everett (Johnny Watson, Fantasy 714 (Jowal, BMI))	74	83	4	FUNCTION AT THE JUNCTION—Energy (F. Long, E. Holland, Showt 302 (Web IV) (Jobete, ASCAP))
9	10	10	THANKS FOR SAVING MY LIFE—Billy Paul (K. Gamble, L. Huff, Philadelphia International 7-3538 (Columbia) (Mighty Three, BMI))	41	30	16	LOVE'S THEME—Love Unlimited Orchestra (Barry White, 20th Century 2069 (Sa-Vette/January, BMI))	75	84	4	I DON'T NEED NOBODY ELSE—Lou Courtney (L. Courtney, Epic 5-11088 (Columbia) (Emalou/Ragmar, BMI))
10	19	5	TSOP—M.F.S.B. (K. Gamble, L. Huff, Philadelphia International 7-3540 (Columbia) (Mighty Three, BMI))	42	53	5	WHO IS HE AND WHAT IS HE TO YOU—Creative Source (B. Withers, S. Mckenney, Sussex 509 (Interior, BMI))	76	85	5	WHERE THE LILLIES GROW—Sidney Joe Quails (C. Davis, C. Scott, K. Davis, Dakar 4530 (Brunswick) (Julio-Brian, BMI))
11	18	10	JUST DON'T WANT TO BE LONELY—Main Ingredient (Barrett-Freedman-Eli, RCA 0205 (Ingredient, BMI))	43	60	3	YOU MAKE ME FEEL BRAND NEW—Stylistics (T. Bell, L. Creed, Avco 4634 (Mighty Three, BMI))	77	75	6	(It's Gonna Be) A LONG LONG WINTER—Linda Clifford (Curtis Mayfield, Paramount 0269 (Famous) (Curton, BMI))
12	20	9	KEEP IT IN THE FAMILY—Leon Haywood (Leon Haywood, 20th Century 2065 (Tim Edd, BMI))	44	34	12	YOU'RE SO UNIQUE—Billy Preston (Billy Preston, Joe Green, A&M 1492 (Irving/W.E.P., BMI))	78	77	8	I'M FALLING IN LOVE (I Feel Good All Over)—Fantastic Four (A. Hamilton, N. Toney, Eastbound 620 (Chess/Janus) (Bridgeport, BMI))
13	15	10	IT'S BEEN A LONG TIME—New Birth (Baker, Wilson, RCA 0185 (Dunbar/Rutri, BMI))	45	62	5	TOUCH AND GO—Al Wilson (J. Fuller, Rocky Road 30076 (Bell) (Fullness, BMI))	79	88	4	ONE BRIEF MOMENT—Timmy Thomas (T. Thomas, Glades 1719 (T.K.) (Sherlyn, BMI))
14	11	12	I WISH IT WAS ME—Tyrone Davis (Leo Graham, Dakar 4529 (Brunswick) (Julio-Brian, BMI))	46	35	13	FIRST TIME WE MET—Independents (C. Jackson, M. Yancy, Wand 11267 (Scepter) (Butler, ASCAP))	80	—	1	BE THANKFUL FOR WHAT YOU GOT—William De Vaughn (W. De Vaughn, Roxbury #236 (RCA) (Coral Rock/Melomega, ASCAP))
15	17	8	MY MISTAKE WAS TO LOVE YOU—Diana Ross & Marvin Gaye (Pam Sawyer, G. Jones, Motown 1269 (Jobete, ASCAP))	47	66	2	LET'S GET MARRIED—Al Green (A. Green, Hi 45-2262 (London) (Jec/Al Green, BMI))	81	86	4	YEAR OF DECISION—Three Degrees (K. Gamble, L. Huff, Philadelphia International 3539 (Columbia) (Mighty Three, BMI))
16	7	12	WE'RE GETTING CARELESS WITH OUR LOVE—Johnnie Taylor (Don Davis, Frank L. Johnson, Stax 0193 (Columbia))	48	36	16	JOY—Isaac Hayes (Isaac Hayes, Enterprise 9085 (Columbia) (Incesse/East/Memphis, BMI))	82	80	4	I NEED YOU MORE—Sarah Vaughan (R. McCoy, H. Miller, G. Holley, Mainstream 5553 (Lifestyle, BMI))
17	9	18	JUNGLE BOOGIE—Kool & The Gang (Kool & The Gang/R. Bell, De-Lite 559 (P.I.P.) (Delightful/Gar, BMI))	49	43	13	I TOLD YOU SO—Delfonics (William Hart, Philly Groove 182 (Bell) (Nickel Shoe, Wadaw, New Outlook, BMI))	83	99	2	TRIBE—Tribe (E. Foster, E. Romias, R. Apodaca, B. Little, D. Eubank, ABC 11409 (ABC/Dunhill, BMI))
18	8	15	I'LL BE THE OTHER WOMAN—Soul Children (Homer Banks, Carl Hampton, Stax 0182 (Columbia) (East/Memphis, BMI))	50	52	6	AND I PANICKED—The Dramatics (Jimmy Roach, Volt 4105 (Columbia) (Groovesville, BMI))	84	93	3	HEY BABE—The Joneses (G. Dorsey, Mercury 72458 (Phonogram) (Landry/Unichappell, BMI))
19	25	8	I WOULDN'T GIVE YOU UP—Ecstasy, Passion & Pain (Barbara Gaskins), Roulette 7151 (Big Seven, BMI)	51	48	8	WHEN THE FUEL RUNS OUT—Executive Suite (Harris, Felder, Sigler), Babylon 1111 (Golden Fleece/Mighty Three, BMI)	85	94	3	LEAVE YOUR HAT ON—Etta James (R. Newman, Chess 2148 (Chess/Janus) (Warner Bros./Randy Newman, ASCAP))
20	37	4	HEAVENLY—The Temptations (N. Whitfield, Gordy 7135 (Motown) (Stone Diamond, BMI))	52	55	9	LOVING YOU—Johnny Nash (M. Stevenson, Epic 5-11003 (Columbia) (Mikim, BMI/Cayman, ASCAP))	86	95	2	EYE WITNESS NEWS—Lenny Welch (McCou, Welch), Mainstream 5554 (Lifestyle, BMI)
21	40	4	THE PAYBACK—James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14223 (Dynatone/Belinda/Unichappell, BMI)	53	56	9	SHE CALLS ME BABY—J. Kelly & Premiers (Gary Knight, Gene Allen, Roadshow 7005 (Stereo Dimension) (Screen Gems, BMI) (JRP, BMI))	87	90	5	DON'T START LOVING ME (If You're Gonna Stop)—Yoda Brown (K. Smith, Stax 0194 (Columbia) (East/Memphis, BMI))
22	33	5	MIGHTY MIGHTY—Earth, Wind & Fire (M. White, V. White), Columbia 4-46007 (Sagittar, BMI)	54	58	7	PARTY BUMP, Pt. 1—Gentlemen & Their Ladies (McGruder, Steimer, Cowell), Jean 731 (Alithia) (Sound Ideas, BMI)	88	97	2	THE LONE RANGER—Oscar Brown Jr. (O. Brown Jr.), Atlantic 3001 (Bootblack, BMI)
23	14	15	PUT YOUR HANDS TOGETHER—O'Jays (K. Gamble, L. Huff, Philadelphia International 73535 (Columbia) (Mighty Three, BMI))	55	73	3	CARRY ME—Joe Simon (P. Mitchell, E. Shelby), Spring 145 (Polydor) (Muscle Shoals, BMI)	89	98	3	YOUR FUNNY MOODS—Skip & The Casuals (R.J. Williams, J. Purdie, D.C. Int'l 5003 (Dimetri, BMI))
24	16	17	SEXY MAMA—Moments (H. Ray, A. Goodman, S. Robinson, Stang 5052 (All Platinum) (Gambi, BMI))	56	45	13	GOTTA FIND A MOTHER—Whispers (Baker, Harris, Sigler, Felder), Janus 231 (Chess/Janus) (Mighty Tree, Golden Fleece, BMI)	90	96	2	YOU'RE MY LADY—Eddie Hollman (J. Diamond, A. Kenneth), Silver Blue 807 (Polydor) (Silver Blue/Marlinell, ASCAP)
25	29	6	I GOT TO TRY IT ONE TIME—Millie Jackson (Millie Jackson, Brad Shapiro), Spring 144 (Polydor) (Gaucha/Belinda/Double Ak-Shun, BMI)	57	64	6	CHAMELEON—Herbie Hancock (P. Jackson, H. Mason, B. Maupin, H. Hancock), Columbia 4-46002 (Hancock, BMI)	91	100	2	PUT A LITTLE LOVE AWAY—Emotions (D. Lambert, B. Potter, Volt 4106 (Columbia) (ABC/Dunhill, BMI))
26	26	9	SAME BEAT—Fred Wesley & The JB's (James Brown), People 632 (Polydor) (Dynatone/Belinda, BMI)	58	46	16	LET YOUR HAIR DOWN—Temptations (N. Whitfield, Gordy 7133 (Motown) (Stone Diamond, BMI))	92	—	1	BENNIE & THE JETS—Elton John (E. John, B. Taupin), MCA 40198 (Dick James, BMI)
27	27	7	WILLIE PASS THE WATER—Ripple (Dee Ervin, Ruth Robinson), GRC 1013 (Act One/Divident, BMI)	59	47	16	STOP TO START—Blue Magic (J. Grant, A. Felder), Atco 6949 (W.M.O.C.T./Six Strings, BMI)	93	—	1	MESSING UP A GOOD THING—John Edwards (F. Johnson, T. Woodford, C. Ivery), Aware 037 (GRC) (Short Bone/Act One, BMI)
28	31	9	SOUND YOUR FUNKY HORN—K.C. & Sunshine Band (H.W. Casey, C. Reid, T.K. 1003 (Sherlyn, BMI))	60	68	5	PEPPER BOX—The Peppers (P. Arpady, M. Camison), Event 213 (Polydor) (New York Times, BMI)	94	—	1	LET'S GO, LET'S GO, LET'S GO—Chambers Brothers (H. Ballard, Avco 4632 (Lois, BMI))
29	32	8	BEST THING THAT EVER HAPPENED TO ME—The Persuaders (J. Weatherly), Atco 6956 (Keca, ASCAP)	61	78	2	SUMMER BREEZE (Part 1)—Isley Brothers (J. Seals, D. Crofts), T-Neck 2253 (Columbia) (Dawnbreaker, BMI)	95	—	1	LIFE AND DEATH—Chairman Of The Board (S. Stewart), Invictus 1263 (Columbia)
30	21	12	THAT'S THE SOUND THAT LONELY MAKES—Tavares (J. Bristol, J. Dean, J. Clover), Capitol 3794 (Bushka, ASCAP)	62	69	3	I BELIEVE—The Ebony's (E. Drake, I. Graham, J. Shir, A. Stillman), Philadelphia International 7-3541 (Columbia) (Cromwell, ASCAP)	96	—	1	MAKE UP FOR LOST TIME—Montclairs (J. Strickland, B. Patterson), Paula 381 (Jewel) (Sun-Ma/Rogan, BMI)
31	22	16	I LIKE TO LIVE THE LOVE—B.B. King (D. Crawford, C. Mann), ABC 11406 (American Broadcasting/DaAnn, ASCAP)	63	67	6	THAT'S HOW HEARTACHES ARE MADE—Jerry Butler (B. Raleigh, B. Halley), Mercury 73459 (Phonogram) (Sea Lark, BMI)	97	—	1	CAN YOU TALK—Ron Holden (Williams, Green), Now 6 (Original Sound) (Dootsie/Williams, BMI)
32	23	11	I JUST CAN'T GET YOU OUT OF MY MIND—Four Tops (D. Lambert, B. Potter), Dunhill 4377 (ABC/Dunhill/Soldier, BMI)	64	70	8	ONE WOMAN MAN—Lawrence Payton (L. Perry, P. Townsend), Dunhill 4376 (ABC/Dunhill/Rail, BMI)	98	—	1	SHE'S FOR REAL (Bless You)—Dynamics (R. Shannon), Black Gold 11 (P.I.P.) (Million Seller/Vignette, BMI)
				65	87	2	SATISFACTION GUARANTEED—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3543 (Columbia) (Mighty Three, BMI)	99	—	1	THE FUNKY BIRD—Rufus Thomas (J. Bridges, T. Nixon), Stax 0192 (Columbia) (East/Memphis/Stripe, BMI)
				66	72	5	IT'S BAD FOR ME TO SEE YOU—Betty Wright (P. Sawyer, G. Jones), Alston 4620 (Atlantic) (Jobete, ASCAP)	100	—	1	TELL ME WHAT'CHA GONNA DO—General Crook (G. Crook), Wand 11270 (Scepter) (Germaine-Our Children, BMI)

Billboard FM Action Picks

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

BALTIMORE: WKTK-FM, Joe Buccheri
DENVER: KCFR-FM, Jeff Pollack
LONG BEACH: KNAC-FM, Ron McCoy
NEW ORLEANS: WNOE-FM, Lee Armstrong
PHILADELPHIA: WMMR-FM, Dennis Wilen
PRINCETON: WPRB-FM, Daisann McLane
PROVIDENCE: WBRU-FM, Dick Wingate
ROCHESTER: WCMF-FM, Bernie Kimball

SAN DIEGO: KGB-FM & AM, Art Schroeder
SAN JOSE: KSJO-FM, Douglas Droese
SANTA BARBARA: KTMS-FM, Mike Stallings
TALLAHASSEE: WGLF-FM, Dan Spears
TEMPLE: KYLE-FM, George Bruce
TOLEDO: WIOT-FM, Dave Lonca
TORONTO: CHUM-FM, Benij Karch
VALDOSTA: Ga.: WVVS-FM, Bill Tullis

AEROSMITH, "Get Your Wings," Columbia: KYLE-FM, WNOE-FM, WIOT-FM, WVVS-FM
AIM, "For The Highest," Blue Thumb: WVVS-FM, WCMF-FM
ARGENT, "Nekus," Epic (Import): KNAC-FM
BRIAN AUGER'S DBLIVION EXPRESS, "Straight Ahead," RCA: WGLF-FM, WPRB-FM, KTMS-FM, KSJO-FM, WIOT-FM, WKTK-FM, CHUM-FM
BABE RUTH, "Amar Caballero," Harvest: WVVS-FM
MAGGIE BELL, "Queen Of The Night," Atlantic: WBRU-FM
BLUE SWEDE, Capitol: WKTK-FM
BREWER & SHIPLEY, "ST11261," Capitol: WMMR-FM, KGB-FM & AM, WVVS-FM, KSJO-FM, KNAC-FM
OSCAR BROWN JR., "Brother, Where Are You?," Atlantic: KGB-FM & AM
BULLDOG, "Smasher," Buddah: WKTK-FM
DONALD BYRD, "Street Lady," Blue Note: KGB-FM & AM
CAN, United Artists: WBRU-FM, WPRB-FM
CHASE, "Pure Music," Epic: CHUM-FM, WVVS-FM, WNOE-FM, WBRU-FM, KSJO-FM
CHICAGO, "VII," Columbia: KYLE-FM, KSJO-FM, WIOT-FM, CHUM-FM, WVVS-FM
CREATION, Atco: KNAC-FM
CREATIVE SOURCE, Sussex: KTMS-FM
GEORGE CRUMB, "Night Of The 4 Moons," Columbia: KCFR-FM
CRUSADERS, "Scratch," Blue Thumb: WKTK-FM, KTMS-FM
DEEP PURPLE, "Burn," Purple: WNOE-FM
ERIC DOLPHY, "Great Concert Of," Prestige: KCFR-FM
DOOBIE BROTHERS, "What Were Once Vices Are Now Habits," Warner Bros.: WGLF-FM, WNOE-FM
EARTH, WIND, & FIRE, "Open Our Eyes," Columbia: WPRB-FM, KYLE-FM, WMMR-FM
THE 11th HOUSE WITH LARRY CORYELL, Vanguard: WIOT-FM
EL CHICANO, "Cinco," MCA: CHUM-FM
ENO, "Here Come The Warm Jets," Island (Import): KNAC-FM
ESPERANTO, "Danse Macabre," A&M: WGLF-FM, WMMR-FM
PETER FRAMPTON, "Something's Happening," A&M: WIOT-FM, WNOE-FM, CHUM-FM, WKTK-FM
BARRY GOLDBERG, Atco: WBRU-FM, WKTK-FM
GRAND FUNK, "Shinin' On," Capitol: WMMR-FM, WNOE-FM, WIOT-FM, WKTK-FM, KTMS-FM
BO HANSSON, "Magician's Hat," Charisma: KGB-FM & AM, KCFR-FM
HATFIELD & THE NORTH, Virgin (Import): KCFR-FM
HOLLIES, Polydor (Import): KNAC-FM
THOMAS JEFFERSON KAYE, "First Grade," ABC: WCMF-FM
ROGER KELLAWAY, "Come To The Meadow," A&M: KCFR-FM
KRAFTWERK, Vertigo: KNAC-FM
JERRY LA CROIX, "Second Coming," Mercury: WPRB-FM

LES VARIATIONS, "Moroccan Roll," Buddah: WVVS-FM
KATHI McDONALD, "Insane Asylum," Capitol: WIOT-FM, KGB-FM & AM
HERBIE MANN, "London Underground," Atlantic: WGLF-FM
MARSHALL TUCKER BAND, "A New Life," Capricorn: WNOE-FM
LEE MICHAELS, "Tailface," Columbia: CHUM-FM
MOOD JGA JGA, Warner Bros. (Canadian): CHUM-FM
VAN MORRISON, "It's Too Late To Stop Now," Warner Bros.: WNOE-FM
MUDDY WATERS & HDWLN' WOLF, "London Sessions Revisited," Chess: WIOT-FM
MARIA MULDAUR, Reprise: WNOE-FM
PHIL DCHS, "Gunfight At Carnegie Hall," A&M (Canadian): CHUM-FM
MIKE DLDFIELD, "Tubular Bells," Virgin: WNOE-FM
OREGON, "Distant Hills," Vanguard: KGB-FM & AM, KCFR-FM
OSANNA, "Milano Calibro 9," P.I.: WVVS-FM
ANN PEEBLES, "I Can't Stand The Rain," Hi: KGB-FM & AM
THE POINTER SISTERS, "That's A Plenty," Blue Thumb: WIOT-FM, WKTK-FM
LARRY RASPBERRY & THE HIGHSTEPPERS, "High Steppin' & Fancy Dancin'," Enterprise: KGB-FM & AM, KNAC-FM
THE ROCKY HORROR SHOW, U.K. (Import): KNAC-FM
RED RODNEY, "Bird Lives," Muse: KCFR-FM
MICK RONSON, "Slaughter On 10th Avenue," RCA: WMMR-FM
PHAROAH SANDERS, "Elevation," Impulse: KCFR-FM
BOZ SCAGGS, "Slow Dancer," Columbia: KYLE-FM, WPRB-FM
MARLENA SHAW, "From The Depths Of My Soul," Blue Note: KTMS-FM
STEELEY DAN, "Pretzel Logic," ABC: WIOT-FM, KTMS-FM, WCMF-FM
CLIVE STEVENS, "Atmospheres," Capitol: CHUM-FM
B.W. STEVENSON, "Calabajas," RCA: KTMS-FM
AL STEWART, "Past, Present, & Future," Janus: KSJO-FM, WBRU-FM, WGLF-FM, WCMF-FM, WMMR-FM, WKTK-FM
STRING DRIVEN THING, "The Machine That Cried," Charisma: KGB-FM & AM
SUN-RA, "Nubians Of Plutonia," Impulse: KCFR-FM
GABOR SZABO, "Rambler," CTI: KTMS-FM
HOUND DOG TAYLOR, "Natural Boogie," Alligator: KCFR-FM, KSJO-FM
B.J. Thomas, "Long Horn & London Bridges," Paramount: WKTK-FM
TUCKY BUZZARD, "BUZZARD," Passport: KNAC-FM
MICHAEL URBANIAK, "Fusion," Columbia: WPRB-FM, KTMS-FM, KYLE-FM
VANGELIS O., "Earth," Vertigo: KGB-FM & AM
VARIOUS ARTISTS, "History Of British Rock," Sire: WMMR-FM
WAR, "Live," United Artists: CHUM-FM, WGLF-FM
DAVID WERNER, "Whizz Kid," RCA: WGLF-FM
JOHNNY WINTER, "Saints & Sinners," Columbia: WNOE-FM
BILL WITHERS, "Ajustments," Sussex: KSJO-FM, KTMS-FM
GOLDIE ZELKOWITZ, Janus: KNAC-FM

Billboard SPECIAL SURVEY for Week Ending 3/30/74

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	10	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)	31	34	17	HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163 (ABC)
2	2	20	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	32	41	21	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)
3	4	9	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	33	35	7	EBONY'S Philadelphia International KZ 32419 (Columbia)
4	5	7	RHAPSODY IN WHITE Love Unlimited Orchestra, 20th Century T-433	34	25	12	BACK FOR A TASTE OF YOUR LOVE Syl Johnson, Hi XSHL 32081 (London)
5	3	15	THE PAYBACK James Brown, Polydor PD2-3007	35	26	14	PRESS DN David T. Walker, Ode SP 77020 (A&M)
6	7	8	LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA LA 1996	36	37	4	THE MAN Leroy Hutson, Curton CRS 8020 (Buddah)
7	6	14	1990 Temptations, Gordy G-966V1 (Motown)	37	38	29	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794
8	11	22	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	38	47	2	KNIGHT TIME Gladys Knight & The Pips, Soul S 741V1 (Motown)
9	10	33	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	39	50	2	JAMALCA Ahmad Jamal, 20th Century T 432
10	8	14	UNREAL Bloodstone, London XPS 634	40	43	19	ROCKIN' ROLL BABY Stylistics, Avco AV 11010
11	14	31	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	41	29	12	LOVE'S MAZE Tempres, We Produce XPS 1903 (Columbia)
12	9	14	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)	42	-	1	WAR LIVE United Artists UA-LA 193-J2
13	15	25	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	43	45	2	THE DELLS VS. THE DRAMATICS The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus)
14	12	18	STONE GON' Barry White, 20th Century T 423	44	42	7	DO YOU HAVE THE TIME Younghearts, 20th Century T-427
15	16	8	BLUE MAGIC Atco 7038	45	49	20	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1
16	13	24	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	46	32	10	IT'S ALL IN THE GAME Tyronne Davis, Dakar DK 76909 (Brunswick)
17	30	3	BOOGIE DOWN Eddie Kendricks, Tamla T 330V1 (Motown)	47	-	1	MIGHTY LOVE The Spinners, Atlantic SD 7296
18	18	43	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	48	53	3	SOME SINGIN' Maxine Weldon, Monument KZ-32588 (Columbia)
19	22	19	WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)	49	46	30	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)
20	21	9	CHECK IT OUT Tavares, Capitol ST 11258	50	36	10	KEEP YOUR SOUL TOGETHER Freddie Hubbard, CTI 6036
21	23	7	GRAHAM CENTRAL STATION Warner Bros. BS 2763	51	52	5	SYLVERS II Pride PRD 0026 (MGM)
22	28	5	EUPHRATES RIVER Main Ingredient, RCA APL1-0335	52	44	8	UNBONDED Chambers Brothers, Avco 11013
23	17	15	OUT HERE ON MY OWN Lamont Dozier, ABC ABCX-804	53	59	2	BACK DOOR WOLF Howlin' Wolf, Chess CH 50045 (Chess/Janus)
24	40	3	LET ME IN YOUR LIFE Aretha Franklin, Atlanta SD 7292	54	57	3	LOVE, TOGETHERNESS & DEVOTION A&M SP 3602
25	27	14	SHOW AND TELL Al Wilson, Rocky Road RR 3601 (Bell)	55	54	4	FULL CIRCLE Leon Thomas, Flying Dutchman FD 10167 (RCA)
26	19	29	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	56	51	28	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144
27	20	49	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	57	48	6	GENESIS Soul Children, Stax STS 3024 (Columbia)
28	33	4	KOOL JAZZ Kool & The Gang, De-Lite DEP 4001 (P.I.P.)	58	60	2	WILLIE DYNAMITE/SOUNDTRACK MCA 393
29	24	14	LAST TIME I SAW HIM Diana Ross, Motown M 812V1	59	-	1	MEL & TIM Stax STS 5501 (Columbia)
30	31	6	MAKOSSA MAN Manu Dibango, Atlantic SD 7276	60	56	4	THE MG'S Stax STS 3024 (Columbia)

Bubbling Under The Top LP's

- | | |
|--|--|
| 201-AHMAD JAMAL, Jamalca, 20th Century T 432 | 208-ROY CLARK, Entertainer, Dot DOS 10-2001 (Famous) |
| 202-STEALERS WHEEL, Ferguslie Park, A&M 4419 | 209-LEO SAYER, Silverbird, Chrysalis BS 2738 (Warner Bros.) |
| 203-TOM SCOTT & THE L.A. EXPRESS, Ode SP 77021 (A&M) | 210-LEE MICHAELS, Tailface, Columbia KD 32846 |
| 204-KATHI McDONALD, Insane Asylum, Capitol ST 11224 | 211-KISS, Casablanca, NB 9001 (Warner Bros.) |
| 205-AEROSMITH, Get Your Wings, Columbia KC 32847 | 212-BUDDY RICH, The Roar of '74, Groove Merchant GM 528 |
| 206-HANK CRAWFORD, Wildflower, Kudu KU 15 (CTI) | 213-CHARLIE MCCOY, Fastest Harp In The South, Monument KZ 32749 (Columbia) |
| 207-DON SEBESKY, Giant Box, CTI 6031/32 | 214-RAY CHARLES, Come Live With Me, Cross-over CR9000 |
| | 215-SILVERHEAD, 16 & Savaged, MCA 391 |

Bubbling Under The HOT 100

- | | |
|---|---|
| 101-NICE TO BE AROUND, Maureen McGovern, 20th Century 2072 | 108-WILLIE PASS THE WATER, Ripple, GRC 1012 |
| 102-SILVER THREADS AND GOLDEN NEEDLES, Linda Ronstadt, Asylum 11032 | 109-MADELAINE, Stu Nunnery, Evolution 1088 |
| 103-WHO IS HE, AND WHAT IS HE TO YOU, Creative Source, Sussex 509 | 110-THE FIRST TIME WE MET, The Independents, Wand 11267 (Scepter) |
| 104-I TOLD YOU SO, The Delfonics, Philly Groove, 182 (Bell) | 111-WHEN I LOOK INTO YOUR EYES, Santana, Columbia 45999 |
| 105-SAXAPHONES, Jimmy Buffett, Dunhill 4378 | 112-LET'S GO, LET'S GO, LET'S GO, The Chambers Brothers, Avco 4632 |
| 106-US AND THEM, Pink Floyd, Harvert 3832 (Capitol) | 113-THIS HEART, Gene Redding, Haven 7000 (Capitol) |
| 107-SWEET STUFF, Sylvia, Vibration 520 (All-Platinum) | 114-I WOULDN'T GIVE YOU UP, Ecstasy, Passion, & Pain, Roulette 7151 |
| | 115-IF I WERE A CARPENTER, Leon Russell, Shelter 40210 |

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Latin Music

Latin Scene

MIAMI

Johnny Ventura (Mate) will play a dance at Miami Beach Auditorium Saturday (30) with **Conjunto Universal** (Velvet) and **Jovencs del Hierro** (Sound Triangle). ... **Tata Ramos** (Gema) doing promotion work for his new LP by visiting local radio stations. ... **Rudy Hernandez** (Aro) out with a new single "Barbacoa." ... "Dame Tu Amor" is the single from **Cafe's** (Vaya) new LP that is being aired on Latin radio while "I want to be With You" is the pick for American stations. ... **Mocedades** (Tara) "Eres Tu" has made the jump from Latin radio to American, including being on the national charts, and Latin record executives here looking for some of their material which might also make it. According to the biggest retail outlets here, the three big sellers are **Luis Garcia** (Audio Latino) "Cerca de Ti," **Ray Barretto** (Fania) "Indestructible" and **Lisette** (Borinquen) "Martes, Dos de la Tarde." ... **Roberto Page** of Velvet Records going on a South American tour to license his material and look for new compositions.

Manny Matos' preview of **Wild Wind** (Sound Triangle) new LP was a success with student leaders attending and writing their opinions of the package. ... **Renee Touzet** (Modiner) has his first local LP on the streets. ... **Felix de Rosario** (Borinquen) "La Luz," a big hit in Puerto Rico, is catching on here. ... **Fruko** (Fuentes) has a new LP "El Violento." ... **Carlos Granada Jr.**, son of the owner of Miami records, trying to make it as a singer with

TR Records in Distrib Deals

NEW YORK—TR Records, in a move to revitalize its activities throughout the U.S., has signed independent distribution deals in a number of major cities.

Doran Music will handle TR product in Los Angeles; Musica Latina in San Francisco; Ultra Records in Miami; R&J Distributors in New York; and Aro-Mandy Records in Puerto Rico, said Bobby Marin, a TR executive.

"Ahi Van" on Fuentes. ... **Bobby Cruz** (Vaya) "Amor En la Escuela," is catching on with the young set. **Olga y Tony** (Borinquen) with the Orchestra of **Lucio Milena** present a new LP "Tango" ... local promoters complaining of the dance business have lowered their prices and have almost stopped bringing in bands from outside. ... **Tipica Novel's** (TR) "La Penas de Teresa" being aired on all local stations and reflecting healthy consumer sales.

Centro Espanol doing good business with **Tomas de San Julian**. **Blanca Rosa Gil** (International) who has a hit with "Camas Gemelas" follows into that club, **Tipica Novel** (TR) will soon play the Centro. ... **Olga Guillot**, famous Cuban songstress, now at Montmatre and **Julio Guiterrez** and his revue at Club 71 (formerly Numero Uno). **Gatsby's** in Hialeah featuring a Latin show from Las Vegas. ... **Cindy Rodriguez**, daughter of Tito Rodriguez, out with a new single on TR, "Estoy Siempre Junto a Ti." She and **Bobby Marin**, promotional manager for TR will tour Miami and Puerto Rico to promote the new single. ... **WCMQ-AM**, the Latin station that made "salsa" so popular, and conversely gained popularity because of the music, once again being progressive and breaking the English side of the **Cafe** single "I Want to Be With You." The other Latin stations in town playing "Dame Tu Amor." **Herb Dolgoff** of CMQ recognizing the bilingual nature of the town also programming American goldie-odies and some Top 10 hits during the regular music day. ... **Jose Florez** of Fania in town for a couple of days. ... **Chirino** (Gema) new LP starting to move locally. **Los Maracaibos** "Traigo Mi Salsa de Verdad" on Audio Latino selling well.

Oro Records has signed **Jose Antonio** of Los Chavales de Espana and will start recording next month. ... **Nydia Caro's** new LP (Alhambra) sold 4,000 the first day out in Puerto Rico and **Miguel Estivil** is justly excited. **Elio Roca** (Miami) has a new single out "Porque Te quiero, es Mi Unica Verdad." ... From Parnaso comes word that they are actively searching for a place to

open a branch here. Also, **Luis Aguilé** and **Polo Marques** may appear together in concert in April. **De Raymond** is booked into Dade County Auditorium for a concert May 12. **ART (ARTURO) KAPPER**

NEW YORK

Del Norte Records, Albuquerque, N.M., has released a Spanish version of **Gordon Sinclair's** "The Americans." The single features radio station **KABQ-AM** disk jockey **Eliseo Casillas**. Also, Del Norte executive **Bennie Martinez** reported to **Billboard** that the state's Latin music community is gearing a fight against local pirate activities, now that New Mexico has an anti-piracy statute.

Ralfi Pagan's latest single, "Wonderful Thing," has been released by **Fania Records**. The label is looking to crossover the disk into the r&b market, as it did with **LTG Exchange's** "Corazon." ... The **Fania All-Stars** will tour again this summer, with stops in Panama, Santo Domingo, Puerto Rico, and New York. ... Also in the Fania family, **Vaya Records** has released "Pinocho," **La Conquistadora's** second LP. ... **Lolita De La Colina** has signed with **Tico Alegre Records**. Her first LP is due out shortly. ... **Montreal** radio station **CKMS** recently featured a **Tito Puente** week over the airwaves. The station programmed selections which spanned Puente's musical career. Also featured was an interview with Puente from **Tico Alegre's** offices here. ... **Alegre Records** has released the LP's "La Verdad" by **Javier Vazquez** and "Canta al Amor" by **Vitin Aviles**.

Parnaso Records has released the LP's "Dulzura Mia Ven Chiquilla Ven" by **Jinsop** and "Una Mentira Y Nada Mas" by **Yaco Monti**. ... Headlining at **Bobby and Danny Lopez's** Chateau Madrid is **Gloria Lasso**, in her nightclub debut here. Joining her on the bill is the **Solera Spanish Dance Group**. ... **Latin Dimensions** (Mericana) are embarking on a tour of midwestern colleges. ... **Joe Bataan**, also on the Mericana label, is preparing a U.S. concert tour to promote his latest LP, "Salsoul." ... **Jerry Masucci's** "Our Latin Thing" film sequel has been scheduled for a late spring release.

JIM MELANSON

SANTO DOMINGO

Italian singer **Nicola di Bari** (RCA Victor) has a new LP in circulation distributed by **Distribuidores Musicales del Caribe C.** por A. agents for RCA. This new album includes **Gilbert O'Sullivan** (MAM) hits such as, "Alone Again Naturally" and "Clair" ... Recording artist **Anam Munar** was booked for dates at the **El Conquistador** nightclub. Ms. Munar was accompanied by her father **Alfredo Munar**, pianist and arranger. The singer's two albums include recordings of her own compositions with musical arrangements by **Alfredo Munar**.

The **Milwaukee Symphony Orchestra** gave a charity concert March 20 at the National Theater under the direction of conductor **Kenneth Schermerhon**, the proceeds of which will go towards funds for the Rehabilitation Center ... Dominican composer **Alfredo Milan Soto** residing in New York disclosed that two of his compositions, "Terrible Confession" and "Mi Quisqueya" have been recorded here with the omission of his name on the label as composer. Milan Soto claims his rights as composer and that Dominican singers **Alejandro Dandredes** and **Yoyito Cabrera** (West Side Records) who recorded the songs should declare his involvement. **FRAN JORGE**

Jukebox Programming

Gas Shortage Effect —Programmers Mixed

By ANNE DUSTON

CHICAGO—The effects of the gasoline shortage on service and delivery for jukebox operators with large areas to cover is mixed, according to reports from **Amusement Service Co.** in Nebraska, and **Dreyer Music Co.** in Texas.

The effects of the gasoline shortage on service and delivery for jukebox operators with large areas to cover is mixed, according to reports from **Amusement Service Co.** in Nebraska, and **Dreyer Music Co.** in Texas.

If gasoline rationing occurs, jukebox servicemen who must travel up to 200 miles to service the boxes in outlying areas of Nebraska will be faced with real difficulty. **Mrs. Richard Taylor**, in business with her husband since 1947 as **Amusement Service Co.**, Lincoln, said.

"So far shipments have come through, despite truck and airline strikes, and gas shortages. It's been amazing. Our shipments are coming in from Chicago, and New Jersey. We've been very lucky," she related.

"Gasoline rationing would be a problem for the men who cover large routes in the rural areas," she predicted.

Ms. Taylor reported that jukeboxes are popular in bars and restaurants, primarily, with rock music preferred in locations near the University of Nebraska. The company services 40 boxes in the Lincoln area, with record changes twice a month. "Small LP's seem to be phasing out, and will probably be dropped completely," she said.

"Vandalism is also dropping. Because of the exorbitant cost of insurance, locations have been making

their places more secure, and we make collections more frequently." Record play is 2 for 25 cents.

The Taylors drive 60 miles one way to pick up records from a one-stop in Omaha. A gasoline rationing program would seriously affect this area of their business, the Taylors feel.

Olen Dreyer, in business for 29 years as **Dreyer Music Co.**, with headquarters in San Angelo, Texas, and offices in Dallas, Big Spring, and Abilene, reported that the shortage was more evident in large cities like Dallas, but has not hampered his other operations. "Just 110 miles west of us, the men who work in the oil fields didn't have enough gas to get to work, and had to get a special government allotment."

"The gas price rise, to 57 to 59 cents per gallon, is increasing the cost of operating, but an increase in business is offsetting this at the present time," he said.

He attributed the increase in business to more volume in bars, where mixed drinks are now legal in some parts of Texas. "With slum areas being torn down, there are less locations for jukeboxes, but other bars and private clubs are more than making up for the loss."

More than the gas shortage, **Dreyer** complained about the shortage of records. "I'm using more oldies now, but it's better music anyway," he said.

Seventy-five percent of his boxes have dollar bill acceptors, and two 25 cent play, with 25 percent on three 25 cent play. "The difference is related to the age of the machine, and the economic level of the location customers," he explained.

What's Playing?

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

CHICAGO: SOUL PURCHASES

Willie McGee
McGee's Music
738 E. 75th St. 60619
(312) 224-0430

- "Payback, Pt. 1." James Brown. Polydor 14223
- "Outside Woman." Bloodstone. London 1052
- "Lookin' For A Love." Bobby Womack
- "Touch A Hand. Make A Friend." Staple Singers. Stax 0196
- "TSOP." MFSB. Philadelphia International. 3540
- "Just Don't Want To Be Lonely." Main Ingredient RCA 0205

CONNELLY SPRINGS, N.C.: MIXED PURCHASES

Milton Hobbs
Southern Automatic Music & Vending
Rt. 3, Box 852
(704) 879-8747

- "Jet." Paul McCartney/Wings
- "A Very Special Love Song." Charlie Rich
- "Mockingbird." Carly Simon
- "Bennie and the Jets." Elton John
- "Come and Get Your Love." Redbone

FREMONT, NEB.: MIXED PURCHASES

Betty Hurt
Automatic Vending Service Inc.
338 W. 22nd St. 68025
(402) 721-2808

- "Bennie and the Jets." Elton John
- "Keep On Singing." Helen Reddy. Capitol 3845
- "There Won't Be Anymore." Charlie Rich
- "Would You Lay With Me (In A Field Of Stone)." Tanya Tucker. Col. 45991
- "Houston (I'm Comin' To See You)." Glen Campbell. Capitol 3808

MANKATO, MINN.: POP PURCHASES

Barb Walther
C&N Sales Inc.
605 N. 7th St. 56001
(507) 387-7986

- "Keep On Smiling." Helen Reddy. Capitol 3845
- "Piano Man." Billy Joel. Columbia 45963
- "Oh My My." Ringo Starr. Apple 1872
- "Bennie and the Jets." Elton John
- "Virginia (Touch Me Like You Do)." Bill Amesbury Casablanca 0001
- "Star Baby." Guess Who. RCA 0217
- "The Entertainer." Marvin Hamlisch. MCA 40174
- "Loco-Motion." Grand Funk. Capitol 3840
- "Skybird." Neil Diamond. Columbia 45998
- "Touch and Go." Al Wilson. Rocky Road 30076

SOUTH BEND, IND.: POP, COUNTRY PURCHASES

Bob Gerhold
Ford Music & Vending Inc.
603 E. Washington 46617
(219) 288-4866
Pop

- "Fool's Paradise." Don McLean. United Artists 363
- "I'll Have To Say I Love You In A Song." Jim Croce. ABC 11424
- "Keep On Singing." Helen Reddy. Capitol 3845
- "Star Baby." Guess Who. RCA 0217
- "Pepper Box." The Peppers. Camison Event 213
- "Touch and Go." Al Wilson. Rocky Road 30076
- "Happiness Is Me and You." Gilbert O'Sullivan. MAM 3636
Country
- "I Just Had You On My Mind." Sue Richards. Dot 17481
- "I'm Left, You're Right, She's Gone." Jerry Lee Lewis. Mercury 73452
- "Born To Love and Satisfy." Karen Wheeler. RCA 0223

Billboard SPECIAL SURVEY for Week Ending 3/30/74

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	LOS DIABLOS "#4." Musimex 5050	6	LOS BABYS "Amor Traicionero." Peerless 1699
2	LOS FREDDYS "Quiero Ser Feliz." Echo 25109	7	MOCEDADES "Eres Tu." Borinquen 1190
3	JUAN TORRES "Vol. #18." Musart 1619	8	RUBEN Y MEMO "Ruben Y Memo." Orfeon 12-38021
4	ANGELICA MARIA "Tonto." Sonido Internacional SI-8006	9	JULIO IGLESIAS "Soy." Alhambra 16
5	LOS MUECAS "Presagio." Caytronics 1389	10	EDDIE PALMIERI "Sentido." Mango 103 (Coco)

IN TEXAS

1	LATIN BREED "Return of the Latin Breed." GC 106	6	TORTILLA FACTORY "Tortilla Factory." GC 107
2	YOLANDA DEL RIO "Pertenezco A Ti." Arcano 3235	7	LOS FREDDYS "Dejenme Llorar." Echo 25109
3	VICENTE FERNANDEZ "Si No Te Quisiera." Caytronics 1359	8	JULIO IGLESIAS "Soy." Alhambra 16
4	FREDDIE MARTINEZ "Es La Onda Chicana." FR 1014	9	SUNNY & THE SUNLINERS "El Preferido." Keyloc 3018
5	ANGELICA MARIA "Tonto." Sonido Internacional SI-8006	10	CORNELIO REYNA "Voz Y Temperamento." Bego 1112

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(Continued on page 107)

Capitol's Rice Aids Music Tape Display

By BOB KIRSCH

LOS ANGELES—The display of prerecorded tape has long been one of the major problems of the retail industry, and the problem has grown even more since the advent of the rackjobber who services many of the large chain accounts.

Most prerecorded tape displays have any number of potential drawbacks. Most people agree that open display is the ideal, but tape has long been a highly pilferable item, and many retailers are afraid to use it.

The glass fronted displays also have their drawbacks. First, they are closed and many feel this restricts the consumer from a feeling of freedom when browsing. In addition, there is sometimes a reluctance on the part of a consumer to call a clerk to open a display and there is difficulty in seeing the tape clearly. And in most cases it is impossible to see both sides of the tape.

There is also the problem of space. Mass merchants who display tape in high traffic areas do not want a cumbersome unit that takes away valuable floor space.

Finally, many of today's display units are simply awkward. They are

difficult for the consumer to look through and difficult for the clerk to remove the material from.

Fred Rice, national merchandising development manager for Capitol Records has worked for years on the proper type of tape display, and he has recently come up with two prototypes that he feels go a long way toward solving the closed display problem while still offering the mass merchant a practical unit. Rice has designed one unit for new product and one for catalog display, both of which may be used for 8-track and cassette product.

The first unit is for new product, and allows for 40 tapes to be displayed, all facing the consumer. The tapes are located in small, open windows. Behind each window is a stockpile of five tapes. When the consumer wants a tape, he pushes the binding of one of the tapes sticking out below the unit on display and it points out far enough for a cashier or clerk to see it and remove it. A spring keeps the tape from dropping out completely.

"Obviously the ideal spot for this

(Continued on page 58)

Mexico in Export Bid—Romex Vega Components Line

By RADCLIFFE JOE

NEW YORK—Romex Vega, a full line of Mexican manufactured high fidelity equipment will soon be available on the U.S. market, according to David Monoson, head of Marketing World, a Baldwin, N.Y. based firm of marketing consultants.

The firm will make its debut in this country with a full line of quality speakers which, according to Monoson, who is acting as marketing consultant to Romex Vega, will be "very competitive" in price.

Guided by Monoson's marketing strategy, Romex Vega will take its line first and foremost to a number of consumer-oriented expositions around the country. "We already have an impressive list of potential dealers," Monoson explained, "what we need now is as much consumer exposure as we can get."

Consequently, although the line of speakers is expected to be available by the time this summer's CES rolls around, it will not be seen at the show, although Monoson plans to maintain a suite in the Romex Vega name at one of the Chicago hotels. "We may go into the Winter CES," Monoson said, "but no final decision has yet been made."

Emphasizing his point with cut-away models of the speaker line, Monoson said he was convinced that the performance features, sturdiness of construction, and attractiveness of cabinetry would prove to be vital selling points in this country for the Romex Vega line.

Marketing World will be working in conjunction with Intercontinental Marketing Ltd., the U.S. arm of Romex Vega set headquartered in New York, and established to distribute the line in the U.S. and Canada.

(Continued on page 64)

HDQT MOVE

Motorola Spinoff Of TV Boost for Car Wing: Kusisto

By EARL PAIGE

CHICAGO—The spinoff of Motorola's television manufacturing business reflects an increasing demand for capitalization of other divisions including the automotive products group, said Oscar Kusisto, a Motorola director and head of the automotive wing. Kusisto's division, however, will relocate from the Franklin Park suburb here, though last week he could not disclose the options.

Marking its greatest degree of growth, the automotive products division is leasing one plant in Texas near San Antonio and owns another there in which it is expanding beyond initial designs. "There will be a whole acceleration of our program in Texas," said Kusisto (Billboard, Mar. 16).

Distribution will not be affected one way or another though some branch distributors previously in TV will automatically handle car stereo; other indie distributors will negotiate if they desire to add automotive products.

Automotive products will continue to share the Quincy, Ill. factory as it is phased out over two years.

Kusisto said new additions in personnel are also being charted.

(Continued on page 59)

\$20,000 BUYER PRIZES

APAA Exhibitor Bids

CHICAGO—Space drawing for the 1974 Automotive Parts & Accessories (APAA) Show will be held in Chicago April 25, Jack Eden, show committee chairman, announced.

The APAA will be held at McCormick Place October 29-31, Tuesday-Thursday, with the theme "Get Involved." Seminars stressing

the theme will be held on the day prior to opening, and in the mornings prior to the show time.

The Annual Buyers' Bonanza, with \$20,000 worth of prizes available to registered buyers on the floor, will again highlight the last day. Plans for the evening's banquet are not complete, Eden said.

Sony Pushes Educational Plan on Salesman/Dealer

NEW YORK—In an ambitious dealer/salesman education program, the Sony Corp. of America has launched, on videocassettes, the

first of a three-part series on how to sell high fidelity equipment.

Couched in layman language, the 30-minute program, uses a two-man panel-type discussion situation to educate the salesman on the do's and don'ts of approaching, educating and selling the customer the best available high fidelity equipment at a price he can afford.

The program, much of it shot on location with hidden cameras, zeros in on actual problems an uninformed or indifferent salesman encounter, and shows ways of overcoming or bypassing the problems.

The programs, field-tested with favorable response, will be made available to Sony's regional offices which will, in turn, arrange for group showings of salesmen and dealers in their individual territories.

Each program is being made available with two companion handbooks on "Keeping Track of Traffic," and "Qualifying the Customer's Knowledge of Hi Fi," which parallel the contents of the programs and are designed as handy reference books.

Sony has also launched a series of lectures and demonstrations on the understanding and appreciation of Japanese history and culture, for its American employees in the New York area. Also on videocassettes, the programs will be conducted indefinitely on a bimonthly schedule.

Phono Sales Down

NEW YORK—Sales of phonographs to dealers in the U.S. market were down 34.6 percent in February 1974 over last February according to statistics released by the Electronic Industries Association. Sales in the first two months of this year dropped by 50 percent over 1973.

MARCH 30, 1974, BILLBOARD

Other Stories

- NARM wrapups on video, quadrasonic discrete FM, 'Q' equipment (see special section)
- England's tape firms gear for end of short work week
- Part II of Tipton Electric profile and buyer's Pete Kallaos's philosophy
- Superscope develops high speed low-price tape winder
- Phonogram launches dart contest tape promo in U.K.

From Math Prof. to Indie Audio Dealer

By VICKORA CLEPPER

BLOOMINGTON, Ind.—Before the summer of 1972, the small college town of Bloomington, Indiana, had only two audio stores, in competition with a number of discounters and electronic stores with audio sidelines.

Now there are five audio stores, including two large chain outlets.

To establish a clientele in this enlarged stereophonic market, Don Rhoads, owner of Alan Audio, a new independent, has mapped out his strategy: one-to-one attention for customers, plenty of straight-forward advertising, and various equipment seminars and clinics.

Operation in a college town is a challenge under any circumstances, Rhoads said.

"In a college market, it's easy to gain students' attention, but you can also lose it quickly," he said. "Students talk to each other often and a dealer's reputation can rise or fall rapidly."

In addition, there is the difficulty of students looking for what they con-

sider the "best deal," meaning the cheapest, and not being concerned with the quality of service offered. And then, Rhoads added, many students end up with equipment that doesn't work or fit in with an existing system.

Service

The importance of service must be emphasized to them, Rhoads said, as well as the distinguishing features of an audio store as compared to a discounter. Such features at Alan include the clinics, the information the staff can dispense, and the products that couldn't be marketed without audio stores, because of necessary display and demonstration.

Alan, which does its own warranty work, gives two-year warranties on parts and labor. Rhoads says immediate, local service compares favorably with the five-year warranties the big chain stores use. Under the latter, with parts being shipped back to a factory or service center, the speed the customer wants is lost, Rhoads said.

(Continued on page 62)

6-Unit Minn. Chain: Buy Now Merchandising



SOUND OF MUSIC in Minneapolis displays systems separately via neatly arranged displays. A selling stage is viewed from speaker theater through



soundproof glass partition. Note: story in special NARM section elsewhere this issue.

Rep Rap

The So. Calif. Hi Fi show sponsored by the Institute of High Fidelity attracted at least two reps from far outside the state: Carmine Vignola of Mo. and William Menezes of Kan. Menezes explained that it was an ideal opportunity to see his principals all at once. Among exhibitors: Acoustic Research, Altec, Audioanalyst, Benjamin, Bic Ventura, Bose, British Industries, BSR, Cerwin-Vega, Dokorder, Dual, Dynaco, Electro-Voice, Empire Scientific, Ess, Fisher, GTE Sylvania, Harman-Kardon, Infinity Systems, Jensen, JVC, Kenwood, Koss, James B. Lansing, Maxell, Nikko, Pe-Impro, Pickering, Rectilinear, Sansui, Scintrex, Sherwood, Shure, Sony, Soundcraftsmen, Sound Technology, Stanton, Stark, Superex, Tandberg, Tannoy, TDK, TEAC, Technics, Toshiba, U.S. Pioneer.

The greatest excitement in the show revolved around the demonstrations of quadrasonic by speaker manufacturers. People lined up outside rooms with many complaining that where speaker firms were adjacent there was a difficulty in judging the sound. Basically, there is a growing push for 4-channel by such reps as Perry Solomon of the Jack Berman Co., Dick Grayley also of Jack Berman, and Jack Goldner of G.D.S. Marketing. Goldner and Grayley were co-chair-

PART III:

Kan. Rep Details Blank Tape Push

By GRIER LOWRY

EDITOR'S NOTE: William Menezes & Associates president Bill Menezes has been stressing several points in merchandising blank tape (Billboard, Feb. 23, Mar. 16).

LEAWOOD, KAN. — Menezes holds sales meetings strictly to cover selling blank tape. This kind of concentration has led to situations where stores that never sold blank tape now become interested.

"This retailer decided to see what he could do merchandising tape product," Menezes said. "We went in and held one of our tape clinics, something we do for all of our contract dealers. In the clinic we use our oscilloscope Hewlette Packard signal generator and dual trace to demonstrate visually to customers the performance of various qualities of cassettes. We invite customers of a store to bring in tapes they have at home and check the performance on our oscilloscope. This type of demonstration has a great deal of impact. Many times customers are astounded at the vast difference between the performance of high-quality and some of the junk on the market. A customer sees for himself that some of the nationally-branded tapes don't perform as well as some lesser-known brands that aren't as extensively promoted.

"We briefed the salespeople at the Lincoln store to have a roll of Maxell tape in his hand and ask the tape customer if he had ever used it. As a result of this strategy, customers would frequently add a Maxell tape to their purchases simply to test it. The outgrowth of this program was a nucleus of repeat customers who sold themselves on the quality features of this line and, who, by telling their friends about it, generated steady referral business."

Adequately-stocked displays of tape, positioned in strategic sales areas of a store, is a part of the tape selling formula. Brief, attractive point-of-sales material is also useful, believes Menezes. The retailer who displays only a dozen or so tapes isn't really in business. The Kansas factory rep touts the display fixture supplied by Maxell, stating that it accommodates a sufficient quantity of tape and by enabling the sales-

men of the event. Solomon said, "Our main emphasis is in getting dealers to tell people about 4-channel. The reason there are so many white bread and margarine people, as far as quadrasonic is concerned, is that they just haven't been told about Russian rhy and sweet butter." The So. Calif. hi fi show had that as its basic aim.

There's gold in Alaska again, according to the Richard Legg Co., which reps Lear Jet stereo, Hear Muffs, and PLC Electronics, and Numarc stereophones in the state which is showing bigger sales every month, with the military bases, and the influx of people involved in the oil pipeline. "We don't use dogsled, but we do cover some areas by bush plane." Rhea Legg, wife of president Rich-

ard, reports. They do experience long delivery times, and find Fairbanks the worst area weatherwise. The Leggs, with their two chil-

dren, won a trip to Hawaii last year as Lear Jet Stereo's top salesman, which Mrs. Legg attributed to the Alaska market.

The firm also covers Wash., Ore., Mont. and Ida., with five salesmen, from head-

(Continued on page 60)

TAKING CREDIT for the Pioneer Rep of the Year Award is the entire J. Malcolm Flora, Inc., sales force, including (L to R) George Flora, Ruth Maloney, Jackie Barbee, Bill Ramsay, Charles Houser, Barry Pyeatt, Scottie Flora, Jim Flora, Tom Ceran, Don Dorshkind, Craig Riblett, and Steve Cruzen.



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(Continued on page 60)

WORK WEEK CUT

U.K. Roundup: Prerecorded Tape Releases Trimmed

By DAVID LEWIS

LONDON—Scheduled releases of tape product the past two months were scaled back radically by some companies because of the short work week even as others launched pro-

motions (see separate stories). Additionally, 3M launched another heavy promotion on blank tape. The cut-backs were seen as ending because of the return to a longer work week (Billboard, Mar. 23).

EMI is one of the hardest hit, with tape releases being cut back by some 50%. Tape marketing manager, Barry Green, said the company would normally release about 20 tapes in January and February. Instead, only about nine tapes were being released each month. "But sales don't seem to be affected," Green said. Green pointed out that the cut-backs had been on classical and middle-market material and fast-selling product was still being produced. CBS's tape marketing manager Jerry Turner said his company had not been radically affected, although he had postponed the release date of some bargain priced tapes from February to early April.

Polydor's operations manager, Eddie Webster, pointed out that the

company's usual single January/February release had been cut back considerably. Of 10 albums being released, seven would be released on cassette, five on 8-track. This compared with a normal release of some 40 to 50 albums—of which perhaps 75 percent would come out on tape.

WEA

WEA's marketing manager Ron Smith pointed out that the company had imported large supplies before Christmas, and, while being selective about releases, there had been no actual cutbacks as yet. "We are being selective with the programming of our releases—if a record is coming out in, say, two weeks, then

the tape would normally come out in four. Now we are putting out the record and saying—will we put out the tape?" However at this stage, releases scheduled for January and February had not been effected.

Decca director, Bill Townsley, also said his company was being "more discriminatory" about what it released on tape, although tapes scheduled for release this month and last had all come out. He pointed out that program schedules were made up three months in advance. "Nothing was sliced off this month's releases," he said. "And schedules being planned for up to April were also not being curtailed."

RCA and Phonogram said they had not been affected yet by the crisis, although Phonogram tape marketing manager, Dave Adams, said he was being more selective about what he released, mainly because manufacturing was at capacity level.

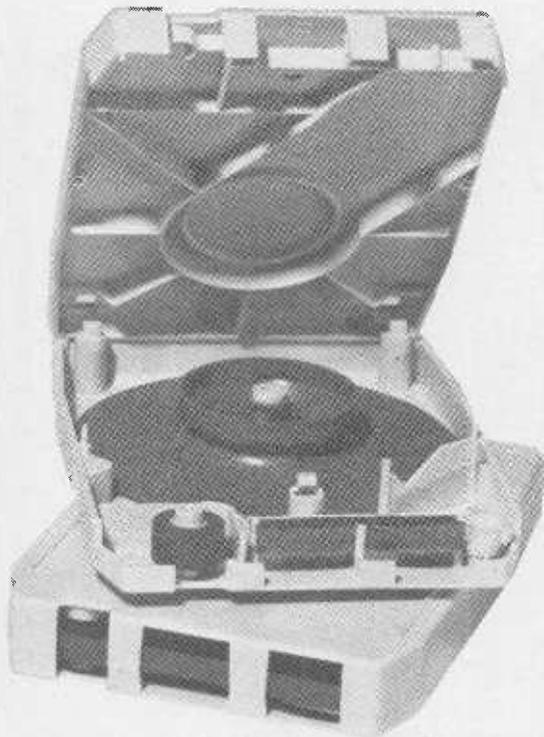
Precision's managing director, Walter Woyda, said tapes, in line with Pye's disk releases, had been cut back by about a third. "It was too late for us to cut back on our January releases, but we certainly have cut down our February releases," Woyda said. "Our priority is to manufacture the material that is selling."

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Rice Aids Music Tape Display

• Continued from page 56

would be next to the counter where the cashier can immediately see movement and can see the tape the consumer wants," Rice said. "This unit can also work for cassettes, if they are packaged in an 8-track size package."

The unit itself is 46 and a half-inches by 66-inches high, and is 12 and a half-inches deep at its widest point. There is a fluorescent light over the unit, and plastic stickers can be placed beneath each tape showing either the price or the category of music. Units may be placed on top of each other in modular form.

As far as Rice is concerned, the most important thing about this display is that it features all of the tapes with full faces to the consumer and is also open. At the same time, how-

ever, the boarder makes the model almost pilfer proof.

The second display is a browser type unit, with 10 rows for tape, each holding up to 20 tapes. The tapes on the prototype, built by the W.F. Huston Manufacturing Co. of Seattle, are on wooden runners and can be turned completely around by the browser. On a final version of the unit, Rice said, the tapes will probably be placed on metal runners. Each tape is in a high impact polystyrene case that can only be removed when the clerk turns a locked handle. The tape itself is held in the case by a snap lock, which is opened with a key.

"This unit would be primarily for catalog tapes," Rice said, "and there is plenty of room for divider cards. The unit can be placed on a counter, or on a specially built table with

room underneath for understock. Because of the snap lock on the bottom of the cases, the entire display could also conceivably be hung upside down from a ceiling."

This particular unit is 30-inches by 48-inches. "Catalog is very important in tape sales," Rice said, "and I feel it is at least as important in some categories as new product. For example, a country tape will continue to sell at a strong pace long after the record has dropped from the charts. And the beauty of this display is that it gives the consumer the same feeling he has when he is browsing through records. We are thinking of tilting the final unit a bit to let the law of gravity work for us."

Rice had no projected target date for actual production of either of the units.



TAPE DISPLAY continues to irk retailers. Fred Rice, national merchandising development manager, Capitol, is shown here with two possible answers. At left is a browser unit with 10 rows of cartridges held in polystyrene cases attached to metal runners. At right, portion of 40 face-forward cartridge capacity case with open windows, behind which are five stock cartridges that are removed by a clerk. The prototypes combine the element of self-service in inspection but locked-case security element as well, Rice believes.



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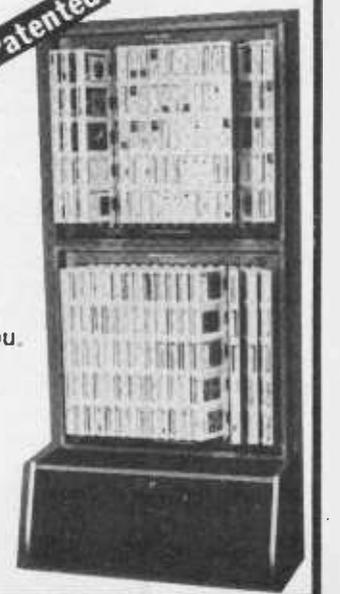
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Car Stereo

MOTOROLA CAR STEREO GROWTH

• Continued from page 56

Motorola's expansion has been marked by the appointment of Robert J. Solem, former head of the government electronics division as vice president and assistant general manager to Kusisto, joining Kusisto and James A. Torrence, who is also assistant to Kusisto. Solem will concentrate on automotive and industrial products, Torrence on entertainment product operations.

Motorola's expansion is further emphasized by the appointment of Bernard S. Parmet as engineering manager of the newly-created new products and development department. Parmet, holder of 10 patents, was recently with Hallicrafters and has been in electronics 20 years.

Fred P. Hill is vice president and director of entertainment products in the automotive division and Robert A. Wolf is product manager.

Motorola has steadily increased its OEM Detroit involvement as sole supplier to American Motors, sole outside supplier to Chrysler for the '74 model year and through a recent multi-million dollar contract to continue supplying Ford. Motorola also supplies entertainment products to Volkswagen and is now exporting car radios and players as well as alternators to Germany, Kusisto pointed out.

Substantial increases in underhood electronic products are also part of the over-all expansion and new product areas.

As for in-dash, Motorola intends to increase this sector as part of its push in such new areas as direct sales to major accounts, stepped-up activity in recreational and marine vehicle entertainment products, and increases in custom car sound. The line now includes custom models for Ford, Mercury, Chevrolet, Pontiac and Oldsmobile.

The AM/FM stereo 8-track player model is now available for in-dash kit customizing of over 35 car models from Ford, Oldsmobile, Pontiac and Chevrolet.

U. K. LUCAS BOWS PROGRAM

LONDON—Lucas, the giant auto electrical firm, has announced its major entry into the in-car entertainment market with a \$600,000 launch, in which the high quality of its range of products is to be publicized to the trade and consumer. Some \$125,000 is being spent on consumer and trade press advertising, while the bulk of the launch outlay will go towards point of sale material aimed at establishing Lucas in an already overcrowded market. Meanwhile, Lucas is talking with major record companies about setting up its own distribution outlets to supply tape software to its dealers.

The company's cautious move into the ICE field—it first put an 8-track cartridge player on the market early last year—began with initial research some two years ago. Last week the "pilot scheme" 8-track player was joined by another, cheaper 8-track player and a range of car radios, speakers, aerials and fitting kits.

ICE marketing manager Ron Harris said it was expected this range would soon be joined by a car cassette player and combination radio/cassette and radio/8-track players. However, at this stage Lucas appears to be skeptical over the future of quadrasonic and Harris said the company had no plans to introduce 4-channel players.

On the software side, Harris said negotiations were continuing with the major record companies, including EMI, Decca, Precision, CBS and Polydor. Harris said it was hoped a

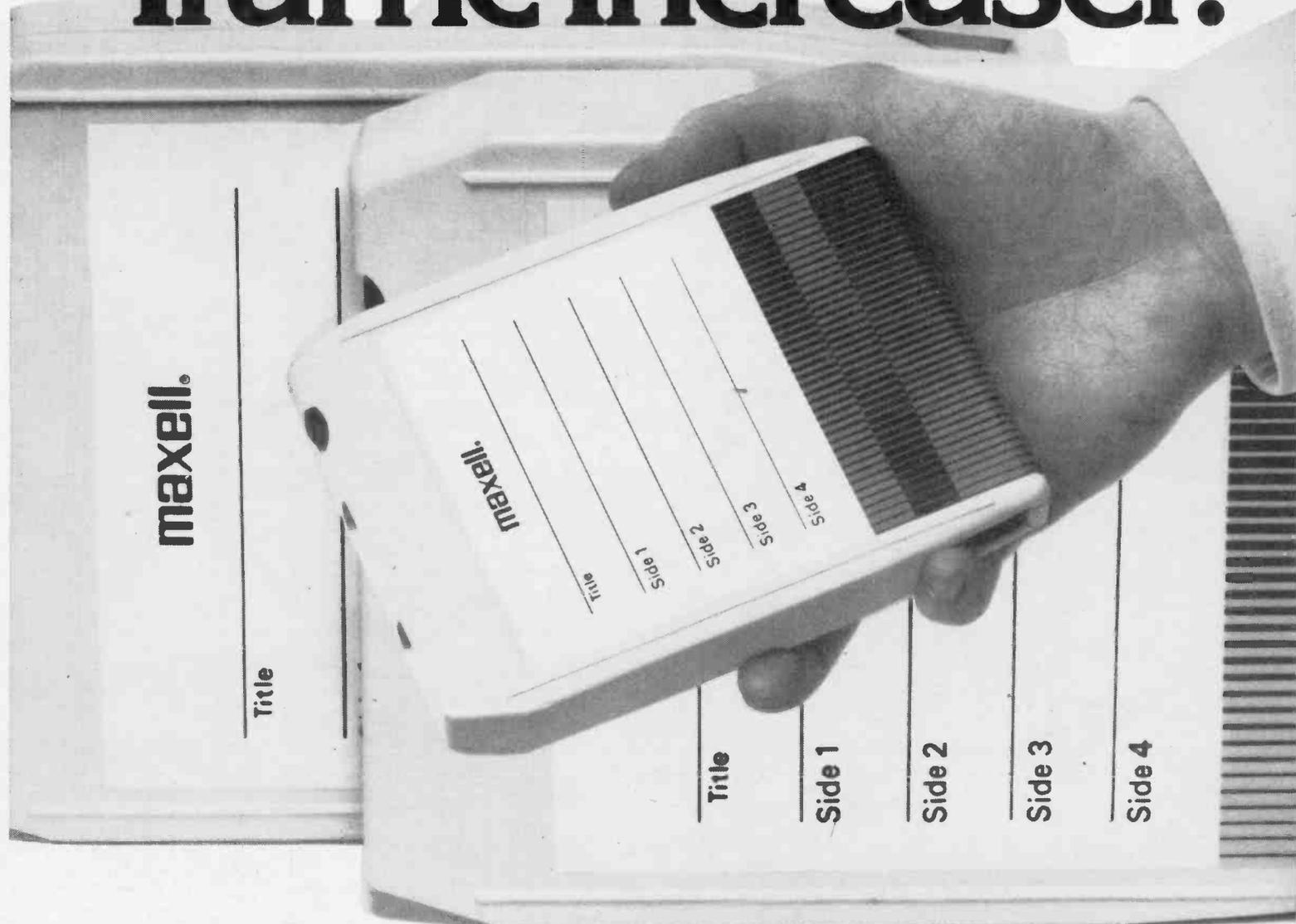
distribution network, using Lucas' 14 warehouses throughout the country, could be set up. Tapes supplied by the software companies would then be distributed to Lucas dealers

selling the hardware. However, Harris said Lucas was hoping for a "package deal" involving all the major companies, and negotiations by Lucas towards this aim were contin-

uing. "We are very conscious of the potential of tape," said Harris.

Lucas hopes to slice itself a 4-5 percent share of the ICE market within its first year of operations.

Announcing Maxell's 60-minute Traffic Increaser.



(it won't cost you a cent)

Maxell is going to increase your business at absolutely no cost to you. All you have to do is give away an 8-track 60-minute Maxell cartridge to every customer that buys two 8-track 80's.

Best of all, Maxell supplies the free cartridge automatically, with every two 80's you buy. It's that simple and profitable.

And to make sure that people will be aware of this

promotion, Maxell is advertising it in major audio magazines, as well as consumer magazines like *Playboy*. In addition, free counter cards will be available for your store.

Besides being a great traffic-builder, this super promotion counts toward Maxell's Dial-a-Trip incentive program. Want to know more about Maxell's Traffic Increaser and Dial-a-Trip? Get in touch with your Maxell representative. He has all the answers.

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Our business is improving. So can yours.

Maxell Corporation of America, 130 West Commercial Avenue, Moonachie, New Jersey 07074.

Rep Sees Blank Tape SKU, Not Accessory

Rep Rap

• Continued from page 57

person to see what is happening on the other side, is pilferage retardant.

Beer, Pizza

In relating his impressions of effective dealer sales-training, Bill Menezes cites a definite preference for either breakfast or post-store closing time slots, with meetings held at a motel. Evening meetings with store personnel are best, he believes, because people are normally more relaxed and in receptive moods after their working day has ended. Pizza and beer are frequently

on the menu of these evening sessions which rarely last over an hour because beyond that interest tends to lag. Keeping the questions volleying is a major item in the Menezes training approach.

On one point he is clearly emphatic. Training sessions should focus on only one or two elements of a line, not attempt to touch ten or 15 different bases. The wide angle approach is rarely effective but a meeting that deals in specifics on only a few subjects gets the job done. A Kodak Carousel on which he screens slides gets a good workout at these

sessions and as he projects the images on the screen Bill Menezes keeps the commentary flowing steadily.

Salesmen are, by nature, emotional individuals and Menezes feels that any measures he can take which will help them maintain a positive attitude will make them more effective. One of the incentives offered the sales force is pre-paid hospital insurance. There is also a series of incentive plans for special achievements which may be based on the number of new accounts a salesman marshals, his success in introducing special promotions, size of orders, product mix, etc.

A promotion presently sponsored by the Maxell Corporation is regarded by this representative as the most exciting and rewarding he's ever been associated with. Titled "Dial-A-Trip," it enables a retailer to select his vacation spot based on where he prefers to go and on the volume of business he feels he is capable of attaining in qualifying for a trip.

"This is a realistic concept that lets a dealer tailor his own vacation within his own limitations," Menezes said. "A small dealer realizes he can't manage the kind of volume that will qualify him for a vacation in Rome, but he can make a good run at Las Vegas, Lake of the Ozarks or Lake Geneva. My accounts love this concept, and I've had better participation than I've had in any promotions."

Sales Planning

Other general comments on reping.

Gone are the days when factory-repping was simply a matter of hell-for-leather legwork and pitching products; when sales forecasting was unknown. Factories now need to plan carefully the types of commodities they put on their production lines and the quantities required to satisfy demand in various areas. A representative must contribute guidance to this area. As a marketing-oriented individual, Menezes feels a responsibility to supply reliable figures which make factory forecasts more accurate. He also says he monitors sales on a monthly schedule and reviews them quarterly, using computer printouts which reflect sales by account, by salesman, product category, etc.

Finding no special problem with warranty handling, Menezes does feel that the choice of warranty stations should be the joint effort of factory people and factory representative. The premise is that the representative is sometimes more familiar with the competence, personnel and equipment of warranty firms in his area than the factory.

The problem of delivery is becoming increasingly thorny, he says. Though slow delivery was often tied to slipshod factory methods in the past, now it is more likely due to material shortages or the inability of a supplier to make accurate forecasts. Life is made more difficult for factory representatives by factories who promise 30-day delivery but don't actually ship for 60 or 90 days.

"But we can all do a better job in helping the delivery situation. I strongly recommend to my retail customers that they sit down with me and forecast their needs for the next 90 days. With this program, deliveries can be put on a definite timetable. Retailers must learn that forecasting is a vital area of the business, that it is no longer a matter of taking inventory today, placing orders tomorrow and expecting the shipment to roll in next week. It simply doesn't happen that way anymore. Retailers

need to make regular appraisals of the condition of their inventories, to steer clear of over-stocking but to gird for the demand."

Overlapping of lines can often be justified on a price basis, says Menezes, with perhaps Brand A appealing to a low-end market and Brand B to high-fidelity specialty stores.

"Overlapping can get sticky. We have overlaps in some categories but not item-for-item. Today, more than ever, it is virtually impossible to be in business without some overlapping because of a need to serve the various segments of the market."

Audio Future

Where is the audio business heading? For several years now, the rep says, it's been something of a "fashion business" with more sophistication in design and steady refinements in all areas. More powerful amplifiers, and low efficiency speakers were at one time regarded as the ultimate. Now there is 4-channel and more sophistication than ever in speakers.

Companies like Infinity Systems are introducing new and revolutionary refinements in speakers and amplifiers that are the outgrowth of aero-space technology. Without question, the aero-space people have brought a wealth of product upgrading into consumer electronics products. "It's a beautiful thing to be a factory representative and watch all this new merchandise emerge," says Menezes.

He recalls that he stood transfixed at a consumer show, held in the Infinity Systems showroom, as he studied a nifty 500-watt amplifier that was half the size and half the weight of some of the others on the market in that power range. "They weigh at least 100 pounds and here was a streamlined model that was half that weight," Menezes noted. "It is great to be in this business and see the Dolby system come out, the 3-motor decks and the 3-head cassette decks. Some of it is expensive but the customer is out there waiting for us to merchandise it and tell him about it."

• Continued from page 57

quarters at 4475 SW Scholls Ferry Rd., Portland, Ore. 97225, (503) 292-8824.

Robert R. Vigneault joined the Morris F. Taylor Co. Miami staff for more concentrated coverage in Fla. The 14-man sales staff covers an area from Pa. to Fla., and west including Ala., Tenn. and Miss., with the main office at Box 111, Silver Spring, Md. 20907 (301) 589-4002.

The Chicagoland Chapter, ERA, won the 1973 Chapter of the Year award at the National Interface Marketing Conference in Spain, Barry J. Mitchell, president, announced. Lee Ropek was president of the chapter in 1973.

Speaking generally, Sid Landsman of Landsman Associates, sees mass merchandisers as creating some difficulty with manufacturers in the matter of requiring extended time payments. "Money is scarce and expensive for them," he said. He sees a trend toward high end product, but "it is not always successful, depending on the image of the individual mass merchandiser."

Landsman covers Ill. and Wis. with five men, from 2416 W. Jarvis Ave., Chicago, Ill. 60645 (312) 743-3547. "The gas shortage has eased in the last few weeks, but is affecting some retailers in the boon docks," he added.

"Las Vegas is a fun place to go every six
(Continued on page 63)

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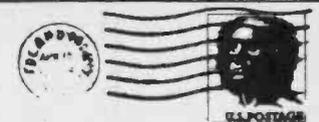
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Tipton Electric II: Aggressive, Growing St. Louis Chain

By GRIER LOWRY

EDITOR'S NOTE: Tipton Electric merchandising manager Pete Kallaos reviewed the overall history of this eight-unit chain now moving into warehouse-showroom operations in the first part of this profile (Billboard, Mar. 23).

ST. LOUIS—Central to Tipton's philosophy is that no sales person is a specialist. Each of the average 12 sales people can sell every item. This holds true for quadrasonic as well.

Quadrasonic

"Our 4-channel business is coming from all sides with all ages and incomes represented," the St. Louis retailer said. "I was in one of our stores last night and a middle-aged man came in and asked to see some stereo. During the discussion, the salesman asked him about 4-channel and the guy got downright belligerent in his reaction.

"I was proud of our salesman, he didn't quarrel with the guy, he simply turned some 4-channel on and gently suggested the guy walk around and listen a little and give him his reaction. What happened was beautiful. This guy relaxed and listened and while I didn't stay around to catch the finish it proved something to me. You don't push 4-channel on people, you take it slow and easy.

"What I believe happened in that customer's case has happened to too many," Kallaos said. "Someone had given him a strong pitch against 4-channel and this is the kind of thing that is hurting sales.

"You've got to give 4-channel customers a selection of at least three or four lines because a lot of selling hinges around the visual process, the customer seeing your display, seeing you have a lot of lines. Without question, the single-line dealer is at a disadvantage. First impressions of customers are important and they must have selection or you lose them. Granted, you can stock too many brands and confuse customers, too."

No Cherry Picks

Across-the-board stocking of lines is a fetish with Pete Kallaos who believes that if you take the best stuff out of a line and leave what is presumably the worst you aren't going to score many points with manufacturers. Another risk is involved in this type of strategy. If you guess right on what you take out of the line you're in good shape, but guess wrong and you can get in a bind. Which serves to bring up another point Kallaos emphasizes: The market is volatile, the hot item today is the dog of tomorrow. He's seen a product go from a sparkling sales performer to a dud in two weeks time.

"I'd hate to guess how many times we've put a model on display from a line that we had no hope of selling in volume and been pleasantly surprised," Kallaos said.

"One thing we refuse to do is handle any shoddy merchandise," he said. "In buying, we project far ahead and take the approach that we intend to work with that supplier or manufacturer for many years, not just a year. We figure it will be at least one year before either of us start making money on the link-up. This is a funny business. you may think you have made all kinds of gross profit on a line but what counts

is how long it sits on the shelf, what it costs you to move it off the shelves, and how much of it comes back.

"I've seen this happen many times with other companies," declared Kallaos. "A customer has bought a component package from a store and decides he wants something a little better and bigger—in the same brand. The salesman has to tell him, 'Well, we did handle it but it proved to be a piece of garbage so we replaced it with X-brand.' What kind of a reaction do you think the customer has to that information? He's

thinking well these guys can't be too bright or they wouldn't have stocked the line in the first place. And besides the customer knows the guy is lying because he has owned the product and was satisfied. The salesman who uses that garbage line as an excuse for not having a line is doing himself, his store and the industry an injustice. The salesman who bad-mouths another line has a 99 percent chance against him of selling that customer. He's shot his credibility.

"Our stocking philosophy is based

on the plan of making sure we want a brand and then if we get it staying with it simply because we feel that is the path to building brand-identification and developing good warranty situations and other cooperative aspects with the factories. We say if we sell a component system to a man he'll expose it to five of his friends and within that period one of that five will come in our store to look at components he was exposed to. We want to be able to show and demonstrate the equipment he saw and liked at first."

Warranty backing isn't looked upon as a major problem here because, for one thing, the company operates a well-staffed, well-equipped service department. The staff of technicians was put together by seeking some of the top people in other areas. In looking around St. Louis for good sound technicians, Tipton's top echelon found a number of individuals who could "talk a good service game" but didn't have the kind of expertise that was needed.

(To Be Continued)



They're talking about Capitol 2 Cassettes

(And they're buying!).

Musicians, high-fidelity perfectionists, music lovers of all sorts, are talking about Capitol 2, the world's best iron-oxide tape.

They've seen ads in magazines like Time and Playboy, and they're being bombarded by Capitol 2 TV and radio commercials. They also see posters and display racks in major music outlets from New York to L.A. But as you know, promotions will get you just so far. It's the product that counts.

Cassette users rave about the frequency response (20-22,000Hz), the back-coating that makes the cassette jamproof, and the new package (Stak-Pak)[®] that ends cassette clutter.

Everyone's giving the Stak-Pak special mention: without a doubt the world's ultimate cassette storage method.

(The Stak-Pak itself doesn't add to the cost of the cassettes. It's a real mover!!)

Reel-to-reel bugs get excited about being able to buy a tape that's as good as the best tape the recording studios themselves use.

And 8-track cartridge people are delirious with the Capitol 2 Audiopak[®] High Output/Low Noise cartridge, already a standard of the music industry. It's even available in a newly engineered 100-minute playing time.

So get with this new popular name-brand tape. And profit. Our heavy market-by-market advertising and promotion campaign is creating traffic. Talk to your Capitol salesman. Ask him about all of our point-of-purchase materials, display racks and related deals. You'll be glad you did!!



Capitol 2 Cassettes

Get the good sounds right.

Available in the standard plastic boxes, or in Stak-Paks[®].



Former Prof. Charts Ind. Campus Area Store's Growth

• Continued from page 56

Outside servicing is close at hand for the Alan customer. Electronics Unlimited, a leased service department of Alan, is located right next door.

Under the second criteria for drawing customers, Rhoads said that because Alan is independent, they have the flexibility to plan events and clinics, and choose the equipment they want to sell.

"The thing we stress is that no manufacturer is cramming anything down our throats," Rhoads said. "So we don't do that to customers. We 'cherry pick' among the lines. And if a manufacturer won't let us do that, we carefully evaluate whether the pieces we want are worth taking the rest of the line."

12 Brands

Alan does nearly 90 per cent of its business with 12 brands, of which Advent is the largest seller. The popular price range for a system is between \$400 and \$600. As prices rise,

Rhoads said people tend to buy single pieces rather than systems.

What also helps to bring in and keep customers is a consistent honesty in image and advertising, according to Rhoads. When we first started Alan in 1972, Rhoads decided on the image he wanted to project: "I knew we had to come across with technical expertise. So the first thing I did was buy \$3,000 worth of amplifier test equipment. And I think we've maintained a reputation for technical excellence."

Rhoads said Alan's advertising reflects the basic philosophy of the company: not spending money to create an impression. "If I'm going to buy something, it's going to be useful, not just flashy. That applies to advertising, as well as products and test equipment."

Ads are drawn up by Rhoads and employee Vinson Bushnell. Most advertising runs in the Indiana University student newspaper, once to three times a week, and is aimed

both at the person who reads it for information and the person who simply reacts to a stimulus.

One ad had a simple question-and-answer format on Advent loudspeakers, another explained the reasons for having a "homegrown variety" of amplifier clinic.

'Propaganda'

Alan also distributes advertising sheets called "Propaganda," which usually come out at the start of Indiana University's semesters. The 16-page newspapers contain product descriptions and policy statements.

"The main point we make about our advertising is that it appeal to the reader's intelligence and good sense," Rhoads said. "We want to have a fighting chance of being believed. I think our initial success was due to the fact that we didn't 'hype' people."

One of the most powerful tools Alan has is candor with its customers, on everything from product quality to disclosing its profit margin, Rhoads said.

In keeping with that policy, Alan stays away from loss leaders and specials like 4-in-the-morning-sales. "We aren't in business to play games," Rhoads said. "And that's the feeling I get when I see those things. Our excitement comes from the products themselves, that, by their own excellence, generate interest."

To share that excitement and to display equipment, Alan held a manufacturers' show open to the public last October, the first such show in southern Indiana. Rhoads said attendance at the two-day show totaled over a thousand people, but,

in balancing the work against the benefits, says another is unlikely.

Amp Clinic

"We've had people come in the store, saying how impressed they were with the show and that's why they were here," Rhoads said. "But I suspect we'll stay with the small-scale customer services, like the amplifier clinics, tape cassette lectures and cartridge clinics."

Alan introduced the amplifier clinic to Bloomington in 1972. It was done in-house for a week and 90 amplifiers were tested. "I think that clinic and our first 'Propaganda' put us on the map," Rhoads said.

He is also considering offering a class for people who want to learn more about stereophonic equipment.

"Embarrassment over lack of knowledge is one of the biggest barriers in reaching customers," Rhoads said. "You don't know how technical you should get or what technicalities to gloss over. Those who are fairly brave will come in and say, 'I'd like to get a good system, but I don't know anything about it.' But those who are diffident about getting into a solo lecture will benefit from such a class."

While most Alan customers are students, an increasing proportion are coming from the town, the university faculty and out-of-town. Rhoads reported customers coming in from Louisville, Indianapolis, Terre Haute, and the nearby towns of Bedford and Columbus, Indiana, brought in by word-of-mouth advertising.

Employees

But Rhoads doesn't plan on enlarging or starting a chain with Alan

Audio. "We expect to direct our efforts to refining rather than expanding our operations," one "Propaganda" sheet stated. "We don't like large businesses with lots of peripheral, uninvolved employees and we don't expect to become one."

Rhoads is accustomed to working with students—he's a former university mathematics professor, with a Ph.D. in functional analysis. He gave up tenure and economic security to start his own audio store.

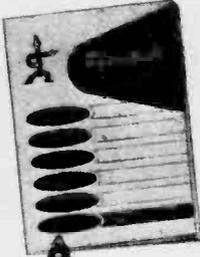
"I was tired of teaching and stereo has been nearly a life-long hobby," he said. "When I was 14, I was the first kid on my block to have a hi-fi system, which I built myself."

His five employees also have interesting histories. Bushnell holds a master's degree in music theory and fits in time to work on his Harvard doctoral dissertation on early American composer Daniel Read.

One part-time employee has an electrical engineering degree and does most of the warranty work. He did electronics work in Linus Pauling's laboratory at Stanford University.

Two others are customers Rhoads thought would fit into the Alan niche. One is a double-major at Indiana University in history and geology, the other is completing a master's degree in business administration.

"I used to joke that a person had to have a Ph.D. or go to Harvard in order to work at Alan," Rhoads said. "That isn't true anymore. But, aside from our separate interests, we all share a fascination with the business and an enjoyment in what we're doing."



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U.S. Pioneer Expands, Moves

NEW YORK—U.S. Pioneer Electronics Corp. has moved its headquarters into an 85,000 square foot facility at Moonachie N.J. The company was originally headquartered at Carlstadt, N.J.

According to Bernie Mitchell, Pioneer's president, the new building will serve as the firm's eastern regional warehouse, as well as its corporate headquarters. He also said that a significant amount of space will be allocated for quality control procedures in line with Pioneer's continuous program to double check

all products before shipment to dealers.

He continued, "At the same time, Pioneer has expanded its computer operations for inventory control, stock movements, dealer billing and distribution." There is also an acoustically treated sound room for demonstrating the latest products in the Pioneer line.

Meanwhile the firm has also introduced its highest powered stereo receiver to date, the SX-1010, a unit with a power output of 100 watts (RMS) continuous power per chan-

nel with both channels driven at 8 ohms.

The unit also features parallel push-pull direct coupled pure-complementary output stages powered by a dual positive-negative power supply which utilizes a total of 36,000 mfd of primary filter capacitors for additional stability at any power level. An automatic electronic relay system protects against overload and possible short circuits.

The SX-1010 also has a main and sub-stepped bass and treble control which reportedly afford precise tonal compensation.

The SX-1010 can handle three pairs of speakers with any one of two pairs selectable at the front panel. Other control features include high and low frequency filters, minus 20dB audio muting, FM muting and loudness contour.

The unit's IHF power bandwidth extends from 5 Hz to 40 kHz, plus 0dB, minus 1dB. Phono overload is better than 250 mV, providing what Pioneer technicians call ample reserve for today's dynamically recorded disks.

Sound West Branch

NEW YORK—Sound West Inc. has opened an eastern office at Avenel, N.J., as part of an overall expansion program which included major capital investments in holding equipment for polyester speaker enclosures, and shrink wrapping equipment for packaging.

The California-based firm, headed by Barney Rigney, has appointed Peter Raspitzi to head the New Jersey office.

Rep Rap

• Continued from page 60

weeks, even if you don't want to," vice-president Maurie Bilski, Southwest Marketing, reports. "Business is good there, because when people win, they want to go right out and buy something," he added. Southwest Marketing, which will move into larger quarters with warehouse facilities April 25 at 2206 N. 23rd Ave., Phoenix 85009, also covers N. Mex., Ariz., and El Paso, for Sharp and Soundesign. Newcomer to SM is Jim Clancy, covering Ariz.

Gary G. McGaffic joined F. P. Yarussi Co. as vice-president, sales, and will cover ERA area #9 from New Wilmington, Pa. He was formerly vice-president, Peoples Bank of Western Pa. in Newcastle. McGaffic, H. J. Ruttenberg, Frank Yarussi and his wife Dena cover W. Pa. and W. Va. with the new Pilot line, as well as Soundeliner, Elektra, Bogen, Koss, Atlas, Dynaco and Sanyo.

Bob Russell has joined David Evans as partner at Audiorep Associates, 155 Osner Dr., NE, Atlanta, Ga. 30342 (404) 255-1755, covering N.C., S.C., Ga., Ala., Miss. and

Tenn. for Kenwood, Dokorder, APL, Janszen, AR Acoustic Research (N.C. and S.C. only), and Glenburn/McDonald. The new partners are planning to attend the Atlanta Hi-Fi Show April 6-7.

RCA U.K. Tape Van

LONDON—RCA has set up a promotional sales scheme whereby dealers can buy tapes directly from vans loaded with the company's complete catalog of product.

Two vans are touring the country for six weeks. RCA stressed the scheme was a "working trip" and not simply a promotion, although the vans will be decorated with promotional material. Dealers who order tapes from the vans can take the stock immediately—avoiding problems of deliveries and small order expense. All major dealers will be visited.

DART TOURNEY:

Phonogram U.K. Tape Push

By NICK ROBERTSHAW

LONDON—Phonogram is moving into sponsorship with the aim of promoting its tape product. The company is to sponsor a National Darts Championship, to be known as the Phonogram British Masters, to be run in conjunction with the British Darts Organisation.

An entry of several thousands is anticipated. National newspaper coverage is anticipated and arrangements are being finalised with Independent Television for screening the final. Entries are expected from Britain and also from California, Sweden, Gibraltar and South Africa. There will be a cash prize of \$1,000 for the winner plus a trophy and a Phillips home cassette recorder.

The BDO is hopeful that the event will become the definitive U.K. darts championship and has given Phonogram an option to continue

sponsorship in future years if the competition is a success.

Phonogram is arranging a comprehensive promotional campaign around the event. Entry forms will carry two pages of advertising for the company's tape artists. There will also be posters and other material at venues for regional finals, together with background music, a discount voucher scheme for contestants and, it is hoped, presentations by recording artists. Dealers will display relevant point-of-sale material, making extra use of Phonogram's usual field promotions.

Total cost of Phonogram's involvement is estimated at \$3,750. Tape manager Dave Adams commented, "This degree of advertising penetration couldn't have been achieved in any other way at ten times the cost."



WINDOW POSTERS

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TAPE CARTRIDGES AND CASSETTE CASES, LOADED BLANKS, TAPE, RECORD, AND AUDIO ACCESSORIES HEADPHONES, REPLACEMENT NEEDLES, GUITAR ACCESSORIES.



MAGNETIC RECORD CLEANER



TA-148 "CAROUSEL" CARTRIDGE HOLDER



TA-54 CARRYING CASE



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TA-164 DELUXE TAPE STORAGE CABINET



STEREO HEADPHONE TA-302



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DIAMOND REPLACEMENT NEEDLES



TA-150 "CAROUSEL" CASSETTE HOLDER



ZI-20 ZIP-JACKET COVER



STEREO 6 CARTRIDGE LIFE CENTER PILFER PROOF CARTRIDGE DISPLAY CENTER TA-368



BLANK CARTRIDGES & CASSETTES

TAPE HEAD CLEANERS

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SEE US AT NARM 1974 CABANA #11

Olympic Ships New Consoles

NEW YORK—Olympic International has begun distribution of

its 1974 line of home entertainment products unveiled last January at the Winter CES show in Chicago.

The line includes three stereo consoles with AM/FM radio, full-size BSR record changer and built-in 8-track tape players.

Top of the line are models T30601 and T30602 with a suggested list price of \$269.95. Models T-29601 and T-29602 are listed at \$249.95.

According to Stan Seltzer, vice president sales of Olympic, model T29405 is a 40 inch wide, solid state stereo console with the same complement of electronics as higher priced units except that its power output is lower. This system lists for \$229.95.

The Olympic TG3004 is the top of the line in compact systems. Also a total home entertainment system, this unit features AM/FM/FM multiplex receiver, Garrard deluxe

record changer, built-in 8-track player, and 8-speaker air suspension speakers in two enclosures with horn dispersion and multi-sonic woofers. List price is \$199.95.

Model TG8260 is another compact system with a top mounted deluxe Garrard record changer. It carries a list price of \$259.95. Model CT842 is similar to TG8260, but comes without a record changer. It lists for \$179.95.

Mexico in Export Bid—Romex Vega Components Live

• Continued from page 56

The Romex Vega line has been designed and manufactured in Mexico City under the Roberts name since 1963. In 1971 when the firm began eyeing the export market the name was changed to Romex Vega.

According to Harry Robert, head of Romex Vega, from the moment his involvement with the design of stereo equipment stopped being just a hobby and expanded into a commercial venture, all design and manufacturing activities were being geared to the export market.

Export Boost

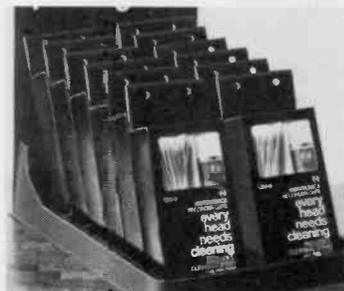
First positive steps in this direction came not long ago when the line was unveiled in this country at a Hi-Fi show in San Antonio, Tex. According to Roberts, the exposition resulted in a demand that far outstripped supply, and the aid of Mexican Export Development Fund (FOMEX) was solicited.

However, before providing the necessary backing FOMEX enlisted the opinion of Mexico's National Science and Technology Council which reported that "Romex Vega, designed and manufactured in Mexico with local components was the first electronic system in that country that was capable of competing favorably on the world market."

Roberts said his company had no magic formula for the quality of his products. He said it was simply a case of Mexico having the master craftsmen available to produce the products at competitive prices, while high labor costs in Japan and the U.S. were forcing manufacturers in those countries to price themselves out of the market.

The full line of Romex Vega products, when available in this country will include receivers, turntables, speakers, tape decks and some 4-channel components.

New Products



NORTRONICS QM-9 Every Head Needs Cleaning Kit including Spray Tape/Head Cleaner and 100 6" QM-tips keeps magnetic heads free from lint, dirt and oxide accumulation.



KENWOOD introduces its **KK-910 Stereo Cassette Tape Deck** featuring Dolby-B noise reduction system, automatic tape selector, automatic level control, cue and review, memory and Dolby/FM copy. List price is \$299.95



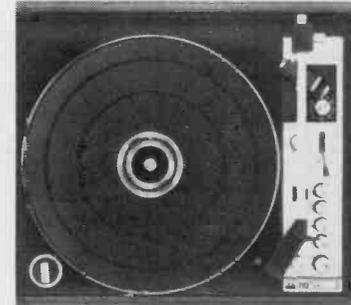
RCA's 12R410 stereo speakers let listeners bring car tape players into the home. Speakers can be used with two or four channel, discrete or matrix systems. Speakers are prewired, come in walnut stain and list for \$27.00



GE's new portable cassette recorder model M8416 has two way microphone system, slide controls and 3-way power capability. Storage space for mike and power cord is inside unit. List: \$34.95



SUPERSCOPE's new Stereo 8-track cartridge recorder/playback deck. This model, **TDR-820**, includes two illuminated VU meters, professional dented record level controls, tape select switch, locking fast forward and pause and many other features for high quality recording sound. Price is listed at \$149.95



BSR's 710/X Total Turntable featuring BSR's sequential cam shaft drive mechanism for added quiet and reliability. The cartridge head is adjustable, and automatic and manual spindles are provided. Unit, with dust cover, lists at \$215.80.



HITACHI introduces its **CS-2400 8-track cartridge player** with output of 7 watts per channel, slide volume and tone controls and integrated circuits. Suggested list price is \$59.95

"There's a rumor going around about a company serving the record industry for 20 years, printing & fabricating record covers and tape labels plus 8 other fascinating services."

"To find out more about this rumor call . . ."

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TELEDAPTER

LISTEN TO TELEVISION IN STEREO WITH TELEDAPTER

Connects easily with any television and feeds through any stereo amplifier system producing a simulated stereo sound that greatly enhances all TV programming. Great for watching concerts and movies. Hook-up instructions and service warranty included. For TE-200 send check, money order or mastercharge number at \$16.95 each, postage paid. Available to dealers in case lots—write for prices.

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

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They buy more...you work less

with **Fidelitone's** new self-service **Needle Merchandiser**

Your customers can easily and quickly select their own needle with this easy-to-use eye-catching merchandiser. Containing a 60-day supply of the top 28 selling needles (researched to fit 65-75% of all needle replacements), it could easily be the most profitable two-square-foot in any store.

Customer matches his needle to actual size, full-color photo. Clerk removes needle from locked cabinet and sale is completed, saving valuable selling time.

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HOT! New Item SPECIAL!!

BLUE DENIM
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#54 Holds 24 8-Track Tapes

Lots of 100—\$2.50 ea.
Lots of 250—\$2.40 ea.
Lots of 500—\$2.30 ea.

Wanted: Distributors.
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6232 Bragg Blvd., P. O. Box 5866, Fayetteville, N. C. 28303 (919) VOLume 7-6111

Tape Duplicator

By ANNE DUSTON

Ampex Music Division has signed an exclusive tape duplicating and marketing rights agreement with **Gemigo Productions** in Chicago to cover the U.S., Canada and Mexico. The agreement covers all tape formats under Gemigo label, and involves soul and rock artists Linda Clifford, the Jones Girls, and the group Diamond. Gemigo Productions is a subsidiary of **Curton Records**.

Audiomatic Corporation, New York, N.Y., is the new international distributor for **Graham Fraser Packaging Machinery, Ltd.**, Markham, Ontario. Audio is also distributor for **Electro Sound, Inc.**, tape duplicating systems, **Audio Matrix, Inc.**, record plating systems, **Hamilton Manufacturing** automatic and manual record presses, and **Shape, Symmetry and Sun** cassette assembly systems.

Graham Fraser is now developing a machine for automatically inserting the cassette and insert into the Norelco-type box. The company produces a fully automatic cartoner which inserts 8-track cartridges into sleeves, and can design and build custom integrated tape packaging systems.

Superscope's Super Low Priced Winder

LOS ANGELES—Superscope's Tape Duplicating Division has launched a new automatic tape winder—the Model 1300—at a new low price claimed to be the lowest in the field. Ron Newswander, manager of national sales and marketing for the division, said that ease of operation permits one person to handle four winders at a time, using C-60 cassettes.

The machine automatically cuts and separates the leader, cuts the correct length of splicing tape, splices the leader and tape, spots winder on cue, and even pulls the remaining external leader and tape into the cassette. The machine also stamps the edge of the cassette with an identification number.

Operating with a capstan driven hysteresis-synchronous high speed drive motor, the splicing mechanism is controlled by sequencing cams driving pneumatic circuitry. Cassettes 1.5 minutes to 60 minutes per side can be used. A year's guarantee on parts is included in the price, reportedly one-third to one-half less than comparable units.

Goldmark Delivers New Skew Corrector

STAMFORD, Conn.—Goldmark Communications Corp. has begun deliveries of its Mark 2 Automatic Skew Corrector, a device which automatically adjusts tape tension to eliminate picture distortions in videocassette systems. Initial deliveries are being made to users of Sony and Wollensak 3M U-Matic videocassette players.

According to Leo Murray, vice president, corporate affairs at Goldmark Communications, the distortions which the skew corrector is designed to eliminate occur during the playback of videocassette recordings on television receivers when the recorded track of a television field differs substantially from the comparable timing period during recording. The unit lists for under \$300.

A new 8-track tape splicer designed to use exact width 1/4-inch sensing foil, and which can make over 1800 splices per 108-foot roll is being introduced by **King Instrument Corp.**, Hudson, Mass. The model, Splicer II, is adaptable to 1/2-inch tape, and retails for \$1175.

Two products being introduced by **Shape, Symmetry and Sun**, Biddeford, Me. manufacturer of C-O's, are a Norelco type cassette box, and a screw-together C-O cassette, **Tony Gelardi**, president, announced. "The screw-together cassette shell is

widely used in Europe, and with certain groups and companies here that want the ability to open the cassette," Gelardi said.

While the plastics shortage has not limited Shape, Symmetry and Sun's ability to produce C-O's, computer reels and high tolerance precision molding, lack of space has, and the company is tripling the size of the present one-year old building, with expansion to be completed by September, Gelardi said.

Prices on the new products will not be set until production is under-

way, Gelardi said, because of the escalating price of styrene, the main material involved.

Shape, Symmetry & Sun will begin an aggressive international marketing thrust with the May 12th Paris opening of **Audiomatic Corporation's** showroom. Audiomatic Corp. is the international rep for Shape, Symmetry & Sun.

Also at ITA making new contacts was **Jack Wilkins**, now with **Norman Deletzke at Audimation, Inc.**, Chicago. Wilkins, with long experience in publishing, put together a new

brochure describing the number of new machines the firm is developing.

Not exhibiting but here selling new equipment was **Tom Horton**, president, **Pentagon Industries**, Chicago.

Automation in every area was a keynote as duplicators exchanged ideas. **Paul Hayes** of **American Sound**, said the firm now has an eight-cavity mold for producing that many cassette housings in 11 seconds. He said he knew of no other faster mold operation.



Meet the new guy we got to help you sell "Scotch" brand recording tape. His name is Beethoven.

Keep your eyes open for the new ad campaign for "Scotch" brand recording tape. You'll see a master at work.

be around to call on you in person. But you can rest assured that they'll be with you in spirit all the way.

Mr. Beethoven will appear in magazines, on radio and on television conducting his own music.

He'll even have a little help from his friends, Messrs. Bach and Mozart. (We hired them, too.) We think these three old pros are going to do a great job of helping us (and you) sell "Scotch" brand recording tape.

Of course, we can't promise that they'll



The Master Tape



"Scotch" is a Registered Trademark of 3M Co.

Country Music

ACM Heads See Web TV Dual as Boost

By BOB KIRSCH

LOS ANGELES—With the first network telecast of the ninth annual Academy of Country Music Awards Show set for this week (28), both Academy president Cliffie Stone and show producer Gene Weed feel this is a significant step forward not just for the Academy, but for country music in general.

The special, set for ABC-TV in the 11:30 p.m. to 1:00 a.m. slot, will feature 13 awards and 16 performances. All songs will be live and the material will be recorded on 16 track equipment. The show will be taped on the 25th at the John Wayne Theatre at Knotts Berry Farm here.

"There is no conflict between ourselves and the CMA," Wood said. We have a lot of duplicate members and some duplicate presenters, and I think the two awards shows will enhance each other. The goals are the same, which means the promotion of country music.

"The fact that this is the first time on the network for us," Weed continued, "is an important step for country on the whole in that it is another way for the general public to be exposed to musical superstars. The fact that these people happened to make their mark in country rather than rock or pop should not hurt them. They are still superstars."

The show will feature the same "Country Roads" theme as last year, when it was not televised. "The show was a bit of a hard sell at first," said Weed, "mainly, I think, because the networks still don't understand the importance of country. But Bob Shanks at ABC has been behind us 100 percent and a number of other country oriented shows, such as the CMA Awards, several of the Midnight Specials and Music Country have all done very well rating wise. We're not selling country as country and western. We're showing it as music that is opening up like rock music did 20 years ago. A Charlie Rich is doing today what a Presley did then."

Better Slot Sought

Weed said he will be shooting for
(Continued on page 70)

President Nixon Performs at Debut of Grand New Opry

• Continued from page 3

through it all was Irving C. Waugh, president of WSM, Inc., whose mind conceived the new house and the entire Opryland concept, and whose determination made it a reality.

Twenty-four hours earlier, without a tear being shed, the bulk of the 64-member "Opry" cast had bid farewell to the Ryman, the controversial structure built 82-years ago as a tabernacle, which has been an aging, creaking home to the show for the past 33 of its total 48 years. The show, the longest in the history of American radio from a standpoint of tenure, had begun in WSM's Studio B Nov. 28, 1925. It had a bunch of homes on its way to the Ryman, and now to what its National Life and Accident Insurance Company owners feel confidently will be the final stop.

There was obvious nervousness on that last night as two consecutive artists, Charlie Walker and Bill Anderson, forgot the lyrics to familiar songs. There was nostalgia as Jan Howard sang the first tune she had ever performed on the show. Minnie Pearl was back, this time without tears.

There was such a crush backstage on that final night that security guards had to put up metal rails to hold back the crowds, including an estimated 260 newsmen from around the world who were catching it for posterity.

Almost unnoticed was the fact that that same night marked the 10th anniversary of the appearance of Jim & Jesse, the Virginia Boys, on the show.

One night later, whatever regrets there might have been, were evaporated. The "Opry" finally had its permanent home, culminating nearly three years of building. On a special "network" to hear the initial broadcast were more than 200 stations in the U.S., six in Canada, and 1,135 more on the American Forces Network.

The evening began with a touch of class. A 1941 film was shown on the two-ton curtain of the massive stage, with a much-younger Roy Acuff singing one of his standards. Then a spot burned through the curtain, and there was Acuff and his original group, singing without missing a note. The entire cast of the show was on-stage. And the largest radio and television broadcasting studio in the world had been inaugurated. (It was done so officially a short time later by Nixon and by William Weaver, chairman of the board of National Life).

Acuff was the first performer on Saturday night, and after that they followed alphabetically. Nixon, however, was able to move in out of sequence.

Great Sound System

The acoustics were incredibly good. Even spoken asides well off microphone were picked up by those

in the balconies. The main sound system consists of a cluster of 72 speaker horns mounted 33 feet above the stage. This cluster contains 16 multicellular horns for reproduction of sounds in the middle and lower register. Mounted underneath the balcony are 36 additional speakers fed by solid-state delay systems which assure that sounds directly from the stage, sounds from the main cluster of speakers, and sounds from the reinforcement speakers all arrive at the listener's ear at the same instant.

Functioning separately from the broadcasting studio is a television production center with a 300-person seating capacity for videotaping, telecasting, or broadcasting network originations or nationally-syndicated music shows. Backstage there are 12 ultra-modern dressing rooms.

Allison Heads Songwriters

NASHVILLE—Joe Allison, independent producer and songwriter, has been elected president of the Nashville Songwriters Association.

Biff Collie, a former associate of Allison and now a producer for United Artists, was named vice president of the organization.

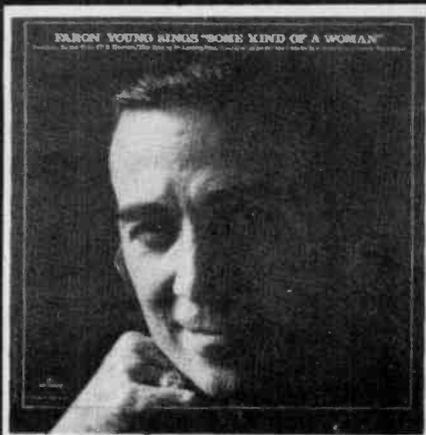
Other officers elected are: Ron Peterson, treasurer; Lorene Mann, secretary; and Bud Wingard, sergeant-at-arms.

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SOMEBODY
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"HONKY
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some kind of fantastic !!!

Faron Young's 'SOME KIND OF A WOMAN'



Congratulations
Buddy
on 10 Great Years!
The Sheriff
Exclusive on Mercury Records



BILLBOARD'S 1ST ANNUAL

NASHVILLE MUSIC SCRAMBLE



1 A Fantastic & Unique Golf Spectacular April 29th (Monday) at 1:00 p.m. at Old Hickory Country Club.

2 A Scramble is a Best Ball (team) Tournament with a shotgun start.

3 There will be a maximum quota of 144 players.

4 Anyone involved in the music industry is eligible.

5 All entries will be on a first-come, first-served basis, until the quota is filled.

6 VERY IMPORTANT—ONCE THE QUOTA IS FILLED, THE TOURNAMENT IS CLOSED (NO EXCEPTIONS).

7 Entrance fee is \$35.00 per person.

8 The entrance fee will cover green fees, carts, free beer during tournament, awards banquet at the club, plus a fabulous array of prizes.

9 A Scramble is a sort of Golf Tournament where everyone has a chance to win.

***Don't delay, send your entrance blank and check in today. The first 144 entries will make up the Scramble, no more. It'll be on a first come, first served basis. Any entries after 144 will receive their money back.**

10 Prizes will consist of Haig ultra irons, woods, golf bags, pull carts, golf shoes, putters, balls, head covers, golf gloves and various other items (over \$2,000 worth of prizes).

11 There will be 40 prizes to shoot for.

12 There will be only one prize per person with the winner receiving the top prize he qualified for.

13 Prizes will be awarded to teams finishing from first to fifth place. There will be (3) closest to the hole and (2) longest drive awards. Also door prizes and special awards.

14 The teams will be paired up by the Tournament Committee based strictly on handicaps to establish 36 teams of relatively similar ability.

15 It will be an afternoon and evening of fellowship and fun.

16 NOTE: Due to the complexity of this sort of tournament, and the size of the banquet facilities, no guests are invited other than the participants themselves.

17 Any and all money left over from the total cost of this tournament will be given to the NARAS Institute.

18 Don't delay and be left out; remember, there's a quota. Send in your entry blank today.

1ST ANNUAL BILLBOARD'S NASHVILLE MUSIC SCRAMBLE

NAME _____

COMPANY _____

MAILING ADDRESS _____

PHONE _____

Handicap or average score

Are you an old hickory member? Yes No

(check one)

Billboard

Hot Country Singles

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* STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	12	WOULD YOU LAY WITH ME (In A Field Of Stone) —Tanya Tucker (David Allen Coe, Columbia 4-45991 (Window Captive, BMI))	35	52	4	SOME KIND OF WOMAN —Faron Young (J. Peppers, I. Cash), Mercury 73464 (Phonogram) (Coal Miners, BMI)	68	74	5	SILVER THREADS AND GOLDEN NEEDLES —Charlie McCoy (J. Rhodes, D. Reynolds), Monument 8600 (Columbia) (Central Songs, BMI)
2	1	11	THERE'S A HONKY TONK ANGEL —Conway Twitty (Troy Seals, Danny Rice), MCA 40173 (Danor, BMI)	36	32	9	LISTEN —Wayne Kemp (Jay Marshall, Ray Griff), MCA 40176 (Blue Echo, ASCAP)	69	63	11	LITTLE MAN —Logan Smith (L. Smith), Brand X 678 (Points West, BMI)
3	3	12	MIDNIGHT, ME & THE BLUES —Mel Tillis (Jerry House), MGM 14689 (Sawgrass, BMI)	37	43	6	YOU NEVER SAY YOU LOVE ME ANYMORE —Nat Stuckey (Gayle Barnhill, Johnny Christopher), RCA 0222 (Unichappell/Easy Nine, BMI)	70	88	2	CAPTURED —Terry Stafford (R. Bourke, E. Rabbit), Atlantic 4015 (Noma/S.P.R., BMI)
4	4	13	SWEET MAGNOLIA BLOSSOM —Billy "Crash" Craddock (Rory Bourke, Gayle Barnhill) ABC 11412 (Chappell, ASCAP/Unichappell, BMI)	38	54	4	RAINY NIGHT IN GEORGIA —Hank Williams Jr. (T. White), MGM 14700 (Combine, BMI)	71	90	2	ON THE COVER OF THE MUSIC CITY NEWS —Buck Owens (S. Silverstein, B. Owens, J. Shaw), Capitol 3841 (Evil Eye, BMI)
5	10	7	I'VE GOT A THING ABOUT YOU BABY/TAKE GOOD CARE OF HER —Ernis Presley (Tony Joe White), RCA 0196 (Swamp Fox/White Haven, ASCAP)	39	42	7	I NEVER GET THROUGH MISSING YOU —Bobby Lewis (Arthur Kent, Frank Stanton, Biff Collie), Ace Of Hearts 0480 (Golden Horn, ASCAP)	72	—	1	LAST TIME I SAW HIM —Dottie West (M. Masser, P. Sawyer), RCA 0231 (Jobete, ASCAP)
6	7	10	BABY DOLL —Barbara Fairchild (J. Crutchfield, D. Earl), Columbia 4-45988 (Duchess, BMI)	40	50	4	SMILE FOR ME —Lynn Anderson (R. Bourke), Columbia 4-46009 (Chappell, ASCAP)	73	76	6	WHAT A WAY TO GO —Del Reeves (J. Chesnut), United Artists 378 (Passkey, BMI)
7	15	6	A VERY SPECIAL LOVE SONG —Charlie Rich (B. Sherrill, Norro Wilson), Epic 5-11091 (Columbia) (Algee, BMI)	41	29	12	TRACES OF LIFE —Lonz & Oscar (Paul Huffman, Joane Kelly), GRC 1006 (Hardtack/Act One, BMI)	74	80	5	SPIDERS AND SNAKES —Jim Stafford (J. Stafford), MGM 14648 (Kaiser/Boo/Gimp, ASCAP)
8	11	6	HANG IN THERE GIRL —Freddie Hart (Freddie Hart), Capitol 3627 (Blue Book, BMI)	42	30	14	THAT'S THE WAY LOVE GOES —Johnny Rodriguez (S.D. Shafer, L. Frizzell), Mercury 73446 (Phonogram) (Blue Crest, BMI)	75	—	1	LEAN IT ALL ON ME —Diana Trask (J. Whitmore), Dot 17496 (Famous) (Al Gallico, BMI)
9	6	12	WRONG IDEAS —Brenda Lee (Shel Silverstein), MCA 40171 (Evil Eye, BMI)	43	31	15	A LOVE SONG —Anne Murray (D.L. George, K. Loggins), Capitol 3776 (Portofino/Gnossons, ASCAP)	76	82	3	REFLECTIONS —Jody Miller (R. Lane, R. Porter, N.B. Johnston), Epic 5-11094 (Columbia) (Tree, BMI, Cross Keys, ASCAP)
10	20	6	I'LL TRY A LITTLE HARDER —Donna Fargo (Donna Fargo), Dot 17491 (Famous) (Prima Donna, BMI)	44	49	6	J. JOHN JONES —Marie Owens (Billy Ray Reynolds, K. Phyllis Powell), MCA 40184 (Claremont House, BMI)	77	89	2	DALLAS —Connie Smith (L. Williams), Columbia 4-46008 (Acuff-Rose, BMI)
11	12	10	TWENTIETH CENTURY DRIFTER —Marty Robbins (Marty Robbins), MCA 40172 (Mariposa, BMI)	45	36	13	YOU'RE MY WIFE, SHE'S MY WOMAN —Charlie Louvin (D. Wilkins, A. Broughton) United Artists 368 (Little David, BMI)	78	93	2	YOU DON'T NEED TO MOVE A MOUNTAIN —Jeanne Pruett (J. Rushing, W. Hotfield), MCA 40207 (Jack, BMI)
12	22	8	HELLO LOVE —Hank Snow (Betty Jean Robinson, Aileen Mnich), RCA 0215 (Four Star, BMI)	46	56	5	SILVER THREADS AND GOLDEN NEEDLES —Linda Ronstadt (J. Rhodes, D. Reynolds), Asylum 11032 (Central Songs, BMI)	79	83	3	SOMETHING BETTER —O.B. McClinton (M. Kossor, R. Vanhoy), Enterprise 9091 (Columbia) (Tree, BMI)
13	18	7	(Jeannie Marie) YOU WERE A LADY —Tommy Overstreet (Moreno, Charlie Black), Dot 17493 (Famous) (Ricci Moreno, SESAC)	47	53	9	SUPERSKIRT —Connie Cato (R. Hellard, Gary S. Paxton), Capitol 3788 (Acoustic, BMI)	80	84	5	SHE STILL COMES TO ME —Henson Cargill (D. Feller), Atlantic 4016 (Vector, BMI)
14	16	11	WHEN YOUR GOOD LOVE WAS MINE —Narvel Felts (Jerry Foster, Bill Rice), Cinnamon 779 (Jack & Bill, ASCAP)	48	33	17	I'M STILL LOVING YOU —Joe Stampley (Glen Sutton, George Richey), Dot 17485 (Famous) (Flagship/Al Gallico, BMI)	81	85	4	YOU BET YOUR SWEET LOVE —Kenny O'Dell (K. O'Dell), Capricorn 0360 (Warner Bros.) (House Of Gold, BMI)
15	5	15	THERE WON'T BE ANYMORE —Charlie Rich (Charlie Rich), RCA 0195 (Charles Rich, BMI)	49	48	12	I JUST HAD YOU ON MY MIND —Sue Richards (Sue Richards), Dot 17481 (Famous) (Ensign, BMI)	82	87	3	LAST OF THE SUNSHINE COWBOYS —Eddy Raven (E. Raven), ABC 11421 (Milene, ASCAP)
16	13	8	THE CRUDE OIL BLUES —Jerry Reed (Jerry R. Hubbard), RCA 0224 (Vector, BMI)	50	70	3	NO CHARGE —Melba Montgomery (H. Howard), Elektra 45883 (Wilderness, BMI)	83	91	2	TOY TELEPHONE —Johnny Bush (L. Kingston, F. Bycus), RCA 0240 (Owepac, BMI)
17	19	8	(We're Not) THE JET SET —George Jones & Tammy Wynette (B. Braddock), Epic 5-11083 (Columbia) (Tree, BMI)	51	65	4	JUST ENOUGH TO MAKE ME STAY —Bob Luman (J. Weatherly), Epic 5-11087 (Columbia) (Kece, ASCAP)	84	77	9	MAMA'S GOT TO KNOW HOW —Doug Kershaw (Doug Kershaw), Warner Bros. 7763 (Tree, BMI)
18	26	8	GUESS WHO —Jerry Wallace (Max Powell), MCA 40183 (Four Star, BMI)	52	69	3	HONEYMOON FEELIN' —Roy Clark (R. Hellard, G.S. Paxton), Dot 17498 (Famous) (Coastic, BMI)	85	—	1	I JUST STARTED HATIN' CHEATIN' SONGS TODAY —Moe Bandy (S. Schafer, D. Owen), GRC 2006 (Blue Crest/Hill & Range, BMI)
19	23	8	IT'S TIME TO CROSS THAT BRIDGE —Jack Greene (Ben Peters), MCA 40179 (Ben Peters, BMI)	53	58	8	DON'T STOP NOW —Sherry Bryce (Sherry Bryce), MGM 14695 (Sawgrass, BMI)	86	95	5	WALKIN' IN TEARDROPS —Earl Richards (B. Emerson, J. Emerson), Ace Of Hearts 0477 (Golden Horn, ASCAP)
20	24	9	THE OLDER THE VIOLIN, THE SWEETER THE MUSIC —Hank Thompson (Curley Putnam), Dot 17490 (Famous) (Tree, BMI)	54	59	7	BACK IN THE COUNTRY —Roy Acuff (Eddy Raven), Hickory 314 (MGM) (Milene, ASCAP)	87	96	4	BOB, ALL PLAYBOYS AND ME —Dorsey Burnette (C. Williams), Capitol 3829 (ATV, BMI)
21	35	5	THINGS AREN'T FUNNY ANYMORE —Merle Haggard (M. Haggard), Capitol 3830 (Shade Tree, BMI)	55	73	4	COUNTRY BUMPKIN —Cal Smith (D. Wayne), MCA 40191 (Tree, BMI)	88	—	1	PURE LOVE —Ronnie Milsap (E. Rabbit), RCA 0237 (Briarpatch/Pi-Gem, BMI)
22	14	15	WAKE ME INTO LOVE —Wilma Burgess & Bud Logan (R. Lane, R. Porter, T. McKeon), Shannon 816 (N.S.O.) (Tree/Cross Keys, BMI)	56	62	6	ORLEANS PARISH PRISON —Johnny Cash (D. Feller), Columbia 4-45997 (House Of Cash, BMI)	89	—	1	TORN DOWN/NOTHING BETWEEN —Porter Wagoner (P. Wagoner), RCA 9233 (Owepac, BMI)
23	17	11	RAINBOW IN DADDY'S EYES —Sammi Smith (Dallas Frazier, Sanger Shafer), Mega 204 (Blue Crest, BMI)	57	55	9	LOVELY LADY —Murray Kellum (Murray Kellum, Sonny Ladet), Cinnamon 777 (Toast, BMI)	90	—	1	WHEN THE MORNING COMES —Hoyt Axton (H. Axton), A&M 1497 (Lady Jane, BMI)
24	25	8	I'M LEFT, YOU'RE RIGHT, SHE'S GONE —Jerry Lee Lewis (B. Taylor, S. Kester), Mercury 73452 (Phonogram) (Hill & Range, BMI)	58	61	8	LET THE FOUR WINDS BLOW —Jack Reno (D. Bartholomew, A. Domino), United Artists 374 (Travis, BMI)	91	—	1	THE SAME OL' LOOK OF LOVE —David Houston (C. Taylor, G. Richey, N. Wilson), Epic 5-11096 (Columbia) (Algee/Al Gallico, BMI)
25	34	5	IS IT WRONG (For Loving You) —Sonny James (W. McPherson), Columbia 4-46003 (Hill & Range, BMI)	59	64	5	LORD, HOW LONG HAS THIS BEEN GOING ON —Doyle Holly (L. Morris), Barnaby 5030 (MGM) (Sing Me/Backyard, ASCAP)	92	92	2	JOHN LAW —Homer Joy (H. Joy), Capitol 3824 (Blue Book, BMI)
26	8	15	I LOVE YOU, I LOVE YOU —David Houston & Barbara Mandrell (D. Walls, M. Wilson, S. Lyons), Epic 5-11068 (Columbia) (Algee, BMI)	60	66	6	I USE THE SOAP —Dickey Lee (David Gates), RCA 0227 (Jipahulu, ASCAP)	93	94	4	I'M FREE —Stan Hitchcock (J. Foster, B. Rice), Cinnamon 782 (Jack & Bill, ASCAP)
27	9	15	DADDY, WHAT IF —Bobby Bare (Hal Silverstein), RCA 0197 (Evil Eye, BMI)	61	67	3	MY PART OF FOREVER —Johnny Paycheck (J. Foster, B. Rice), Epic 5-11090 (Columbia) (Jack & Bill, ASCAP)	94	97	3	WELCOME HOME —Peters & Lee (J. Dupre, S. Beldose, B. Blackburn), Philips 40729 (Phonogram) (Belo, ASCAP)
28	21	9	HOUSTON (I'm Comin' To See You) —Glen Campbell (David Patch), Capitol 3808 (Kayteekay/Humdmr, ASCAP)	62	68	7	SUNSHINE ON MY SHOULDER —John Denver (Denver, Kniss, Taylor) RCA 0213 (Cheery Lane, ASCAP)	95	—	1	GEORGIA KEEPS PULLING ON MY RING —Little David Wilkins (D. Wilkins, T. Marshall), MCA 40200 (Battleground/Emerald Isle, BMI)
29	27	13	LOVING YOU HAS CHANGED MY LIFE —David Rogers (Jerry Foster & Bill Rice) Atlantic 45-4012 (Jack & Bill, ASCAP)	63	79	5	I GAVE UP A GOOD MORNING —Red Steagall (R. Steagall, S. Linaur), Capitol 3825 (Willex, ASCAP)	96	98	3	BITTER THEY ARE, HARDER THEY FALL —Larry Gatlin (L. Gatlin), Monument 7-8602 (Columbia) (First Generation, BMI)
30	47	5	WE SHOULD BE TOGETHER —Don Williams (A. Reynolds), JMI 36 (Jack, BMI)	64	78	3	STORMS OF TROUBLED TIMES —Ray Price (J. Weatherly), Columbia 4-46015 (Kece, ASCAP)	97	—	1	SOMETHING —Johnny Rodriguez (G. Harrison), Mercury 73471 (Phonogram) (Harrissongs, BMI)
31	41	6	AT THE TIME —Jean Shepard (Bill Anderson), United Artists 384 (Stallion, BMI)	65	71	6	HELLO TROUBLE —Lawanda Lindsey (E. McDuff, O. Couch), Capitol 3839 (Blue Book, BMI)	98	99	2	LOVING ARMS —Kris Kristofferson & Rita Coolidge (T. Jans), A&M 1498 (Almo, ASCAP)
32	28	14	ANOTHER LONELY SONG —Tammy Wynette (B. Sherrill, M. Wilson, T. Wynette), Epic 5-11079 (Columbia) (Algee/Altan, BMI)	66	81	4	BORN TO LOVE & SATISFY —Karen Wheeler (B. Rice, J. Poster), RCA 0223 (Jack & Bill, ASCAP)	99	100	2	TEXAS LAW SEZ —Tommy Glaser (B. Riley), MGM 14701 (Fifteen Years, BMI)
33	44	6	SEASONS IN THE SUN —Bobby Wright (Rod McKuen, Jacques Brel), ABC 11418 (E.B. Marks, BMI)	67	72	8	TELL ME A LIE —Sami Jo (B. Wyrick, B. Buckins), MGM South 7029 (Fame, BMI, Rick Hall, ASCAP)	100	—	1	JUST FOR OLD TIMES SAKE —Eddy Arnold (H. Hunter, J. Keller), MGM 14711 (Screen Gems-Columbia, BMI)
34	45	7	I'LL NEVER GO AROUND MIRRORS —Lefty Frizzell (S.D. Shafer/L. Frizzell), ABC 11416 (Blue Crest, BMI)								



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Caribbean Country Is Here to Stay—Vallejo

SAN JUAN, P.R.—Country music is here to stay, according to Rafael Alicea Vallejo, the country music pioneer in this island nation.

Bob Luman introduced live country music here more than four years ago when he played the San Jeronimo Hilton. Now, according to Alicea, the Caribbean mecca has a strong country music following, and the demand is increasing.

The Diamond Horseshoe, one of the "in" nightspots in the city's posh Isla Verde section, now features on a regular basis Marion Hite and the

Country Blend. The club's owner, Judy Ritter, is a native of Kentucky.

Hits, according to Alicea, has been packing in crowds regularly since last December. The club is considering expansion to handle the crowds.

The next artist due in is Stop's Roger Groff, a native of San Antonio, thanks to the work of Alicea and San Juan disk jockey Bob Miller of WEOA. Groff will now make a swing of the Puerto Rico circuit. Miller and Frank Wiltse, also of WEOA, both play for country bands.

ACM Heads See Web TV Dual as Big Boom

• Continued from page 66

a prime time spot next year, adding that "in a way, as important as this is, it is really kind of a pilot that we are extremely fortunate to have a time slot for. The contract also calls for a possible two airings, and we may be syndicating the show internationally."

Cliffie Stone, a veteran of the country music business since 1935 as a TV and radio personality, founder of Central songs, manager of Tennessee Ernie Ford, musician and now president of Granite Records also offered some comments on the show, the Academy and the West Coast country scene in general.

"Our basic function, besides promoting all country, is to concentrate on the 11 Western states."

Stone added that "The general public is aware of the CMA show and we hope the same will be true of our show. Country is at a point now where more people than ever are recognizing it and there is lots of room for two shows."

Stone does feel the West Coast has been overlooked as far as its country potential and its past country track records are concerned.

"I believe the Coast has huge populations that love country and it's very hard for them to get it. Distributors are sometimes negligent about distributing the product and we have only a few radio stations in the immediate area that cater to country. But they all have top ratings. Country music here has really gone underground, into the clubs. But I feel that if there were someplace, like an auditorium, that offered regular country shows a lot of people and their families would attend. It's just that a lot of people do not like a bar atmosphere."

Stone also pointed out that many country stars, like Hank Thompson, Ferlin Husky, Jean Sheppard, Wanda Jackson, Buck Owens and his artists, Merle Haggard and Ernie Ford began on the West Coast.

"Over the years," he said, "Nashville's publicity has made the whole world aware that Nashville is country music, and I buy that 100 percent. But I don't buy the idea that that's the only place you can have successful country music. We also have the stars, studios, stations and clubs."

Talking about the Academy, Stone said that "Our thought is to develop the Coast, not to take anything away from Nashville. I'm president of the Academy, but I also sit on the membership board of the CMA. Our membership is at its highest point yet, and we've taken the meetings to the local clubs on a monthly basis. Thus, there has been more interest in the show than ever before this year. Our basic goal for the show is for people to be able to say, 'hey, they're cooking out there, too,' and to expand the general interest in country. What with the golf tournament this year, which we hope will become an annual event, and the increased membership, I think the Academy has finally found itself."

Weed added that the show will be "staged like any other special, and we want to let people know that country does not have to mean a singer sitting on a bale of hay. The first minute of the show alone will feature all 10 performers singing the same song, 'Country Roads.' And we are also going to have a special tribute to Tex Ritter. Billy Strange will do all the arrangements, and with stars like Tanya Tucker, Loretta Lynn, Charlie Rich, Freddie Hart, Conway Twitty, Doug Kershaw, Roy Clark we feel we have a top show." (For a complete list of performers and presenters, see Billboard, Mar. 23).

Nashville Scene

By BILL WILLIAMS

There are some things even a journalist can do well. Bobby Bare was about to go out on the Ryman stage for his last appearance on the "Opry" at that location, taking with him Bobby Jr., to sing their hit song, "Daddy, What If." Young Bobby looked at his dad with that young boy frantic look and said, "Daddy, I've got to go to the bathroom." Bobby Bare Senior then assumed a frantic look. Seasoned over the years to such occasions by a large family, this reporter swung to the rescue. I rushed Junior to the men's room, and got him back to the edge of the stage in time for the song. I report this for posterity because it was the most exciting thing that happened on that last night in the Ryman. And it might have been even more so. . . . More and more artists are appearing before legislatures. Ferlin Husky represented country music at Orlando at a gala party for the Florida lawmakers. Charlie McCoy recently got cheers before the West Virginia legislators. . . . George Jones and Tammy Wynette set an all-time attendance record at Atlanta's plush Southern Club. . . . David Houston doing a benefit in Lafayette, La., in a couple of weeks for crippled children. . . . Joe McFadden set up with Jack Roberts a showing for Freddie Hart at the Expo '74 in Spokane, along with Tom T. Hall.

Billy Walker has added a girl singer to his act, as well as a man. The girl is Sherri Pond, from Ohio, and he will be joined by Del Delamont, from British Columbia. Del is a writer-performer, who will play piano and trumpet and sing. . . . Ray Griff has received his Green Belt in karate from a school in Nashville. He's working toward his black belt. . . . Carl Perkins doing well after undergoing dental surgery. . . . Vik Chandler and wife, Erlene, will be moving to Nashville soon. . . . Bryan Shaw is on a promotional tour of the Southeast, accompanied by Joyce Owens, head of artist relations for Owens-Fair. . . . Jean Shepard did such a job on a recent benefit for an elementary school that she's going to do a follow-up.

The old Tex Ritter band, the Bo' Weevils, has joined J.R. Williams, a new talent, booked by Delamont Music Services. . . . Roy Acuff made so many trips overseas for servicemen he has forgotten how many. Now he and wife, Mildred, are going to take a pleasure-trip to the Orient in April. . . . Biggest new name rumbling in Music City is that of Billy Thundercloud and the Chief-tones, who are doing sessions here now on Superior. . . . Charlie Rich broke new attendance records, this time at the Houston Livestock Show. So what else is new? . . . Eddie Raven, one of the top writer-performers in the business (and a man to whom I failed to credit a great song a few weeks ago), brought in Rudy Wesley as a guest at the King of the Road. . . . Harrison Tyner, president of the House of Loyd, Inc., is on a business visit to Las Vegas and the West Coast. . . . Randy Matthews has bought the former home of Marty Robbins, and uses his huge garage to antique furniture. . . . Paul Richey's scheduled appearance at the Revere House in Toledo was put off until April because the club moved. . . . The Johnny Bernard and Julie Jones show has been contracted for numerous engagements with Billy Walker. . . . When Penny DeHaven was booked by Buddy Lee into a military base in Shemya, a small island

Hot Country LP's

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	7	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
2	1	49	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
3	3	12	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram)
4	5	18	NEW SUNRISE—Brenda Lee, MCA 373
5	6	13	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-2-0290
6	4	12	LET ME BE THERE—Olivia Newton-John, MCA 389
7	8	11	AN AMERICAN LEGEND—Tex Ritter, Capitol 11241
8	9	6	I'M STILL LOVING YOU—Joe Stampley, Dot DOS 26020 (Famous)
★	18	3	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
10	7	12	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
★	16	4	JOLENE—Dolly Parton, RCA 0473
12	11	15	FASTEST HARP IN THE SOUTH—Charlie McCoy, Monument KZ 32749 (Columbia)
13	14	7	THE ENTERTAINER OF THE YEAR—Roy Clark, Capitol ST 11264
★	29	3	WOULD YOU LAY WITH ME—Tanya Tucker, Columbia KC 32744
★	21	4	MY THIRD ALBUM—Johnny Rodriguez, Mercury SRM 1-6999 (Phonogram)
16	19	15	THE MIDNIGHT OIL—Barbara Mandrell, Columbia KC 32743
17	17	5	KID STUFF—Barbara Fairchild, Columbia KC-32711
★	26	3	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard, Capitol ST-11276
19	20	11	BEAN BLOSSOM—Bill Monroe, MCA 2-8002
20	10	12	SOUTHERN ROOTS/BACK HOME TO MEMPHIS—Jerry Lee Lewis, Mercury SRM 1-690 (Phonogram)
21	12	14	AMAZING LOVE—Charley Pride, RCA APL1-0397
22	13	13	I REMEMBER HANK WILLIAMS—Glen Campbell, Capitol SW 11253
23	15	13	THE UPTOWN POKER CLUB—Jerry Reed, RCA APL 1-0356
24	27	20	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
25	24	19	ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018 (Famous)
26	22	10	KINDLY KEEP IT COUNTRY—Hank Thompson, Dot DOS 26015 (Famous)
27	23	6	SONG AND DANCE MAN—Johnny Paycheck, Epic KE 32570 (Columbia)
28	25	9	KENTUCKY SUNSHINE—Wayne Kemp, MCA 369
29	30	16	CLINGING TO A SAVING HAND—Conway Twitty, MCA 376
★	38	2	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
★	40	2	ENTERTAINER—Roy Clark, Dot DOS 1-2001 (Famous)
32	35	6	HOUSE OF THE RISING SUN—Jody Miller, Epic KE 32569 (Columbia)
33	28	9	RED, WHITE & BLUE (Grass), GRC 5002
34	39	4	FULLY REALIZED—Charlie Rich, Mercury SRM 2-7505 (Phonogram)
★	—	1	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
36	32	15	ALL ABOUT A FEELING—Donna Fargo, Dot DOS 26019 (Famous)
37	43	2	DON WILLIAMS, VOL. II—JMI 4006
38	45	3	SHE'S GOT EVERYTHING I NEED—Eddy Arnold, MGM 4912
39	46	30	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
★	—	1	THE BEST OF BUCK OWENS VOL. 5—Capitol 11273
41	42	5	THE PILGRIM—Larry Gatlin, Monument KZ-32571 (Columbia)
42	49	2	THE BEST OF DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1-0425
43	44	3	HAPPY HOUR—Tony Booth, Capitol ST-11270
44	31	11	JUST ANOTHER COWBOY SONG—Doyle Holly, Barnaby 15011 (MGM)
45	34	12	THE FARMER—Porter Wagoner, RCA APL 1-0346
46	33	14	IF YOU CAN'T FEEL IT, (It Ain't There)—Freddie Hart, Capitol ST-11252
47	37	5	THE LEGENDARY LEFTY FRIZZELL—ABC ABCX 799
48	—	1	THE OAK RIDGE BOYS—Columbia 32742
49	—	1	THAT'S THE WAY LOVE GOES—Connie Smith, Columbia 32581
50	—	1	LIVE AT THE PALOMINO CLUB—Del Reeves, United Artists UA 204-F

in the Aleutians, she was named Miss Shemya by the 1400 men there. . . . Tim Hazel, the Detroit youngster who is catching on in Nashville, is about to sign a recording contract. Meanwhile, he and his partner, Marcia, are appearing six nights a week at a local club.

Lonzo & Oscar are recording their second GRC single in Nashville, and they'll be doing a "serious" album in the future. . . . It's a boy, and a big one, for Robert Taylor and his wife in Tulsa. Dad is vice president of the Jim Halsey Company, in charge of fairs and special events.

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Dallas Park to Re-Open May 18; Owner Slates Country & Gospel

ROCKETT, Tex.—Music Valley U.S.A., a 47-acre park once operated by George Jones and Tammy Wynette, will reopen May 18-19 under the ownership and operation of E.M. Perry.

Perry is president of an organiza-

tion known as Sounds of America, Inc. The talent will be country and gospel.

Billy Chambers, public relations director for the park, said that more than 3,000 advance tickets have been sold for the opening show,

some two months away, and it is expected to be a sell-out. Talent on that initial show will include Conway Twitty, Jerry Wallace, Diana Trask, Red Simpson, Red Steagall, Dorsey Burnette and others.

Country music shows will be presented each Sunday through Sept. 22, with continuous entertainment from 2 p.m. to 9 p.m. Gospel talent will be showcased once a month.

The beautiful park, 26 miles south of Dallas, has seats for 6,000, and additional room for chairs and the like.

The opening gospel show will feature Gov. Jimmy Davis and Anna, The Florida Boys, the Downings, The Blackwood Singers, Jake Bess, Wanda Jackson, Sonny Simmons and the Action Players, Merle and the Gospel Four, and special guests.

The park had an ill-fated opening last year. It did not open its doors until late September, and ran smack into the region's rainy season. Four shows later it closed.

Perry is re-opening the park on the premise that the dry summer months should pack in crowds. Glen Chambers is vice president of the organization.

Future shows already booked for the park include Bill Anderson, Donna Fargo, the Carter Family, Tanya Tucker, Freddie Hart, Freddie Weller, Mel Street, Hank Thompson, Webb Pierce, the Loretta Lynn Show, Jeannie C. Riley, Bob Luman, and others.

Parks to Come Alive With Summer Music

NASHVILLE — Eight Country-music sponsored days at Centennial Park here will highlight a summer of music geared at getting families back into the parks of the city.

Aubrey Hornsby, consultant on entertainment and recreation to the Parks & Recreation department, said the various labels will provide the artists and the staging for summer concerts in the park, each of two hour duration, with top talent utilized.

The labels which are cooperating, thus far, are MCA, United Artists, RCA, ABC, Hickory, Columbia-Epic, and Dot.

The series will start May 19, with the MCA day first.

In addition, there will be four symphonic dates, at least one of which will feature a leading country performer. Other weeks will involve theater, children's activities, dance work shops and the like.

Hornsby said his intent was to build an entertainment series into a recreational program. Titled "Family Outing," the program is geared to bringing varied audiences back to the parks. Most concerts will be held on Sunday, with a few scheduled for Saturday afternoons.

5th Annual Country Radio Seminar Gathers 300 Plus

NASHVILLE—The Fifth Annual Country Radio Seminar, conducted here last week, drew more than 300 radio personalities from 33 states and Canada, and was featured by rap sessions which went into the late night hours.

In a give-and-take series, disk jockies and promotion men of country labels squared off and found areas of understanding, and brought whatever differences exist on the table.

Atlantic's country division presented each participant an album, featuring edited air-checks from various country outlets.

The only social function was a "New Faces" show, with performances by Eddy Raven, The Nashville Edition, Lloyd Green, Charlie McCoy, Dick Feller, Marti Brown, Narvel Felts, Josie Brown and Larry Gatlin, and a surprise "old face" in Lefty Frizzell.

Keynote speaker was Sonny James, who said he was "pleased there are so many of you who care about tomorrow." He called for positive, responsible broadcasting.

Mrs. Dorothy Ritter gave the visitors a personal welcome on behalf of the state of Tennessee.

Subjects of the seminar included management, personnel, production, ratings, news, music and sales.

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Nelson King Dead at 59

CINCINNATI—Funeral services were held here Tuesday (19) for Nelson King, 59, long one of the nation's top country music deejays and founder of the now defunct Country Music Deejays Association, who died here Saturday (16) after a lengthy bout with cancer.

During a 15-year association with L. B. Wilson's WCKY here, from 1946 to 1961, King was voted the nation's No. 1 country music disk jockey for eight years in succession in a nationwide poll conducted by Billboard. At the time, WCKY, a 50,000-watter, was considered the top country music station in the nation.

After leaving WCKY, King engaged in various commercial pursuits here until 1968, when he joined local country station WCLU as a

morning deejay. He retired in 1970 due to ill health. In 1953, King and country-western great Hank Williams collaborated on the country hit standard, "There'll Be No Tears Tonight," with King penning the lyrics.

As organizer of the country music deejays organization, King was active for several years in the promotion of the Country Music Disk Jockeys Convention held annually in Nashville, which proved the forerunner of the present day annual WSM Country Music Convention.

Survivors include his widow, the former Sarah Jane Petty, for many years secretary to L. B. Wilson, head of the Wilson radio and TV operations here and in Miami; two daughters, a son, two brothers, a granddaughter and his parents.

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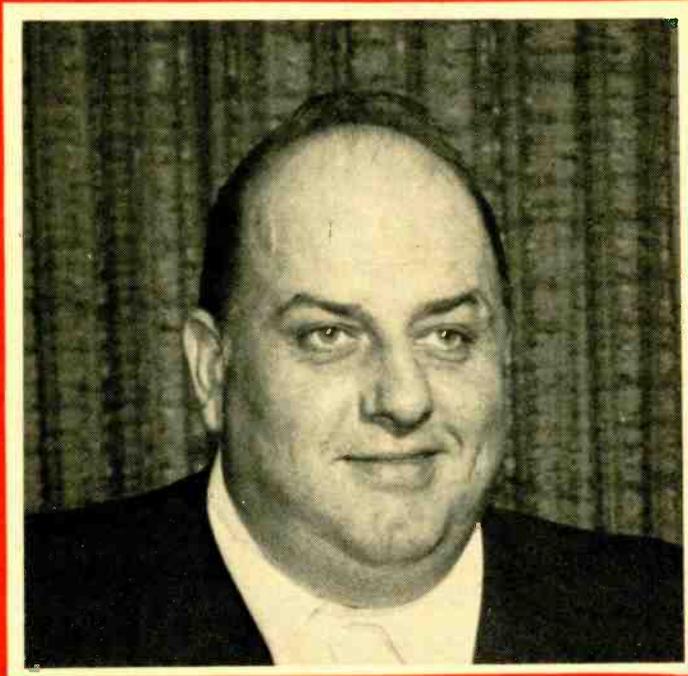
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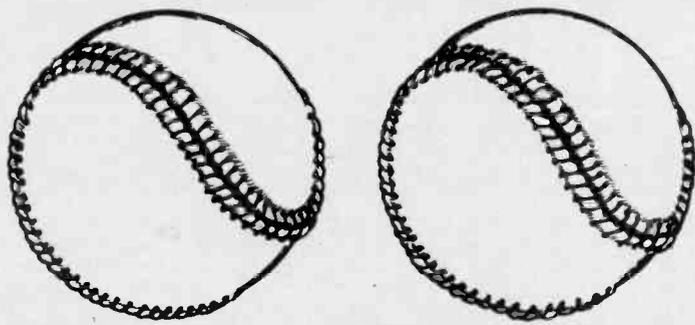


BUDDY LEE

10 YEARS OF
GROWTH



**ONLY
BUDDY LEE
WOULD HAVE THE**



TO BOOK THESE GUYS



STREAKIN'
by the 'Streakers'



ABC-11430

**FOLIO PUBLICATIONS, INC.
(BMI)**

BUDDY LEE

10 YEARS OF GROWTH

When Danny Davis first put together his famous Nashville Brass, he suggested the idea of booking the group to a number of agents. Each approached it negatively. There was no way to book such a contingent, Davis was told.

Then his good friend, Jim Vienneau, suggested he call on Buddy Lee. Without hesitation, Lee said: "I really think this can go if we work on it."

Needless to say, Buddy Lee worked on it. Within two weeks Davis already had worked six dates. Last year, Danny played 324 concerts, all booked by Buddy Lee. He flew 105,764 statute miles, spending 519 hours in his airplane.

Since then, many major agencies have approached Davis, some of them offering bonuses, for the opportunity to book him. Now, the remarkable thing about this is that Danny Davis gives such offer no consideration, despite the fact the only contract he has ever had with Buddy Lee is a handshake.

"With him it's the greatest contract in the world," Davis explained. "He's the most honest, straight-headed agent I've ever come across." This is a satisfied artist speaking, one who has since gone into the greatest concert halls, to the main ballrooms of Las Vegas, into television studios, and into the leading clubs of the nation.

Davis and his Brass constitute one of the 57 acts now booked and/or managed by this massive, muscular man, known throughout Music Row in Nashville as "the chief." From what may be the most imposing office in the city (it once belonged to the late Hubert Long), he controls his dynasty with an iron fist, one which once belted a few wrestlers out of rings and off the mats of the sports world. For Buddy Lee began his career as a grappler.

Contrast his early days with the plushly-carpeted, oversized office, with an adjoining full-sized bar and apartment, replete with fold-out beds, a rest room,

etc. The office, in Spanish decor, contains a gold telephone and even a parking meter, among other things. It has a touch of class.

But then, so does Buddy Lee. Jim Vienneau, one of those who knows him well, described what he

called his "beautiful relationship" with Lee. "He's very easy to get along with," Vienneau said. "All of our dealings have been great."

Vienneau, except for one brief hiatus, has pro-

(Continued on page 78)



Big eater Buddy Lee with Betty Kaye and Danny and Barbara Davis.

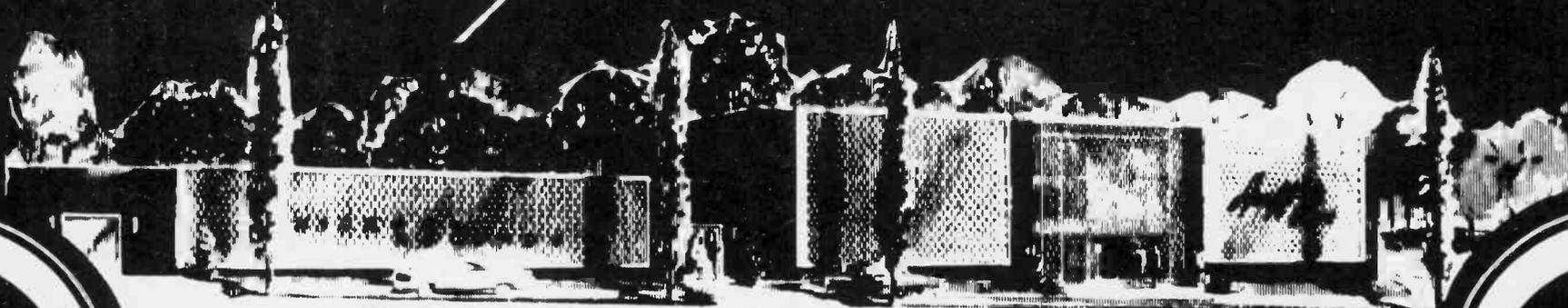
**Congratulations
on 10 years of service
to our industry.**

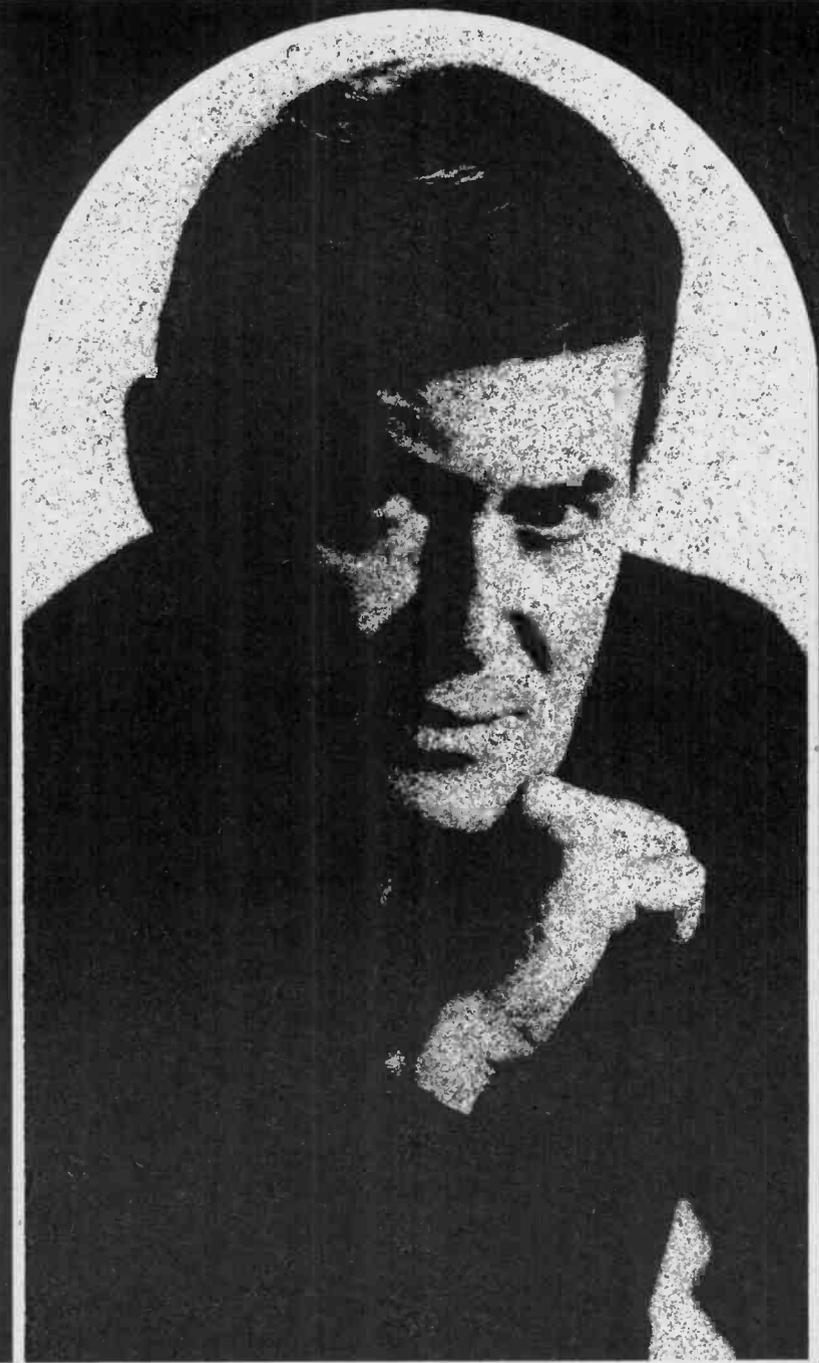
**It has always been our
pleasure working with you.**

Hesley Rose

Acuff-Rose

PUBLICATIONS
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you have always
been my

“BUDDY”

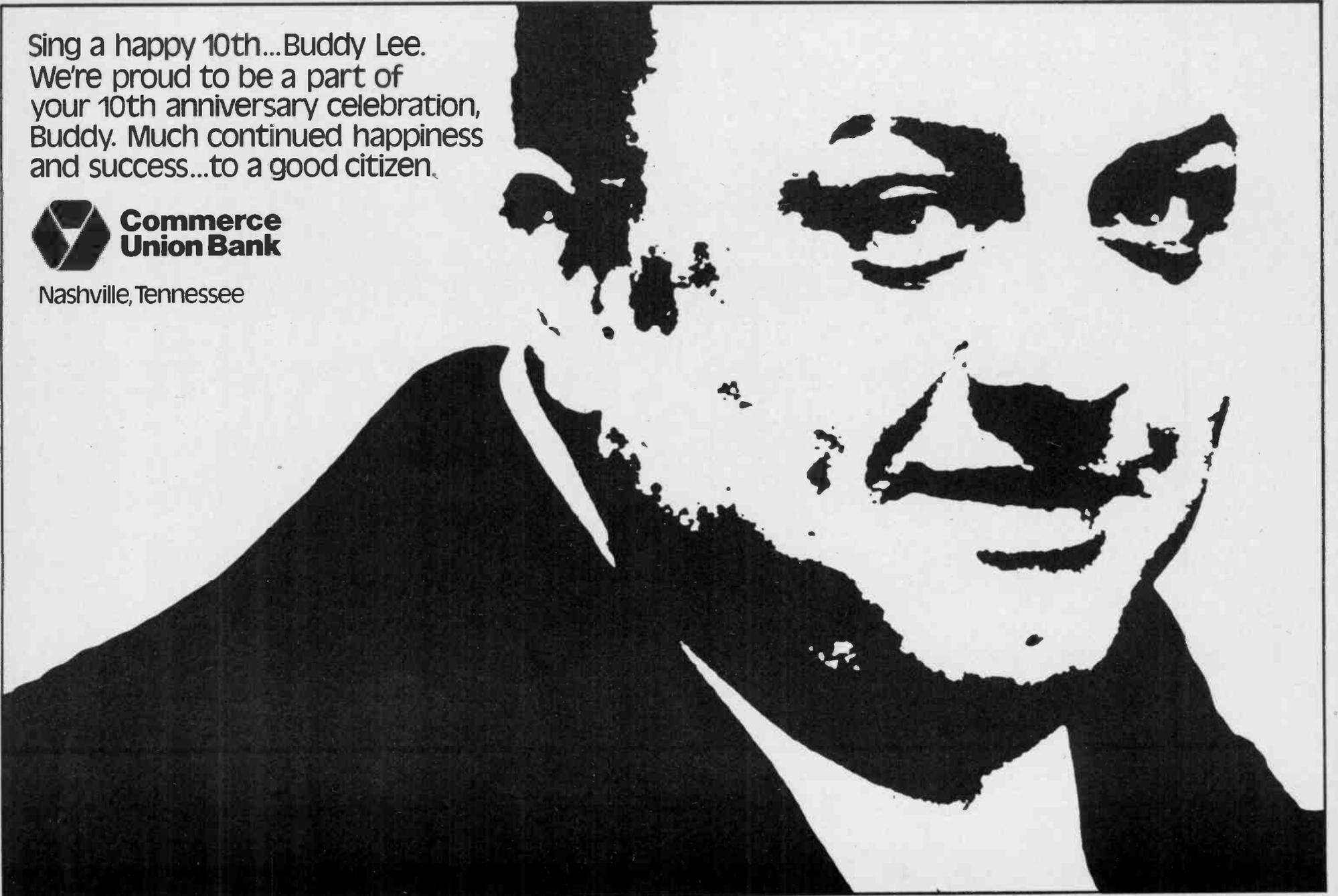
Don Gibson

Sing a happy 10th...Buddy Lee.
We're proud to be a part of
your 10th anniversary celebration,
Buddy. Much continued happiness
and success...to a good citizen.



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Buddy Lee

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WELCOME.

BUDDY LEE

• Continued from page 75

duced the Hank Williams Jr. records for the past 10 years, and young Hank is very close to Buddy Lee. The son of the famous father, in a sense, put Lee on the country booking map. They have enjoyed this incredible relationship since they knew one another, and Lee has guided all of the destinies of the MGM

artist. And even though Viennau is no longer with MGM, he still produces the records for Hank Jr.

But then what is an ex-wrestler from the Bronx doing running the largest country booking agency in existence? Well, it's one of those things.

Buddy Lee grew up in an Italian section of the Bronx where strength had a great deal to do with one's well-being. He became proficient in the art of

self defense, and there came that day when, in the basement of a friend's home, he was able to throw someone much larger than himself. It was decided then and there that Lee would become a wrestler.

He worked the circuit, played the necessary roles, and established himself as a good man on the mat. Eventually, as age and agility took its toll, Lee was smart enough to move out of the ring and into an office, where he became wrestling promoter. Recognizing the potential in other fields, he settled in Columbia, S.C., and began to promote rock shows, and everything else from Liberace to the Ice Show. Everything, that is, but country.

One night, while one of his promotions was playing to a half-filled house, he wandered over to the competition nearby and saw a country show with a full house. He checked the gate prices, the cost of the artists, and discovered at once that is where his future was pointed. There was money to be made.

Three country shows and a pocket full of money later, Lee first learned of Hank Williams Junior. Just a teenager at the time, young Hank had no outside management. After going through the necessary arrangements, Buddy began promoting dates on Hank Junior around the country.

Recognizing that he would have to make the ultimate move to Nashville where 90% of country music is based, he took that big step, settling first in a small apartment from which he operated his agency. My, how it has grown.

Beginning with Hank Junior, he quickly added fiddler Curley Fox and singer Merle Kilgore. That was it, at the beginning. Now it's a whole new ballgame.

Actually, it is difficult to keep pace not only with Buddy Lee and his artists, but with his constantly growing staff and his expansion program.

In addition to being a booker, Buddy Lee deals directly in personal management. Not only has he guided the complete career of young Hank, but of Tommy Cash, an artist whose stature has climbed steadily.

(Continued on page 80)



Lee with Billy Walker, MGM artist.

CONGRATULATIONS BUDDY LEE

FROM ALL YOUR FRIENDS

AT

RCA RECORDS

**A Friend is
someone you can Laugh with
and Cry with,
Buddy Lee is My Friend.**

Hank Williams Jr.

BUDDY LEE

• Continued from page 78

There frequently has been criticism, totally unjustified in light of the facts, that the Buddy Lee agency is simply too big, that it can't do justice to its total number of artists.

Jerry Rivers quickly dispels that. He has been an agent with Buddy longer than anyone, and he says it's simply a mathematical situation. "As the number of artists in the agency have grown, so have the number of agents," Rivers said. "When you break it down

you find that we have one agent for approximately every six artists, which is a strong ratio, and compares favorably with any agency in the country."

Rivers should know what it's like. He has been an artist and musician about as long as anyone in the business. He was in the original band of the late Hank Williams, The Cheatin' Hearts, and was a close friend of the singer-writer. Rivers has, in fact, written a best-selling book on the life of Williams, and was probably his closest friend. He joined Hank in July of 1949. Twenty years later he was an agent for Buddy Lee. In the meantime, he played as a staff member of the "Grand Ole Opry" for a number of years, then formed the group known as The Homesteaders.

Jerry Rivers is a man of many duties. He is an administrator, filling in for Lee in his absence. Buddy Lee is still a night-person primarily. He stays clear of the office during most of the daylight hours, and then works into the night in the solitude of his splendid office. That's where Jerry comes in, to handle the daytime calls and do what needs to be done. He also handles overflow booking. And, finally, he goes on the road. Rivers is road manager for the Hank Williams Junior show, and accompanies him on all trips, performing as well. That means 150 to 200 dates a year, and still finding time to get the work done at the Nashville office. A truly remarkable man, Rivers is as vigorous today as he was with Hank Senior 25 years ago.

And would you believe that a lady is one of the driving forces at the agency? Her name is Johnnie Massie, and in her four years with the agency she has moved up to the position of vice president and agent. Johnnie, attractive and dynamic, came to work for Lee as an administrator, working on contracts, doing whatever had to be done. As an assistant to Lee, she attended the initial fair meetings at which the agency was present, and she learned the ropes. She also learned the fair bookers, and in a short time she was handling all of the agency's fair work and special

(Continued on page 84)



Songwriter-artist Liz Anderson with Buddy Lee Agents. Left to right: Jimmy Selph, Chuck Eastman, Jack Haynes, Casey Anderson, Skip Rodgers, and Lee.

**Buddy,
Thank's for standing by me
thru the lean years.... Now I'm
proud to stand with you on your
10th Anniversary....**

and in the future too!

**Congratulations,
Tommy Cash**

**Thank You Buddy
(Cuddles) Lee for 10
years of outstanding
service to the
Entertainment Industry!**

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• JEANNIE C. RILEY • BOBBIE ROY • BOB SANDERS •
KENNY SERATT • TOMMY ROE • CARL SMITH • RED
SOVINE • BILLIE JO SPEARS • TANYA TUCKER • BILLY
WALKER • GEORGE WALLACE, JR. • ONIE WHEELER •
HANK WILLIAMS, JR. • LARRY WOODS.

*NAMES LISTED IN ALPHABETICAL ORDER

BUDDY LEE

• Continued from page 80

events. She has, in fact, booked millions of dollars worth of fair dates in this capacity. As vice president she is, in Buddy's absence, the spokesman for the agency.

Another name quickly recognizable is that of Vic Ames, one of the original Ames Brothers, who now has made the circuit in show business. Ames joined the agency only last July, but his name has been magic. He was an entertainer, both as part of the

quartet and as a soloist, and a good one. Then he gave up the entertainer's life to become a manager, for a long time he handled the club at the King of the Road in Nashville. He later made the move into the agency business. Now he has performed, bought talent, and is selling talent. Ames, of course, established a close relationship with club owners and other promoters during his years as an artist, and this has fared well both for him and the agency. He says he loves the work, is very fond of country talent, and enjoys this new approach to show business. He even gets requests, now and then, to do promotional spots on tapes for radio stations promoting shows, identifying himself. But he minimizes his own role, pointing up instead the stature of the artist he is booking.

Lee's selection of agents shows genius in itself. He has brought them in from every walk of life, from every possible background, and from every geographical location. He only requires that his agents know and understand the artists.

John Centinaro, for example, was a rock singer from Tampa, Florida, who later got involved in the country music business. He formed and managed a group called the Country Cavaleers, and brought them to Lee's attention. Buddy not only agreed to book them, but was instrumental in their getting a recording contract with MGM. Then he went one step beyond. He liked the qualities he saw in Centinaro, and hired him as an agent. Now John not only books his own group, but all the other artists as well, specializing in club dates.

Larry Wilt had an entirely different sort of background. He was a radio sales and promotion manager for a station in York, Pa., but gave up that lucrative position to relocate in Nashville. There he got into the country music magazine business, one he found extremely unprofitable. The magazine folded, but again Lee saw something in the man which dem-

(Continued on page 85)



Lee with the newest artist on his roster, Stonewall Jackson.

BUDDY—

**I'M MIGHTY PROUD TO BE
YOUR PAL**

NUDIE

**WE SINCERELY
APPRECIATE YOUR
BUSINESS OVER
THE YEARS AND
WISH YOU THE
VERY BEST IN
THE YEARS TO
COME!**



1528 Demonbruen Street Nashville, Tennessee 37203

AC 615/242-1883

BUDDY LEE

• Continued from page 84

onstrated the aggressiveness and determination he was seeking. Wilt went to work for him as an agent, and is booking clubs for Lee now.

Don Fowler was a musician, and he worked for a lot of bands, traveling clubs, lounges and concert halls all over the nation. For nearly ten years he worked with Little Jimmy Dickens as his road manager. Then he formed his own small agency, dealing primarily with budget acts. When he had learned the business thoroughly, he joined Buddy Lee with his expertise, and is perfectly content to operate in this manner under Lee's guidance.

Every singer and every musician who has ever worked the country field is familiar with Jimmy Selph. Nearly 25 years ago he was playing as a staff member of the "Grand Ole Opry," and still performs there occasionally on Saturday nights. Selph was no ordinary musician. He was in demand by the greatest artist in the field, and most of his time was spent performing with the late Red Foley, not only as an instrumentalist, but as a singer. When Foley moved to Springfield, Mo., in the 1950's, he took Selph with him. When the great singer died, Selph became road manager and a performer with the Judy Lynn Show, and he spent some eight years with her in Las Vegas. Then, when Selph decided to return to Nashville, he turned to Lee, and became one of his outstanding agents.

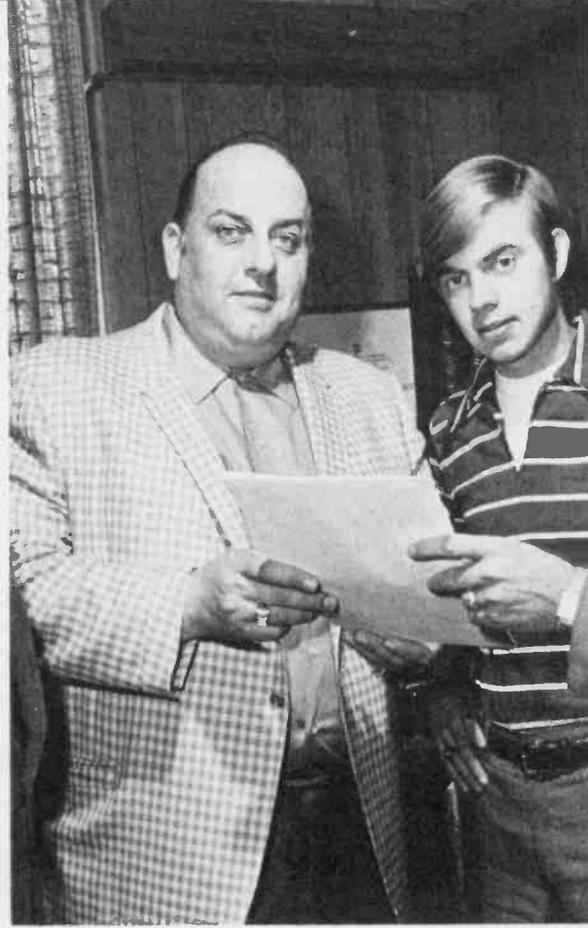
Doug Bortnam had an entirely different sort of background, virtually all in gospel music. A native of Detroit, he joined the Musical Harts, later became their manager, brought them to Nashville, and took them to Buddy Lee. Once more, spotting unusual qualities, Lee took him into the agency, opening entire new vistas for the booking complex.

On that subject, Lee last winter "decentralized" his agency to take the artists to the people of a given area. He added Don Romeo, who heads his own

packing agency in Omaha, Nebr., to his complex to cover a seven-state midwestern area.

"It gives us a closer liaison with the people of this part of the country," Romeo explained at the time. "We can get the talent lined up more quickly and

(Continued on page 86)



Buddy Lee with George Wallace Jr., son of the Alabama governor.

A SALUTE
TO
BUDDY
LEE
FROM
NEW YORK!



Congratulations to the
"Chief" on #10 with
a Bullet...
Billy
Walker

TO BUDDY, A GREAT GUY



BUDDY LEE

• Continued from page 85

serve the entire countryside." He noted that the Omaha office was working with all sized markets, but most of his calls came from communities of from 1,500 to 50,000. "They call in for talent, and we can give them a quick answer. We're way ahead of where we used to be," he said.

Romeo noted that it is better to be based in Omaha than Nashville because of the proximity of the office and the fact that he knows the territory. Through his own agency he remains in the packaging business, one which he has pursued since 1952 when he began booking clubs.

"I started with that, then went to the industrial shows and one-nighters," he said. "For the past 10 years I have been dealing in country because I saw it as the giant of the industry. Now it has grown to incredible proportions."

He said he and Lee had worked for three years to finalize the plans for setting up a branch of Buddy Lee Attractions in the midwest.

"We're the only people to have done it," Romeo said.

And Buddy Lee doesn't stop there. Several years ago he had an agent working for his named Chuck Eastman. After Eastman learned the agency business, he struck out on his own, and had moderate success with his own firm. But he came back. And when he came, Buddy set him up to head an entirely new division for Nashville: that dealing with pop music. Nashville is, of course, a town of country talent, but there is plenty of pop talent as well. So, Eastman set it up, and now he is booking 19 acts into hotel clubs and lounges around the nation. Under his wing are these acts: Argus, Brass Monkey, Easy, Ross Lewis and the Right Direction, the Four Dealers, Corky Threalkill and Father Nature, Bill "Sweetpea" Ferguson and the Plain Truth, Peter Forsythe & Co., Post Raisen Band, The Graduates, Sugar and Spice

Trio, Bill and Dave, Leatherwood & Lisa, Janny & Keane, Will Mercer & Poppy, The Gathering, and Wall Street, three single acts: Bob Dant, Rusty Ballinger, and Kenny Terry.

Recently, Lee plucked from Las Vegas one of the nation's leading publicists, Herb Pickard, and enticed him to Nashville to head his public relations department. It was part of Lee's policies of going after the best, and then hiring them.

The same applies, of course, to his publishing companies. He owns all or part of Hank Williams Jr., Inc., Acoustic Music, Inc., Aud-Lee Publishing, and

(Continued on page 88)



John Centinaro, left, with one of his acts, The Country Cavaleers.

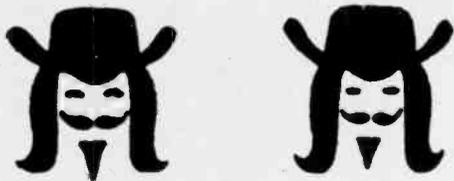
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OUR BEST
WISHES AND
CONGRATULATIONS
ON TEN
SUCCESSFUL
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*Congratulations Chief!
And thanks for always
believing in me and
the "Brass"*

Danny

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RECORDS

Danny Davis and the Nashville Brass

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JACK STAPP

BUDDY KILLEN

JOYCE BUSH

**CONGRATULATIONS ON TEN
VERY SUCCESSFUL YEARS!**

BUDDY LEE

• Continued from page 86

Allmusic. The man who handles the publishing is Ed Penny, the one-time Boston disk jockey, who became an outstanding writer and publisher, and finally took over the Lee operations.

Also on Lee's staff is Bill Sottile, who has been associated with Buddy since 1958, where he helped him in his early promotions. His principal job now is to look after the various interests of Buddy Lee, and to do general work in the agency.

Lee also is blessed with a beautiful and talented staff of ladies. Mary Steelman, the receptionist, is both capable and lovely, and creates a lasting first impression. Jean Sopha, the bookkeeper, is a lady of many talents and handles more than her share of the workload. Dotty Lyness is the secretary to Buddy. Pat Penny oversees the contract department, while Judy Yancey is the secretary to Johnnie Massey. Phyllis Powell works in the contract department, and Joyce Head in bookkeeping.

Buddy Lee has done a great many things, but has retained the common touch. He is, in fact, introverted to the point of refusing to be interviewed, refusing to talk about himself, and readily giving credit to others.

Yet it was Lee who became the first agent to book country artists into the major strip hotels in Las Vegas, beginning with the Landmark and the Hacienda. He also was the first Nashville agent to provide a limousine service for clients, to be utilized at any time. He recognized their importance, and thus gives them the constant VIP treatment.

It's been a long while since 1964, ten years ago, when Lee set up his modest agency in Nashville to handle the career of Hank Williams Jr. The agency grows, the staff grows, the list of artists grows, and success comes.

Who knows about the next 10 years?

Buddy Lee Agency's Country Talent List

Following is a list of the Buddy Lee agency country talent:

Roy Acuff, Jr.	Donna Fargo Show
Urel Albert	Lefty Frizzell
Wilma Burgess	Don Gibson
Kent Fox	Clay Hart
Jim Glaser	The Musical Harts
The Imperials	The Homesteaders
Tommy Roe & Trio	Lois Johnson & Band
Bob Sanders	Merle Kilgore
Kenny Serratt	Claude King
Billy Walker Show	Hugh X. Lewis
Onie Wheeler	Hank Locklin
Rex Allen & The Men of The West	Sam & Kirk McGee
Ernie Ashworth	George Morgan
Sherry Bryce	Lamar Morris
Carl & Pearl Butler	Danny Davis & the Nashville Brass
Bill Carlisle	Gary Paxton
Tommy Cash	Stu Phillips
The Country Cavaleers	Marvin Rainwater
Alice Creech	Bobby G. Rice
The Mike Curb Congregation	Jeannie C. Riley
Dick Curless	Bobbie Roy
Pat Daisy	Carl Smith
Governor Jimmy Davis & Anna Gordon Davis	Red Sovine
Skeeter Davis	Billy Jo Spears
Don & Carla	Tanya Tucker
Penny DeHaven	George Wallace, Jr.
Duke of Paducah	Hank Williams, Jr.
	Larry Woods
	Lois Johnson & Don Silver Show
	Julie Jones Show.

**THERE'S JUST NO
WAY TO SAY HOW
PROUD WE REALLY
ARE TO BE
WORKING FOR THE
GREATEST CHIEF IN
THE BUSINESS!!**

**JOHNNIE
AND THE
CREW**



**THE GREATEST BOOKING
AGENCY I'VE EVER
WORKED WITH.
CONGRATULATIONS, BUDDY!**

BOBBY G. RICE

**THANKS
BUDDY**

**YOU'LL ALWAYS BE
NUMBER ONE
TO ME!!!**

**SHERRY
BRYCE**



*Congratulations
and Thanks,*

Donna

Arcade in Biggest Drive on Freeman

LONDON—Arcade is planning what is described as its biggest campaign to date to launch "Alan Freeman's History Of Pop," a double-album package containing 40 original hits at \$8.10. Director Lawrence Myers said the album would be on general release in the next few weeks. "We are waiting until we have a million records in stock and at the moment they are being flown in from all parts of the world where we can get them pressed."

Arcade is to spend in excess of its normal \$750,000 in launching the package. Apart from what is described as "massive TV coverage," the album will also be promoted

through Radios Luxembourg, Capital and Clyde. The album is the first of a series and deals with pop music from 1951 to 1967. Track examples are Tennessee Ernie Ford's "Sixteen Tons," "Ma (He's Making Eyes at Me)" by Johnny Otis, Adam Faith's "What Do You Want" and "Good Vibrations" by the Beach Boys.

The album, of course, omits The Beatles, none of their material can be used on compilation albums for contractual reasons.

The "Story of Pop," Vols I and II on K-Tel, compiled in association with the magazine of the same name and the BBC Radio One series, is still available through mail-order managing director Ian Howard confirmed. "We have put it in a few stores around town," he said, "but at the moment we are too busy with other product to put it on general release."

Myers also confirmed that Arcade was likely to follow the K-Tel example of increasing the price of single compilation albums from \$4.98 to \$5.60. He said, "I think almost certainly with the increase in cost of pressing and other overheads the price is going to have to go up and \$5.60 is the logical price."

Greenwood Joins Smile Promotion

TORONTO—Smile Records, headed by president Dave Coutts, has expanded with the appointment of Calvin Greenwood to the company's promotion department. Greenwood has been an active member in the Canadian music and film industry for several years. He was the founder of the City Muffin Boys, a Toronto-based band, and also travelled extensively through Latin and South America recording and filming various historic cultures from Peru to Mexico.

The appointment comes at a time when Smile is having much success with the band Southcote whose first single for Smile, "She," was picked up by Buddah in the U.S. for distribution. It was 89 the first week on the Billboard 100 chart with a star.

Tony Kosinec has a new record on Smile, "Little Road and a Stone to Roll," which is starting to see chart action in Canada at the moment.

John Watt, the vice president of Smile, has been following up contacts and negotiations established at MIDEM this year.

(Continued on page 94)

'Long Live Love' Chosen As Euro Entry of England

LONDON — BBC Television viewers voted overwhelmingly for the Valerie Avon/Harold Spiro song "Long Live Love" to represent the U.K. in this year's Eurovision Song Contest. The song, published by Feldman Music, polled 27,387 votes compared with the runner-up, "Angel Eyes," written by Tony Macaulay and Keith Potger and published by Larkworth Music, which only collected just over 18,000 votes.

The decision was announced on Saturday during Jimmy Savile's BBC-1 series, "Clunk Click." It is the

EMI in Sweden Marks 1st Yr.

STOCKHOLM—MEMI in Sweden is about to celebrate its first anniversary—and a string of hits that have established the label as one of the top operations in the country.

The biggest success story of the first year has been the breaking of the all-Swedish band, Blue Swede, who are about to have their album "Hooked on a Feeling" released worldwide, including the States.

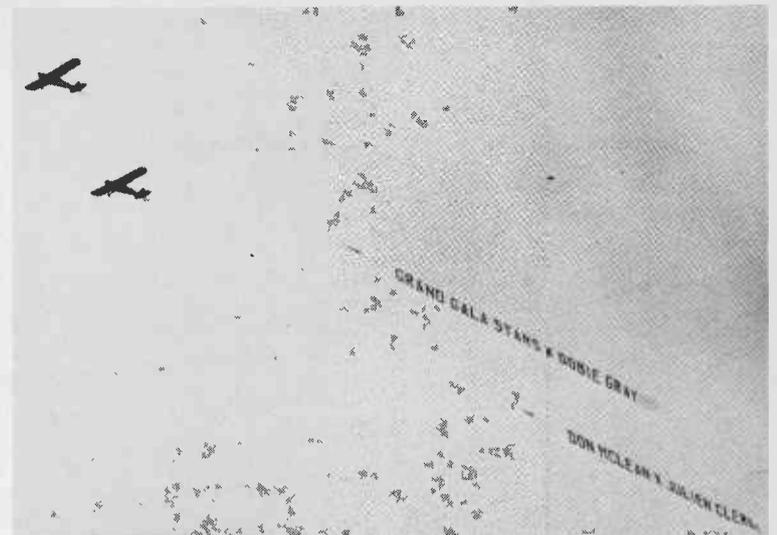
The title track has already been a hit in America, and the band expects to tour the country in May to promote the album.

The album, "Pinewood Rally," has sold over 25,000 in Sweden.

The EMI operation here first scored with "You're Summer," by Nova, which was last year's Swedish entry in the Eurovision song contest.

A hit album by Nova and five singles successes from Blue Swede followed under the guidance of EMI producer and manager Bengt Palmers.

Other successful artists on the label include Friendship Train, whose record "Friday's My Day" is due for States release; Harpo, who has had two number ones; Merit Hemingson, whose album "Bergtagen" has sold over 25,000; and the New Strangers.



TO MARK the appearance of artists Dobie Gray, Don McLean and Julien Clerc in the Dutch Grand Gala du Disque, Boverma organised two banner-towing aircraft to overfly Amsterdam and the Festival Hall on the day of the Gala.

From the Music Capitals of the World

LONDON

Capital Radio is refusing to play the chart-topping single by Paper Lace, "Billy Don't Be a Hero." The record, which reached No. 1 in the Music Week charts recently has been played consistently on Radio One, but has never been featured on the Capital playlist.

The music director of London's independent commercial radio station, Aiden Day said: "We are not playing Paper Lace and we are not playing Lena Zavaroni, Bay City Rollers, Freddie Starr and Hudson Ford."

"We play a certain kind of music and I do not think these records are suitable. I compile the playlist and it seems to work well without these records."

He added that he could not define a category from which Capital chooses its records nor categories those which do not get an airing. . . . Elton John's April tour has been cancelled due to group and management "suffering severe strain and exhaustion" following three months of recording and the global touring schedule, according to agent Vic Lewis. . . . Atomic Rooster have signed with Decca's Deram label for their new single, "Tell Your Story, Sing Your Song."

Presentations to Jethro Tull, Ten Years After, Procol Harum, Steeleye Span and Leo Sayer by Liberal MP Clement Freud were the highlights of Chrysalis Records' convention held recently. The three-day get-together held in Egham, Surrey, marked the fifth anniversary of the Chrysalis group of companies. Jethro Tull collected platinum albums for American sales of their albums "Living in the Past," "Thick as a Brick" and "Aqualung." Procol Harum leader Gary Brooker picked up an American art directors' award for the packaging of the "Grand Hotel" album and Steeleye Span's manager Jo Lustig received an award made by America's Stereo Review magazine for the band's "Parcel of Rogues" album, which was voted record of the year in the magazine's poll.

A decision not to record Victor Borge's charity concert taken by EMI recently, may not deplete proceeds to the extent that was first feared. EMI had expressed interest in recording the concert held three weeks ago but finally decided against the idea. Concern was expressed that the money which would have come from the musician's recording fees, which would miss the charity, would be about \$10,000.

According to Eric Mason, public-

ity officer for the London Philharmonic Orchestra who were to play in the concert, after tax the amount would be nearer \$2,500. . . . The Mechanical Copyright Protection Society agreed not to pursue a petition to wind-up Pama Records, of Harlesden, London, after a High Court judge heard the record company had paid its debts. . . . The news-dominated commercial radio station, London Broadcasting, has started its first all-music orientated program. The show will cover the pop music spectrum including record previews, interviews and artists, a review of the music press and a gig guide. Presenter of the show Time Off is Peter Jay: "It is the first time we have had an all music-orientated programme and the first time we have had a program aimed entirely at young people." The show will be broadcast on Saturdays and Sundays, neither being repeats.

Music for Pleasure is offering 12 cents off its new "TV Themes" album on Sounds Superb through a coupon scheme in the TV Times. The coupon in TV Times enables consumers to purchase the album at \$2 instead of the usual \$2.12. The offer lasts during April. . . . George Harrison has denied reports of firm plans to tour U.S. in the autumn—nothing has yet been decided, he says.

The five-month-old soul-orientated company, Cloud One Records, has finally released its first record. The debut single is "When the Fuel Runs Out," by Executive (Continued on page 92)

Soviet Tour by Hamilton IV

LONDON—George Hamilton IV is to pioneer American country music behind the Iron Curtain. The RCA singer, currently on a tour of Britain, has been invited to perform four concerts in Russia later this month and is also booked for shows in Prague, Czechoslovakia.

In Russia, Hamilton will be appearing before invited audiences at Moscow University, the Composers Union, the Railway Institute and Friendship House. He will be lecturing on the history of traditional American country music and illustrating his talk with songs.

The concerts have been arranged through the American Embassy in Moscow and British concert promoter Mervyn Conn, man behind the annual country music festival at Wembley, who will be accompanying Hamilton.

MARCH 30, 1974, BILLBOARD

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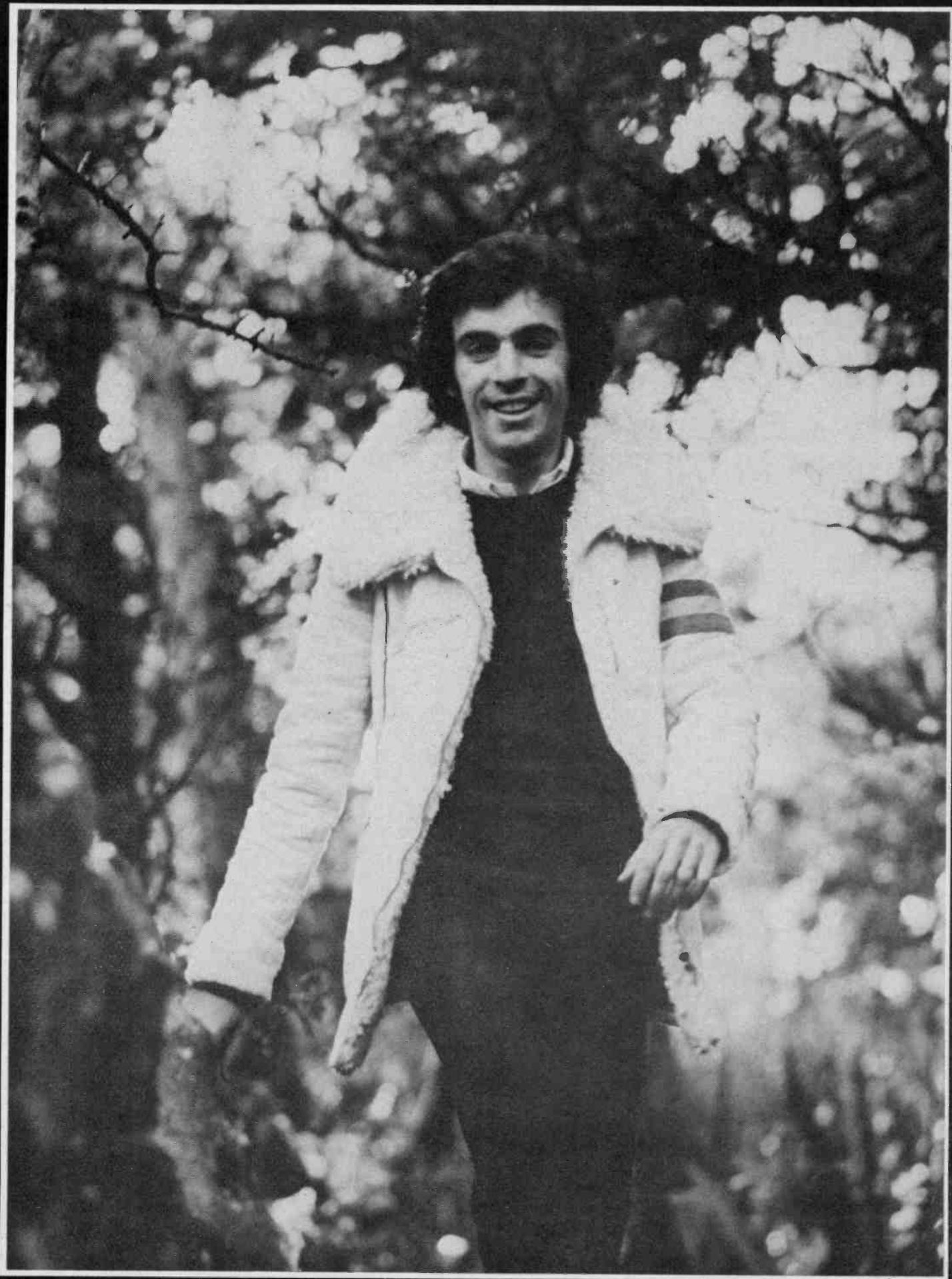
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OPORTO — LISBON**

EMI Pledges 'Renewed Interest' in Aiding U.K. Dealers' Problems

LONDON—During 1974, EMI will take a "renewed and practical interest" in helping U.K. dealers solve their problems.

Making this pledge during his speech at the annual GRRC conference in London yesterday, managing director Gerry Oord said that in addition to better servicing, EMI would be drawing on its own retailing experience to assist with establishing proper stock levels, staff training, maximisation of space for improved turnover.

A new sales centre would be set up to co-ordinate these developments and greater investment was being made in the shopfitting division.

Additionally there would be improvements in the sales division towards greater effectiveness and efficiency.

Oord disclosed that an analysis of EMI's turnover for 1973 confirmed the growing polarisation of retailing volume towards larger dealers. Fifty percent of dealers accounted for nearly 90 percent of business.

"If we, the industry, don't prevent it, the result would be the end of the smaller dealer," said Oord, stressing his belief in the future of the smaller dealer, on which the industry's growth had been built, but not the "bad dealer," of which there were still too many around.

Listing his priorities towards efficient retailing, Oord mentioned knowledge of repertoire, a sympathetic and stimulating atmosphere for customers and knowledgeable assistants, with a genuine interest in the music they were selling.

Looking at the effects of the three-day working week, raw materials shortages and the miners' strike, Oord said that the difficulties encountered could prove to be beneficial in the long term.

After 1973's boom, a "little levelling off" in the relentless rate of the market's increase would provide a much needed breathing space.

Sales during January and February were sustained despite fewer new releases and he hoped that once full production was restored that the industry would not ignore the lessons learned and slip back into old and undesirable habits.

"To continue to issue records of doubtful artistic merit, it no longer just weakness—it is totally irresponsible in our present economic and materials situation.

"World shortages of vinyl paper and board will be with us for some time. We must therefore continue to be more determined to avoid waste by cutting out unnecessary extravagances on packaging and being ultra-critical in our marketing judgements.

"No longer can this industry afford the luxury of unsold plastic and board on its shelves, be it in your shops or our warehouses."

From the Music Capitals of the World

• Continued from page 90

Suite, which is in the American Top 50 soul chart on Babylon Records. . . . Impressive U.K. debut by **Judi Pulver** at Polydor reception at Ronnie Scotts. . . . The MCA album back catalog is now available from EMI. More than 250 full-price and low-price titles are now available and EMI is advising dealers of the new prefixes and numbers which replace the former Decca numbers. . . . Capital Radio is offering a massive bonus to bulk advertisers following a National Opinion Poll survey which the station says confirms a daily audience of over one million. Advertisers on the station who buy a special package of 20, 30-second spots at the normal price of \$2,150 will receive another 20 spots free. The offer follows an NOP survey which reveals that on any week day, 1,010,000 people tune into Capital for an average 2 hours 48 minutes in the London area.

MARTIN THORPE

MOSCOW

According to the latest statistics published, 6.3 million television sets and 8.6 million radios and radio/record players were produced by the national industry in 1973. . . . Soviet exports to Cuba in 1974 will include 120,000 television sets and 130,000 transistorized radios, under a deal signed lately by Soviet's V/O Mashpriborintorg trading firm and Cuba's Consumimport. . . . In 1974, Kolobok, a record and print magazine for children became a monthly publication; the magazine has been published by the State Committee for Television and Radio since 1968 bi-monthly. One third of the over-all edition of 250,000 has been distributed abroad and foreign market potentials for this kind audio/print product are highly encouraging. It is widely used by students or Russian language in many countries. . . . Wiener Symphoniker orchestra, under the direction of **Eugen Jochum**, and **Heinz Wallberg** made concert appearances in Moscow, Leningrad, Riga and Minsk, while Ostrava Symphony Orchestra conducted by **Otakar Trhlik** and **Josef Daniel** from Czechoslovakia visited four other cities in Russia. . . . Other classical artists booked by Gosconcert to be featured in this country in March and April were conductors **Charles Bruck**, **Janosz Sandor** (Hungary), **Paavo Rautio** (Finland), pianists **Joel Tioglier** and **Siegfried Schteking**, organist **Joseph Bucher** (Swiss), Swedish vocalist **Margaret Hallin**.

Soviet trading firm V/O Mashpriborintorg signed a deal with Hungary's Electroimpex company under which 200,000 Soviet-made transistorized radios are supplied to Hungary in 1974. . . . Annual touring international pop song festival Melodies of Friends opened in Leningrad March 1; in the shows were featured singers and groups from eight East European nations and Cuba: **Didi Gospodinova** (Bulgaria), Hungary's **Peter Mate**, **Michael Hansen** and **Trio Nancies** from East Germany, Cubans **Ela Kalvo** and **Julio Ramirez**, Polish rock group **Bratstwo Kurkowe**, Czech **Pavel Barton**, Ion **Uliianu** (Rumania) and **Studio Quartet**, Yugoslavia; popular gypsy singer **Valentin Baglaenko** is the Soviet participant along with **Anatolii Badhen's** orchestra. The festival will be also featured in Moscow and Vilnius. . . . East Germany's Berlin Vocalist's gala show was presented in nine cities in March-April. . . . **Irena Santor**, Polish top pop singer is on

extended tour of Russia. . . . **Sergei Prokofiev's** opera "Gambler" (after Dostoevsky) was premiered at the Bolshoi Theater here, staged by **Boris Pokrovskii**, conducted by **A. Lazarev**. In the opera were featured top Bolshoi vocalists **Galina Vishnevskaya**, **Alexander Ognitsev**, **Tatyana Siniavskaya**. . . . Swedish pop singer **Sylvia Brethammer** is in Russia on a five-town tour. . . . U.K. singer **Robert Young** is on his second Russian tour, featured in one-man shows in Siberia, Tashkent, Kiev. . . . Jugoton and Melodiya artist **Sacha Subota** is again in Russia on an extended tour. . . . West Germany's Konzertdirektion **Rudolf Vedder**, Munich, will feature Soviet artists **David Oistrakh**, the **Borodin String Quartet** and singer **Muslim Magomayev** in Germany in 1974, while Gosconcert arranged Russian tours for **Munchner Philharmoniker** and a symphony orchestra from Cologne. . . . Teatro alla Scala will present four operatic productions at the Bolshoi Theater stage, Moscow, in May. **VADIM YURCHENKOV**

TOKYO

Out of 85 recording artists and groups who played Japan, last year, the March 1974 issue of Concert Guide lists its top 10. In order of rank, they are (international record label/Japanese booking agency in brackets): **Yes** (Atlantic/Udo Artists), **Diana Ross** (Motown/Kyodo Tokyo), **Santana** (CBS/Udo), the **Cecil Taylor Trio** (Freedom/Ai Music), **Leon Russell & the Shelter People** (Shelter/Udo), the **Miles Davis Septet** (CBS/The Yomiuri Shimbun), the **Temptations** (Motown/Udo), **Humble Pie & the Blackberries** (A&M/Udo), the **McCoy Tyner Quartet** (Milestone/Ai Music) and the **Quincy Jones Orchestra** (A&M/Kambara Music Office). Concert Guide's first annual poll was based on the opinions of 55 Japanese music critics including 15 record company employees. The top 10 artists and groups were followed, in order of rank, by **Gato Barbieri**, the **Nitty Gritty Dirt Band**, **Beck, Bogert & Appice**, **Sarah Vaughan**, the **Mahavishnu Orchestra**, the **Supremes**, **Chick Corea**, **Nina Simone**, **James Taylor**, the **Count Basie Orchestra** and **Carmen McCrae**, **Ann Burton**, **James Brown**, **Three Dog Night**, **Engelbert Humperdinck**, **Charles Tolliver**, **Bill Evans**, **Sonny Rollins**, **CTI**, **David Bowie** and **Lindisfarne**.

Also in order of rank, the top 10 best-selling popular albums between January and mid-December 1973 at Yamaha's 16 music stores were: "Now and Then" by the **Carpenters** (A&M), "The Beatles 1962-66" (Apple), "The Beatles 1967-70" (Apple), "Caravanserai" by **Santana** (CBS), "Love, Devotion, Surrender" by **Santana**, **John McLaughlin & Mahavishnu** (CBS), "the Carpenters" (A&M), "Yohsui Inoue Live" (Polydor), "No Secrets" by **Carly Simon** (Elektra), "Angel Clare" by **Art Garfunkel** (CBS) and "Cherish Super de Luxe" (Nihon Victor).

Teruchiyo "Duncan" Miyamoto, president of Seibu Music Corp., was due to leave here on a 40-day purchasing tour for his import company. His itinerary includes Los Angeles, March 11-15, Nashville, March 20-23, New York, March 30-31 or April 1, London March 6. He is due to return here April 20 via Hong Kong. Purpose of his tour is to order some \$40,000 worth of phonograph records, music tapes, sheet music and other music products.

Nihon Phonogram, the Philips-
(Continued on page 94)
MARCH 30, 1974, BILLBOARD

Finland Imports & Exports Soar to New Highs in '73

HELSINKI—Both Finland's record and pre-recorded tape imports and exports soared to new levels during 1973, according to figures just published by the Statistics Bureau of the Finnish Customs Board.

Total record and tape imports during the year were worth \$5.95 million compared with \$3.85 million in 1972 and \$2.95 million in 1971. The value of total imports has in fact tripled since 1970.

Imports of disk product were valued at \$3.82 million (\$2.45 million in 1972) while imports of tapes were worth \$2.13 million (\$1.40 million in 1972).

On the export side, around \$450,000 worth of Finnish record and tape product was shipped overseas—an increase of about 120 percent on 1972.

Imports of blank tape also showed a healthy increase during 1973—up from \$2.80 million in value in 1972 to \$3.76 million.

Country-by-country breakdown of imports/exports. Record imports—total: \$3.82 million, up \$1.37 million. UK: \$1.4 million, up .6 million; West Germany: \$0.98 million, up .33 million; U.S.: .55 million, up .33 million; Sweden: .25 million, up .03 million; Holland: .25 million, up \$1.13 million. Record exports—total: \$300,000, up \$150,000. Sweden: \$220,000, up \$120,000; Canada: \$9,000, up \$2,000; U.S.: \$6,000, down \$1,000. Australia: \$3,000, down \$3,000.

CTV to Produce Music Program

TORONTO—The CTV Network of Canada plans to produce a half-hour music/variety program to be produced by Jerry Rochon and starring Blake Emmons. The program, "Funny Farm," will be taped at the CFTO television studios in Toronto in mid-March.

The program will incorporate music and comedy based around a basic country-oriented theme which Rochon noted, ". . . will be heavy on comedy and flexible enough to include a wide range of situations and guests."

The initial guest line-up for "Funny Farm" is expected to include such people as actor Leonard Nimoy; "Sesame Street's" Bob McGrath; and singer-actress Meredith MacRae, all of whom Emmons has worked with extensively in telethon activities.

Emmons is an expatriate Canadian who is now based in Nashville.

Pre-recorded Tape Imports—total: \$2.13 million, up .73 million. West Germany: \$630,000, up \$410,000; U.K.: \$430,000, up \$40,000; U.S.: \$260,000, up \$160,000; Sweden: \$250,000, down \$50,000; Italy: \$210,000, up \$70,000.

Pre-recorded Tape Exports—total: \$120,000, up \$1,000. Sweden: \$70,000, up \$52,000; U.S.: \$7,000, up \$5,000; Canada: \$4,000, up \$1,000; Australia: \$2,500, up \$1,000.

Blank Tape Imports—total: \$3.76 million, up \$1.04 million. West Germany: \$1.25 million up \$200,000; U.S.: \$800,000, up \$350,000; U.K.: \$350,000, up \$100,000; Belgium: \$250,000, up \$40,000; Italy: \$250,000, up \$110,000.

Imports Of Tape Playback/Recorder Units—total: \$8.0 million—153,000 units (1972: \$8.6 million—145,000 units). Japan: \$3.3 million—71,000 units (\$2.4 million—64,000 units). Austria: \$1.4 million—25,000 units (\$1.4 million—38,000 units). Holland: \$1.0 million—22,000 units (\$0.6 million—17,000 units). West Germany: \$0.7 million—12,000 units (\$0.7 million—8,700 units).

New Price Increase In U.K. Is Forecast

• Continued from page 1

so soon is the escalating price of raw materials which is in danger of wrecking profit margins, particularly those of budget companies which are notably sensitive in this area. "It costs the same to manufacture a budget LP as a full-price one," commented Richard Baldwin, managing director of MfP. "This means we are paying about 15 cents per album—a 50 percent increase."

It was at the beginning of the year that the budget companies last put up prices from \$1.70 to \$1.90 and now a further 25 cents has been added to the Contour, MfP, Hallmark, Camden and Marble Arch labels.

"The situation is crazy," said Pickwick managing director Monty Lewis. "We are having to buy records from all over the world and every time the value of the pound sterling drops we get butchered. We thought our last increase would see us through, but it was gone before we put it into effect."

Describing the new increase as "appalling," Baldwin said that out of the additional 45 cents since January, MfP's share was "slightly less than our total increase in costs."

At Polydor, commercial manager Gordon Collins told Billboard, "After a phenomenal last quarter of 1973 we have had to import raw material to maintain production to replace our depleted stocks. This has been brought in from France and one pvc constituent has gone up by 70 percent and another by 50 percent. Additionally, Decca which duplicates our tapes has notified a 12½ percent increase. We have no option but to pass on the costs."

Polydor's increases range from

four percent on a pop double music-cassette to 11 percent on a Super LP.

New recommended retail prices are: singles \$1.37; standard LP classical \$3.30; select LP pop \$5.35; super LP pop \$6.25; Deluxe LP \$6.80; Musicassette pop \$6.80, classical \$7.50, double pop \$9.75; cartridge pop \$7.50, classical \$8.10.

Ampex Europe Names Hardy

BRUSSELS—John Hardy has been appointed sales manager, custom duplication for Ampex Stereo Tapes, Europe. Based at AST's Nivelles, Belgium duplications plant, Hardy will have the responsibility of expanding custom sales, particularly in the German, French and Benelux markets.

Succeeding Hardy as manager, manufacturing at Nivelles, is Franco Pittis who was formerly head of production planning.

Pascal Produces 1st Sharif Disk

PARIS—Claude Pascal has produced the first single by cinema actor Omar Sharif. The single, featuring two Italian copyrights—"Cinque Fiori Per Giuliana (by Pallavicini), Burgay, Ferrari and Mescoli) and "Amore Piccolino," by the same writers, has been recorded in Italian, French, Spanish and English versions.

Barclay will release the French recording in France, Belgium, Switzerland and Canada, and Alain Trossat has acquired the Italian recording for Phonogram in Italy.

More
International
See Page 99

EMI-Brigadiers

NEW SOUTH AFRICAN LEADERS

Sales Rocket 80%

EMI-Brigadiers is the new South African music giant. With a sales increase of 80% over the comparative 6 months of the previous year and a constant chart leadership position, the marriage between EMI and Brigadiers, a leading local company, has proved highly successful. With the amalgamation on the 1st April, 1973, EMI took the unprecedented step of forming a 50-50 partnership with Brigadiers thereby acknowledging the importance of local know-how. "Only total involvement can ensure success when marketing music to our diversified South African society" says Managing Director Albie Venter. "Today, after less than a year, EMI-Brigadiers provides the best sales opportunity for all the major and emerging labels of the world. This has been achieved by faith in our people and a handpicked team". The benefits of a fully integrated and aggressive marketing force is clearly evident in the phenomenal progress of EMI-Brigadiers over the past 6 months.

EMI-BRIGADIERS DOMINATES



Johan van Wyk, General Manager, says "Our marketing policy is to dominate. We dominate:

1. RADIO

On the only national hook-up, EMI-Brigadiers have a strip across the peak listenership time, Monday through Saturday, devoted to one company - EMI-Brigadiers.

2. SALES

Full and regular coverage is ensured by a well-trained, effectively managed sales team operating on a national routing program from strategically placed branch offices in all the metropolitan centres.

3. PRESS

We are the only music company with a full-time Press team (without T.V. South Africa's major media).

4. DISTRIBUTION

Our national airfreight hook-up covers a 2 400 kilometre radius.

5. A & R

We have specialist label managers for the handling of international product."

In accordance with his belief in personal contact, Albie Venter will embark on another program of closer and more direct liaison with overseas associates. He will visit the U.S.A. starting March 20th for a period of 4 weeks. He will be accompanied by Francois Pretorius, Director of EMI-Brigadiers Studio Services.



MANAGING DIRECTOR of EMI-Brigadiers, Albie Venter, who launched and developed the Brigadiers group of companies 13 years ago. He established the careers of most of South Africa's top artists including tenor Gé Korsten who, by pro rata head of population figures, is the world's best selling record artist.

A July/December 1973 sales increase of 80% over the comparative six months of the previous year.

Domination of the official South African Top 20 Charts.

The Company boasted 7 chart positions over the main selling season, including an 8-week No. 1 slot with Tommy Over-

street's "Heaven is My Woman's Love" on Dot.

17 Gold discs for its top artists, local and overseas, in seven months.

More records and tapes now sold in South Africa by the EMI group of Companies than all the other recording companies combined.

GUINNESS BOOK RATES SOUTH AFRICAN SINGER WORLD'S TOP SELLER

EMI-Brigadiers boasts the world's biggest-selling recording artist, if pro rata population figures are taken into account. This claim is substantiated by the Guinness Book of Records which rates Gé Korsten, lyric tenor, as the number one seller.

Korsten, whose career spans 13 years, was discovered by the Brigadiers company and has consistently been their top artist ever since.

His nine gold disc awards are equal to 54 for seven singles, an achievement by far unequalled in Africa. Two years ago, he became the first South African artist to sell records worth more than one million Rands. This figure has since rocketed past the two million Rands mark.

MINING BACK CATALOGUE FOR GOLD

Creative thinking from the A & R divisions of EMI-Brigadiers have mined pure gold from the various back catalogues handled by the company. Amongst the biggest sellers are the "25" series of double albums. The series was launched with "25 Blockbusters" and follow-ups have included "25 Songs of Hope", "25 Stars that Shine Forever", "25 Magnificent Memories of Pat Boone" and "25 Magnificent Opera Arias".

"We do not only believe in instant hits, but also in the long-term investment in artists and catalogues" says MD Venter.

RINGO RAZZAMATAZI!



Promotions are done in a big way at EMI-Brigadiers. With the release of the Ringo Starr LP at the end of last year, the company had six glamorous dancers from a local production of Kismet, invading the city of Johannesburg with special LP offer leaflets. Dressed in sexy Ringo shirts, the girls rode through the streets on a 110-year-old horse-drawn cart.

EMI-BRIGADIERS DOMINATES OFFICIAL CHARTS

Dominating the official South African hit parade is no mean achievement, but for EMI-Brigadiers this breakthrough took only a few months.

Audited sales determine the official Top Twenty controlled by South Africa's national radio hookup. Battling for top place on the weekly charts are the country's five major record companies.

The EMI-Brigadiers share in the Top Twenty has shot up to seven numbers, and this average has been maintained since the breakthrough.

Breakdown in figures show that local and overseas artists have an equal share on the charts.

New South African Merger Company has 17 Gold Discs in first 7 months

Seven months after the EMI-Brigadiers merger in April 1973, South Africa's new giant had already earned 17 gold discs for its top artists, local and overseas.

This achievement set a record for local companies which will be hard to beat.

Overseas artists earned more gold discs in South Africa than in their home countries.



Don Gibson's "Woman, Beautiful Woman" earned three gold discs with a fourth on its way.

Other gold disc sales were achieved for Tommy Overstreet's "Heaven is my Woman's Love" (2), Three Dog Night's "Shambala", Freddy Breck's "We Believe in Tomorrow", "The Beatles 1962 - 66" and "1966 - 70", and more than 10 others.

RICHARD JON SMITH

RICHARD JON SMITH - already billed as Africa's Greatest Entertainer, receives his third gold disc in seven months from EMI-Brigadiers.

Smith (22), writes most of his own material. He is at present on a 16-week, 186-show tour of South Africa, the longest ever undertaken by a solo artist, local or overseas.

DEAL WITH CAPITOL BRINGS JAZZ TO WIDER MARKET

EMI-Brigadiers and Capitol America have launched an umbrella label termed No. 1 under which they are marketing existing jazz recordings at a price within reach of Black jazz fans.

Capitol America persuaded artists to accept lower royalties and this scheme has already enabled these artists to increase their sales more than tenfold.

They include Nancy Wilson, Cannonball Adderley, Nat King Cole, George Shearing and Junior Mance.

EMI-BRIGADIERS
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EMI-BRIGADIERS PIONEERS TAPE MARKET

What is regarded as the biggest breakthrough in the history of tape sales in South Africa, was launched this month after EMI-Brigadiers Marketing Manager, Steve Adler, had closed a major deal with Caltex (Standard Oil of California), South

Africa's leading fuel company. The scheme involves the simultaneous launching of hundreds of specially designed tape merchandisers placed on gas station forecourts throughout the country.



International Turntable

Muff Winwood, formerly a&r director at Island Records, has been appointed managing director of Island studios, directing all aspects of operation at Island's Basing Street and mobile studios. In addition Winwood is heading a production company which will sign and produce new artists for Island Records. **Richard Williams** will succeed Winwood as a&r manager of the company.

Douglas Cameron, who has been a member of Radio 4's "Today" team since 1970 has joined London Broadcasting, London's first commercial radio station. . . . **Des McKeogh**, who for the past four years has been promotions manager for the B&C group of companies, has decided to leave the company. Although he has no immediate

T-Shirt Firm Sets Disk Co.

TORONTO—Crazy David's, a Toronto-based company that manufactures T-shirts, has entered the Canadian music industry with the formation of Crazy David's Records; a publishing affiliation with CAPAC through Crazy David's Music; and a six-piece band featuring Crazy David himself on organ.

Crazy David's Records will be manufactured by the company on their own label and marketed across Canada in the same way as the company's T-shirts and associated products.

Said Jim Watson, the company's promotion manager, "Insofar as the international scene is concerned, Crazy David's T-shirts are available in Germany, Austria and Switzerland in addition to Australia and Canada, and, therefore the company is viewing their entry into the entertainment field on the basis of a fully international operation as opposed to a solely domestic one."

Crazy David's T-Shirt Band debuted at the "Cycle 74" show in Mississauga, Ontario on March 8, 9 and 10. The company's address is 545 King St. West, Toronto, Ontario. (416) 863-1513.

All-Star U.S. Line-up Participates at IMIC-5

• Continued from page 1

Music, will chair the seminar devoted to "The Art of Music Publishing."

Stanley Gortikov, president, Recording Industry Association of America, will be joined by BPI's **Geoffrey Bridge** in a session on "Money, Morals and Management."

Dave Hubert, International Director, A&M Records, will participate in a seminar devoted to International Marketing Trends.

Harvey Schein, president, Sony Corp. of America, will chair a unique session, "The President's Roundtable," comprised of the heads of leading record labels from throughout the world. Schein had participated in a similar session during a previous IMIC when he was president of CBS International.

The President's Roundtable will treat mutual problems of record labels including executive recruiting and management training. Among Americans serving on the Roundtable will be MCA Records president **Mike Maitland**, 20th Century president **Russ Regan**, UA Records president **Mike Stewart**, Bell Records president **Larry Uttal**, and others to be announced.

A broadcasting seminar will be

plans, he intends to stay in the music business. . . . **Richard Ogden**, press officer at Atlantic, is resigning from the company after only six months. He will co-manage Robert Calvert's Captain Lockheed and the Starfighters album campaign with Hawkwind manager **Doug Smith**.

John Wilcox has been promoted to northern regional manager for ITT tv, radio and stereo products. He was previously northern area manager for RGD. . . . **Alan Jones**, formerly with CBS special products division has been appointed general manager of K-Tel International in Holland. . . . **Alfie Falckenbach** has been appointed Satriel Records' label manager in Belgium. He is also a director of Singalong Music which will now sub-publish all the titles released on Satriel in Belgium.

April Music has set up a creative services department in the first major internal reshuffle since **Brian Hutchinson** took over as managing director at the end of last year. Former promotion manager, **Brian Oliver**, heads the new department under the title manager of creative services. Former independent producer and publisher, **Bruno Kretzshmar**, joins the company as creative services assistant. **Mike Davis**, who was talent acquisition manager is now concentrating on full-time songwriting for April.

Chris Webb, formerly with Polydor, has joined the RCA promotion department to concentrate on pop products promotion. **Willie Morgan** switches from RCA sales force to work on regional promotion outside the London area. The London area will be covered by **Lyndon Holloway**, formerly on RCA's Radio One promotion. . . . **David Deuters** has been appointed to the new position of sales manager of band instruments and sheet music at the Bournemouth-based retail music chain Minns Music. . . . **David Lewis**, tape editor of Music Week for the past eight months, is leaving the company to return to his native Australia. Replacing Lewis will be **Nick Robertshaw**, who has been working for the Observer, color magazine.

chaired by noted English deejay **Alan Freeman**. The forum will feature publishers, representatives of the Musicians Union, promotion executives and British and other overseas disk jockeys. Among those participating, besides Freeman, will be **Bob Kingston** of Southern Music, promotion man **Chris Denning**, **Alan Keen**, general manager of Radio Luxembourg, **Russ Regan**, head of 20th Century Records, **Tom Rounds** of Watermark Productions, and **Claude Hall**, Radio-TV programming editor of Billboard.

An industry workshop under the heading "Creative Trends" has also been set. Among those who have already accepted invitations to participate are **Ian Walker** of Polydor and **Tony Stratton-Smith** of B&C/Charisma.

Other top music industry executives who will attend IMIC include **Philip Brodie**, managing director of EMI Europa; **Peter Schellevis**, president of Phonogram Intl.; **Steve Gottlieb**, chairman, Polygram U.K.; **Dick Asher**, managing director of CBS; **Felix Faecq**, president of World Music, Belgium; **Freddie Bienstock**, president of Carlin Music; and **Jacques Kerner**, managing director of Polydor France.

Special On Croce

By MARTIN MELHUISE

HAMILTON, Ont.—A two-hour special on Jim Croce has been produced by Wayne Dion of radio station CHAM, Hamilton. Dion wrote, produced and narrated the special which features comments by the late Jim Croce and his friend, producer and pianist, **Tommy West** of ABC-Dunhill Records. The show also features Croce's hits and album cuts along with music not yet available on record.

The show can be run as a complete two-hour special or in two parts. There is up to 16 minutes of spot time available over two hours. The program has been aired on CHAM and CFTR, Toronto and other stations have booked the show. It is available to U.S. and European markets.

For more information on the show, inquiries should be sent to Audio Specials, 5361 Riverside Dr., Burlington, Ontario, Canada, specifying whether you are interested in mono or stereo tape.

CRTC Names 2 to Radio Division

By MARTIN MELHUISE

OTTAWA—Peter McDonald, director of the Broadcast Programmes branch of the Canadian Radio and Television Commission, has announced two appointments to the radio division of the Commission.

Sjef Frenken has been made the chief of the radio division, and **Steve Harris** has been appointed specialist in the same division. Frenken and Harris will be headquartered in Ottawa.

Frenken has been involved with a number of Canadian FM stations in many capacities. For CHFI-FM, Toronto, he worked as an operator, announcer and programmer; for CRFA-FM, Ottawa (now CFMO-FM) he was station manager; in 1964, he joined the staff of CHUM-FM, Toronto, as production manager, a post which he held for three years. In the fall of 1967, Frenken left CHUM-FM to enroll at the University of Ottawa. While furthering his studies, he worked in various announcing and programming capacities for CBC, Ottawa, in both radio and television. In 1971 he joined the radio division of the CRTC's Broadcast Programmes branch working primarily on aspects of FM programming.

Harris has been active in various aspects of radio since his college days as station manager of Radio York on the campus of York University in Toronto. He joined CHUM-FM in Toronto in an on-air as well as production capacity. More recently he was the program director and, subsequently, manager of CJOM-FM in Windsor, Ont. Harris is also a musician and composer with over 21 songs published.

Smile Promotion

• Continued from page 90

A new Alabama single is being prepared, and the label is looking into signing new artists. The winners of the Smile "Boss Jock Awards" were **Ed Leslie**, CKCW, Trail, B.C.; **Roger Barnett**, CHCM, Marystown, Nfld.; **Ron Waddell**, formerly of CJGX, Yorkton, Sask.; and **Paul Ouellet**, CFAC, Calgary, Alta. The last two were runner-ups.

From the Music Capitals of the World

• Continued from page 92

Matsushita/JVC joint recording venture, will increase the retail price of its CD-4 discrete four-channel disks to 2,500 yen or about \$8.33, from 2,300 yen (\$7.66), effective March 21. Retailers have been notified that their margins on returns would be based on the old price until May 20. Nippon Phonogram's disks are being pressed by JVC, whose music distribution/sales arm raised the retail price of its CD-4 albums last Dec. 16. The Philips-Matsushita/JVC venture's albums with music of Japanese origin will also be raised to 1,800 yen or about \$6.00, from 1,500 yen (\$5.00), twin LP sets to 3,600 yen (\$12.00) from 3,000 yen (\$10.00), with effect from March 21. Nippon Phonogram is the last of the major record manufacturers in Japan to increase retail prices of albums.

Stan Kenton & His Orchestra will play Japan at Tokyo's Kosei Nenkin Kaikan, April 8 and April 15, according to "Tom" **Nomura** of Shin-Nichi Promotions. Two concert dates have been fixed, too, by the Kambara Music Office for **Maynard Ferguson & His Orchestra**, May 29 at the same hall and June 1 at the Hibiya Bowl. Also scheduled to perform at this outdoor amphitheater are the big bands of seven universities in the Tokyo area.

HIDEO EGUCHI

DUBLIN

Due to the three-day week in the U.K., EMI is pressing substantial quantities of **Suzi Quatro's** RAK single, "Devil Gate Drive," at its Irish pressing plant in Waterford. The factory is working double shifts. . . . While the **Big 8** have been appearing in Las Vegas, a series of singles featuring individual members of the band have been released every month in Ireland. One of the singles featured **Dave Coady** with a song, "While We're Still Young." According to **Big 8's** manager, **T.J. Byrne**, the band's next single will be released at the end of this month and will feature female singer, **Twink**. . . . The independent Dolphin label recently concluded a deal with Polydor Records in Germany for the worldwide distribution of four of the **Wolfe Tones'** albums. . . . Tape Records released earlier this month the first LP by singer-guitarist **John Aherne** who currently works for the Aer Lingus airline and sings at such Dublin venues as the Wexford Inn, the Lower Deck, Dan Lowrey's and the Old Shieling. The album was recorded at **Eamonn Andrews's** studios, was produced by **Jerry Hughes** and is titled, "At Home and Abroad." . . . **Tom Jones** played a concert at the Carlton earlier this month while **James Last** is booked to play at the same venue on April 1 and 2. **Neil Sedaka** will play a concert there on April 3. . . . **The New Seekers** will be playing concerts in Ireland on April 17 (Belfast), 18 (Dublin) and 19 (Cork). . . . **Andy Williams** and **Leo Sayer** are expected to be visiting Ireland in May for concerts. KEN STEWART

STOCKHOLM

Abba's album "Waterloo" went gold on release day for sales of over 28,000. The album's title track is Sweden's entry in the Eurovision Song Contest in England on April 6.

On the opening night of **James Last's** European tour he was presented with his 101st worldwide gold disk and his second Swedish

gold for "Classics Up to Date Volume One," which has sold over 25,000 in Sweden. . . . **Lee Hazlewood's** new album on Elektra's Viking label includes songs written by **Harry Chapin**, **Joni Mitchell** and **Jack Holmes**. . . . **Metronome** has released eight albums in the Blues Power series compiled by Atlantic France. . . . Polydor band **Rankarna** will be in the International Country Music Festival at Wembley in London in April. . . . **Big Three Music AB** is now being handled by United Artists' rep in Sweden, **Stig Anderson**. . . . Local jazz mag **OJ** has awarded its Golden Record of 1973 to **Putte Wickman** for his Odeon album, "Happy New Year."

When the **Les Humphries Singers** were in Sweden last week they were presented with gold albums for "Mama Loo" which has sold over 25,000 copies. . . . Swedish jazz-pop guitarist **Janne Schaffer** will have material released in the States in May on Polydor. . . . The Swedish football team in the World Cup has recorded an EP on Polydor comprising three songs written by team captain **Aby Ericsson**. . . . **Metronome** artist **Lill Lindfors** will be the only international artist to perform a charity show in Japan in April. . . . Viking based **Country Road** voted most popular country and western group in local country magazine **Kountry Korral**. . . . CBS has launched its 1974 Philly Sound campaign with the release of albums by **Billy Paul**, **O'Jays**, **Harold Melvin and the Blue Notes** and **Three DeGreens**. Philly Sound catalog in Sweden now comprises 14 titles. . . . The Third Snooze Boulevard Festival, reviving the entertainment life of the Scandinavian immigrants and featuring **Anne-Charlotte Harvey**, will run from May 24-26 in Minneapolis. . . . Europa film producers **Lars Samuelson** was recently in South America to record an album featuring carnival music and an album by trumpeter **Americo Bellotto**. . . . EMI artist **Merik Hemmingsson** has received three gold albums for "Bergagen," "Trollskog" and "Huvva," each of which has sold 35,000. . . . Dutch band **Ekseption** currently touring Sweden has sold more than 180,000 albums in the country. . . . Coming to Sweden soon are **Dr. Hook and the Medicine Show**, **Jo'Burg Hawk**, **War**, **Gary Glitter**, **Albert Hammond**, **Elton John**, **Ten Years After**, **Jose Feliciano**, **Roy Wood** and **Wizzard** and **Van Morrison**. LEIF SCHULMAN

MILAN

Leading Italian singer, **Ornella Vanoni**, has not renewed her long-term pact with Ariston Records. Instead, she has established her own label and music publishing company **Vanilla**, and has assigned record distribution to **Fonit-Cetra** of Turin. . . . **Little Tony** has abandoned his own label, **Little Records**, and has signed with **Fonit-Cetra** making his debut on the new label with "Cavalli Bianchi" (white horses) at the San Remo Festival later this month. . . . **I Vianella** abandoned their own label, **Apollo**, and signed with Ariston. . . . **Peppino Gagliardi**, **Patrick Samson** and **Marisa Sacchetto** have switched to Phonogram from King, Carosello and PDU, respectively. . . . **Giuseppe Ornato** of RCA is the new Italian Record Industry Association president. Vice presidents are **Giuseppe Gramitto Ricci**, Carosello managing director and **Romano Bacchini**, Decca Dischi Italia general manager. GERMANO RUSCITTO

MARCH 30, 1974, BILLBOARD

**HOLLAND'S MOST DYNAMIC
RADIO AND TELEVISION
STATION**



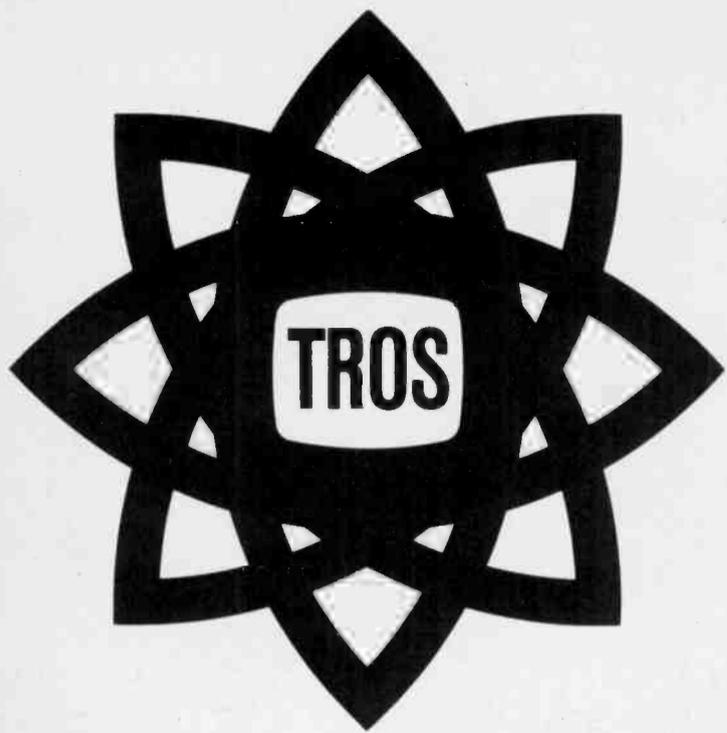
**WELCOMES
PERFORMING ARTISTS FOR
THE UNICEF CHARITY SHOW
OF THE YEAR**

“ARTISTS HELP UNICEF”

Thanks For Coming Over To The Unicef Gala



CBS - HOLLAND
 **THE MUSIC PEOPLE**



TROS—Holland's Fastest-Growing Radio And TV Organisation

Founded in 1964, TROS is the fastest-growing independent radio and television organisation in the Netherlands. Recently the TROS operation welcomed its 500,000th member—an incredible achievement in a broadcasting system based on subscriptions from under four million households. This achievement enabled TROS to rank among the top Dutch stations after less than eight years of operation.

In the last few years TROS has obtained a leading position in the audience ratings and has had especial success with its all-star television spectaculars for UNICEF. TROS is confident that this year's star-studded programme, in its 10th anniversary year, will be at least as successful as the others in terms of artistry and of fund-raising.

The TROS Team

Responsible for the musical direction of the 3rd annual UNICEF Show being produced by TROS-TV is 30-year-old Harry van Hoof, Holland's youngest top-rank musical director. He has built a highly successful career by co-writing and arranging for such talents as Mouth and McNeal ("How Do You Do"), another top vocal duo in Sandra and Andres and numerous other acts.

In the last two years he has been guest conductor for the Dutch entry in the Eurovision Song Contest; and following his conducting at the Grand Gala du Disque was offered a 30-day tour with the Three Degrees in Japan.

The television show, which will be taped on April 5th for transmission the next day, will be directed for TROS BY Lex de Rooi, and produced by Hans Pohl and Toon Gispen. All three men have long experience in staging top shows for Dutch TV.

Public relations and press arrangements are being handled by the TROS press officer, Fred Bakker.

Congresgebouw's Fifth Birthday

From April 2 until April 6, the Nederlandse Congresgebouw in The Hague, Holland, will be crowded with artists, musicians, radio and television crews and journalists for the third annual TROS UNICEF Show.

This modern hall, specially adapted for TV recordings, has staged some 15,000 different events in the last five years, attracting a total audience of two and a half million people.

The fifth anniversary of the concert hall is being celebrated with a series of concerts of which the UNICEF Show is the climax. In conjunction with the 700-bed Bel Air Hotel situated opposite the hall, the building offers excellent congress and concert facilities.

Andy Williams, Rick Nelson Headline TROS UNICEF Show In Holland

ANDY WILLIAMS and Rick Nelson will be the American headliners in the third annual two-hour show, "Artists Help UNICEF" which is being recorded in The Hague and transmitted by TROS, the independent Dutch radio and television organisation, on Saturday, April 6.

Williams, who is enormously popular in Holland, has had a number of his television shows featured on Dutch TV and this has created a big demand for his many excellent CBS albums.

For Rick Nelson and his Stone Canyon Band, it will be his Dutch television debut, but, of course, he has had a great deal of chart success on the continent with songs like "Hello Mary Lou" and last year's "Garden Party." His latest release "Windfall" is entering the Dutch charts right now.

Since January this year Bovema has represented the MCA label for which Rick Nelson records and through its Promocentre, located in the radio-TV town of Hilversum, has also booked Capitol recording artist Lori Lieberman for the UNICEF show. Along with writers Charles Fox and Norman Gimble she will sing the Grammy Award-winning song, "Killing Me Softly With His Song."

From Britain comes the great singer/songwriter Gilbert O'Sullivan, one of the most original talents to have emerged from the U.K. in recent years. He enjoys great popularity in Holland. There is also the mature talent of singing star Matt Monro, whose "We're Gonna Change the World," will conclude the first half of the show and the up-and-coming group Cockney Rebel. Their debut single, "Sebastian" reached the No. 1 spot in a number of European countries and the follow-up, "Judy Teen" is already taking off impressively.

Three Electrola-EMI artists make up the contingent from West Germany—Heino, Christian Anders and Michael Schanze. In the last four years the German schlager record has found an increasingly enthusiastic response in a number of European countries because of strong radio and television exposure, and this is particularly true of Heino and Christian Anders. Michael Schanze is building a fine reputation as a singer and TV personality and he is likely to build a whole new following in Holland following the transmission of the UNICEF show.

Completing the foreign contingent of artists will be the National Children's Folklore Group from Rumania.

The home country, Holland, will be the National Children's Folklore Group from Rumania.

The home country, Holland, will be represented by five acts, the Cats, Kayak, Dimitri van Toren, Martine Bijl and Albert West. Albert West has developed a dynamic style as a singer of light ballads and, at the same time, has become one of Holland top male vocalists. He has also had a good deal of chart success in other European countries.

The Cats have been a remarkably consistent top Dutch group for years—every release of theirs since 1963 has made the Top 10. They will be presenting a track taken from the album they recorded in San Francisco under the supervision of Snuff Garrett.

One of the most intriguing of the Dutch acts, musically speaking, is Kayak. Their orchestration of their own compositions, like "They Get To Know Me," which they will be including in the UNICEF Show, makes a strong appeal to a wide range of people.

After eight years of being known to only a relatively small section of the Dutch record-buying public, the folk singer Dimitri van Toren suddenly became hugely popular following the success of two self-penned smash hits last year.

Martine Bijl is a highly acclaimed exponent of the sophisticated Dutch chanson who has earned an excellent reputation since she made her debut album in collaboration with producer/composer Henk van der Molen. Martine will be featuring the song "Wintervogel" (Winterbird).

The UNICEF Show will be compered for TROS by the brilliant playwright, actor, wit and raconteur Peter Ustinov assisted by Dutch TV personality girl Willy Dobbe.



Among the American artists appearing at this year's UNICEF Show, being presented in The Hague, Holland by TROS-TV, are Lori Lieberman, top left, and Rick Nelson, top right. Star guests at previous UNICEF Shows in Holland have included Petula Clark and Danny Kaye (lower left to right).



UNICEF Show—A Great Tradition

The "Artists Help UNICEF" show is now in its third year and the two-hour spectacular to be shown on Channel 1 of Dutch television by TROS will certainly command a massive audience.

It is becoming a healthy show business tradition for international artists from all over the world to give their services free in aid of UNICEF and the TV spectacular brings in a great deal of revenue for the noble cause.

In the past famous names like Danny Kaye, Demis Roussos, Petula Clark, Josephine Baker, Astrud Gilberto and Middle of the Road have been featured in the show—a show which can properly be regarded as THE Dutch show of the year.

The emphasis this year is being placed upon the water problem in countries like Bangla Desh, Niger, Ethiopia, and India. It only takes \$75 to buy and install a water pump—and yet an estimated 25 percent of the deaths of small children in these countries are the direct result of the absence of clean and uncontaminated water. TROS aims to provide a minimum of 5,000 pumps for UNICEF as a result of the gala TV show.

Before the show there will be an introductory documentary filmed on location in Africa to give the audience a strong motivation to raise funds for UNICEF.

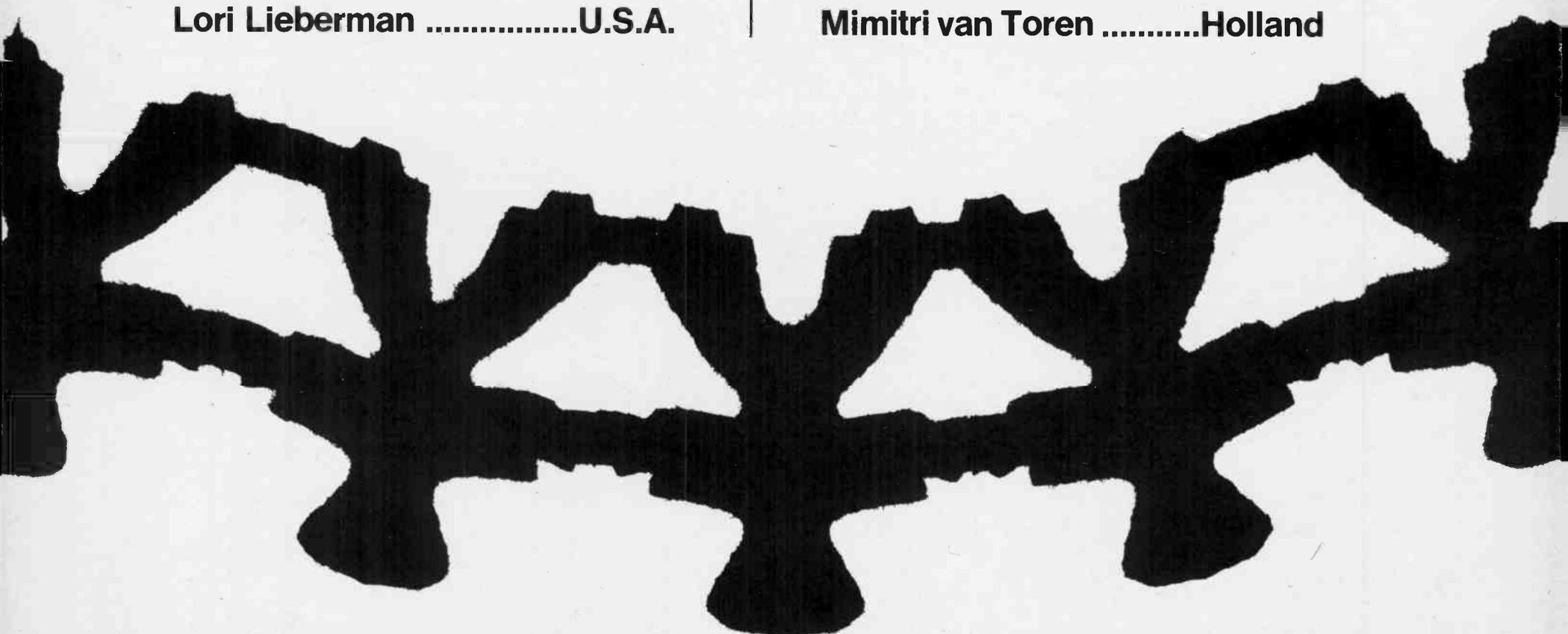
And the videotape of the show will be offered to all Eurovision countries for free transmission within 30 days of taping it.



United we stand to give UNICEF a hand

Christian Anders.....Germany
Martine BijlHolland
The CatsHolland
HeinoGermany
KayakHolland
Lori LiebermanU.S.A.

Matt MonroEngland
Rick NelsonU.S.A.
The Stone Canyon Band...U.S.A.
Cockney RebelEngland
Michael SchanzeGermany
Mimitri van TorenHolland



Many many thanks to our artists for accepting the
invitation to perform on the Dutch gala
'Artists help Unicef'



BOVEMA

A member of the EMI Group of Companies. International leaders in music, electronics and leisure.



BOVEMA

Japanese Tape Mfrs. To Raise Their Prices

By HIDEO EGUCHI

TOKYO—Most of the music tape manufacturers in Japan who did not make an upward adjustment of their retail prices on or after Oct. 1, 1973, when a five percent commodity tax on all pre-recorded sound tapes went into effect, have suddenly decided to raise them this month or next.

Starting with new releases—and new batches of monthly releases to date—Victor Musical Industries (VMI) will raise the retail prices of its stereo cartridge and cassette tapes on or after April 1. The music tapes released by VMI under the RCA, MCA and other international labels will be included in the new price structure.

Specifically VMI is raising the retail price of its 12-cut Stereo 8 cartridge tapes to 2,600 yen (\$8.66) from 2,400 yen (\$8), 20-cut to 3,600 yen (\$12) from 3,200 yen (\$10.66), Quad 8 (four-channel) to 3,300 yen (\$11) from 3,000 yen (\$10), 12-cut stereo cassettes to 2,300 yen (\$7.66) from 2,100 yen (\$7) for music of international origin or 2,000 yen (\$6.66) for Japanese, 20-cut to 3,300 yen (\$11) from 3,100 yen (\$10.33) or

3,000 yen (\$10), respectively, and 24-cut to 3,800 yen (\$12.66) from 3,500 yen (\$11.66).

Increases in retail prices of pre-recorded cartridge and cassette tapes are also scheduled for March 25 by Nihon Phonogram, the Philips-Matsushita/JVC joint recording venture, and by King Record on April 1. Nihon Phonogram is raising the retail price of its 20-cut cassettes to 3,400 yen (\$11.33) from 3,200 yen (\$10.66) for music of international origin or 3,000 yen (\$10) for Japanese. King Record will raise its 12-cut international cartridges to 3,000 yen (\$10) from 2,600 yen (\$8.66) and Japanese to 2,600 yen (\$8.66) from 2,400 yen (\$8); international cassettes to 2,300 yen (\$7.66) from 2,100 yen (\$7), Japanese to 2,200 yen (\$7.33) from 2,000 yen (\$6.66).

Among other member manufacturers of the Japan Phonograph Record Association (JPRO) who are releasing music tapes, Nippon Columbia, Toshiba-EMI and Pony made upward adjustments of their retail prices of cartridges and cassettes last Oct. 1, followed by Teichiku, CBS/Sony and Asahi Music Service. Crown Record, whose product is most wholly domestic, raised its retail prices March 5. As of this date, the only holdouts are Apollon and Polydor. Apollon is the music tape affiliate of the Warner-Pioneer joint recording venture while Polydor releases tape recordings from MGM and Verve besides its own German and Japanese product.

Apart from the five percent commodity tax being imposed on pre-recorded sound tapes, both domestic and imported product, increased cost of blank loaded tape, paper and printing has forced VMI, Nihon Phonogram, King and Crown to join other JPRO members in raising retail prices. It remains to be seen how long Apollon and Polydor can hold out before they, too, cry Uncle.

Already the independent Japanese producers of music cassettes are using paper packaging instead of Norelco-style plastic boxes, whose wholesale prices have been increasing month by month over the past year.

Finndisc Resurges

FINLAND—Finndisc, the record company that became almost inoperative after it was taken over by Skandia-Musiiki, has had a resurgence of activity.

The new function of Finndisc, which was formed in the mid-60's by Rolf Kronquist and Erik Lindstrom and is now a sister company of Finnlevy, is to produce records for two new labels, Delta and Rondo.

Delta deals with artists handled by D-Tuotanto, the leading talent agency in Finland, including Danny, Kirka, Ami and Anna Babitsin. The situation with Rondo is less clear and there are no releases at present. Finndisc is managed by Jaakk Salo. Delta and Rondo will be distributed by Finnlevy. Finndisc is based at Hoylaamontic 14, 00380 Helsinki 38.

Commercial Radio Seen No Threat to BBC by Controller

LONDON—Commercial Radio is no threat to the BBC at the moment, Douglas Muggeridge, Radio One and Radio Two programme controller said last week.

At a press conference announcing a shake-up to the programme schedules of the two channels, he emphasized the moves were not being made to combat the new competition.

He said: "The BBC has been quite unaffected by the emergence of commercial radio. Quite frankly at this moment there is no threat, although we are not complacent because it is early days and other stations are coming on the air."

Muggeridge quoted figures from a London survey by the RSGB organization, commissioned by commercial radio, which showed Radio One with an audience of 3.5 million, Radio Two 3.1 million, London Broadcasting 250,000, Capital Radio 620,000 and Radio London 646,000.

He said the figures were based on the number of people in the London area who listened for 30 minutes or more during a week.

He said he cited commercial-commissioned figures because they could not be BBC-slanted—but added they corresponded with the BBC's own surveys. He impressed that Radio London—a BBC local station—had a higher audience than Capital Radio.

Announcing the programme changes to Radio One, Muggeridge said the main point was the introduction of ex-Radio Luxembourg dj, Paul Burnett.

Burnett will have a three-hour Sunday show from 10 a.m. which will reflect all radio shows in content. He takes over from Dave Lee Travis who will host a Sunday afternoon series which means Tom Browne's Solid Gold 60 program is reduced in length to become the Top 20 Show.

Features of Radio 1 programming in recent months have been in-depth serialization of the recording careers of major artists, such as the Beatles and the Rolling Stones, climaxing with the History of Pop. Next act to receive a serialization treatment will be the Beach Boys, running from mid-May, presented by Bob Harris.

Finnish First: 'Q' Broadcast

FINLAND—The first major Finnish broadcast in quadrasonic has been made by the Government-controlled radio, Oy Yleisradio Ab.

The presentation, which lasted six hours, featured recordings by the European Broadcasting Union and included one of the BBC's promenade concerts.

Oy Yleisradio Ab said in a statement the broadcasts should be looked upon as a basis for further discussion on the future of quadrasonic in Finland.

Finland has its own contender in the battle for quadrasonic supremacy. The Orthoperspecta, or OP-System, invented by Finnish electronics expert Tapio Koykka operates with a high-powered amplifier and a wide-range speaker.

It requires another amplifier of lesser power and two smaller speakers to complete the set-up.

The OP-System, made by Finnish TV and radio manufacturers, Salora, is claimed to be cheaper than its competitors and to provide a greater impression of depth of sound.

England's Retailers List Record Awards for '73

LONDON—Record Retailers Committee of the Music Trades Association has announced its record awards for 1973. They are as follows:

The Best Operatic Record: Berlioz, "Benvenuto Cellini" by the BBC Symphony Orchestra conducted by Colin Davis (Philips); The Best Choral Record: Schumann, "Scenes From Faust" by English Chamber Orchestra conducted by Benjamin Britten (Decca); The Best Orchestral Record: John McCabe, "Notturmi Ed Alba Symphony No. 2" by the Birmingham Symphony Orchestra conducted by Louis Fremaux (HMV).

The Best Concerto Record: Walton's and Stravinsky's "Violin Concertos," by the London Symphony Orchestra conducted by Andre Previn (Decca); The Best Solo Instrumental Record: Schubert, "Sonata in B Flat" and "Impromptu Op. 142 No. 2 by Clifford Curzon (Decca); The Best Chamber Music Record: Vaughan Williams' "String Quartet's in G Minor and A Minor" by the Music Group of London (HMV).

The Best Solo Vocal Record: "Mozart's Arias" by Margaret Price and the English Chamber Orchestra, conducted by James Lockhart (RCA); The Best Historical/Re-issue Record: Rachmaninov's Symphony No. 3 "Vocalise," by the Philadelphia Orchestra conducted by Sergei Rachmaninov (RCA).

The Best Mid-price record: Hadyn, "Symphonies Nos. 20-35," by the Philharmonia Hungarica conducted by Antal Dorati (Decca); The Best Budget Record: "Wagner, Flying Dutchman" by the Bayreuth Festival Chorus and Orchestra conducted by Joseph Keilberth (Decca)

Bell to Release 'Run' Disk in U.S.

LONDON—A single titled "On the Run" by Scorched Earth, picked up at MIDEM by Young Blood International, will be released in the U.S. by Bell Records. The song was written and produced by Britain's Ben Findon, and the record has been acquired for the world—except Germany and Benelux—by Young Blood.

DJM Sets Sales Team as Supplement to Pye Group

LONDON—Under the new Pye contract, DJM is establishing its own sales force to supplement the Pye sales team. The salesmen will report to sales manager, Les Tomlin, who said that the decision did not reflect any dissatisfaction with Pye's selling abilities. "We are trying to expand sales through non-conventional outlets and with lower priced material," he explained.

The DJM sales force will be five strong and will comprise the present four-strong field force, established in July last year which up to now has been concentrating on local radio, TV and press promotion, plus an additional man yet to be appointed.

Said Tomlin: "Pye is doing a wonderful job but there are certain areas that require concentration. These include back catalog. Pye is 90 percent devoted to new releases. Their sales team has a lot of product to handle and we feel we can help them. The Pye sales team will benefit because sales made by the DJM team will be credited to the Pye salesmen's areas."

This appears to be the first stage in

a general expansion by DJM which turned over in excess of \$2.5 million in the U.K. last year. The company is also expanding into the agency field. David Winslet joined the company this week from the Terry King agency and will be handling all DJM in-house artists including Philip Goodhand-Tate, Hookfoot, and Stapely Markstein. Stephen James said: "We also anticipate taking on many artists from other companies."

He will be working out of DJM's New Oxford Street premises for the time being until new offices can be found to house the agency/management team which includes John Coheill and Barry Saich. DJM is also in possession of an office development permit and intends to use it to centralise the entire operation as soon as a satisfactory site can be found. However, James pointed out: "If we found the right site tomorrow it would take us four years to build a studio complex, cinema, conference room and offices for all DJM activities."

In the meantime, DJM has further expanded its artists roster with the signing of Gerry Marsden to a five-year contract. Marsden's first single, "Remember (The Days Of Rock And Roll)," credited to Gerry Marsden and The Pacemakers is scheduled for release on March 22 and has been produced by Pip Williams.

Marsden is at present working in cabaret and is just finishing a children's TV series, "Hold the Front Page", which goes out on Thames on Wednesdays. After that, he will be appearing in an eight-week series of "Sooty" shows.

Closer Mfr., Dealer Tie Urged in Holland Report

AMSTERDAM — A call for greater cooperation between manufacturers and record dealers has been made in a report on the Dutch record industry compiled by CNR managing director, Hans van Zeeland. Van Zeeland makes the point that there is now very little contact between the manufacturers' and dealers' respective trade organizations, the NVGI and the NVGD.

One area, argues Van Zeeland, in which the two sides could get together is the marketing of records and the work of the Dutch Committee for Collective Gramophone Propaganda.

He believes that most members of both NVGI and NVGD now feel that it is wrong to continue promoting recorded music as a luxury product, pointing out that most households in Holland now have some form of record playing equipment.

He also criticizes the lavish cocktail parties for artists and expensive promotion campaigns and the general public associate with the industry and suggests that this could be one of the reasons why value added tax on disks is still ten percent higher than that for books.

As long as the record industry has this "luxury" image, maintains Van Zeeland, no Dutch Government is going to be inclined to reduce the level of VAT to the level applicable to books even though both books and records fulfill a similar function in offering entertainment, education and instruction.

Referring again to the work of the CCGP, Van Zeeland acknowledges that it is a very valuable organization but says that it should be developed and its scope widened and that both dealers and manufacturers should become more involved.

A new organization, which should be formed with in the CCGP, could become an information center for the industry, distributing news of new releases and latest developments to the trade, the press, the broadcasting unions and even the general public.

He cites the success of the latest Hi-Fi Fair in Amsterdam as an example of what can be achieved by the efforts of the industry working through the CCGP and claims that many sales are lost every year through dealers and the public alike not knowing where certain recordings can be obtained.

Van Zeeland would also like to see a re-organized CCGP institute the setting up of national best-selling record charts—at the moment, the Radio Veronica charts are the only guide for the trade and the press to what is selling well in the Netherlands.

The CCGP could also arrange special industry promotions in the form of special radio and tv shows and concerts. He also questions whether the Edison Awards in their present form have quite the international prestige they should have and suggests that a new way of acknowledging outstanding records should perhaps be devised.

Van Zeeland's report is expected to be discussed at forthcoming meetings of both the NVGI and NVGD.

Kluger to N.Y.

BRUSSELS—Roland Kluger, head of RKM Productions of Belgium, will be in New York from April 1 to 6 to visit various business contacts and co-ordinate with Chess the release of a new Chakachas recording in the U.S.

Authors on Can. Content Rule: Can't Put Borders Around Talent

By MARTIN MELHUISE

TORONTO—"If other countries of the world had acted like Canada with domestic content rulings for music, there would likely be no international market for any acts from any country."

This statement comes from Barry Authors, a Canadian expatriate who now lives in England and represents such acts as Kristine Sparkle, Norman Wisdom, Blue Mink, the New Vaudeville Band and Herbie Flower. Authors was in Canada recently promoting the new single on London Records—Decca in Europe—by Kristine Sparkle entitled "Gonna Get Along Without You Now" and her upcoming June Canadian appearances with Norman Wisdom.

Continued Authors, "Canada is the only place in the world that you can go with an act to either a producer, radio station or government agency where they will ask you where they were born rather than how much you are asking for.

"You can't put borders around talent. You either enter the world market competitively or you form a monopoly for yourself in your own country. The latter action will do you more damage than good. If you are going to compete internationally you have to produce good product no matter where you are born."

Authors background in the entertainment field has been quite varied. From 1949 to 1960 he was partners with Howard Swinson in a vaude-

ville-style comedy act, Authors and Swinson which made it as far as second top of the bill at London's Palladium. It is interesting to note that Peter Grant, now the highly successful manager of Led Zeppelin, was their road man in those days. From the performing side of things, Authors went into the booking agency business with Paul Somerville, who still has the Bel-Air Agency based in Toronto, and Michael Callaghan.

His main ambition though was to get into management and with the international contacts that he had made, he set up Global Talent International in London in conjunction with the Ahd Music Corporation in Canada who still own a good portion of the shares of that agency.

A number of projects followed including work with such acts as Roger Cook, Terry and Laurel, Ocean, Peter Law and Parrish and Gurvitz. Through Roger Cook, Authors met and became manager of Blue Mink and signed them with MCA in the U.S. for recording.

He obtained his latest act, Kristine Sparkle, from David Joseph Management who handle the New Seekers. She was known as Christine Holmes then but Authors decided she needed a change of image. He signed her to Decca in Europe which is London Records in the U.S. and Canada. He is determined to break her latest single "Gonna Get Along Without You Now" from Canada and a big promotional push is being

coordinated to surround her June 9 appearance at the O'Keefe Centre in Toronto with Norman Wisdom.

Authors' activities in the international market have given him a perspective on the value of the Canadian Radio and Television Commission's 30 percent Canadian content rulings and he has concluded: "I think that the content rulings in Canada were a necessary evil. One thing that it did do was to give people in the industry in Canada a chance to prove that they did have the ability to produce records of international calibre. In that way the regulations have done their job but I think that the time has come to drop them because if they don't I think that they could boomerang and work against the Canadian music industry. It turns a lot of people off to see the word "Canadian" on everything."



THE GUESS WHO are being considered for a one-hour television special on the CBC network in Canada later this summer which will include film of the group on tour and in concert. The show may be aired in the U.S. after the Canadian telecast, according to Burton Cummings the group's lead singer.

Cummings will host the Friday (29) "Midnight Special." The group will perform five songs on the show. Other guests will include David Essex, Slade, Leo Kottke and Judi Pulver. Coinciding with this major television appearance will be the release of their new album "Road Food" and single "Clap for the Wolfman." The single was cut at Jack Richardson's Nimbus Nine Studios in Toronto. Shown at the time of the session are, l to r, John Murphy, RCA Canada promotion; Burton Cummings; Wolfman Jack; Dennis Nicklos; Jack Richardson; and Brian Christian.

From the Music Capitals of the World

TORONTO

Singer Jodie Drake and pianist/arranger Gene Di Novi have a busy summer coming up. Ms. Drake will be recording the theme for a new CBC television show "Of All People," produced by Ross McLean. The theme, "You of All People," was written by Jack Schechtman and arranged by Di Novi. In addition to this, Ms. Drake and Di Novi have been signed to do their own summer TV series, "Jodie and Gene," for CBLT, the Toronto CBC affiliate. The show will be produced by Bob Gibbons and will run at 7 on Saturday nights. In addition, Ms. Drake and Di Novi will tape six songs for the CBC radio show "The Entertainers," produced by Ann Hunter. ... Freelance writer/broadcaster John Porteous was in the studio recently to tape the pilot of a new syndicated radio show, "Canadian Contemporary." The first show featured Polydor recording artist Ken Tobias. Future shows will center on Danny McBride and John Allan Cameron among others. The 15-minute show is recorded and syndicated by radio station, CFKM, Toronto. ... Abraham's Children have embarked on an extensive Western Canada tour, the highlight of which will be an appearance with Three Dog Night in Edmonton on April 7. The band's follow-up single to "Goddess of Nature" will be "Rockin' in the City," produced by Paul Gross. Gross and band manager, Jack Morrow have just formed Rampage Records, which will be distributed in Canada by UA. The first group signed to the label is Slash whose debut single will be an instrumental, "Jack the Ripper."

Paul Chesebrough will be traveling extensively in Europe in April and May with an eye to establishing contacts for a new public relations agency concerned with the music industry that he has just formed based in Toronto. He visits Bermuda from March 21-April 5; England, April 7-13; France, April 14-19; Geneva, April 20-23; Belgium, April 24-29; Holland, April 30-May 3; and Portugal, May 3-12. ... John Anthony, producer of Queen, Lindisfarne and a number of other top English acts was in Toronto recently to talk with Frank Davies of Love Productions regarding the possibility of Anthony

producing A Foot in Coldwater. ... Bachman-Turner Overdrive's latest Polydor single "Let it Ride" is seeing good chart action on most of the major stations across Canada. ... Alan Stivall, the harpist who drew 4,000 people to the University of Montreal on his last visit, will return to the same college for two shows on April 12 and 13. ... Richard Huet is doing a French cover version of Ken Tobias' "My Songs Are Sleeping." ... Murray McLauchlan and Bruce Cockburn will appear at the Philadelphia Folk Festival from Aug. 23-25. ... Appearing at the Riverboat in Toronto for the next month will be John Mills Cockle, Tuesday (26) Sunday (31); Roger McGuinn, April 9-14; and Shirley Eikhard, April 16-21 (tentative). ... Tentative date for Van Morrison by concert Productions International at Massey Hall, May 18. ... Hamilton Camp played to SRO audiences during his weeks engagement at Egerton's in Toronto, March 11-16.

The Association of College Unions International will hold their annual convention at the Royal York Hotel in Toronto from March 23-28. 700 rooms have been booked for the event. ... Scott Richards at MCA (Canada) reported good chart action for Alan Schick in the Montreal area. ... Buffy Sainte-Marie's new single is "Sweet Little Vera" from her album "Buffy." ... The Cave, one of Vancouver's largest night clubs, had an official opening on March 18. Flash Cadillac and Southern Flavour appeared the first night. Admission was free to the public for the opening. Upcoming acts include Crowbar, Monday (1) to Saturday (6); Checkmate Ltd., April 11-20; Lighthouse, April 22-27; and Ike & Tina Turner (tentative), April 28, 29 and 30. ... Frankie Vaughan will headline the "London Palladium Show" at the National Arts Centre, Ottawa from April 9-13 and at the O'Keefe Centre, April 15-27. ... Malcolm Roberts will be in Toronto Tuesday (26) to tape an appearance on the Global Television Network's "Everything Goes" show. He will fly up from the NARM convention where he is performing at the Diplomat Hotel, Miami. ... Capitol Records-EMI's Wilder Penfield III reported that Salvatore Adamo will undertake a Quebec tour from May 7-27 and then appear at

Carnegie Hall on May 28. ... Guitarist Paul Naumann of A Foot In Coldwater has broken his chording wrist. ... Brewer & Shipley will appear at the Victory Theatre, Toronto for SRO Productions on Wednesday (27). ... Shelter Records distributed in Canada by MCA has just released Leon Russell's latest single "If I Were a Carpenter." ... Dave Charles, the former music director for CHUM, Toronto has been promoted to program management, the new music director is Roger Ashby.

Charley Pride has still not received the \$20,000 fee owed to him from an appearance at the Canadian National Exhibition's Grandstand show last summer according to Jerry Lastelick, Pride's lawyer. ... "Coming To A Party" is James Leroy's new single on GRT. ... The Stampeders album "From The Fire" and single "Me and My Stone" will be released in the U.S. by Capitol on April 15. ... Chuck Azzarello has left as music director of CHLO, St. Thomas, Ont. ... Martin Onrot will present the Strawbs at Toronto's Massey Hall on Sunday (31) and Shawn Phillips and Vally at the same hall on Thursday (4).

MARTIN MELHUISE

Quebec Store In Massive Promo

LAVAIL, P.Q.—Hypermarche, an Oshawa Wholesaler's store, located in Laval, Quebec, held one of its largest record and tape promotions from Feb. 25-March 2. On the stores 250,000 foot floor space, 70 dump tables of tapes and records were set out. An extensive radio and television advertising campaign was used, in addition to advertisements in the local daily papers to draw attention to the promotion.

A number of Canadian recording artists including the Stampeders, Pagliaro, Patsy Gallant, Claude Dubois, Francoise Guy, Isabelle Pierre and Rene Claude were brought in to appear at the store to sign autographs and talk to the shoppers.

The project was coordinated by Serge Laurendeau, the branch manager of Handleman's in Montreal, and by Ward Poole, one of the buyers for Towers, another Oshawa Wholesaler-owned chain.

MARCH 30, 1974, BILLBOARD

Jacks Sees Content Ruling As Hindrance to Local Acts

TORONTO—In an interview that appeared in the March 8 issue of the "CHUM Report," a weekly radio information sheet published by radio station CHUM, Toronto, Canadian singer/songwriter Terry Jacks, whose single "Seasons in the Sun" has topped the Billboard chart for the last six weeks, indicated that he felt the Canadian content rulings are more of a hindrance to Canadian artists than a help.

Said Jacks, "I don't put out that many records, especially close together, but for Canadian artists who do I'm sure that the over-exposure they receive from the CRTC ruling has made some of their audience tired of hearing that particular artist!

"Because of the good quality of Canadian records today, I do not think Canadian artists need any special help, and because of Canada's small percentage in the world music industry, it is ridiculous for Canadian radio stations to have to play 30 percent Canadian-oriented music and cheat the listeners from hearing other good product especially when playlists are so short."

Jacks explained how he felt the rulings were hurting the industry in Canada at the moment!

"I've talked to American programmers who have told me that because of the 'forced airplay' policy in Canada, no longer can Canada be considered a legitimate test area for Canadian records which it was at one time."

Japanese Imports Soar

By HIDEO EGUCHI

TOKYO—Japan's imports of phonograph records streaked almost 47 percent in unit volume and over 54 percent in dollar value last year above the respective 1972 totals, judging by statistics gathered here by Billboard.

Japan imported 2,197,092 records valued at 1,398,960,000 yen CIF or \$5,127,468 in 1973 compared to 1,494,767 disks at 1,023,271,000 yen or \$3,322,308 in 1972, according to the Japanese customs bureau. The 1973 totals comprised 2,157,541 albums valued at 1,385,598,000 yen or \$5,078,494 and 39,551 singles at 13,362,000 yen or \$48,974.

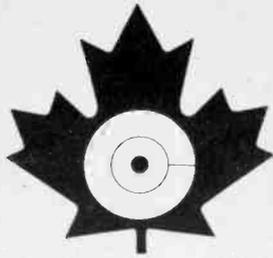
In fact, Japan bought more records from the U.S. last year than it imported from all countries in 1972. According to the statistics

being published this month by the Japan Tariff Association, 1,705,235 records worth 1,091,409,000 yen or \$4,000,455 CIF were imported from the U.S. in 1973.

Japan's imports of phonograph records in 1972 had dipped four percent in unit volume and gained less than 30 percent in dollar value (11 percent in yen) compared to the respective 1971 totals. The money conversion rate here was changed from 360 yen a dollar to 308 yen per \$1 on Dec. 20, 1971 and floated Feb. 14, 1973. Dollar value averaged 272.83(6) yen for Japanese imports last year.

The Japan Phonograph Record Association is expected to confirm the figures at the end of this month in its belated report for 1973.

Capitol



Canada

MARCH 30, 1974

VANGUARD COMES TO CAPITOL

Now it can be told! Our roving investigative reporter, alerted by rumor, increased consumption of cigars, and soft acoustic guitars emanating from executive offices, has gone into overdrive—and discovered Vanguard albums in the Capitol warehouse.

And not just Vanguard, but also Bach Guild, Cardinal and Everyman—boxes and boxes of records in every category from the entire Vanguard catalogue, ready and



has described himself as "extremely pleased" that Vanguard, one of the last and greatest of the independent record companies, has joined the distributed lines of Capitol Canada.

Corporate Secretary and Counsel John MacLeod has observed that "Our philosophy in taking on responsibility for the label in Canada is that Vanguard has a very solid catalogue that beautifully complements our own."

Vanguard has long been THE major name in folk music. The classical lines feature a wide spectrum of the greats at both regular and budget prices with a strong leaning towards the music of the Renaissance and Baroque periods which

are undergoing such a strong revival now.

And you can add such diverse talents as Larry Coryell, Buddy Guy, the Siegel-Schwall Band, P.D.Q. Bach, Paul Robeson, James Cotton, etc., etc.

And Vanguard has been in the forefront of sonics research and development ever since the first stereo records (many of which were on Vanguard). Now with the acquisition of Vanguard for Canada, Capitol will be moving seriously into four-channel surround-sound music for the first time; Vanguard has well over 50 discrete reel-to-reel tapes and SQ-encoded discs, both classical and popular, and the list is growing.

A TOP-FORTY FASHION FORECAST—CAPITOL PREVIEW THE SONGS OF SPRING

Reports just in from the Central Region reveal that during the month of February, Capitol's share of chart listings was a full 20 per cent.

This share of the action was due primarily to six singles, including two by Canadians, two by Americans and two by ex-Beatles.

As March begins, these hits are being threatened by some brash upstarters:

HOOKED ON A FEELING. At this writing the presses are continuously supplying *Blue Swede's* debut single to keep up with the demand. (And the album, previewed by Capitol Canadian managers in New York, proved to be as bright and inventive as the single.)

OH MY MY from *Ringo* is gaining substantially in all markets, and has earned instant playlists on most of the majors and numbers on CJME, CKLG and CHUM—without displacing *YOU'RE SIXTEEN!*

KEEP ON SINGING from *Helen Reddy*—a full 50% of the Ontario majors went on it immediately.

LOCO MOTION test pressing from *Grand Funk* showing positive initial reactions from majors and secondaries.

... and the following astonishing collection of Canadian talent which has one thing in common—an excellent chance for a berth on the charts this spring, both at home and abroad.

In alphabetical order they include:

Cochrane. *HANG ON TO YOUR RESISTANCE* on Daffodil is a celebration of optimism edited from the trio's forthcoming album of the same name. Like their debut hit, *YOU'RE DRIVING ME CRAZY (FAITH HEALERS)*, this is an original Tom Cochrane composition, and it is likewise another Tom Cochrane vocal tour-de-force. His multi-tracked "Hang On! Hang On!" forms a haunting and inspirational chorale.

EM. *LAY ME DOWN* is the hook-rhythmed first appearance of a delightful singer-songwriter. He described the song this way:

"LAY ME DOWN is about having spent seven years in this city (To-

ronto) and about having spent seven years trying to get out of it... Staying where you are miserable is like beating yourself with a stick until you fall over. I've decided for myself that things that have gone on before won't happen again, and that's what the song is saying." **Em** was, and still is, a country gentleman, and his patent melodic medicine should win him friends from all formats.

Fludd. *I HELD OUT* is, quite simply, a Top-40 masterpiece. See separate story for news of the band. See your local radio station for news of the single. (It is being released simultaneously in the U.S.). **Dynamite!**

Flying Circus. *MORNING SETS YOU FREE* is another original foot-stomper from the album "Last Laugh," FC's latest contribution to the shoe industry. The recipe calls for instrumental counterpoint, smooth vocal harmonies, and a swift swing-step; bled well and cook.

And since the A-side was chosen by the flip of a coin, check out the flip and see if fate was fair.

Tommy Graham. *SEA CRUISE*, the sock-hop classic by Frankie Ford comes back to life in the hands of a man who made a lot of it happen for Canadians back then. Dig the sax—oo-ee baby! (See Foot Note One.)

Foot Note One: The original was a hit for Huey "Piano" Smith (who wrote it) & The Clowns, with lead singer Frankie Ford. (Thanks to Nevin Grant, Resident Expert at CKOC in Hamilton.)

Valerie Hudson. *BIG GREEN* introduces our latest lady lyricist, a sensitive singer and songwriter from Century II, with an acoustic folk toe-tapper. *STORMY GREY* on the flip shows her in a more mellow mood.

Karo. *JE VOUDRAIS TE CONNAITRE* adds to this Montrealer's copyright catchiness a new maturity in her orchestral and choral arrangements. **Un succès assuré!**

Suzanne Stevens. *TOUT VABIEN* puts the lady who may one day be our most important export out in front of a gloriously lazy big-band

(ADVERTISEMENT)

FLUDD

WHAT AN ANIMAL!

Skinny Tenn, Personal Manager of the hard-rocking showband **Fludd**, brought the Canadian music industry up to date recently on one of the most important bands in Canada.

He reports that **Brian Pilling**, the lead guitarist who was hospitalized in late December, is now vacation-



Gord Waszek

ing in the Bahamas—writing new material both for the group and for a planned solo project. He will be returning to live performance April 4th when **Fludd** tape the ROQ show for the CTV Network.

Meanwhile, **Fludd** have added guitarist-vocalist-writer **Gord Waszek** to their line-up. Gord, who will stay on with **Fludd** upon **Brian's** return, is the original founder of the first Leigh Ashford group.

On the recording front, *I HELD OUT* has just been released as a follow-up to *COUSIN MARY*. It is from the forthcoming album entitled "What An Animal!" which will be a combination of the material recorded last year at the Manor Studio in England and recent tracks at Manta Sound in Toronto. The album will be released simultaneously this spring by Sire in the U.S. and by Daffodil in Canada.



Fludd: Brian Pilling, John Andersen, Ed Pilling, Greg Godovitz, Peter Rochon.

waiting to go out to retailers all across Canada.

It is time for an official announcement. (Ahem.) (Fanfare.)

CAPITOL RECORDS-EMI of Canada Ltd. has signed a four-year manufacturing and distribution agreement with Vanguard Records.

CRC President Arnold Gosewich

THE FIRST REVIEW A LOVE SONG

Our first printed review of Anne Murray's *Love Song* album appeared in the Toronto Star on Feb. 23 in a column which also featured Joni Mitchell's new album but (gasp!) did not compare them.



Anne Murray with Capitol's Wes Franchuk.

The column was headlined CHANGE IN ANNE MURRAY'S MUSIC A TREAT, and underneath this, critic Bruce Kirkland began:

I've got a peaceful, lovin' feeling in my mind, and there's no doubt Anne Murray's new album had more than a little influence.

*I've never been particularly overwhelmed by the Snowbird from the Maritimes before, although she's had her good moments. Yet there's an earthy totality to *Love Song* that gives each song a veil of magic, a laid-back luxury with a bit of rawness in that voice of hers just to keep things from getting slushy.*

The remaining paragraphs go on to pick out his seven favorite cuts.

(Meanwhile Anne has been playing Montreal's Place des Arts and Lake Tahoe, and taping both "Midnight Special" with co-host Chas. Rich and a half hour of "In Session" at the LA studios of Capitol Records. Currently she is doing one-nighters in Ohio and Michigan.)

jazz track. It should follow her *LE SOLEIL* to Number One.

Russell Thornberry: *RAMONA* is infectious urban country-fold from Century II. The Lightfoot sound-like is currently coming out from that shadow with a series of sold-out concerts in British Columbia with fellow CII recording artists *The Original Caste*, and is winning great reaction for this song in particular.

Lise Thuin. *BINGO*, just one, is being played virtually everywhere on the Quebec majors even in advance of the premiere of the movie from which it is the title song.

Other new Capitol Canadian break-outs from Britain:

Skin Alley. *I NEED YOU WOMAN (BUT WHAT GOOD DOES IT DO?)* has been edited down from the hit-picked cut on the band's second album ("Skin-Tight") by Frank Davies of Love Productions. It was written by Bob James, the group's guitarist, saxist, flautist, vocalist... and produced by Memphis artist/producer Don Nix.

Cockney Rebel. *SEBASTIAN* is an astonishing debut, and becomes an addiction that has topped a number of charts, including the Belgian hit parade. It's different from anything else you've ever heard; for that, don't reject it—welcome it!

Babe Ruth. *THEME FROM "FOR A FEW DOLLARS MORE"* was known as *THE MEXICAN* on their first album, "First Base"—and it has proved to be one of the big reasons why this album is still so successful in Quebec. Already available on a single (it's the flip of the successful *WELLS FARGO*), stations have nonetheless been resericed with the song as a result of the extraordinary listener reaction reported by the nine stations that have put it into hit rotation.

YES! IT WAS JOHN MARTYN!

When cult-followed **John Martyn** appeared before the masses for the first time in Toronto and Montreal (Feb. 22 and 25) it was preceding **Yes**, and most of the fans probably felt they didn't need an acoustic folkie to set them up for the Grand Rock they had paid for. But they swiftly changed their minds. Here is what critic Bill Mann wrote for the next day's Montreal Gazette:

It appeared as if the first act, respected singer-songwriter John Martyn, was walking into the lion's den. One man with acoustic guitar in front of 19,000 rock-crazed kids?

But Martyn, using an excellent sound mixer and tape-delay system, astounded just about everybody with an excellent show of eerie, spacey guitar effects. He should have done an encore, but didn't; he was warmly received.

Larry Wilson, newsman for Toronto's CHUM-FM, reviewed the Maple Leaf Gardens concert for the next evening's newscast, which included these words:

Out came gruff, silly-voiced John Martyn. With a Y. And an electrified acoustic guitar that he used as a WEAPON, aided by an electronic box of tricks and a loud sound system. Such sounds out of a guitar! Reminiscent of some Hendrix tricks, but on an ACOUSTIC guitar. Reverberation, echo, phasing, gimmicks, sustain... everything in the catalogue. And it all sounded SUPER, putting everyone in the mood for the main act.

Thanks also to Larry for his two "Music Notes" previews of John Martyn's eccentric and compelling talents, and to the rest of the people at CHUM-FM for maintaining listener interest in Martyn's music.

Pop

ARETHA FRANKLIN—*I'm In Love* (2:48); producers: Jerry Wexler, Arif Mardin, A. Franklin; writer: B. Womack; publisher: Pronto-Tracebob, BMI. Atlantic 2999. Ms. Franklin uses her best ballad voice on this one cushioning it against a lush string arrangement and soft background vocals. Good combination of soul and pop flavor.

OLIVIA NEWTON-JOHN—*If You Love Me (Let Me Know)* (3:12); producer: John Farrar; writer: John Rostill; publisher: Al Gallico, BMI, MCA 40209. Excellent follow-up to the Australian songstress' recent country flavored hit, featuring the same country sounding background, country rock vocal and subtle vocal backups.

recommended

NILSSON—*Daybreak* (3:03); producer: Nilsson; writer: Nilsson; publisher: Blackwood, BMI. RCA 0246.

GARFUNKEL—*Traveling Boy* (3:36); producer: Arthur Garfunkel, Roy Halee; writer: P. Williams, R. Nichols; publisher: Almo, ASCAP. Columbia 4-46030.

THE DOOBIE BROTHERS—*Another Park, Another Sunday* (3:39); producer: Ted Templeman; writer: Tom Johnston; publisher: Warner-Tamerlane, BMI. Warner Bros. 7795.

Soul

DON COVAY—*It's Better to Have (and Don't Need)* (3:00); producer: Don Covay; writers: D. Covay, E. Watts; publisher: Ragmop, BMI. Mercury 73469. (Phonogram). Almost gospel sounding disk makes good use of Covay playing his strong voice off good male chorus in an almost question-answer format. Flip: *Leave Him—Part 1* (4:47); writers: D. Covay, P. Griffin; info the same in all other categories.

recommended

BETTYE SWANN—*The Boy Next Door* (3:19); producer: The Young Professionals; writers: P. Hurtt, A. Bell; publisher: Cookie Box, Mom Bell, Cotillion, BMI. Atlantic 3019.

OTIS CLAY—*The Woman Don't Live Here No More* (2:44); producer: Willie Mitchell; writer: Gary Holland; publisher: Family Affair, ASCAP. Hi 2266 (London).

SONNY GREEN—*The Power of Love (Is Coming Through)* (3:15); producer: Matt Hill; writers: M. Higgins, A. Brown; Special Agent, Hillwin, Unart, BMI. Hill 413 (United Artists). Flip: no info available.

GWEN McCRAE—*It's Worth the Hurt* (2:22); producer: Steve Alaimo for T.K. Prod.; writer: Clarence Reid; publisher: Sherlyn, BMI. Cat 1992 (T.K.).

First Time Around

RAY DAHROUGE—*What Are You Gonna Think of Next* (3:10); producer: Terry Cashman & Tommy West; writer: Ray Dahrouge; publisher: Sister John, BMI. Bell 449. Humorous tune in the Jim Stafford vein telling of the trials and tribulations of a young man and his rather strange girl friend.

Country

DON CHERRY—*Going Away Party* (2:38); producer: Fred Foster; writer: Cindy; Four Star Music (BMI) Monument 8603. Beautiful Cindy Walker ballad, Bill Justis arrangement and Don's smooth delivery make this a sure cross-over hit. Flip: no info.

BOBBY BORCHERS—*I'll Still Be Loving You This Much* (3:07); producer: Larry Butler; writer: B. Borchers—C. Putnam; Tree Publishing (BMI) Epic 5-11093. Besides being one of the best writers around, this should establish Bobby as one of the finest artists also. Soft ballad of never-ending love, complimented by Butler's production, should make this one the best yet for Bobby. Flip: no info.

JIM MUNDY—*Come Home* (2:47); producer: Don Gant; Writer: J. Mundy; Chappell & Co. (ASCAP) ABC 11428. Good follow-up to his "The River's Too Wide," catchy up tempo melody which should take him right back up the charts again.

MEL TILLIS & SHERRY BRICE—*Don't Let Go* (2:48); producer: Jim Vienneau; writer: J. Stone; Screen Gems-Columbia Music (BMI) MGM 14714. Picked from their album, it's a rockin' country version of the old Roy Head hit and they never sounded better. Should get exceptional jukebox play. Flip: no info.

JOHNNY RUSSELL—*She's in Love with a Rodeo Man* (2:43); producer: Jerry Bradley; writer: Bob McDill; Jack Music (BMI) RCA 0248. Russell has had a string of hits and this is no exception. It was the most played cut from Don Williams Volume II album, a fine Bob McDill song, and should be a big single for Russell. Flip: no info.

recommended

DON WHITE—*Saving Up Memories* (2:51); producer: Jim Williamson; writer: Don White-Bill Gammill; Brazos Valley Music (BMI). Dot 17494.

NICK NIXON—*I'm Turning You Loose* (3:19); producer: Glenn Keener; writer: C. Putnam-S. Throckmorton; Tree Pub. (BMI) Mercury 73467.

DON ADAMS & THE GREENFIELD EXPRESS—*Baby Let Your Long Hair Down* (2:32); producer: David Paul Briggs; writer: R. Bourke & E. Babbitt; Noma Music, S.P.R. Music (BMI) Atlantic 4017.

WILLIE NELSON—*Bloody Mary Morning* (2:47); producer: Jerry Wexler; writer: W. Nelson; Willie Nelson Music (BMI) Atlantic 3020.

MARY KAY JAMES—*Please Help Me Say No* (3:30); producer: Allen Reynolds; writer: Jim Rushing; Jack Music (BMI) JMI 38.

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.

Classical Music

Philips Davis Recording Garners Grand Prix Prize

PARIS—The Prize of the President of the Republic in the 27th annual Grand Prix record awards announced by the Academie Charles Cros has been awarded to Colin Davis for all his Berlioz recordings and, in particular, for the "Damnation of Faust" with the London Symphony Orchestra. (Philips)

Prizes in the same category have also gone to Marie-Claire Alain for the complete organ works of Jehan Alain (Erato) and to Gilbert Beaud (Pathe-Marconi), for his complete recordings, spanning 20 years.

In Memoriam awards went to: Otto Klemperer for the Valkyrie (His

Masters Voice) and for the recording of Beethoven's symphonies, operas and "Missa Solemnis" (EMI); Pablo Casals—for recordings and reissues released in 1973 by EMI. Philips and CBS; Hans Schmidt-Isserstedt for Mozart's "La Finta Giardiniera" (Philips); Gianfranco Esposito for Paris le desert (Polydor); Wilhelm Furtwaengler for recordings of Brahms and Beethoven (Unicorn/Disco); Sir Thomas Beecham for Haydn recordings (EMI); Bruno Walter for Mozart recordings (Da Capo/EMI); Trio Busch-Serkin for Brahms and Beethoven recordings (CBS).

Other awards were:

Prix Paul Gilson: Mouloudji—25 ans de Chansons (Boite a Musique). **Prix Roland-Manuel:** Collection "Reflexe" (EMI). **Prix Claude Rostand:** Works of Liszt's last years. The last works for piano by Erno Szegedi (Hungaroton); "Via Crucis—Inno a Mario Vergine"—soloists and choirs of Budapest directed by Miklos Szabo (Hungaroton). **Prix Pierre Brive:** Michel Fugain and the Big Bazar—"Tout va Changer" (CBS).

Symphonic Music: Dvorak symphonies by the London Symphony Orchestra conducted by Rowicki (Philips); Laszlo Lajtha—Symphony No. 4 and No. 9 by the Hungarian State Orchestra conducted by Janos Ferencsik (Hungaroton).

Concertos: Mozart—Complete works for violin by Josef Suk with the Prague Chamber Orchestra (Eurodisc). Mozart—Piano concerto No. 21 and Three Rondos by Jao Maria Pires and the Gulbenkian Foundation Orchestra of Lisbon conducted by Guschlbauer (Erato); J.S. Bach—Double concerto in D minor and the concertos in E major and G minor and Itzhak Perlman, Pinkas Zukerman and the English Chamber Orchestra conducted by Daniel Barenboim (EMI).

Chamber Orchestra: Jean-Claude Eloy—Faisceaux—Diffractions (ORTF) The Ars Nova Ensemble conducted by B. de Vinogradov (Barclay).

Ballet: Prokofiev—Romeo & Juliet Ballet—Cleveland Orchestra conducted by L. Maazel (Decca). **Chamber Music:** J.D. Zelenka—Six sonatas by Holliger, Bourgue, Thunemann, Buccarella and Jacottet (Archiv). Prokofiev—String Quartets No. 1 and 2 by the Quatuor de Paris (Chant du Monde).

Soloists: Albeniz—Iberia. Chants d'Espagne. Navarra by Alicia de Larrocha (Decca); Boely—Organ works by Jean Boyer (STIL); Elizabethan Music by Betho Davzac (Erato); Faure—La Bonne Chanson etc. by Bernard Krusyn (Valois).

Opera: Weber—Die Freischutz—Janowitz, Mathis. Schreier etc. with the Radio Leipzig

choir and the Dresden Orchestra conducted by C. Kleiber (Deutsche Grammophon); Janacek—Le Petit Renard Ruse—Tattermushova, Zikmundova and the Prague National Theatre Orchestra conducted by Bohumil Gregor (Supraphon).

Operetta: Franz Lehar—The Merry Widow by Harwood, Strats, Hollweg etc. and the Berlin Philharmonic Orchestra conducted by Herbert von Karajan (Deutsche Grammophon).

Oratorio: Schumann—Scene de Faust for soloists, choir and orchestra with Fischer-Dieskau, Harwood, Shirley-Quirk etc. and the English Chamber Orchestra conducted by Benjamin Britten (Decca).

Religious Music: Penderecki—Utrenja for solo voice and boys choir by the choirs and Philharmonic Orchestra of Warsaw conducted by A. Markowski (Philips); Ockeghem—Missa pro defunctis (Archiv); Josquin des Prez—Deploration sur la mort de Ockeghem by the Pro Cantione Antiqua (London) and the Hamburger Glaeserkreis für alte Musik conducted by Bruno Turner (Archiv).

Ethnic Music: Mongol chants by Robert Hamayon (Vogue); Gamelans du Palais of "the Sultans of Jogjakarta" (Archiv).

Jazz: Contemporary: Gato Barbieri—Chapter One (Impulse). Rhythm & Blues: "Albert King—King of the Blues Guitar" (Atlantic). Golden Age Jazz: Chick Webb—Strictly Live (Impulse). Historic Jazz: Eubie Blake—The 86 Years of Eubie Blake (CBS).

Chansons: Charles Dumont—"Une Femme..." (EMI). Nicoletta—Enfants Venez Chanter L'Espoir (Riviera). First disk: Marie—Paule Belle—"Ca M'Est Egal" Anne & Gilles—"Metro, Nomade" (La Chavance/Chant du Monde).

Documentary: Francois. vous chantiez (1939-1945) (EMI Punch); De la Prohibition a la Protestation (CBS).

Musical Initiation: Premiere avec la Tetralogie—Guy Lafarge (Decca).

Theater: L. Milosz—Rubezahl or Scenes From Don Juan (Adez).

Children's records: Mouloudji—"L'Enfant Au Coeur Du Monde"—poems set to music and sung by Christiane Perrin (Mouloudji).

Humor: Guy Bedos & Sophie Daumier at the Theatre de la Renaissance (Barclay).

Foreign folk songs: Cuca de la Libertad—Quilapayun (EMI Odeon).

Foreign pop: "Resurrection"—by Angelique and Photis Lonatos (SM).

Musical curiosities: "Tende Organ"—

Military and theatrical music by Rene Saorin at the historic organ of the Serassi Brothers (Harmonia Mundi); Orgues Limonaires, pianos mecaniques et boites a musiques—John Tagger collection (EMI).

Harmonic Music: Masterpieces of Russian Music—Musique de la Garde; Republicaine de Paris (Deesse).

Light Music: Robert Stolz for his exceptional collections: "The Golden Age of Viennese Music" (Eurodisc); Robert Stolz conducts Johann Strauss (BASF).



DISCUSSING the release of the new "Swingle 2" album are, left to right, Brian Hutchinson, April Music Managing Director; Paul Myers, CBS Director of Masterworks for Europe, Ward Swingle, artist; Brian Oliver, April Music Promotion Manager and Dan Loggins, Director of A&R. Ward Swingle, the creator and producer of the world famous "Swingle Singers," is currently working on his first album, a collection of European madrigals. The album will be released this spring by CBS.



ALFRED BRENDL and Neville Marriner during the recording session for Mozart's "Piano Concerti K. 459, 488."

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Gladys Knight and The Pips have another winning new album on Motown. It's filled with the kind of songs Gladys does best—from the thunderous *It's All Over But The Shouting*, to a stunning new ballad called *Between Her Goodbye and My Hello*, produced by Joe Porter who also produced Gladys' Grammy-winning "Neither One of Us." **KNIGHT TIME.** It's all new. It's all Knight. And it's all right.



Spotlight

THE CRUSADERS—Scratch, Blue Thumb BTS 6010. (Famous). The title tune has a Stevie Wonder kind of opening feel, funky and soulful and delightfully sexy. With a little trimming it could make for an infectious single. This is the group's first on location recording for the label, with plenty of commercial soul music and an ample amount of jazz work to add frosting to the cake. Trombonist Wayne Henderson lays out some dark and intense solos on "Eleanor Rigby." "Hard Times" features Wilton Felder's tenor playing some hot angular lines with Joe Sample's piano adding a gospelish feeling. Stix Hooper's tasteful drums are augmented by guests bassist Max Bennett and guitarist Larry Carlton.

MELISSA MANCHESTER—Bright Eyes, Bell 1303. Melissa has the vocal qualities of a lot of good singers and the listener is surprised on each track by a new sound and by superb arrangements. "Alone" is a gentle explanation for loneliness while "O Heaven (How You've Changed to Me)" is a rollicking gospel tune. Melissa sounds at times like Laura Nyro and Helen Reddy but this doesn't detract from her interpretive skills and her emotional prowess. The evergreen "I Can't Get Started With You," which can appeal to adults, is a fine, slow nostalgic trip done as a vocal duet with Cooker LoPresti. A constantly changing LP but one with its own tenaciousness.

newer material, and cuts like "Dusk" and "White Mountain" are magnificently arranged and highly entertaining. One of the few "history" type releases that is genuinely worth having.

MELANIE—Madrugada, Neighborhood, NRS 48001. Melanie expands her horizons on this new Neighborhood effort. Her singing is clearer than ever and her writing just as refreshing as she explores new musical ideas. Produced and directed by husband Peter Schekeryk, she incorporates her own work with that from the pen of Woody Guthrie, Jim Croce, Randy Newman and the Jagger-Richards team. From the latter two composers, Ms. Safka does a fine interpretive job on "Wild Horses," an often performed in concert piece of hers. "Love to Lose Again" and "The Actress" are two new Melanie songs with hit potential.

B.J. THOMAS—Longhorns & Londonbridges, Paramount, PAS 1020. B.J. Thomas albums are few and far between but each one released bears the marks of time, taste and quality. "Longhorns & Londonbridges" is no exception. The LP features some of Thomas' best singing to date. Arrangements are delicate yet have an edge to them, giving each cut a vitality of its own. Songwriting includes a heavy dose of Randall Bramblett compositions with Gerry Goffin, Mark James and Allen Toussaint also represented. With nary a throwaway cut on the LP, standouts include "Superman," "Talkin' Confidentially" and "I'm Callin'." A fine entry.

excellent producer, Ron Chancey. Best cuts are "More Kinds of Your Kind of Loving," and "Till We Find It All Again," but there's a great arrangement of "Pass Me By."

GEORGE JONES—You Gotta Be My Baby, RCA 1-0486. These are all old cuts, produced by Pappy Dailey in the old days and sold to RCA, but it's a fine package of early George Jones. Best cut on the album is "The Last One to Touch Me," but there are nine others which will please Jones' fans.

SUSAN RAYE—The Best Of, Capitol 11282. One would have to agree with the liner notes that Susan Raye is "just about the very best there is." Capitol wisely has taken ten of her best songs, several of them big hits, and packaged this album for the benefit of collectors and others. All are tunes from the past couple of years, when Susan seems to have been reaching her peak.

may no longer be available to Angel, but the label has more than a strong stand-in here in this expert studio group under Sponholtz.

BOITO: MEFISTOFELE—Treigle/Domingo/Caballe/London Symphony (Rudel), Angel SCLX-3806. Treigle's identity with the title role is unchallenged and can only strengthen the market prospects of this first complete recording to hit the trade in many years. And the acquisitive urge among the growing ranks of opera collectors will be reinforced still further by the stellar status of his colleagues in this finely performed and recorded package. A long sales life is due.

R. STRAUSS: ALSO SPRACH ZARATHUSTRA—Berlin Philharmonic (Karajan), DG 2530 402. Karajan's absolute control of the orchestra and his ability to shape the large climactic utterance is nowhere better displayed than in his reading of this romantic blockbuster. Recording is first class, with an unusually extended dynamic range. With two other versions of "Zarathustra" currently on DG, among the many others available, the label might have milked this entry's considerable potential better with a liner slanted more to the youth market. Should be a big seller, nevertheless.



JOPLIN: PALM LEAF RAG—The Southland Stingers, with Ralph Grierson, piano (Sponholtz), Angel S-36074. Make way for a quick leap onto the charts. Follow-up to the label's hit "Red Back Book" offers another 10 rags and waltzes orchestrated in period style and played with the same infectious spirit. Schuller and his New England Conservatory players

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.



SMOKEY ROBINSON—Pure Smokey, Tamla T6-331S1. (Motown). Robinson has written eight of the nine tunes. He is also the LP's producer. "I Am I Am" is a self expressive psychological study of a person. Robinson's high tenor sounds in fine form for these simply constructed tunes. "She's Only a Baby Herself" is a story of a father reflecting on his daughter becoming a mother. Robinson's name power will draw customers, but these works are far from his best.

TOM FOGERTY—Zephyr National, Fantasy F-9448. In the commotion that followed the breakup of supergroup Creedence Clearwater Revival several years ago, most of the attention shifted to John Fogerty, the voice, writer and producer of Creedence. But John was not the only talented member of the band, as elder brother Tom's third solo LP shows. John left before the band split, and he is now back to what he does best, being a solid rocker. The album is not a masterpiece in the sense of a conceptual effort or a symphonic slice of space rock. Rather, it is a mix of excellent short selections like "Joyful Resurrection" (the story of Creedence), "Reggie" and "Fate." A lot of help from ex Creedence people, but it is still Tom's set and it's packed with potential singles. Dealers should play it in stores. It will get a response.

MOVIE SOUNDTRACK THE GREAT GATSBY, Paramount PAS 2-3001. A two-package set that should prove a winner for three main reasons. "The Great Gatsby" film, which opens this week, and promises to draw heavy attendance; the nostalgia boom; and the package itself, full of old time favorites, conducted by Nelson Riddle, such as "What'll I Do," "Five Foot Eyes of Blue," and a zesty "Sheik of Araby" with muted trumpet, strings and all.

GENESIS—Trespass, ABC ABCX-816. Genesis is now beginning to reach for superstardom, but this set from four years back shows they have been building on a solid foundation. The group was futuristic before it became fashionable, and were able to move through long cuts without being boring long before many others mastered the art. The lead vocals of Peter Gabriel are as perfected on this set as they are on the



MILLIE JACKSON, Spring SPR 6701. Millie Jackson is, without doubt, one of the finer R&B artists around today. Her successful chart performances bear this out. Ms. Jackson's new album features the irresistible Memphis sound, as well as some fine lyrics by such writers as Don Covay and Brad Shapiro. Shapiro also helped with arrangements, conducting and production. Recommended cuts include, "I've Got To Try It One More Time," "Gospel Truth," "A Letter Full Of Tears," and "Watch The One Who Brings You The News."



GARY BURTON/CHICK COREA—Crystal Silence, ECM/Polydor. Catalog No. ECM 1024ST. Devotees of these two first rank players have been searching import racks for this historic collaboration since its initial European release a year ago. The music inside makes that devotion logical: the lyrical qualities of both men are displayed to maximum advantage, while the material at hand includes some of Corea's best and most durable compositions, including the buoyant "Senor Mouse," the haunting yet succinct "Children's Song," a lean but sensitive reading of "What Game Shall We Play Today" and the brooding title track. Recorded in Oslo, the album may prove a classic for its revelation of the more delicate, contemplative strengths of these men.



JOHNNY CARVER—Double Exposure, ABC 812. This fine singer has more versatility in this album than in any preceding. It ranges from the love ballads to the up tunes he does so well, to a nostalgia type song reminiscent of his more recent hits. Many of the tunes are self-written, or co-written with his

Billboard's Recommended LP's

pop

GOLDIE ZELKOWITZ, Janus JLS 3060. Raw, gutsy shouting reminiscent of Janis Joplin's open throated style is this gal's hallmark. "Get It Back" has a balance of controlled dynamics with some funky instrumental backing.

TONY MOTTOLA AND THE BRASS MENAGERIE, Project 3, PR 5082 SD. Mottola's guitar is surrounded by a host of New York studio men who generally work Enoch Light sessions. "Happy" and "Killing Me Softly With His Song" are fine expressions of a soft Mottola and relaxed orchestral sound.

LUCY MAME, Warner Bros. W 2773. Jerry Herman's score has the advantage of Robert Preston and some lush orchestration's plus Lucille Ball and a large choral ensemble. "Mame" and "If He Walked Into My Life" are the most familiar tunes on this "Mame" soundtrack.

ROB CARLSON/JON GAILMOR—Peaceable Kingdom, Polydor PD 6023. This folksinging duo, backed by such well-known musicians as Eric Weisberg, Charlie Brown and Dan Frolnick, does some fine harmonizing on this album full of pretty melodies which address themselves to many of the issues of the day. It offers a refreshing change in pace from conventional pop product, and is well-suited for easy listening during the quieter moments of the day. Recommended cuts include, "Annie," "Riding To Nantucket," "Gardner Illinois," and the title tune.

VARIOUS ARTISTS—History of British Rock, Sire SAS 3702. It's doubtful that any single label can issue a definitive survey of U.K. rock during this last potent decade, but Sire's package proves a strong one, its nostalgic value balanced against some strong music. If there's some dead air here—several tracks are for vinyl junkies only, being prime exam-

ples of the more faddish wave of acts that followed the Beatles and the Stones—there's also pure energy, courtesy the Kinks, the Small Faces, the Bee Gees, Manfred Mann and Rod Stewart. Raucous graphics and strong liner notes combine both the frivolity and impact of the era for another plus.

RUFUS—Rags to Rufus, ABC ABCX-809. Band's second effort includes some lively soul rock, but they come across better on the slower material such as "Walkin' in the Sun."

soul

JOHN EDWARDS—Aware, General AA 2005. Nothing outstandingly original on this set, but it is a good mix of strong voiced Edwards and excellent musicianship, from the comedy of "Careful Man" to the powerful "Spread the News."

comedy

THE HEXORCIST—A Devil of an Album, ABC Dunhill DSD-50167. Series of sketches centering around the devil, hell and a fictional movie sometimes hit, sometimes falls short of mark. Cuts like "Let's Make a Deal" are most humorous.

jazz :cs

QUINTET OF THE HOT CLUB OF FRANCE—Django Reinhardt/Stephane Grappelli, Angel S-36985. Some legendary sides, dating from 1937, that collectors have long cherished but which have been unavailable for some years. Included are "Ain't Misbehavin'," "Body and Soul" and 10 other winners. A slap on Angel's wrist for ill-advised and inept "stereo enhancement" of these treasured masters.

'Album of Week' Most Successful PAMS Makes Jingles To Aid Natl. Ad Yield

LOS ANGELES—Musical Isle of America's special merchandising and promotional campaign, the "Album of the Week" promotion first utilized during the 1973 Christmas

Tax Slowup

• Continued from page 3

The hearing March 28 will set a trial date, motions for trial and possible bond reductions. Richard Taxe told the court that the defendants were strapped for money after pouring "thousands of dollars" into a defense program with Siegel and asked for reductions of bond for defendants to provide needed money for their defense.

buying season, is being touted by MIA heads as one of the most successful ongoing campaigns yet undertaken by the firm.

Current focal point for the weekly promotion, which covers all MIA branches and extends to coverage in 869 stores serviced by MIA's branches in seven major markets, is the MCA soundtrack LP for "The Sting."

All stores utilize specially designed in-store and window displays, as well as in-store play and special promotional announcements over participating stores' p.a. systems. The featured album is heard daily in 431 of the major rack-jobbing firm's accounts.

The campaign is being coordinated in MIA's home offices here by Stu Bernat. To date, Capitol, Disneyland, Motown, 20th Century, Polydor and MCA have participated in the program, with A&M, Neighborhood, Warner Bros., Elektra Asylum and RCA scheduled to participate during April and May.

Among major accounts taking part are the Venture chain in Missouri and Kansas; Goldblatt's and Playback in Chicago; the May Company and the Hecht chain in the Washington-Baltimore area; the Macy's and Emporium stores in San Francisco and Oakland; and the May Company and Burstein-Applbee outlets in the Denver area.

• Continued from page 3

campaign series includes spots for bread, beans, meats, etc. The radio station airs these in conjunction with a local grocery store client.

In a separate action, Meeks has also launched a Canadian division in Toronto called PAMS of Canada. John Wolfert will head up this division that will produce jingles, commercials and offer a music library.

Dennis Meeks has been named general sales manager of PAMS, which headquarters here. Fred Hardy is new east coast sales rep.

Hal Calish will handle the west coast. Bob Bruton heads marketing and sales for Peerless Electronics, the firm that distributes Cybrix, an automation system for radio. Charles Meeks, formerly a music professor in Indiana, has joined the firm as production manager of special projects.

New things in the works are a country music automation service and, soon, a classical music automation-service. PAMS also syndicates already several other music formats for syndication.

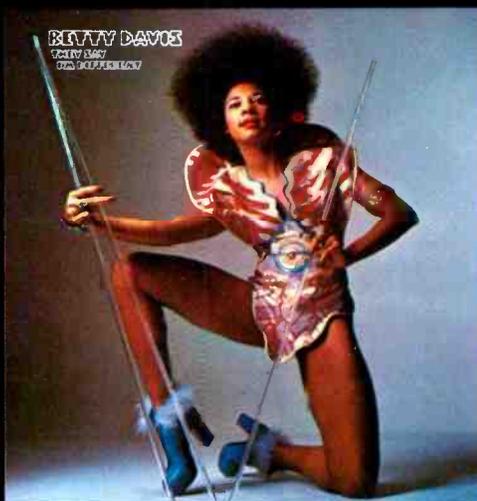


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AUSTRALIA

(Courtesy of Go-Set)
SINGLES

- This Week
- 1 SORROW—David Bowie (RCA)
 - 2 MY COO CA CHOO—Alvin Stardust (EMI)
 - 3 FAREWELL AUNTIE JACK—Cool Bananas (Picture)
 - 4 48 CRASH—Suzi Quatro (RAK)
 - 5 I LOVE YOU LOVE ME LOVE—Gary Glitter (Bell)
 - 6 THE LORD'S PRAYER—Sister Janet Mead (Festival)
 - 7 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
 - 8 WHO'S IN THE STRAWBERRY PATCH WITH SALLY—Dawn Featuring Tony Orlando (Phonogram)
 - 9 PAPER ROSES—Marie Osmond (MGM)
 - 10 BALLROOM BLITZ—The Sweet (RCA)
 - 11 THE MOST BEAUTIFUL GIRL—Charlie Rich (Epic)
 - 12 SMOKIN' IN THE BOYS ROOM—Brownsville Station (Philips)
 - 13 PHOTOGRAPH—Ringo Starr (Apple)
 - 14 SPIDERS & SNAKES—Jim Stafford (MGM)
 - 15 LIKE SISTER LIKE BROTHER—Drifters (Philips)

LPs

- This Week
- 1 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 2 BAND ON THE RUN—Paul McCartney & Wings (Apple)
 - 3 JONATHAN LIVINGSTON SEAGULL/SOUNDTRACK—Neil Diamond (CBS)
 - 4 RINGO—Ringo Starr (Apple)
 - 5 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
 - 6 PIN-UPS—David Bowie (RCA)
 - 7 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 8 TUBULAR BELLS—Mike Oldfield (Virgin)
 - 9 GOATS HEAD SOUP—Rolling Stones (Rolling Stones)
 - 10 MIND GAMES—John Lennon (Apple)

BELGIUM

(Courtesy of HUMO)
SINGLES

- This Week
- 1 DYNA-MITE—Mud (EMI)
 - 2 DIRTY OL' MAN—Three Degrees (P.I.R.)
 - 3 IS EVERYBODY HAPPY?—Jackpot (BASF)
 - 4 THE MOST BEAUTIFUL GIRL—Charlie Rich (Polydor)
 - 5 THE AIR THAT I BREATHE—The Hollies (Polydor)
 - 6 NU STA IK DAAR—Will Tura (Topkapi)
 - 7 KOM TOCH GAUW WEER TERUG—John Horton (Ronnex)
 - 8 PEACHES ON A TREE—Nick McKenzie (Imperial)
 - 9 ELLA—Andre Mos (Imperial)
 - 10 LOVE'S THEME—Love Unlimited Orchestra (Philips)

LPs

- This Week
- 1 40 GOLDEN HITS—Various Artists (Arcade)
 - 2 GREATEST HITS OF DEMIS ROUSSOS (Philips)
 - 3 JESUS CHRIST SUPERSTAR/SOUNDTRACK (MCA)
 - 4 MY ONLY FASCINATION—Demis Roussos
 - 5 THE THREE DEGREES—(P.I.R.)

BRAZIL

(Courtesy of IBOPE—Rio De Janeiro)
SINGLES

- This Week
- 1 ME AND YOU—Dave MacLean (Top Tape)
 - 2 GOODBYE YELLOW BRICK ROAD—Elton John (RGE)
 - 3 YOU MAKE ME FEEL BRAND NEW—The Stylistics (Top Tape)
 - 4 ALL IN LOVE IS FAIR—Stevie Wonder (Tapecar)
 - 5 LOVE ME OR LEAVE ME ALONE—Dennis Yost & Classics IV (Top Tape)
 - 6 GAYE—Clifford T. Ward (Philips)
 - 7 ELISA—Bee Gees (Polydor)
 - 8 O SHOW JA TERMINOU—Roberto Carlos (CBS)
 - 9 SO QUERO UM XODO—Gilberto Gil (Philips)
 - 10 SO VERY HARD TO GO—Tower Of Power (Continental)

ALBUMS

- This Week
- 1 SAMBAS DE ENREDO DO 1° GRUPO—Various Artists (Top Tape)
 - 2 SECOS & MOLHADOS (Continental)
 - 3 ROBERTO CARLOS (CBS)
 - 4 O SEMIDEUS (International)—Various Artists (Som Livre)
 - 5 OSSOS DO BARAO (International)—Various Artists (Som Livre)
 - 6 ORIGENS—Martinho da Vila (RCA)
 - 7 DRAMA 3° ATO—Maria Bethania (Philips)
 - 8 TIM MAIA—(Polydor)
 - 9 CARINHOSO (International)—Various Artists (Som Livre)
 - 10 SAMBAE UMA PARADA (Vol. 5)—Os Caretas (Polydor)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|---|
| 1 | 1 | BILLY, DON'T BE A HERO | *Paper Lace (Bus Stop)—Intune (Mitch Murray/Peter Callander) |
| 2 | 3 | THE AIR THAT I BREATHE | *Hollies (Polydor)—Rondor (Ron Richards) |
| 3 | 4 | THE MOST BEAUTIFUL GIRL | Charlie Rich (CBS)—Gallco/KPM (Billy Sherrill) |
| 4 | 5 | YOU'RE SIXTEEN | *Ringo Starr (Apple)—Jewel (Richard Perry) |
| 5 | 2 | JEALOUS MIND | *Alvin Stardust (Magnet)—Magnet (Peter Shelley) |
| 6 | 11 | I GET A LITTLE SENTIMENTAL OVER YOU | *New Seekers (Polydor)—Mustard/Carlin (Tony Macaulay/Tommy Oliver) |
| 7 | 8 | JET | *Paul McCartney & Wings (Apple)—McCartney/ATV (Paul McCartney) |
| 8 | 7 | REMEMBER | *Bay City Rollers (Bell)—Mews (Bill Martin/Phil Coulter) |
| 9 | 9 | IT'S YOU | *Freddie Star (Tiffany)—London Tree (Dave Christie) |
| 10 | 36 | EMMA | *Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most) |
| 11 | 12 | CANDLE IN THE WIND | *Elton John (DJM)—DJM (Gus Dudgeon) |
| 12 | 17 | SCHOOL LOVE | Barry Blue (Bell)—ATV (Barry Blue) |
| 13 | 10 | WOMBLING SONG | *Wombles (CBS)—Batt Songs (Mike Batt/Belfry Prod.) |
| 14 | 6 | DEVIL GATE DRIVE | *Suzi Quatro (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn) |
| 15 | 39 | SEVEN SEAS OF LOVE | *Queen (EMI)—Feldman/Trident (Ray Thomas Baxter/Queen) |
| 16 | 13 | REBEL REBEL | *David Bowie (RCA)—Mainman/Chrysalis (David Bowie) |
| 17 | 14 | MA HE'S MAKING EYES AT ME | Lena Zavaroni (Philips)—Feldman (Tommy Scott) |
| 18 | 19 | JAMBALAYA/MR. GUDER | Carpenters (A&M)—Acuff-Rose/Rondor (Richard & Karen Carpenter) |
| 19 | 15 | BURN BABY BURN | *Hudson Ford (A&M)—Hawkana (J. Ford/T. Allom/R. Hudson) |
| 20 | — | SEASONS IN THE SUN | Terry Jacks (Bell)—Francis Day & Hunter (Terry Jacks) |
| 21 | 28 | LONG LIVE LOVE | Olivia Newton-John (Pye)—Feldman |
| 22 | 24 | EVERLASTING LOVE | Robert Knight (Monument)—Peter Maurice (Buzz Cason/Mac Gayden) |
| 23 | 16 | NEVER GONNA GIVE YA UP | Barry White (Pye)—Schroeder (Barry White) |
| 24 | 21 | WHO DO YOU THINK YOU ARE | *Candlewick Green (Decca)—Belsize (Chas Peate) |
| 25 | — | YOU ARE EVERYTHING | Diana Ross & Marvin Gaye (Tama Motown)—Gamble/Huff/Carlin (H. Davis/B. Gordy) |
| 26 | — | ANGEL FACE | *Glitter Band (Bell)—Rock Artists (Mike Leander) |
| 27 | 26 | UNTIL YOU COME BACK TO ME | Aretha Franklin (Atlantic)—Jobete London (G. Wexler/A. Mardin) |
| 28 | 37 | MA-MA-MA-BELLE | *Electric Light Orchestra (Warner Bros.)—Carlin/Sugartown (Jeff Lynne) |
| 29 | 27 | SMOKIN' IN THE BOYS ROOM | Brownsville Station (Philips)—R. Mellin (D. Morris) |
| 30 | 18 | LOVE'S THEME | Love Unlimited Orchestra (Pyle)—A. Schroeder (Barry White) |
| 31 | 34 | LISTEN TO THE MUSIC | Doobie Bros. (Warner Bros.)—Warner Bros. (Ted Templeman) |
| 32 | 38 | ROCK AROUND THE CLOCK | Bill Haley & the Comets (MCA)—Kassner |
| 33 | 23 | SOLITAIRE | Andy Williams (CBS)—Kirshner/Warner Bros. (R. Perry) |
| 34 | 40 | I'VE GOT A THING ABOUT YOU | Baby—Elvis Presley (RCA)—Hilary/Carlin |
| 35 | 22 | TIGER FEET | *Mud (Rak)—Chinnichap/Rak (Mike Chapman/Nicky Chinn) |
| 36 | 35 | JUST MY SOUL RESPONDING | Smokey Robinson (Tama Motown)—Jobete London (Smokey Robinson/Willie Hutch) |
| 37 | 31 | FUNKY NASSAU | Beginning of the End (Atlantic)—Kassner (A. Marlin Prod.) |
| 38 | 47 | MOCKINGBIRD | Carly Simon (Elektra)—Cinephonic (Richard Perry) |
| 39 | 50 | BOOGIE DOWN | Eddie Kendricks (Tama Motown)—Jobete London (Frank Wilson/Leonard Caston) |
| 40 | 41 | WHO'S IN THE STRAWBERRY PATCH WITH SALLY | Tony Orlando & Dawn (Bell)—A. Schroeder (Hank Medress/Dave Appell) |
| 41 | 25 | SLIP & SLIDE | *Medicine Head (Polydor)—Biscuit/Feldman (Tony Ashton) |
| 42 | 43 | MY COO-CA-CHOO | *Alvin Stardust (Magnet)—Magnet (Peter Shelley) |

- 43 — I'M GONNA KNOCK ON YOUR DOOR—Jimmy Osmond (MGM)—Carlin (Mike Curb/Don Costa)
- 44 20 HAPPINESS IS ME & YOU—*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)
- 45 49 GALLOPING HOME—*London String Chorale (Polydor)—Weekend
- 46 32 ALL OF MY LIFE—Diana Ross (Tama Motown)—Jobete London (M. Randall)
- 47 29 AFTER THE GOLD RUSH—*Prelude (Dawn)—Warner Bros. (Fritz Fryer)
- 48 — SHANGHAI'D IN SHANGHAI—*Nazareth (Mooncrest)—Mountain/Carlin (Roger Glover)
- 49 33 THE MAN WHO SOLD THE WORLD—*Lulu (Polydor)—Mainman (David Bowie)
- 50 — HOMELY GIRL—Chi-Lites (Brunswick)—Intersong (Eugene Record)

DENMARK

(Courtesy of I.F.P.I.)

- This Week
- 1 FOREVER AND EVER (LP)—Demis Roussos (Philips)
 - 2 NUTBUSH CITY LIMITS (Single)—Ike & Tina Turner (UA/EMI)
 - 3 DODENS TRIUMF (LP)—The Savage Rose (Polydor)
 - 4 NUTBUSH CITY LIMITS (LP)—Ike & Tina Turner (UA/EMI)
 - 5 BURN (LP)—Deep Purple (Purple/EMI)
 - 6 LET IT RIDE (Single)—Chi Coltrane (CBS)
 - 7 MY COO CA CHOO (Single)—Alvin Stardust (Ariola/Telefunken)
 - 8 KANSAS CITY (LP)—The Les Humphries Singers (Decca)
 - 9 ROCKIN' WITH CURLY LEADS (LP)—The Shadows (EMI)
 - 10 JEG VENDER MIG I SENGEN (LP)—Niels Skousen (Polydor)
 - 11 KOSAKEN MUSSEN REITEN (Single)—Ivan Rebroff (CBS)
 - 12 SCHONES MADCHEN AUS ARCADIA (Single)—Demis Roussos (Philips)
 - 13 PA RETTEN OG VRANGEN (LP)—Ingerlise Garde (BASF/RECA)
 - 14 UBERALL AUF DER WELT (LP)—Freddy Breck (BASF)
 - 15 GASOLIN' 3 (LP)—Gasolin (CBS)

MEXICO

(Courtesy of Ortiz)

- This Week
- 1 DEJENME SI ESTOV LLORANDO—Los Angeles Negros (Capitol)
 - 2 YO LO COMPRENDO—Victor Yrurbe "Piruli" (Philips)
 - 3 LET ME GET TO KNOW YOU—Paul Anka (Gamma)
 - 4 TU SIGUES SIENDO EL MISMO—Angelica Maria (Sonido Internacional)
 - 5 MI AMIGO EL PUMA—Sandro (CBS)
 - 6 MONSTER MASH (El Monstruo)—Luis "Vivi" Hernandez (Orfeon)
 - 7 NO DUDES DE MI AMOR—Los Solitarios (Peerless)
 - 8 ODIAME—Estela Nunex (RCA)
 - 9 YO SE QUE TE ACORDARAS—Los Brios (Capitol)
 - 10 ADIOS, AMIGO—Los Strwck (Son Art)

NEW ZEALAND

(Courtesy of NZBC)
SINGLES

- This Week
- 1 BABY BLUE—George Baker Selection
 - 2 GOODBYE YELLOW BRICK ROAD—Elton John
 - 3 YOU'RE SIXTEEN—Ringo Starr
 - 4 BIG NORM—Ebony
 - 5 SORROW—David Bowie
 - 6 THE PEACEMAKER—Albert Hammond
 - 7 YOU WON'T FIND ANOTHER FOOL LIKE ME—The New Seekers
 - 8 TAKE ME HIGH—Cliff Richard
 - 9 WHO'S IN THE STRAWBERRY PATCH WITH SALLY—Dawn Featuring Tony Orlando
 - 10 JOYBRINGER—Manfred Mann's Earth Band
 - 11 SUMMER (The First Time)—Bobby Goldsboro
 - 12 LET ME BE THERE—Olivia Newton-John
 - 13 MY COO CA CHOO—Alvin Stardust
 - 14 EVERYONE KNOWS—Bulldog's All Star Goodtime Band
 - 15 PHOTOGRAPH—Ringo Starr

NORWAY

(Courtesy of Verdens Gang)

- This Week
- 1 EN SPENNENDE DAG FOR JOSEFINE—Inger Lise (Talent) (Sonet)
 - 2 TEENAGE RAMPAGE—The Sweet (RCA) (Sweden)
 - 3 ANGLE—Rolling Stones (Rolling Stones)—(Essex)
 - 4 MY COO CA CHOO—Alvin Stardust (Magnet)—(Imudico)
 - 5 I LOVE YOU LOVE ME LOVE—Gary Glitter (Bell)—(Universalfilm)
 - 6 LIVE & LET DIE—Paul McCartney & Wings (Apple)—(United Artists)

- 7 48 CRASH—Suzi Quatro (RAK)
- 8 KNOCKIN' ON HEAVEN'S DOOR—Bob Dylan (CBS)—(Air)
- 9 BARN AV REGNBUEEN—Lillebjorn Nilsen (Polydor)—(Intersong)
- 10 MERRY X-MAS—Slade (Polydor)

PORTUGAL

(Courtesy En Sinal Mais)
SINGLES

- This Week
- 1 THE SHOW MUST GO ON—Leo Sayer (Chrysalis)
 - 2 NO DIA EM QUE O REI FEZ ANOS—Green Windows (Decca)
 - 3 E DEPOS DO ADEUS—Paulo (Orfeu)
 - 4 VIRA—Secod E Molhados (Continental)
 - 5 HELEN WHEELS—Paul McCartney (Apple)
 - 6 HARLEM SONG—The Sweepers (Warner)
 - 7 SOLEDAD—Emilio Jose (Belter)
 - 8 A ROSA QUE TE DEI—Jose Cid (Decca)
 - 9 THE MAN WHO SOLD THE WORLD—Lulu (Polydor)
 - 10 CHANGE IT ALL—The Friends Band Co (EMI)

SOUTH AFRICA

(Courtesy of Springbok Radio)
SINGLES

- This Week
- 1 IF YOU NEED ME—After All (Reprise)—(Laetrec)

- 2 THE PEACEMAKER—Albert Hammond (CBS)—(M.P.A.)
- 3 LITTLE JIMMY—Gwynneth Ashley Robin (MVN)—(Laetrec)
- 4 CHARLY—Sean Rennie (Nitty Gritty)—(Ardmore & Beechwood)
- 5 PHOTOGRAPH—Ringo Starr (arophone)—(Tro Essex)
- 6 RING RING—Bjorn, Benny, Anna & Frida (Sunshine)—(Breakaway)
- 7 DYNAMITE—Mud (RAK)—(Francis Day)
- 8 LOVE'S THEME—Love Unlimited Orchestra (20th Century)—(Sa-Vette/January)
- 9 NUTBUSH CITY LIMITS—Ike & Tina Turner (UA)—(United Artists)
- 10 I SHALL SING—Garfunkel (CBS)—(Laetrec)

SWEDEN

(Courtesy of Radio Sweden)

- This Week
- 1 BURN (LP)—Deep Purple (Purple)
 - 2 WATERLOO (LP)—Abba (Polar)
 - 3 FLAMINGOKVINTETTEN IV (LP)—Flamingokvintetten (FLAM)
 - 4 WATERLOO (Swedish Version) (Single)—Abba (Polar)—(Union)
 - 5 LOUD 'N' PROUD (LP)—Nazareth (Vertigo)
 - 6 PINWOOD RALLY (LP)—Blue Swede (EMI)
 - 7 PLANET WAVES (LP)—Bob Dylan (Asylum)
 - 8 TEENAGE RAMPAGE (Single)—The Sweet (RCA)—(Sweden)
 - 9 ALLTID PA VAG (LP)—Streaplers (Polydor)
 - 10 MIN KARLEKSANG TILL DIG (Single)—Lasse Berghagen (Polydor)—(Exaudio)

MARKETPLACE

Continued from page 55

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Recording Industry Association of America seal of certification as million seller (Seal indicated by bullet)

STAR PERFORMER: Star designates record showing greatest upward movement compared to previous week's position.

IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John (MCA 40209) I'M IN LOVE—Aretha Franklin (Atlantic 2999) SEE TOP SINGLE PICKS REVIEWS, page 102

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes entries like SUNSHINE ON MY SHOULDER, HOOKED ON A FEELING, SEASONS IN THE SUN, etc.

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)

Index table listing song titles and artists in alphabetical order, such as All In Love Is Fair, Am I A Train, Aretha Franklin, etc.

Pure Smokey.



Smokey's Second Solo Album.

Side One

It's Her Turn To Live
The Love Between Me and My Kids
Asleep On My Love
I Am I Am
Just Passing Through

Side Two

Virgin Man
She's Only a Baby Herself
Fulfill Your Need
A Tattoo

Written, Performed and Produced by Smokey Robinson



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Billboard TOP LP's & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE														
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL							
1	2	17	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95				36	34	9	FOGHAT Energized Bearsville BR 6950 (Warner Bros.)	5.98		6.97		6.97				71	64	14	HARRY CHAPIN Short Stories Elektra EKS-75065	5.98		6.98		6.98					
2	3	8	JONI MITCHELL Court And Spark Asylum 7E-1001	6.97		6.97		6.97				37	43	6	CHARLIE RICH There Won't Be Anymore RCA APL1-0433	5.98		6.98		6.98					72	50	30	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	5.98		6.98		6.98				
3	4	21	MIKE OLDFIELD Tubular Bells Virgin VR 13-105 (Atlantic)	5.98		6.97		6.97			38	46	4	THE MARSHALL TUCKER BAND A New Life Capricorn CP 0124 (Warner Bros.)	5.98		6.97		6.97	7.95				73	61	10	GRAHAM NASH Wild Tales Atlantic SD 7288	5.98		6.97		6.97					
4	1	7	BARBRA STREISAND The Way We Were Columbia PC 32801	6.98		7.98		7.98			39	48	13	JAMES BROWN The Payback Polydor PD 2-3307	7.98		9.98		9.98					74	85	4	MAIN INGREDIENT Euphrates River RCA APL1-0335	5.98		6.98		6.98					
5	7	15	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98		7.98		7.98			40	38	9	GORDON LIGHTFOOT Sundown Reprise MS 2177	5.98		6.97		6.97					75	70	22	NEIL DIAMOND/SOUNDTRACK Jonathan Livingston Seagull Columbia KC 32550	6.98		6.98		6.98					
6	5	8	BOB DYLAN Planet Waves Asylum 7E-1003	6.97		6.97		6.97			41	59	3	EDDIE KENDRICKS Boogie Down Tamlia T 330V1 (Motown)	5.98		6.98		6.98					76	58	50	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98		6.98		6.98					
7	6	9	CARLY SIMON Hotcakes Elektra E 1002	6.97		6.97		6.97			42	40	20	RINGO STARR Ringo Apple SWAL 3413 (Capitol)	6.98		6.98		6.98					77	1	1	GRAND FUNK Shinin' On Capitol SWAE 11278	6.98		6.98		6.98					
8	10	8	LOVE UNLIMITED ORCHESTRA Rhapsody In White 20th Century T 433	5.98		6.98		6.98			43	53	4	TOWER OF POWER Back To Oakland Warner Bros. BS 2749	5.98		6.97		6.97	7.95				78	65	18	SUNSHINE Original Television Soundtrack MCA 387	5.98	6.98	6.98	7.98	6.98					
9	9	24	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98		12.98		12.98			44	55	6	JOHNNY WINTER Saints & Sinners Columbia KC 32715	5.98		6.98		6.98					79	74	122	LED ZEPPELIN IV Atlantic SD 7208	5.98		6.98		6.98					
10	11	58	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	5.98		6.95		6.95	6.95		45	35	13	DAVID ESSEX Rock On Columbia KC 32560	5.98		6.98		6.98					80	81	7	GLADYS KNIGHT & THE PIPS Anthology Motown M 792 S2	6.98		7.98		7.98					
11	8	9	YES Tales From Topographic Oceans Atlantic SD 2-908	9.98		9.97		9.97			46	—	1	CHICAGO Chicago VII Columbia C2 32810	9.98		9.98		9.98					81	71	27	ROLLING STONES Goats Head Soup Rolling Stones COC 59101 (Atlantic)	5.98		6.98		6.98					
12	14	31	AMERICAN GRAFITTI Soundtrack MCA 2-8001	9.98		10.98		10.98	11.95		47	45	55	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98					82	75	4	GRATEFUL DEAD The Best of, Skeletons From The Closet Warner Bros. W2764	6.98		7.97		7.97					
13	17	11	MFSB Love Is The Message Philadelphia Intl. KZ 32707 (Columbia)	5.98		6.98		6.98			48	87	2	CHARLIE RICH Very Special Love Songs Epic KE 32531 (Columbia)	5.98		6.98		6.98						83	78	34	HELEN REDDY Long Hard Climb Capitol SMAS 11213	5.98		6.98		6.98				
14	15	10	THE STING/SOUNDTRACK MCA 390	5.98		6.98		6.98			49	36	20	BARRY WHITE Stone Gon' 20th Century TC 423	5.98		6.98		6.98					84	77	50	SEALS & CROFTS Diamond Girl Warner Bros. BS 2699	5.98	6.97	6.97	7.97	6.97	8.95				
15	23	5	DEEP PURPLE Burn Warner Bros. W 2766	6.98		7.97		7.97			50	60	5	LOU REED Rock 'N' Roll Animal RCA APL1-0472	5.98		6.95		6.95					85	73	32	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Bros.)	5.98		6.97		6.97	7.95				
16	20	5	SEALS & CROFTS Unborn Child Warner Bros. W 2761	6.98		7.97		7.97			51	39	21	LOGGINS & MESSINA Full Sail Columbia KC 32540	5.98	6.98	6.98	7.98	6.98						86	119	8	GRAHAM CENTRAL STATION Warner Bros. BS 2763	5.98		6.97		6.97				
17	16	46	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98			52	56	8	NEW BIRTH It's Been A Long Time RCA APL1-0285	5.98		6.98		6.98						87	92	31	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	5.98		6.98		6.98				
18	13	12	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98		6.98		6.98			53	41	25	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (P.I.P.)	5.95		6.95		6.95						88	80	53	BREAD The Best Of Elektra EKS 75056	5.98	6.97	6.97	7.97	6.97	7.95			
19	37	3	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. W 2750	6.98		7.97		7.97			54	79	3	THE SPINNERS Mighty Love Atlantic SD 7296	5.98		6.97		6.97						89	91	8	BOBBY WOMACK Lookin' For A Love Again United Artists UA LA199-G	6.98		6.98		6.98				
20	27	33	STEVIE WONDER Innervisions Tamlia T 326 L (Motown)	5.98		6.98		6.98			55	42	24	STEVIE MILLER BAND The Joker SMAS 11235	5.98		6.98		6.98						90	63	14	ELECTRIC LIGHT ORCHESTRA On The Third Day United Artists UA LA188-F	5.98		6.98		6.98	11.95			
21	12	10	BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS 2695	5.98		6.97		6.97	7.95		56	49	59	JIM CROCE Life & Times ABC ABCX 769	5.98		6.98		6.98						91	90	53	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	5.98	6.97	6.97	7.97	6.97	8.95			
22	29	51	JOHN DENVER Poems, Prayers & Promises RCA LSP-4499	5.98		6.98		6.98	7.95		57	44	14	TEMPTATIONS 1990 Gordy G-966V1 (Motown)	5.98		6.98		6.98						92	72	9	ELVIS PRESLEY A Legendary Performer Vol. 1 RCA CPL1-0341	7.98		8.95		8.95				
23	21	23	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	5.98		6.98		6.98			58	68	4	HUMBLE PIE Thunderbox A&M SP 3611	6.98		6.98		6.98						93	66	14	OLIVIA NEWTON-JOHN Let Me Be There MCA 389	5.98		6.98		6.98				
24	18	21	O'JAYS Ship Ahoy Philadelphia International KZ 32408 (Columbia)	5.98		6.98		6.98			59	54	17	BETTE MIDLER Atlantic SD 7270	5.98		6.97		6.97						94	76	29	MARVIN GAYE Let's Get It On Tamlia T329VI (Motown)	5.98		6.98		6.98				
25	24	16	JIM CROCE I Got A Name ABC ABCX 797	5.98		6.98		6.98			60	126	2	PAUL SIMON IN CONCERT Live Rhym' Columbia PC 32855	6.98		7.98		7.98						95	108	4	POINTER SISTERS That's A Plenty Blue Thumb BTS 6009	6.98		6.95		6.95	7.95			
26	30	28	MARIA MULDAUR Reprise MS 2148	5.98		6.97		6.97	7.95		61	—	1	EARTH, WIND, & FIRE Open Our Eyes Columbia KC 32712	5.98		6.98		6.98						96	84	33	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95				
27	32	13	BILLY JOEL Piano Man Columbia KC 32544	5.98		6.98		6.98			62	69	3	TODD RUNDGREN Todd Bearsville 2 BR 6952 (Warner Bros.)	9.98		11.97		11.97						97	112	3	TERRY JACKS Seasons In The Sun Bell 1307	6.98		7.98		7.98				
28	31	11	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram)	5.98		6.95		6.95			63	47	21	THE WHO Quadrophenia MCA 2-10004	11.98		12.98		12.98						98	102	69	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	7.97	6.97				
29	25	18	RICK DERRINGER All-American Boy Blue Sky KZ 32481 (Columbia)	5.98	6.98	6.98	7.98	6.98			64	128	2	WAR War Live United Artists UA LA193-J2	9.98		9.98		9.98						99	86	30	ISLEY BROTHERS 3 + 3 T-Neck KZ 32453 (Columbia)	5.98	6.98	6.98	7.98	6.98				
30	22	7	THE WAY WE WERE/ ORIGINAL SOUNDTRACK Columbia KS 32830	6.98		7.98		7.98			65	52	51	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98		6.97		6.97						100	109	51	BEATLES 1967-1970 Apple SKBO 3404 (Capitol)	9.98		11.98		11.98				
31	19	30	LOVE UNLIMITED Under the Influence Of 20th Century T 414	5.98		6.98		6.98			66	88	4	ANNE MURRAY Love Song Capitol ST 11266	5.98		6.98		6.98						101	95	9	LEO KOTTKE Ice Water Capitol ST 11262	5.98		6.98		6.98				
32	26	16	EMERSON, LAKE & PALMER Brain Salad Surgery Manticore MC 66669 (Atlantic)	5.98		6.98		6.98			67	67	24	LINDA RONSTADT Don't Cry Now Asylum SD 5064	5.98		6.98		6.98						102	99	21	JACKSON BROWNE For Everyman Asylum SD 5067	5.98		6.98		6.98				
33	28	18	CARPENTERS The Singles, 1969-1973 A&M SP 3601	6.98		7.98		7.98			68	57	20	BILLY COBHAM Spectrum Atlantic SD 7268	5.98		6.97		6.97					103	115	7	COMMANDER CODY & HIS LOST PLANET AIRMEN Live From Deep In The Heart Of Texas PAS1017 (Famous)	5.98		6.95		6.95					
34	33	19	GREGG ALLMAN Laid Back Capricorn CP 0116 (Warner Bros.)	5.98		6.98		6.98			69	96	3	VAN MORRISON It's Too Late To Stop Now Warner Bros. 2BS 2760	9.98		11.97		11.97						104	89	38	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98				
35	62	3	ARETHA FRANKLIN Let Me In Your Life Atlantic SD 7292	6.98		7.97		7.																													

THE HITS KEEP COMIN'!

HUMBLE PIE
THUNDERBOX (SP 3611)

58[★]
Produced by The Pie

STRAWBS
HERO AND HEROINE (SP 3607)

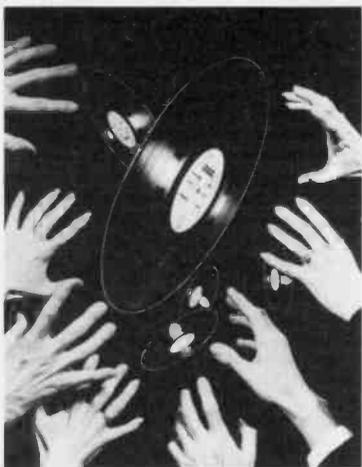
137[★]
Produced by David Cousins and Tom Allom

NAZARETH
LOUD 'N' PROUD (SP 3609)

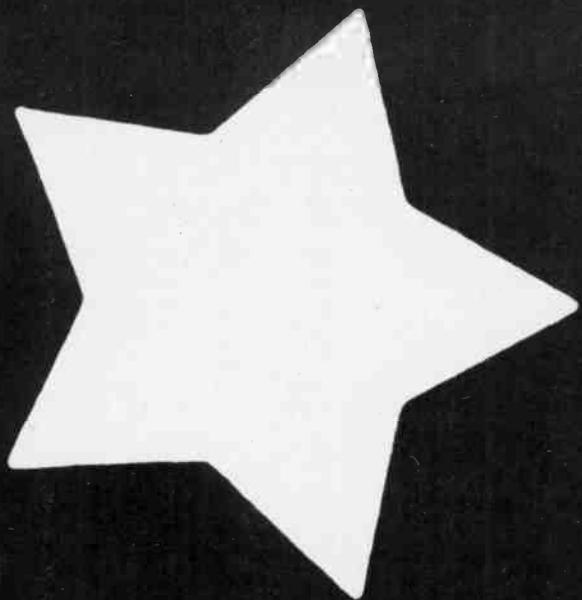
170[★]
Produced by Roger Glover

PETER FRAMPTON
SOMETHIN'S HAPPENING (SP 3619)

179[★]
Produced by Peter Frampton



ON A&M RECORDS



Wet Willie

Keep on Smilin'

In the tradition of the incredible Macon musical invasion, Capricorn Records, where we've never let you down, proudly present this year's brightest shining new stars ★★

Wet Willie ★ Keep on Smilin' (CPR0043)
produced by Tom Dowd for
Phil Walden & Associates

Wet Willie is currently on tour with the Grand Funk Railroad:

- March
- 21 Richmond, Ky.
- 22 Indianapolis, Ind.
- 23 Normal, Ill.
- 29 Miami, Fla.
- 30 Tampa, Fla.
- 31 Gainesville, Fla.

- April
- 5 Hampton, Vir.
- 6 Greensboro, N.C.
- 7 Roanoke, Vir.
- 12 Binghamton, N.Y.
- 13 Springfield, Mass.
- 15 Boston, Mass.
- 20 Providence, R.I.
- 21 New Haven, Conn.
- 22 New York City
- 24/25 Detroit, Mich.
- 26 Dayton, Ohio
- 28 Madison, Wisc.



Funky Flash from **CAPRICORN RECORDS**, Macon

Executive Turntable

• Continued from page 8

Rick Gross and **Jeff Weiss** have been named co-directors of Music Fair Concerts, newly formed concert promotion arm of the Music Fair Enterprises complex which operates the nation's largest chain of theaters-in-the-round (see separate story in Talent). . . . At Record Merchandisers of San Francisco, **Larry Karp** has been named promotion manager, Northern California. . . . **Sue Christensen** has been appointed entertainment director for the Fairmont Hotels. **Linda Finch** becomes public relations director of the Fairmont Hotel, San Francisco. . . . Lear Jet Stereo, Inc., Tucson, Ariz., has named **Don Kingsborough** national sales manager for stereo players and speakers for the area west of the Mississippi. He was formerly sales manager for SCM Corporation, San Francisco. . . . **Irving Rubin** is now director of copyright and licensing administration for Cashman and West's Blendingwell Music, Inc. and its related companies. He was formerly with A. Schroeder International Ltd., where he was also involved in copyright and licensing administration.

★ ★ ★

James L. Cleary has been appointed national sales manager for general licensing at ASCAP. Cleary will supervise a sales staff in 13 offices across the U.S., with responsibilities to include all licensing outside the broadcast field. Cleary first joined ASCAP in 1939, and served for the last 10 years as mid-East division manager for general licensing, headquartered in Cleveland. In his new post, he will have offices in both Cleveland and New York. . . . Also at ASCAP, **Mel Rogers** has been named district manager of ASCAP's Cleveland office. Rogers has served as an ASCAP field representative and assistant to the division manager in Cleveland for the past seven years.

Bogart/Clark TV

LOS ANGELES—Neil Bogart, Dick Clark and Jim Parker have formed Bicentennial Three Productions to produce a 90-minute TV special "200 Years of American Music" for airing next year."

Johnny Nash's Reggae Venture Just a Phase

• Continued from page 52

frey. He also began recording, and received moderate attention. It took twice Nash's starting age to see the value of sticktuitiveness.

Three gold records have resulted. And soon, his third album for Epic Records, and as Nash likes to tell you "It's going to be just another slice of an idea . . . an idea without category."

Is the new album going to be more reggae?

"Well, none of them have really been reggae," corrects Nash. At best, the first album had, maybe, six reggae tunes in it. The second album had maybe three or four reggae tunes. And when I say reggae, they were cuts done in Jamaica. My new album will be much of the same thing found in the other two . . . ballads, country tunes and just good songs."

Is there something you're trying to do as a singer?

"I've done it!" And I just want to keep on doing it," says Nash. "And as I continue to produce, I will learn and my presentations will, hopefully, become more and more exciting . . . more effective.

An album is due in April from Nash which he says is an extension of the kind of music that he feels appeals to everyone. "Let's just say that my music does not exclude. My audience is the general public, that takes in everyone."

Bogart's Casablanca label will release a four-disk package with a pictorial booklet of material from the program.

Dick Clark Teleshows will produce the program with Clark the executive producer. The third partner in the program is head of Mission Argyle Productions.

Format of the program will include film and videotape clips plus live performances to showcase highlights of musical styles.

No network affiliation has been set yet.

Bogart was with Buddah last year when the label released the very successful Clark Oldies LP set.

Sooner Group Piracy Bill OK

• Continued from page 1

and Mrs. Terry Davis, Mrs. Lou Manley of Conway Twitty's office, and Mrs. Mae Boren Axton who spearheaded the Senate rally, urged Oklahomans interested in passage of the anti-piracy bill to actively engage in pushing the bill through its more difficult stage, passage by the 101-member House here.

The Oklahoma proposal, very similar to the Texas and Tennessee bills, would make a first piracy offense a misdemeanor and the second offense a felony.

Lubinsky Dead

• Continued from page 4

his death, Savoy had a catalog of over 200 jazz albums, including Charlie Parker, Dexter Gordon, Erroll Garner, I ester Young and many others.

Survivors include his wife, Aadeline, and two sons one of whom Herman Jr. (Dink), is special coordinator for Savoy.

Inside Track

The recent rumors about the merging of MGM into the corporate umbrella of Polydor Inc. gained momentum as Billboard learned at presstime that **Gil Beltran**, MGM Records president, will take over **Jerry Schoenbaum's** top spot at Polydor Inc. Schoenbaum will stay with the firm as head of Polydor Records. It's also been learned that the labels will be headed by a single staff, to be based in the east.

In the reshuffling, it's known that at least three Polydor executives, **Elaine Goldstein**, **Lloyd Gelassen**, and **Harold Berkman**, have exited the firm as of March 22. Gelassen said he would pursue free-lance interests. Berkman said the exiting was due to "philosophical differences."

Direction Plus, production outfit, has just completed filming interviews at the offices of Atlantic Records. The interviews, produced by **Les Haber** and filmed by **John Kelly** of Direction Plus were with label vice president **Jerry Wexler** and artists **Aretha Franklin**, **Yes**, the **James Gang** and **Buzzy Linhart**. The interviews were produced for the BBC II TV series—"The Old Grey Whistle Test."

Veteran disk jockey **Murray the K**, who left WNBC-AM Feb. 3 over a dispute involving the station's decision to restrict playlists, returns to late-night New York radio in May on an FM station soon to be announced.

Stréakers unite: with everyone from collegiate aberrants to label promo men streaking, and even a few rockers reportedly taking the plunge, it was only a matter of time before true mythic STARS stripped down. Last week in Takoma, the erstwhile neo-Californian rockers, the **Beach Boys**, made history when **Mike Love** and **Dennis Wilson** streaked **Carl Wilson** during his vocal on "Caroline, No." By the way, disk producer and junior movie mogul **Jim Guercio** has been handling bass for the band on the northwestern leg of their tour.



VAUGHAN



SAINTE-MARIE



PRESLEY

"Strictly Elvis," a monthly fan publication chronicling the career of **Elvis Presley**, is entering its seventh year of publication. Editor, **Rocky Barra** of Livonia, Mich., a 27-year old professional singer himself, works directly with fan clubs, Presley's offices in Los Angeles and Madison, Tenn. and the RCA promotion men in his region. The book started in May, 1968 with an initial circulation of 350. It has now reached a readership of 2,500 in every state and 22 foreign countries, particularly widely read in Japan.

Some fur will fly when **Larry Crane**, president of Dynamic House/Tele House, checks in at the NARM convention in Hollywood, Fla. The mail-order wizard will defend his position that TV promotions do not siphon sales from retailers. Not many dealers and rackjobbers are expected to agree.

Sarah Vaughan, whose Mainstream double in-person LP, "Live in Japan," was recently released, is currently completing a tour of South Africa. . . . The Riviera reportedly offered **John Lennon** a contract to appear at the Las Vegas hotel. The ex-Beatle is mulling. . . . **Chet Atkins** to do TV spot for National Kidney Foundation. . . . New York's WPIX-TV gives guitarist **Larry Coryell** an hour spot on the station's Easter Seal Telethon March 31.

Buffy Sainte-Marie preparing U.S. tour to coincide with the release of her first MCA album, "Buffy." Next single from the LP projected to be "Sweet Little Vera."

Big Los Angeles rumor that **David Geffen's** current project is reuniting the **Beatles** under the Elektra-Asylum banner. Geffen gifted **Cher** with \$70,000 diamond ring. . . . **Bobbie Gentry** tries for film stardom in AIP's "Macon County Line" and will also sing and compose theme. . . . Memphis concert promoter **Tom Karr's** first film production "Deranged" made nation's Top 50 highest grossing films opening week in Chicago. . . . **John Davidson's** Cosmo centerfold saw no age change in his nightclub audience at Harrah's-Tahoe. Readers complained of too many staples. . . . Stage and screen lyricist **Lee Adams** honored by Gov. John J. Gilligan of Ohio with the state's highest accolade, the Governor's Award. . . . Record producers **Terry Cashman** and **Tommy West** recently instructed New York DJ **Pete Fornatale's** class, "Media in America." Topic was the techniques of record production today. Class was held at the Hit Factory where **Jim Croce's** records were born. . . . Actress **Cybill Shepherd** recording **Cole Porter** tunes for debut Para-

mount album. . . . **Roger Miller** hosting 9th annual Academy of Country Music Awards in Los Angeles Monday (25). . . . **Hank Snow** celebrating 38th anniversary with RCA Records—label's longest continuous contract star. . . . Hot on the heels of their legal separation three weeks ago, from Reno it's learned that **Sonny & Cher** have cancelled an upcoming two-week appearance at Harrah's-Tahoe.



SINATRA



DYLAN



OCHS

Encouraged by the success of his recent cross country American tour, **Bob Dylan** is reportedly lining up dates for European markets this summer. The **Band** will be abroad again. . . . **Rare Earth** is still alive and well, with brand-new Motown album by **Eddie Kendrick's** producer **Frank Wilson** and another concert tour commencing, despite a recent BB Signings column report of a new group headed by two ex-members of the supposedly "defunct" group. **Sorry, R.E.** . . . Rock concert sound-lighting mogul **Chip Monck** lecturing with films at 10 colleges, booked by Heller-Fischel Agency. Monck's TV rock talk show pilot picked up for 26 syndicated episodes. . . . **Dick Wagner**, guitarist who's played with **Alice Cooper** and on **Lou Reed's** new live set, reportedly stepping out. Wagner's now looking for a management deal. . . . In NYC, 300 subway stations covered by **War** posters in big, new UA campaign for LP, "War Live." . . . **Blondie Chaplin** exited **Beach Boys**, leaving **Ricky Fataar** as group's only remaining South African.

Lyle Waggoner, of **Carol Burnett** TV series, readying Vegas concert act and signed three original songs with 20th Century Music. . . . **Della Reese** elected Chairwomen of Armed Forces Services when voted favorite female singer in a popularity poll taken by the Armed Forces Radio and Television Service at bases around the world. . . . Big bash when **Andrew Sager** of Bert-Co Ent., a division of the **Walter Reade** Organization, hosted a surprise 25th birthday party for his lyricist-wife, **Carole Sager** at the Colony in NYC. . . . While at the Diplomat in Miami, **Liza Minnelli** did some overdubbing at Criteria Studios. . . . **Carlos Santana** cutting a solo outing.

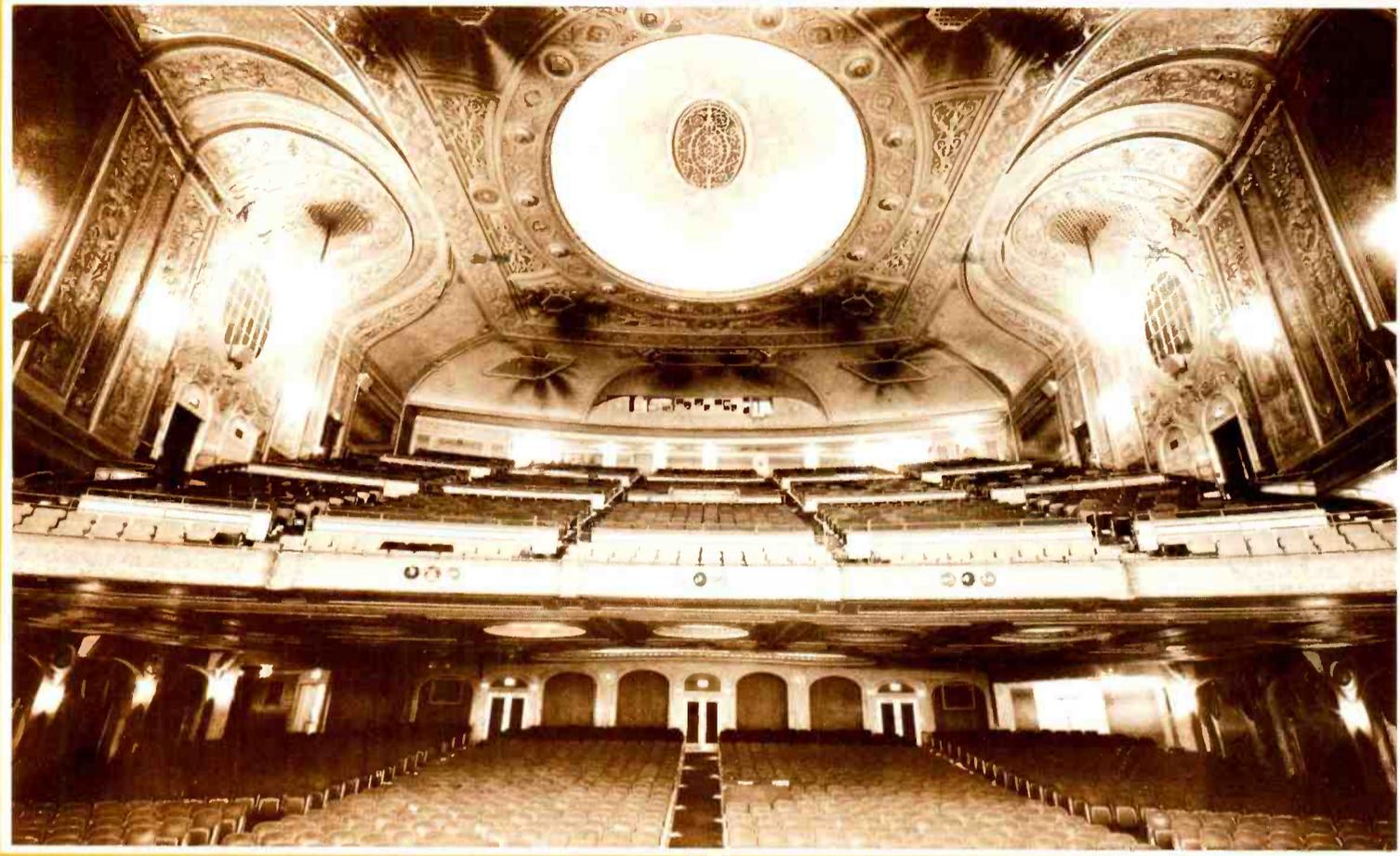
Frank Sinatra tour SRO all the way. . . . Bell has "The Three Musketeers" soundtrack, with music by **Michel Legrand**. . . . **Ruby Fisher** has re-activated his Songsellers Co. to publish "America: Two Hundred Years Young," co-written with **John Warrington**. . . . **Owen Bradley**, head of MCA's Nashville office, recuperating after an operation. . . . **Janis Ian** sat in on a recent **James Brown** session. . . . **George Pincus** in Hollywood setting up promotion for MCA's **Still Creek Band**. . . . **Alan Price** has won the Young New York Film Critics Award for the Best Musical Score and Best Song for his original Warner's soundtrack to "O Lucky Man!" . . . **Chuck Wayne** and **Joe Puma** holding a jazz guitar workshop class this week at New York's Guitar Restaurant. . . . **Loggins & Messina** pushing their April-May U.S. tour back until late summer in order to complete next studio album expected by September. . . . Proposed **Elvis Presley** NBC-TV Easter special off. . . . **Charlie Calello** produced the single, not the album, from "Chariots of the Gods?" . . . **W. E. Myers**, SESAC exec, left Saturday (23) for London where he will attend the fifth Symposium of the CISAC Technical Committee and make the industry rounds. He will return in mid-April. . . . Female impersonator **Craig Russell** returns to Rocco's in New York by popular demand this week. Russell's ladies include **Carol Channing**, **Judy Garland**, **Barbra Streisand** and **Kate Smith**.

A&M Canada test marketing a new **Phil Ochs** album, "Gunfight at Carnegie Hall," released thus far in Canada and Japan. Label plans to put out the live set in the U.S., Ochs' first in-person LP for A&M, if sales warrant. Said Ochs, with four albums in the company's catalog, "It's the best thing I've ever done on record." He returns to the New York concert scene next month at Avery Fisher with special guest, **Mimi Farina**.

Listen debuts at Nobody's in New York's Greenwich Village Wednesday (27). . . . **Phil Bennett**, a musician blind since birth, has recorded an instrumental version of **Gladys Bentley's** "Clown Town," for the G.P. label. Bennett plays 13 instruments, sings in four languages and can travel throughout the country unaided by dog or cane. . . . A streak of streaking singles flooding the market.

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 America
 No No Nanette

Edgar Winters
 Grateful Dead
 Humble Pie
 Chuck Berry
 Blood, Sweat & Tears
 Dave Brubeck
 Steve Miller
 Black Oak Arkansas
 Wishbone
 Eddie Harris
 War

Les McCann
 Grover Washington, Jr.
 Mahavishnu Orchestra
 Taj Mahal
 Seals & Croft
 The Isley Bros.
 Quicksilver
 Fleetwood Mac
 John Denver
 Cheech & Chong
 Frank Zappa

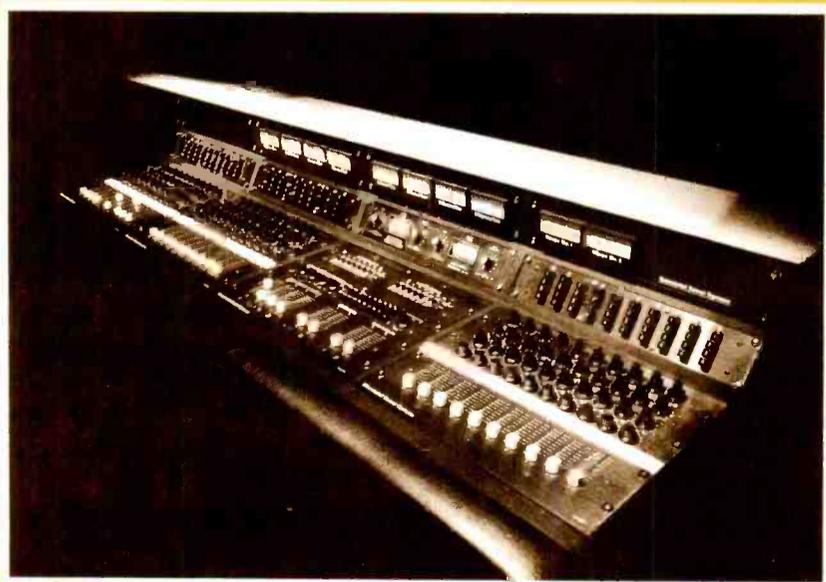
Allman Bros.
 Seattle Symphony
 Bobby Womack
 Procol Harum
 Firesign Theater
 Billy Preston
 Senegal Dance Co.
 Duke Ellington
 Kris & Rita
 Crosby & Nash
 Traffic

Freddie Hubbard
 Emerson Lake & Palmer
 Cat Stevens
 Joni Mitchell
 Roberta Flack
 Sly
 Kreskin
 Crusaders
 Alice Cooper
 J. Geils
 National Ballet

Yes
 B. B. King
 George Carlin
 Jesus Christ Superstar
 Chambers Bros.
 Santana
 Bee Gees
 Foghat
 Herbie Mann
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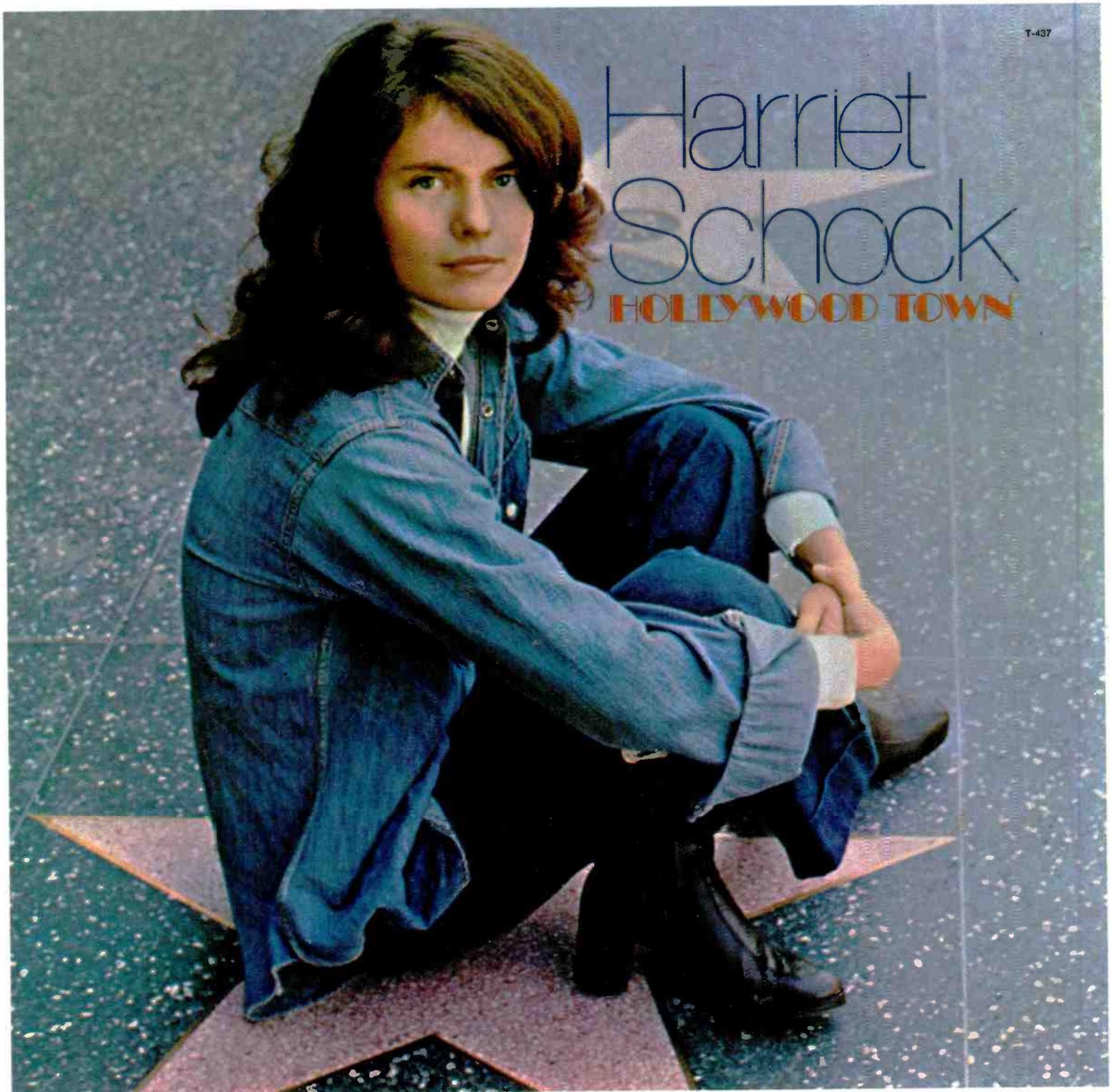


Concert Facilities are available in Seattle, Washington (capacity 2976)
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