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The International Music-Record-Tape Newsweekly

#### **CPI Tabs Clive Davis** To Expand Disk Line

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

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

#### Griffith, Hefti Set For Cook Fete

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

The dinner show with all proceeds going to the City of Hope Hospital, will be June 6 at the Beverly Hilton Hotel here. Last year's dinner honored Mo Ostin, Warner Bros. board chairman and raised \$140,-(Continued on page 58)

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

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

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

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

A factor cited by Davis on delaying his assumption of full-time generalship of CPI music activities at this time is a book on the record industry he is now completing in collaboration with Time reporter James (Continued on page 4)

#### MOA Stance On Copyright Bill Still Firm

By ROBERT SOBEL

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

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

(Continued on page 10)

#### **SAC Urges More** Women In Hi Fi

By RADCLIFFE JOE

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

Stressing that a mere one-tenth (Continued on page 29)

# Kastenmeier Bill **Marked For House** Hearing on June 7

By MILDRED HALL

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

The amendment to the copyright law will assure continued protection

#### **CBS** Retailers **Testing Liaison**

By ANNE DUSTON

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

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

(Continued on page 10)

Audience Polls

By CLAUDE HALL

Forum to Study

for recordings under the federal stat-

ute and provides heavy felony pen-

alties for piracy or counterfeiting of

copyrighted records or tapes (Bill-

chairman of the subcommittee han-

dling copyright legislation in the

House, announces he will hear pub-

lic statements from the Librarian of

Congress and spokesmen for depart-

ments of State, Commerce and Jus-

tice-all on record as favoring the

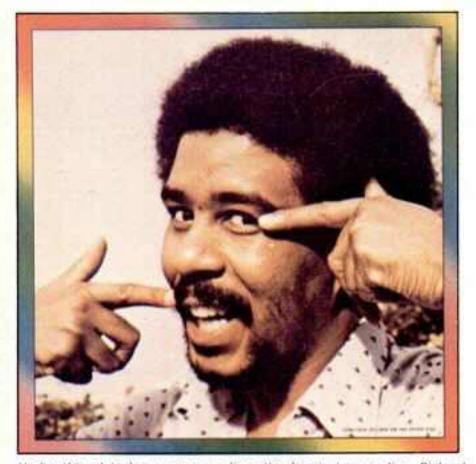
(Continued on page 58)

Rep. Robert W. Kastenmeier,

board, March 23).

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

(Continued on page 21)



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

#### Jazzmen Fusing Pock Into Music for Wider Appeal

By ELIOT TIEGEL

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

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

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

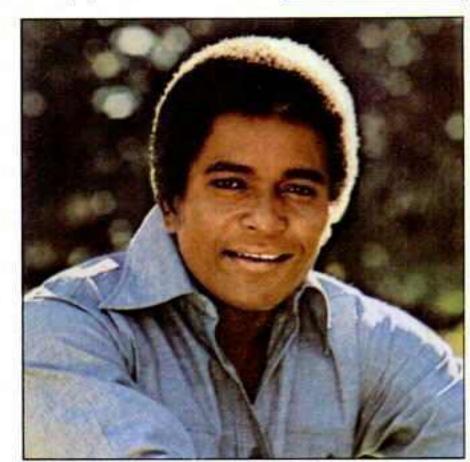
In the past, such acts as Blood, Sweat & Tears, Chicago and Lighthouse, for example, were credited with building a bridge to popsville by taking from jazz and

flowering it with coats of rock excite-

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

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

Herbie Hancock, the pianist who (Continued on page 10).



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

(Advertisement)



Now Couring



# 



UA-XW432-W1

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

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



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

# Jack Grossman Firm Files Chap. XI Bankrupt Petition

By ROBERT SOBEL

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

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

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

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

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

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

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

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

(Continued on page 10)

#### A&M Wins Harrison's New Label

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

Harrison and A&M president Jerry Moss announced here that the custom label will debut in August with a yet-untitled rock album re-(Continued on page 10)

#### Michaels' Suit Hits Packaging Cost Deduction

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

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

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

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

#### Heilicher Will Handle Audiofidelity Labels

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

#### Senate Panel Okays All Channel Radio Bill

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

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

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

#### RIAA Shows Disk, Tape Sales Up

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

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

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

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

Sales of quadraphonic tapes doubled, going from \$6 million in 1972 to \$12 million in 1973. that home radios be all-channel, in the interests of consumer economy. Only the Electronic Industries Assn. (EIA) opposed the bill as denying the American consumers their option for lower cost AM-only radios in their cars. (Continued on page 10)

#### AFTRA to Study Offer In Stalemate

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

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

No new meeting date has been set by both sides at presstime, but it's understood that it will be held here. AFTRA's proposal is similar to an (Continued on page 6)

#### Galgano Building Rocked by Bomb

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

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

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

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

#### Audio Magnetics Expands In Major Reorganization

By BOB KIRSCH

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

According to officials, the reorganization is a result of "the growth of the firm in recent years and our approach to a number of different markets over the past few years." Particular emphasis is expected to be placed on Audio's industrial product group, probably the firm's largest growth center, as well as strong emphasis on blank videotape. "Each division will be responsible for its own management and the sales of its product categories," says Jim Lantz, vice president of corporate marketing. "The three groups are the consumer products group, the industrial products group and the international group. The two support staffs will interface with these groups. These are the corporate manufacturing staff under vice president of corporate manufacturing Mort Jacobson and the corporate marketing staff, with myself heading that division."

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

(Continued on page 28)

# Famous Music Is In the Groove With Movie Soundtracks—Martell

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

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

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

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

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

> More Late News See Page 58

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

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

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

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

similar period a year ago. Close to a third of the firm's business is in 8-track cartridges; in the country music division—Jim Fogelsong is president of Dot in Nashville—cartridge sales may run about even with album sales. Many of the company's country acts sell like popartists; Roy Clark sells more than 150,000 albums each time out.

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

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

(Continued on page 10)

#### WEA Gets 55 Spots On LP/Tape Chart

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

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

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#### **CPI Tabs Davis to Expand Line**

Continued from page 1

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

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

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

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

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

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

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

Documentation of these raids, de-

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

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

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

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

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

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

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

The book will review Davis' years

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#### Executive Turntable

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

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

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

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



FARACI









HUDSON

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



JONES





ROCKY G.

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

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

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

#### KEN FRITZ VIEWS

#### TV 'Variety' Demise Hits Talent, Revenue

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

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

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

"Songs like 'Gentle on My Mind'

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

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

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

(Continued on page 47)

# OVER HERE!

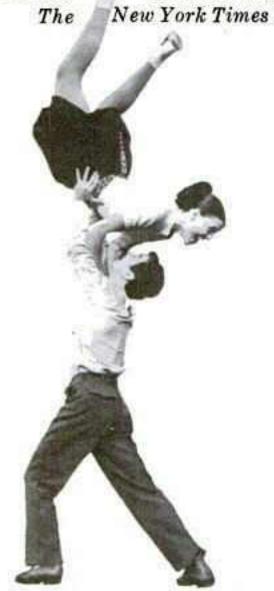
# AND HERE'S WHY.

# THE THEATRE PRESS

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

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

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



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

-William Glover, Associated Press

#### 2 THE SHOW IS A MONSTER.

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

# 3 THE ANDREWS SISTERS.



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

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

#### COLUMBIA IS STAGING ONE OF THE BIGGEST PRO-MOTIONS IN ITS HISTORY.

Starting, naturally, in the New York market, we're doing a blitz: 30-second and 10-second TV spots; a saturation buy of 60-second radio spots lasting 6 weeks; ads in New York magazine, The New York Times Magazine, Cue, Newsday, The New York Times, and other print media; ad repros galore; and beautiful point-of-sale material for windows and

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

# 6 IT'S IN THE GROOVES.

With the incredible big band, a brilliant cast of singers and dancers (including Tony winner Janie Sell), and the smashing all-new songs by Richard and Robert Sherman, it's a potpourri of all the best sounds of the 40's—and the perfect vehicle for the Andrews Sisters.



KENNETH WAISSMAN & MAXINE FOX

PROBLEMS

ANDREWS

SISTERS

AMERICA'S BIG BAND MUSICAL

MARKE & Lyrica by

RICHARD M. SHERMAN & ROBERT B. SHERMAN
Block by

WILL HOLT

Water and Special Street

LOUIS ST. LOUIS

MARKE & LYRICA BIRCH

MARKE & LYRICA BY

WILL HOLT

Water and Special Street

MARKE & LYRICA BY

WILL HOLT

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Vol. 86 No. 22



#### General News

#### Ellington Dies Of Pneumonia

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

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

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

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

#### Burwen Unit Said to Cut Audio Noise

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

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

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

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

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

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

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

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

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

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

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

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

#### **EDITORIAL**

#### **Good News and Sad News**

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

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

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

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

#### Col Staff Producers Get Dominant Role

By IS HOROWITZ

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

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

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

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

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

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

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

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

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

In the case of Johnny Bristol, who remains in business for himself as an independent, an arrangement has been entered into whereby he produces exclusively for Columbia. Recent Bristol projects include Boz Scaggs and Buddy Miles albums.

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

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

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

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

#### 3 Firms Deny Ties With Televak Firm

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

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

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

#### **AFTRA Offers**

Continued from page 3

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

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

# SHA NA NA HAVE A NEW HIT SINGLE!



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KSBS 2600

ON KAMA SUTRA RECORDS AND AMPEX TAPES FROM THE BUDDAH GROUP

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

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

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

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

In the consumer products division, distributor-to-dealer unit sales of color TV were slightly ahead of the 1972 total, but the division's sales growth trailed the industry growth pattern for the first time in three

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

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

"Despite certain industry trends,"

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

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

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

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

(Continued on page 47)

## Earnings Reports

#### INTEGRITY ENTERTAINMENT (The Wherehouse)

3rd atr.

to March 31:	1974	1973		
Sales	\$5,461,370	\$2,860,444		
Net income	66,499	72,672		
Per share.	.04	.05		
	nine-months			
Pershare	.21	.12		
CA	PEHART CORP.			
1st qtr. to				
March 31:	1974	1973		
Sales	\$11,860,735	\$8,983,990		
Net income	505,050	572,637		
Per share	.21	.2		
Average shares	2,455,692	2,571,921		

#### (Benjamin Electronics)

1974	1973
\$108,398,000	\$94,969,000
774,000	920,000
.08	.10
9,735,000	9,548,000
	\$108,398,000 774,000 .08

#### CREATIVE MANAGEMENT ASSOCIATES

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

#### K-TEL INTERNATIONAL

N-11	LINIERNATIO	NAL
3rd qtr. to		
March 31:	1974	1973
Sales	\$19,056,000	\$11,040,000
Net income	931,000	882,000
Per share	.23	.22
	nine-months	
Sales	61,883,000	37,571,000
Net income	4.232,000	4,007,000
Pershare	1.06	1,00
	BASF AG	
Year to		CONTRACTOR
Dec. 31:	1973	1972
Sales	\$5,840,500,000	\$4,850,700,000
Net income	214,400,000	167,100,000
191	BASE GROUP	
1st qtr.	1974	1973
Sales	\$1,792,000,000	\$1,302,000,000
Pre-tax earnings	149,000,000	
CANCELL STREET, STREET	DOMESTIC CONTRACTOR	The second second second second

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#### Market Quotations

As of closing, Thursday, May 23, 1974

7	2.3	37	1155	(Sales			4	197
Chang	Close	Low	High	100's)	P-E	NAME	Low	High
	-	-200 <del>.00</del>		- 2	-	Admiral	9%	13%
=	23%	23%	24	455	8.3	ABC	21%	28%
- 1	3%	3%	3%	307	75	Ampex	3%	4%
- 3	3	3	3%	56	11	Automatic Radio	2	3%
- 3	714	714	7%	421	37	Avnet	714	9%
- 13	17%	17%	19%	313	5.1	Bell & Howell	17%	25%
-	-		-	-	_	Capitol Ind.	5%	15%
- 11	36%	36%	37%	1140	10	CBS	25	38%
+ 1	21/2	214	21/2	312		Columbia Pictures	21/4	4%
Unch.	214	2%	21/4	83	2.8	Craig Corp.	1 %	3
Unch.	4	4	414	39	5.0	Creative Management	3%	6%
+ 2	44%	42%	44%	1407	26	Disney, Walt	35%	541/2
- 1	2%	2%	2%	57	6.3	EMI	2%	3
- 15	22%	22%	231/2	468	4.3	Gulf + Western	22%	29%
- 1	6%	6%	6%	127	5.3	Handleman	6	81/2
- 1	10	10	101/2	53	3.5	Haman Ind.	10	1214
- 1	4%	414	4%	176	3.1	Lafayette Radio Elec.	41/4	7%
- 1	15%	151/2	16%	1429	6.5	Matsushita Elec. Inc.	1414	17%
- 11	25	241/2	26	114	7.1	MCA	19%	27%
+ 21	15%	1314	15%	124	11	MGM	914	15%
- 1	70	6914	7014	1719	25	3M	60%	80%
- 1	4	31%	4%	420	2.2	Morse Elect. Prod.	3%	8%
+ 3	5814	56%	581/2	1487	19	Motorola	401/2	61%
- 11	17%	17%	18%	98	4.7	No. Amer. Phillips	17%	23
Unch.	14	14	14	146	7.2	Pickwick Int.	13%	19%
_ 9	4%	4%	4%	124	6.3	Playboy	41%	614
- 1	1514	15%	15%	2039	6.6	R.C.A.	15%	21%
- 17	25%	25%	261/2	2976	18	Sony	20%	2914
- 21	15%	14%	1714	346	3.2	Superscope	141/2	25
- 3	23%	22%	2414	358	14	Tandy	17%	26
- 1	51/4	516	51/2	43	4.8	Telecor	416	6%
_ •	21/4	2%	314	342	1515	Telex	21/2	3%
- 3	1%	1%	136	35	_	Tenna	1%	21/2
- 1	7	7	71/4	2348	6.1	Transamerican	7	10%
- 1	6	5%	61/4	304	7.9	20th Century	514	9
Unch.	1.00	1.00	1.00	63	1422	Viewlex	1	156
- )	12	12	12%	560	4.6	Warner Communications	9%	18%
- 21	22%	22%	24%	421	9.1	Zenith	22%	31%

As of closing, Thursday, May 23, 1974

OVER THE COUNTER®	VOL.	Week's High	Week's	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's	Week's Close
			-			32			
ABKCO INC.	17	1	%	7/6	M. Josephson	9	7%	7%	7%
Cartridge TV.	-	.02	.01	.02	Schwartz Bros.	3	114	114	114
Data Packaging	9	5	5	5	Wallich's				
Gates Learjet	164	7%	6%	6%	Music City	-	%	36	36
GRT		11%	11/2	1%	NMC Corp.	-	1/4	1/6	1/6
Goody Sam	_	1%	134	1%	Orrox	7	1%	134	134
Koss Corp.	17	8	71/2	7%	Memorex	_	4	3%	3%

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

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#### Off the Ticker

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

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

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

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

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

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

In the past year Interstate closed 16 of its 31 White Front stores on the West Coast and dozens of Topps discount stores in the Midwest. MOTOROLA was urged by the Justice Department to keep up its efforts to sell its television business. The government agency said Motorola has made a good faith effort to find a buyer other than Matsushita Electric Industrial Co., Japan, whose offer "raises substantial antitrust questions."

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

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

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

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

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

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RC/I Records and Tapes

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#### Unlicensed Duplicators Use Flyers In Consumer Plea

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

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

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



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BILLBOARD

JUNE 1, 197

#### MR. PRESIDENT

Ex-V.P. Engineering, with invention opening whole new era in performing with piano, seeks affiliation. Has worked out business aspects. Can run venture.

**BOX 824** Billboard, 1515 Broadway,

New York, N.Y. 10036

create a monopoly in the recorded music business.

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

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

#### Jack Grossman

Continued from page 3

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

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

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

#### Senate Panel Okays

Continued from page 3

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

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

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

#### Jazzmen Fusing Rock Into Music

Continued from page 1

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

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

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

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

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

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

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

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

Jean Luc-Ponty, the veteran

#### CBS Retailers

Continued from page 1

feet, with 2,000 square feet devoted to a full line Discount Record department managed by Lee Cohen. Tom Sweigle will be manager for the Pacific Stereo hardware.

Since January, Discount Records has been involved as a rackjobber for 11 of Pacific Stereo's existing California stores.

Under the new arrangement, each management will be responsible for staffing, merchandising, advertising and promoting its own product.

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

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

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

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

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

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

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

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

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

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

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

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

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

#### **MOA Stance on Copyright**

Continued from page 1

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

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

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

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

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

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

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

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

#### **Famous Music**

Continued from page 3

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

#### **Harrison Label**

Continued from page 3

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

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

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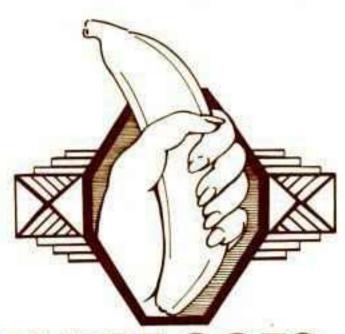
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# Round's One and Two

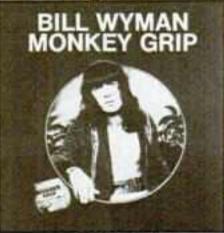


# THE ATTLAINTIC EXPIRESS



#### THERE GOES RHYMIN' WYMAN

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



COC 79100
On Rolling Stones Records and Tapes.



#### SWEET DREAMS

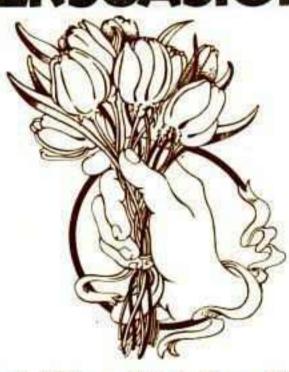
Tangerine Dream's "Phaedra" is a two-fold fantasy vision. Standard and traditional music structures have been replaced by impromptu arrangements and total improvisations, creating a remarkable and affecting work that will intrigue followers of experimental music and rock alike.

phaedra

By Tangerine Dream

VR 13-108 On Virgin Records and Tapes.

#### FRIENDLY PERSUASION



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



SD 7046 On Atco Records and Tapes.



# WELL PRINCIPALED

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



On Big Tree Records and Tapes.



#### A NATURAL HIGH

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

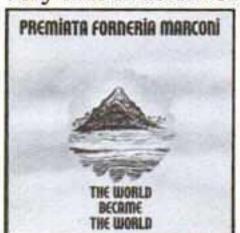


On RSO Records and Tapes.

#### WORLDLY



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



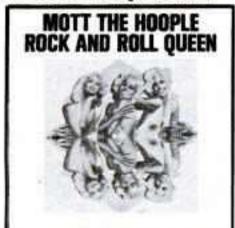
MC 66673
On Manticore Records and Tapes.

# THE ATLAINTIC -EXIPIRESS



#### **HOOPLE HOOPLA**

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



On Atlantic Records and Tapes.



#### SINGER'S SINGER

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



BT 89501 On Big Tree Records and Tapes.

#### YOU HANSON DEVIL



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

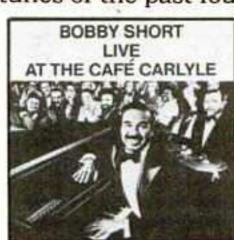


MC 66672
On Manticore Records and Tapes.



#### **FUNCITY FUN**

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



SD 2-609 On Atlantic Records and Tapes.



# THE BEST OF EVERYTHING

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



SD 7305 On Atlantic Records and Tapes.



Atlantic **₹\$2** Atco **2** Records & Tapes

#### Talent

LOS ANGELES - "I've had

people say you're not country and

you're trying to change things," says

Waylon Jennings, one of the most

popular but most controversial stars

in country and pop music today. "So

I just tell people, I sing my kind of

Jennings, consistently recognized

as one of the most talented singers, musicians and song interpreters in

the country field, has also built up a

reputation of somewhat of a rene-

age country star does not, he draws a

wide variety of audiences and he

makes sure he has complete control

of all he does. He's switched produc-

He plays clubs and halls the aver-

music."

#### Waylon Jennings: Free Thinker Sings His Own Kind of Music

By BOB KIRSCH



Metropolitan Photo Service

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

#### Violence and Vandalism **Hurt D.C. Rock Concerts**

By MILDRED HALL

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

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

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

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

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

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

A torrential rain on Mothers Day hit the concert with a one-day postponement. This plus the bad news about the violence and pursesnatching at the Monument only (Continued on page 18)

ers many times over the years, when many country stars stick loyally to one man. And he's included a number of noncountry cuts on his LP's. Yet he remains highly respected by critics, audiences and fellow performers.

gade over the years.

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

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

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

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

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

the last say.

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

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

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

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

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

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

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

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

(Continued on page 18)

#### Sinatra Sets 4 Concerts In Australia

LOS ANGELES - Frank Sinatra has added four Australian concerts to his previously announced July tour of Japan. In Sinatra's first Australia appearances since 1960, he will play Melbourne July 9-10 and Sydney July 14-15.

Sinatra's "comeback" album, "Ol' Blue Eyes Is Back" went gold in Australia within seven weeks of re-

Sinatra will be a presenter at the Tokyo Song Festival June 30 and perform concerts in Japan through

# Newon The Charts



ABBA "Waterloo,"-

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



#### Talent in Action

#### THE SMOTHERS **BROTHERS** JAYE P. MORGAN

Harrah's Hotel, Reno

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

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

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

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

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

#### **BILLY PAUL** MAIN INGREDIENT RICHARD PRYOR

Apollo Theater, N.Y.C.

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

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

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

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

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

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

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

RADCLIFFE JOE

#### RONNIE MILSAP **BRIAN COLLINS**

Palomino, Los Angeles

With country currently one of the "in" musical categories, singers crossing from pop and rock into country are generally not greeted with (Continued on page 16)

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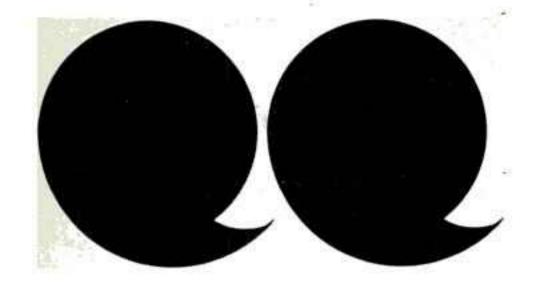
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Canned music, canned music, Playin' on the radio Canned music, canned music, Without a dime it doesn't go Favorites on the jukebox are only half the show when it's Canned music, canned music

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

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



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

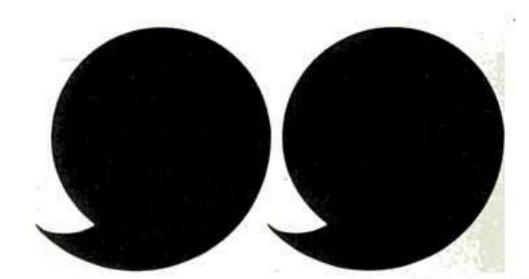
That was the night she left me Danced herself into my memory My baby had to leave me for the drummer I guess I'll never solve that mystery But I think I learned my lesson just don't get too near the band When it's Live music, live music

USED BY PERMISSION \$1972 GREAT GUNS MUSIC



Produced by Tommy LiPuma and Nick DeCaro

THE STATE OF THE ART ON BLUE THUMB RECORDS, INC. A Subsidiary of Famous Music Corp. A Gulf+Western Company ON BLUE THUMB RECORDS AND AMPEX TAPES



State.

#### Talent in Action

#### Continued from page 14

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

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



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ran through a series of his own major hits during his performance here May 17 ("I Hate You,"

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

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

#### SHA NA NA FRESH FLAVOR

Carnegie Hall

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

This group's May 14 concert dispelled any rumors that they were on the skids. Their audience may be getting younger, but then so is their sound.

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

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

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

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

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

#### MARY TRAVERS

Carnegie Hall, New York

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

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

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

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

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

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

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

Who/Where/When (All entries for Who-Where-When should be sent to

Helen Wirth, Billboard, 1 Astor Plaza, New York, N.Y. 10036.) MEL TILLIS (MGM): Lancaster, Pa.

New on the Charts

WET WILLIE

"Keep On Smilin'."-

artists has been Wet Willie's surprising switch with their first album produced

by Atlantic's Tom Dowd, who helmed "Layla" and the original Allman Broth-

ers LP's. "Smilin' " is the title cut, with basic lyrics and a quirky melody some-

what like Van Morrison would write. The five founding members of Wet

Willie met as early-teen rock bandsmen in Mobile, Ala., five years ago. After

their third album last year they added two girl backup singers. They record for

Capricorn and are managed by label president Phil Walden.

From a raunchy southern boogie-stomp band to smooth AM hit singles

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

#### EAST

ALLMAN BROTHERS BAND (Capricorn): Civic Center, Providence, R.I. June 4-5; Roosevelt Stadium, Jersey City, N.J. (8).

BACHMAN-TURNER OVERDRIVE (Mercury): Erie, Pa. June 11; Pittsburgh, Pa. (13).

GOLDEN EARRING (MCA): Madison Square Garden, N.Y. June 10. TOMMY OVERSTREET (Dot): Rein-

holds Penna Carnival, June 29. REDBONE (Epic): Raceway Park, Englishtown, N.J. June 8; Springfield Civic

Center, Mass. (9). SLADE (Warner Bros.): Rochester War Memorial, N.Y. June 1; Providence, R.I.

(2); Pittsburgh, Pa. (3). CAL SMITH (MCA): Sunset Park, W. Grove, Pa. June 2; Reinholds, Pa. (8); Hellam, Pa. (9).

June 1; Barre, Vermont (2).

JAMES TAYLOR (Warner Bros.): Nassau Coliseum, Hempstead, N.Y. June

#### WEST

BUDDY ALAN (Capitol): Queen of Hearts, Salinas, Calif. June 2; Beacon Club, Mills, Wyo. (45); Bronze Belt, Cody, Wyo. (7).

BACHMAN-TURNER OVERDRIVE (Mercury): Santa Monica Civic Auditorium, Calif. June 14; Celebrity Theater, Phoenix, Ariz. (15).

SAVOY BROWN (London): Winterland, San Francisco, June 1; The Roller Rink, Anchorage, Alaska (2); Baker Fieldhouse, Fairbanks, Alaska (4).

CLIMAX BLUES BAND (Sire): The Forum, Los Angeles June 1; San Diego Arena, Calif. (2); The Moore Theater, Seattle, Wash. (6).

GOLDEN EARRING (MCA): Feyline Fields, Phoenix, Ariz. June 1.

FREDDIE HART (Capitol): Convention Center, Fresno, Calif. June 1; Municipal Auditorium, Sacramento, Calif. (2); Flamingo Hotel, Las Vegas, Nev. (5); Symphony Hall, Phoenix, Ariz. (7); Convention Center, Anaheim, Calif. (9).

KISS (Casablanca): Winterland, San

Francisco June 1. MANFRED MANN'S EARTH BAND (Warner Bros.): Winterland, San Francisco June 1.

STEVE MILLER (Capitol): Coliseum, Portland, Oregon June 1.

POCO (Epic): Paramount Theater, Seattle, Wash. June 1; Paramount Theater, Portland, Oregon (2).

SLADE (Warner Bros.): San Diego, Calif. June 26; Palladium, Hollywood, Calif. (28); Berkeley, Calif. (29); Warner

Theater, Fresno, Calif. (30). SOUL CHILDREN (Stax): Arena, Milwaukee, Wisc. June 1.

STRAWBS (A&M): Paramount Theater, Seattle, Wash. June 1; Paramount Theater, Portland, Oregon (2); Diablo's Stadium, Tempe, Ariz. (9); Civic Auditorium, Bakersfield, Calif. (11); Cow Palace, San Francisco (13); Tucson, Ariz. (18); Shrine Auditorium, Los Angeles (19); Sacramento, Calif. (22).

JOHNNIE TAYLOR (Epic): Milwaukee, Wisc. June 1.

ZZ TOP (London): Phoenix, Ariz. June 1; Coliseum, Denver, Colo. (16); Community, Berkeley, Calif. (21); Civic Center Arena, Bakersfield, Calif. (27); Community Concourse, San Diego, Calif. (28); Long Beach Arena, Calif. (29); Selland Arena, Fresno, Calif. (30).

JERRY WALLACE (MCA): San Bernadino, Calif. June 1.

WET WILLIE (Capricorn): The Forum, Los Angeles, June 1; Sports Arena. San Diego, Calif. (2); Coliseum, Spokane, Wash. (20); Memorial Coliseum, Portland, Oregon (22); Seattle Center, Wash. (23).

(Continued on page 18)

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be on the charts too. Flash assembled itself four years ago at the U. Colorado campus town of Boulder. For the first half of their career, they were one of the biggest U.S. college concert attractions minus a record contract. With Epic since 1972, the sextette's career got its biggest boost to date with an appearance as the high school prom band in the hit film "American Graffiti." Onstage showmanship reputation is deservedly high. Management by Peter Rachman and booking by Heller-Fischel, both of L.A.

FLASH CADILLAC & THE CONTINENTAL KIDS

single with "Locomotion." So why shouldn't the fulltime oldies-theater groups

Donny Osmond has been doing it right along, Grand Funk just had a No. 1

"Dancin' On A Saturday Night,"-94

New on the Charts

# HELEN REDDY YOUAND ME AGAINST THE WORLD



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

SO-11284



Produced by Tom Catalano

#### Who/Where/When

Continued from page 16

#### MID-WEST

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

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

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

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

June 1. \*LA WANDA LINDSAY (Capitol): Mesa College, Grand Junction, Colo. June 1;

Country Palace, Toledo, Ohio (7-9). OSBORNE BROTHERS (MCA): Fairgrounds, Detroit, Mich. June 2; Ponderosa Park, Salem, Oregon (1); Double R Ranch, Little Hocking, Ohio (9).

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

\*REDBONE (Epic): Summer Festival, Southern III. Univ. Edwardsville June 1. DEL REEVES (United Artist): Scott AFB, III., June 8.

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

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

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

MEL TILLIS (MGM): St. Joseph, Mo. June 8; Jefferson City, Mo. (15); Columbus, Ind. (21); Salem, Ohio (30). ZZ TOP (London): Municipal Audito-

rium, Kansas City, Mo. June 15. PORTER WAGONER (RCA): May Civic Center, Rochester, Minn. June 6; Vets Memorial Auditorium, Des Moines, Iowa (7); Belleville, III. (8); Masonic Auditorium, Davenport, Iowa (9).

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

#### SOUTH

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

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

(7); Roanoke, W. Va. (8). JOHNNY BUSH (RCA): Bryan, Texas, June 1; San Angelo, Texas (15).

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

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

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

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

LA WANDA LINDSAY (Capitol): Big Jim's, Albuquerque, N.M. June 3-4. LORETTA LYNN (MCA): Shoal Creek Park, Lavonia, Ga. June 1; Crossroads Music Park, Kings Mt., N.C. (2).

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

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

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

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

ville, Tenn. (16-17). SLADE (Warner Bros.): Municipal Auditorium, Atlanta, Ga. June 5; Philharmonic Hall, Miami, Fla. (8); Louisville Civic Center, Ky. (13); Memphis Civic Center, Tenn. (14); Warehouse, New

Orleans, La. (15). SOUL CHILDREN (Stax): Fayette Ware High School, Sommerville, Tenn. June 8; Coliseum, Memphis, Tenn. (9); Cumberland County Coliseum, Fayette,

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

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

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

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

## Signings

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

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

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

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

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

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

#### Newon The Charts

GEORGE FISCHOFF "Georgia Porcupine,"-99

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

#### Sings Own Kind Of Smooth Music

• Continued from page 14

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

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

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

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

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

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

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

#### Studio Track

By BOB KIRSCH

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

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

At Sunset Sound Recorders in L.A., Bill Robinson becomes general manager as well as retaining his duties as engineering director. The studio has just completed the live recording portion of the Freddie Hubbard sessions for Columbia Records. Overdubbing and mixdown is coming soon. Paul Rothchild is producing with John Haeny, assisted by Kent Nebergall, at the controls. London Records has been cutting tracks for the next Tom Jones LP, with Gordon Mills producing and Haeny engineering. Wayne Dailey and Brian Dall Armi are assisting. Glyn Johns was in for a mixdown for Island Records.

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

#### Rock Concert **Rocks Capital**

Continued from page 14

two days before, kept away thousands.

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

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

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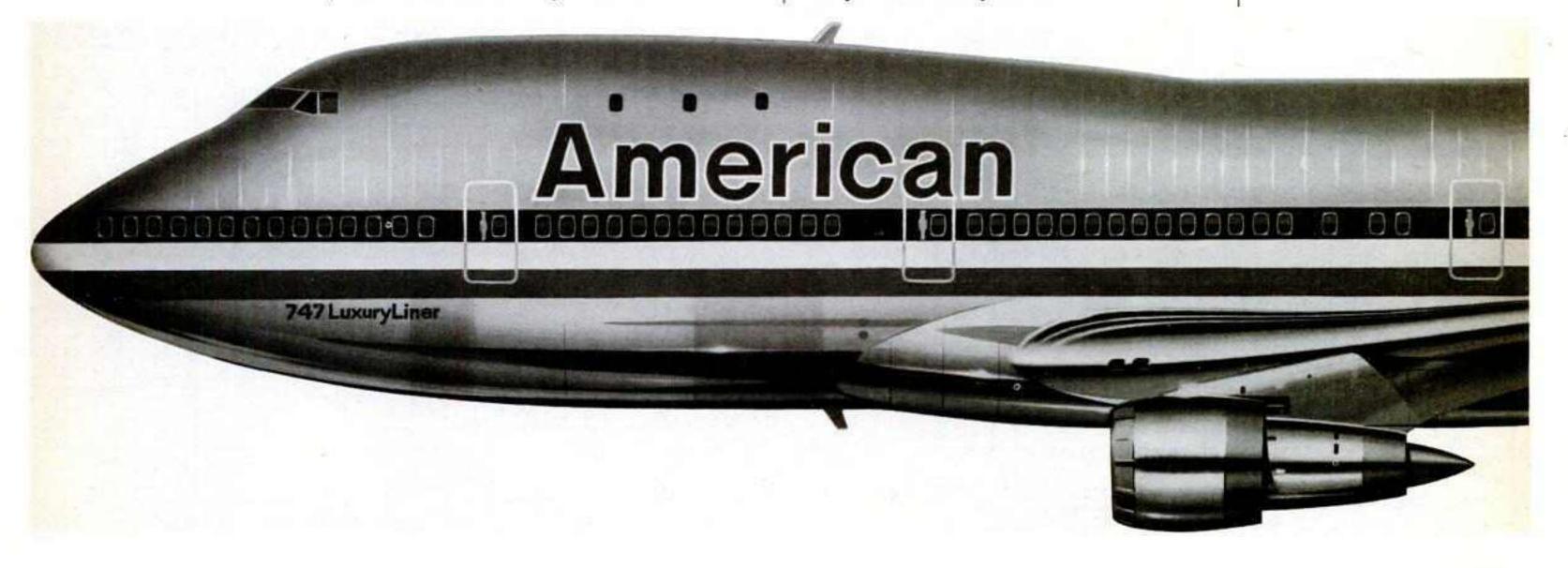
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#### INTERVIEW:

# KIIS-AM's Features Play Vital Part In Programming

New Me," for example, which we

just did the other day. Anyway,

those are a valuable part of the

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

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

HALL: Through the collective genius that we mentioned earlier?

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

#### History of Arts At Texas Univ.

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

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

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

H: Do you do different ones for the same record . . . to give variety? B: Yeah. For example, "The Way We Were" was so big for so long that

format.

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

just not. H: You have the cassettes and the mini-dramas. What other features are involved in the KIIS-AM format that has jelled down since you first started it?

could. If there were 10 new hits ev-

ery week, we'd really have it made.

Because there would be all of these

nice musical things happening for

the KIIS-AM format. But there's

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

H: Is that where hookers hang out

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

down to 90 seconds because the

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

little things. H: What about the big features:

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

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

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

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

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

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

Radio-TV Editor

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

#### Nader Activates Business Firm

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

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

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

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

#### **D&D** Firm Guilty In Copyright Trial

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

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

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

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

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

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

(Continued on page 21)

#### **Edgar Winter LP Gets Epic Push** In Major Marts

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

Alexenburg said that cost for the campaign hasn't been totaled yet, since the drive is based on doing whatever is most desirable to launch the first Winter album since his platinum "They Only Come Out At Night" 11/2-million unit seller released 18 months ago.

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

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

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

#### Focus on Audience Research

Continued from page 1

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

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

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

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

Commissioner Ben Hooks, Federal Communications

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

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

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

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

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

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

Further details on speakers and topics at the Forum

#### will be announced shortly.

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#### Vox Jox

Continued from page 20

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

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

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

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

Barry Michaels reports from

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

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

#### LA NARAS Sets Chairmen

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

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

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#### **FIVE YEARS AGO** May 31, 1969 SINGLES

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

#### **FIVE YEARS AGO** May 31, 1969 ALBUMS

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

#### **TEN YEARS AGO** May 30, 1964 SINGLES

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

#### TEN YEARS AGO May 30, 1964

**ALBUMS** 

- 1 THE BEATLES' SECOND ALBUM
- (Capitol) 2 HELLO, DOLLY!/ORIGINAL CAST
- (RCA Victor)
  3 FUNNY GIRL/ORIGINAL CAST
- (Capitol)
  4 LOUIS ARMSTRONG
- Hello, Dolly (Kapp)
  5 MEET THE BEATLES
- (Capitol)

6 AL HIRT

- Honey In The Horn (RCA Victor) DAVE CLARK FIVE Glad All Over (Epic)
- ANDY WILLIAMS Call Me Irresponsible And Other Hit Songs (Columbia)
- 9 BARBRA STREISAND/THE THIRD ALBUM (Columbia) 10 INTRODUCING THE BEATLES
- (Vee Jay)

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# Soul

#### Bill Withers Back: Worth Waiting for

By LEROY ROBINSON

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

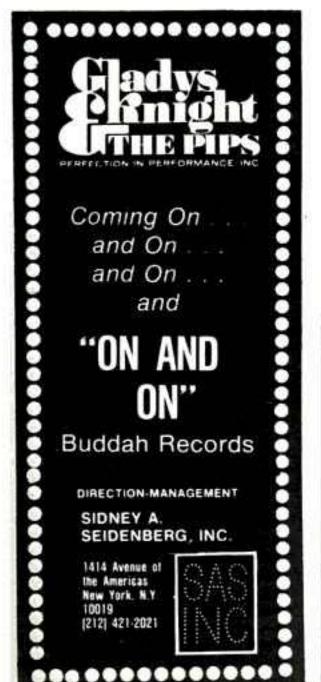
The largest sigh of relief ostensibly must have come from Sussex Records. After all, "Ain't No Sunshine" literally brought a beam of golden success to the relatively new record company headed by entrepreneur Clarence Avant. Withers' consistency has been an important part of the company's growth because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

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

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

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

(Continued on page 27)



# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	*STAR Performer—singles registering great- est proportionate upward progress this week 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, License
1	2	10	BE THANKFUL FOR WHAT YOU GOT— William De Vaughn (W. De Vaughn), Roxbury 0236 (RCA) (Coral Rock/	33	25	15	TOUCH A HAND, MAKE A FRIEND—Staple Singers (H. Banks, R. Jackson, C. Hampton), Stax 0196 (Columbia) (East/Memphis, BMI)	68	70	7	LONG AS THERE'S YOU (I GOT LOVE)—Leon Haywood (L. Haywood, M. McQueen Jr., B. Williams Jr.), 20th Century 2065 (Jim Edd/Mother Wit, BMI)
台	5	8	Melomega, ASCAP)  HOLLYWOOD SWINGING—Kool & The Gang (Kool & The Gang, R. West), De-Lite 561 (P.I.P.) (Gang/Delightful, BMI)	仚	42	5	(Columbia) (East/Memphis, BMI)  IT'S BETTER TO HAVE (And Don't  Need)—Don Covay (D. Covay, E. Watts), Mercury 73469 (Phonogram)	69	54	7	Century 2065 (Jim Edd/Mother Wit, BMI)  SLEEPIN' — Diana Ross (R. Miller, T. Elinger), Motown 1295 (Stein & Van Stock, ASCAP)
3	3	8	FOR THE LOVE OF MONEY—0'Jays (K. Gamble, L. Huff, A. Jackson), Philadelphia International 3544 (Columbia) (Mighty Three, BMI)	由	51	4	(Ragmop, BMI) TOO LATE—Tavares (D. Lambert, B. Potter), Capitol 3882	70	61	8	DISRESPECT CAN WRECK—Escorts (G. Kerr, R. Walker), Alithia 6062 (Sound Ideas, ASCAP Horn Of Plenty, BMI)
4	1	9	I'M IN LOVE—Aretha Franklin (B. Womack), Atlantic 2999 (Pronto-Tracebob, BMI)	36	27	11	(ABC/Dunhill/One Of A Kind, BMI) THE LONE RANGER—Oscar Brown Jr.	71	74	5	THE BOY NEXT DOOR—Betty Swann (P. Hurtt, A. Bell), Atlantic 3019 (Cookie Box/Mom Bell/Cotillion, BMI)
5	4	9	DON'T YOU WORRY 'BOUT A THING—Stevie Wonder (S. Wonder), Tamla 54245 (Motown) (Stein & Van	台	52	4	(O. Brown Jr.), Atlantic 3001 (Bootblack, BMI)  FISH AIN'T BITTIN'—Lamont Dezier  (M. Jackson, J. Reddick), ABC 11438  (Bullet-Proof, BMI)	72	57	10	(Cookie Box/Mom Bell/Cotifion, BMI)  CAN YOU TALK—Ron Holden (Williams, Green), Now 6 (Original Sound) (Dootsie/Williams, BMI)
4	14	7	Stock, Black Bull, ASCAP) SIDESHOW—Blue Magic	由	58	3	ON AND ON-Gladys Knight & The Pips (C. Mayfield), Buddah 423 (Curtom, BMI)	73	62	12	I BELIEVE—The Ebonys (E. Drake, I. Graham, J. Shirl, A. Stillman).
•	1000		(B. Eli, V. Barrett), Atco 6961 (Friday's Child/Poo- Poo/Six Strings, BMI)	39	46	6	I'M FALLING IN LOVE WITH YOU—Little Anthony & The Imperials				Philadelphia International 7-3541 (Columbia) (Cromwell, ASCAP)
女	13	7	ONE CHAIN DON'T MAKE NO PRISON—Four Tops (D. Lambert, B. Potter), ABC 4386 (Dunhill, BMI)	仚	55	4	(J. Davis), Avco 1640 (Mighty Three, BMI)  I WISH IT WAS ME YOU LOVED—Dells (J. Avery), Cadet 5702 (Chess/Janus) (Groovesville, BMI)	74	80 79	5	A FUNKY SONG—Ripple (K. Samuels/Ripple, Inc.), GRC 2017 (Act One, BMI)  COME AND GET YOUR LOVE—Redbone
8	6	13	DANCING MACHINE—The Jackson 5 (H. Davis, D. Fletcher, W.D. Parks), Motown 1286	仚	60	4	WILDFLOWER—New Birth (Edwards Richardson), RCA 0265	11.55	TrEs		(L. Vegas), Epic 5-11036 (Columbia) (Blackwood/Novalene, BMI)
9	7	13	(Jobete, ASCAP Stone Diamond, BMI)  THE PAYBACK—James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14223	42	45	9	(Edsel & Aloud, BMI)  GETTIN' WHAT YOU WANT (LOSIN'  WHAT YOU GOT)—William Bell  (W. Bell, R. Hanson, J. McDuffe, E. Gordan), Stax	76	64	10	TELL ME WHAT'CHA GONNA DO—General Crook (G. Crook), Wand 11270 (Scepter) (Germaine-Our Children, BMI)
10	8	11	(Dynatone/Belinda/Unichappell, BMI)  SATISFACTION GUARANTEED—Harold Melvin & The Bluenotes	由	53	5	0198 (Columbia) (Azrock, South Memphis, BMI) YOU KEEP ME	77	69	9	CHICAGO DAMN—Bobbi Humphrey (L. Mizell), Blue Note 395 (United Artists)
W		81	(K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3543 (Columbia) (Mighty Three, BMI)	1000			(Hanging On)—Ann Peebles (B. Mize, I. Allen), Hi 2265 (London) (Alanbo, BMI)	78	84	2	(Alruby, ASCAP)  MACHINE GUN—Commodores
血	30	6	FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)—Impressions (E. Townsend), Curtom 1997 (Buddah)	44	28	17	OUTSIDE WOMAN — Bloodstone (Harry Williams), London 45-1052 (Crystal Jukebox, BMI) HEAVENLY — The Temptations	79	83	5	(M. Williams), Motown 1307 (Jobete, ASCAP) TREAT ME LIKE I'M YOUR MAN—Johnny "Guitar" Watson
12	10	11	(Cherritown, BMI) THE SAME LOVE THAT MADE ME			13	(N. Whitfield), Gordy 7135 (Motown) (Stone Diamond, BMI)	由	2	1	(J. Watson), Fantasy 721 (Jowat, BMI) HOW DO YOU FEEL THE MORNING
13	11	11	LAUGH—Bill Withers (B. Withers), Sussex 513 (Interior, BMI)  LET'S GET MARRIED—A Green	46	47	10	MAKE UP FOR LOST TIME—Montclairs  (J. Strickland, B. Patterson), Paula 381 (Jewel) (Sun-Ma/Rogan, BMI)		22	7-24	AFTER—Millie Jackson (R. Gerald, L. Lynch), Spring 147 (Polydor) (Gaucho/Belinda, BMI)
由	18	6	(A. Green), Hi 45-2262 (London) (Jec/Al Green, BMI) THERE WILL NEVER BE ANY	47	49	8	SWEET RHODE ISLAND RED—Ike & Tina Turner (T. Turner), United Artists 409 (Huh/Unart, BMI)	81	77	10	MESSING UP A GOOD THING—John Edwards (F. Johnson, T. Woodford, C. Ivery), Aware 037 (GRC) (Shortbone, BMI)
•	50.00	7104	PEACE—The Chi-Lites (E. Record), Brunswick 55512 (Julio-Brian, BMI)	48	33	15	HONEY PLEASE, CAN'T YA SEE—Barry White (Barry White), 20th Century 2077	由	96	2	WHO ARE YOU—B.B. King (D. Crawford, H. Johnson), ABC 11433 (American Broadcasting/DaAnn, ASCAP)
W	29	4	SON OF SAGITTARIUS—Eddin Kendricks (F. Wilson, L. Caston, A. Poree), Tamla 5457 (Motown) (Stone Diamond, BMI)	49	36	16	(Sa-Vette/January, BMI) BEST THING THAT EVER HAPPENED	83	89	3	LOUISE—Ray Charles (L. Robin), CrossOver 974 (Famous, ASCAP)
16	9	12	CAN YOU HANDLE IT—Graham Central Station (L. Graham), Warner Bros. 7782 (198FOE, None)	由	65	3	TO ME—Gladys Knight & The Pips (J. Weatherly). Buddah 403 (Keca, ASCAP) IT'S HER TURN TO LIVE—Smokey Robinson	仚	₩	1	DAMN RIGHT I AM SOMEBODY—Fred Wesley & The JB's (J. Brown, F. Wesley), People 638 (Polydor)
17	12	12	YOU MAKE ME FEEL BRAND NEW-Stylistics (T. Bell, L. Creed), Avco 4634 (Mighty Three, BMI)	51	48	7	(W. Robinson, M. Tarplin), Tamla 54246 (Motown) (Tamla/Jobete, ASCAP) RHAPSODY IN WHITE—Love Unlimited	85	90	2	(Dynatone/Belinda/Unichappell, BMI)  MY LOVE — Margie Joseph (P. McCartney, L. McCartney), Atlantic 3032
18	20	12	HEY BABE—The Joneses (G. Dorsey), Mercury 72458 (Phonogram)	1500	P. SER	Page 1	Orchestra (B. White), 20th Century 2090 (Sa-Vette/January, BMI)	86	87	3	(McCartney/ATV, BMI) GIVE IT UP OR TURNIT A
19	19	11	(Landry/Unichappell, BMI)  HELP YOURSELF—The Undisputed Truth (N. Whitefield), Gordy 7134 (Motown) (Stone	52	32	15	SWEET STUFF—Sylvia (H. Ray, S. Robinson, A. Goodman), Vibration 529 (All Platinum) (Gambi, BMI)				LOOSE—Lyn Collins (C. Bobbit), People 636 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
4	24	6	Diamond, BMI) WONDERFUL—Isaac Hayes	53 54	37	15	GOIN' DOWN SLOW—Bobby Blue Bland (J.D. Odom), Dunhill 4379 (St. Louis, BMI)	87	86	4	MAKING MY DAYDREAM REAL—We The People
21	16	14	(I. Hayes), Enterprise 9095 (Columbia) (Incense, BMI) TSOP—M.F.S.B.		38	19	JUST DON'T WANT TO BE LONELY—Main Ingredient (Barrett Freedman-Eli), RCA 0205 (Ingredient, BMI)	88	91	2	(L. McNeal), Lion 364 (MGM) (Unichappell, BMI)  LIVING TOGETHER IS KEEPING US  APART—Invitations
2555	10	***	(K. Gamble, L. Huff), Philadelphia International 7-3540 (Columbia) (Mighty Three, BMI)	55	56	6	SHO-NUFF BOOGIE  (Part 1)—Sylvia & The Moments  (H. Ray, S. Robinson, A. Goodman).				(C. Reid, W. Clarke), Silver Blue 809 (Polydor) (Sherlyn, BMI)
22	17	14	MIGHTY MIGHTY—Earth, Wind & Fire (M. White, Y. White), Columbia 4-46007 (Sagifire, BMI)	56	39	14	All Platinum 2350 (Gambi, BMI)  TOUCH AND GO—Al Wilson (J. Fuller), Rocky Road 30076 (Bell)	89	85	4	WHAT ABOUT ME—First Class (J. Hammond), Today 1528 (Perception) (Twenty Eight East/Patrick Bradley, BMI)
23	26	9	LOVE THAT REALLY COUNTS—Natural Four	仚	71	5	(Fullness, BMI)  ROCK THE BOAT—Hues Corporation	90	94	2	(These Are) THE MOMENTS—David Harris (D. Harris), Pleasure 45-1104 (Top Stuff/Duchess, BMI)
由	44	5	(J. Hutson, S. Hutson, M. Hawkins, J. Reaves), Curtom 1995 (Buddah) (Silent Giant, Aopa, ASCAP) JIVE TURKEY (Part 1)—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones,	58	40	14	(W. Holmes), RCA 0232 (High Ground, BMI) WHO IS HE AND WHAT IS HE TO YOU—Creative Source	91	93	2	STUMBLIN' BLOCKS, STEPPIN' STONES—Joshie Jo Armstead (J.J. Armstead), Truth 1214 (Columbia)
			R. Middlebrooks, M. Pierce), Mercury 395 (Phonogram) (Ohio Players/Unichappell, BMI)	由	81	3	(B. Withers, S. McKenney), Sussex 509 (Interior, BMI) I'VE BEEN BORN AGAIN—Johnnie Taylor	92	ш	1	(East/Memphis/Jo Steady, BMI) I'VE BEEN SEARCHING—O.V. Wright
由	43	4	WHAT COMES UP (Must Come Down)—Tyrone Davis (L. Graham, J. Sibley), Dakar 4532 (Brunswick)	•	73	4	(D. Davis, J. Dean), Stax 0208 (Columbia) (Groovesville, BMI) BEHIND CLOSED DOORS—Little Milton	93	. To	1	(E. Randle), Back Beat 631 (ABC) (Jec, BMI)  TELL ME SOMETHING—Rufus (S. Wonder), ABC 11427
26	15	10	(Julio-Brian, BMI)  BENNIE & THE JETS—Elton John	由	76	3	(K. O'Dell), Stax 0210 (Columbia) (House Of Gold, BMI) POSITIVE THING—Mandrill	94	95	2	(Stein & Van Stock/Black Bull, ASCAP)  SWEET LOVING WOMAN—Garland Green (R. Gerald), Spring 146 (Polydor)
由	35	5	(E. John, B. Taupin), MCA 40198 (Dick James, BMI)  ARISE AND SHINE—Independents	62	63	6	(C. Wilson, L. Wilson, R. Wilson, M.D., C. Cave). Polydor 14235 (Intersong-U.S.A./Mandrill, ASCAP) WE CAN MAKE IT LAST	95	-	1	(Gaucho/Belindz, BMI) WHAT GOES AROUND (Comes
由	34	6	(C. Jackson, M. Young), Wand 11273 (Scepter) (Butler, ASCAP) TIME WILL TELL—Tower Of Power	02	03	۰	FOREVER—Ronnie Dyson (H. Cosby, R. Glover, J. Harris), Columbia 46021 (Blackwood/Teamuck, BMI)	00	00		Around)— Black Ivory (Akines, Bellmon, Drayton, Turner), Kwanza 7800 (Warner Bros.) (Blockbuster/Writers, BMI)
29	21	11	(S. Kupka, E. Castillo), Warner Bros. 7796 (Kuptillo, ASCAP)	由	78	4	ROCK YOUR BABY—George McCrae (H.W. Casey, R. Finch), T.K. 1004 (Sherlyn, BMI)	96	98	2	(J. Boyce), Motown 1291 (Short Bone/Botton & Co., BMI)
		3	SUMMER BREEZE (Part 1)—Isley Brothers (J. Seals, D. Crofts), T Neck 2253 (Columbia) (Dawnbreaker, BMI)	64	59	7	THAT'S THE WAY IT WILL STAY — Tomorrow's Promise (M. Matthews), Capitol 3855 (Astronomical, BMI)	97	88	5	STRANGE FUNKY GAMES AND THINGS—Jay Dee (B. White), Warner Bros. 7798
_			I'M COMING HOME—Spinners (T. Bell, L. Creed), Atlantic 3027 (Mighty Three, BMI)	仚	75	3	WHERE DO WE GO FROM HERE—Trammps (R. Baker). Golden Fleece 3253 (Columbia).	98	99	2	(Sa Vette/January, BMI)  I AM THE BLACK BOOK—Dixie Drifters (T. Morrison, A. De Coteaux), IX Chains 7003
31	22	12	CARRY ME—Joe Simon (P. Mitchell, E. Shelby), Spring 145 (Polydor) (Muscle Shoals, BMI)	66	72	6	(Golden Fleece/Mighty Three, BMI)  IT'S WORTH THE HURT—Gwen McRae (C. Reid), Cat 1992 (T.K.) (Sherlyn, BMI)	99	-	1	(Mainstream) (Admont, ASCAP)  FUNKY PARTY— Clarence Reid (C. Reid), Alston 4621 (Atlantic) (Sherlyn, BMI)
32	23	15	CHAMELEON—Herbie Hancock (P. Jackson, H. Mason, B. Maupin, H. Hancock). Columbia 4-46002 (Hancock, BMI)	67	41	27	THIS HEART—Gene Redding (D. Lambert, B. Potter), Haven 7000 (Capitol)	100	=	1	SECRETARY — Betty Wright (C. Reid, W. Clarke), Alston 4622 (Atlantic) (Sherlyn, BMI)

# Billboard FM Action Picks

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

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

AIRO, "Virgin Land," Salvation: WPHD-FM, KJLH-FM TONY ASHTON AND JON LORD, "First of the Big Bands," Warner Bros.: KYLE-FM, KTMS-FM, KQIV-FM

BADGER, "White Lady," Epic: KYLE-FM, WPRB-FM, WBEU-FM BAREFOOT JERRY, "Watching TV With the Radio On," Monument: WVVS-FM, KQIV-FM

DAVID BOWIE, "Diamond Dogs," RCA: WORJ-FM, WVVS-FM, KBPI-FM. CHUM-FM, KOIV-FM

BOYER AND TALTON, "Cowboy," Capricorn: WBEU-FM

ARTHUR BROWN'S KINGDOM COME, "Journey," Passport: WVVS-FM J.J. CALE, "Okie," Shelter: KQIV-FM, WPHD-FM, KBPI-FM, WBRU-FM, WORJ-FM, WPLR-FM

CLIMAX BLUES BAND, "Sense of Direction," Sire: WORJ-FM, WVVS-FM, WBRU-FM, WPLR-FM

BILLY COBHAM, "Crosswinds," Atlantic: WPHD-FM, WBLS-FM DAVID ALLEN COE, "Mysterious Rhinestone Cowboy," Columbia: KYLE-FM RY COODER, "Paradise and Lunch," Reprise: KQIV-FM, WVVS-FM, WPHD-FM, KTMS-FM, WPLR-FM

RITA COOLIDGE, "Fall Into Spring," A&M: WORJ-FM, KCFR-FM, KTMS-FM GEORGE CROMARTY, "The Only One," Thistle/Takomah: KCFR-FM

THE CRUSADERS, "Scratch," Blue Thumb: WBLS-FM

CYMANDE, "Promised Heights," Janus: WPLR-FM

MILES DAVIS, "Big Fun," Columbia: WPRB-FM RICHARD DAVIS, "Dealin' " Muse: KCFR-FM

SANDY DENNY, "Like An Old Fashioned Waltz," Island: WORJ-FM, KCFR-FM, WPLR-FM, KQIV-FM

CHERYL DILCHER, "Magic," A&M: WVVS-FM

URSULA DUDZIAK, "Newborn Light," Columbia: KCFR-FM

EAGLES, "On the Border," Asylum: WRRN-FM

EMBRYO, "We Play On," BASF: WBRU-FM

BRIAN ENO, "Here Comes Some Warm Jets," (Import): WPRB-FM

BETTY EVERETT, "Love Rhythms," Fantasy: KJLH-FM

GOLDEN EARRING, "Moontan," MCA: KPRI-FM

GURU GURU, "Dance of the Flame," Atlantic: WVVS-FM

ARLO GUTHRIE, Reprise: WBRU-FM, KTMS-FM, WRRN-FM, WBEU-FM, CHUM-FM

ISAAC HAYES, "Tough Guy," Enterprise: KJLH-FM JOE HENDERSON, "The Elements," Milestone: KCFR-FM

HOLLIES, Epic: WRRN-FM

WORJ-FM

For Sample

Copy Write:

PAUL HORN, "Visions," Epic: KBPI-FM IF, "Not Just a Bunch of Pretty Faces," Capitol: KBPI-FM, CHUM-FM QUINCY JONES, "Body Heat," A&M: WBLS-FM, KTMS-FM, WPLR-FM,

ALBERT KING, "I Wanna Get Funky," Stax: WBLS-FM

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

KINKS, "Preservation Act II," RCA: WPLR-FM, KTMS-FM, WVVS-FM, KBPI-FM, WORJ-FM, KCFR-FM, WBRU-FM

KRIS KRISTOFFERSON, "Spooky Lady's Sideshow," Monument: KYLE-FM, WPRB-FM, KTMS-FM

HUBERT LAWS, "In The Beginning," CTI: WPRB-FM JIMMY LEWIS, "Totally Involved," GRC: KJLH-FM LINDA LEWIS, "Heart Strings," Warner Bros.: WBRU-FM, KTMS-FM LOGGINS AND MESSINA, "Live On Stage," Columbia: KPRI-FM JON LUCIEN, "Mind's Eye," RCA: WRPB-FM, KJLH-FM MAHAVISHNU ORCHESTRA, "Apocalypse," Columbia: KQIV-FM, KYLE-FM, KTMS-FM

CARMEN McRAE, "Ms. Jazz" Groove Merchant: WBLS-FM IDRIS MUHAMAD, "Power of Soul" Kudu: KJLH FM NEKTAR, "Remember the Future," Passport: WORJ-FM, WVVS-FM NEW RIDERS OF THE PURPLE SAGE, "Home Home On the Road," Columbia: KPRI-FM

OZARK MOUNTAIN DAREDEVILS, A&M: KPRI-FM PERSUADERS, "Best Thing That Ever Happened To Me" Atco: KJLH-FM PERSUASIONS, "More Than Before," A&M:WBRU-FM GENE REDDING, "Blood Brother" Haven; KJLH-FM RENAISSANCE, "Turn of the Cards," Sire: WPLR-FM DIANA ROSS, "Live At Caesars Palace," Motown: KJLH-FM EARL SCRUGGS, "Rockin Around the Country" Columbia: KYLE-FM JAMES LEE STANLEY, "There's a Charm," Wooden Nickel: WVVS-FM THE SUTHERLAND BROTHERS AND QUIVER, "Dream Kid" Capitol: KPRI-

TANGERINE DREAM, "Phaedra," Virgin: KCFR-FM TASAVALLAN PRESSIDENTTI, "Milky Way Moses," Janus: WPRB-FM,

TEN YEARS AFTER, "Positive Vibrations," Columbia: WPRB-FM IAN THOMAS, "Long Way Home," Janus: WPLR-FM LEON THOMAS, "Full Circle," Flying Dutchman: WBLS-FM JUKKA TOLONEN, "Tolonen," Janus: WPRB-FM TOMITA, "Snowflakes Are Dancing," RCA: KBPI-FM RICHARD TORRANCE, "Eureka," Shelter: KQIV-FM, WORJ-FM CAL TJADER AND CHARLES BYRD, "Tambu," Fantasy: KJLH-FM DOC AND MERLE WATSON, "Two Days In November," Poppy: WPRB-FM DAVID WERNER, "Whizz Kid," RCA: WRRN-FM

WET WILLIE, "Keep On Smilin'" Capricorn: WBEU-FM, WBRU-FM EDGAR WINTER, "Shock Treatment," Epic: WBEU-FM, WRRN-FM, KQIV-FM, KBPI-FM, KPRI-FM, WPRB-FM, WPHD-FM, KTMS-FM

DANIEL VALDEZ, "Meztizo," A&M: KCFR-FM

PAT WILLIAMS, "Threshold" Capitol: KPRI-FM

DENNY ZEITLIN, "Expansion," Double Helix: KCFR-FM

#### Bubbling Under The HOT 100

101-LEAN IT ALL ON ME, Diana Trask, Dot 17496 (Famous)

102-STANDING IN THE RAIN, The James Gang, Atco 6966

103-SADIE TAKE A LOVER, Sam Neely, A&M 1523

104-I ONLY HAVE EYES FOR YOU, Mel Carter, Romar 716 (MGM)

105-I'VE HAD IT, Fanny, Casablanca 0009 (Warner Bros.)

106-THE GOLDEN AGE OF ROCK 'N' ROLL, Mott The Hoople, Columbia

107-HONEY BEE, Gloria Gaynor, MGM 14706

108-BURN, Deep Purple, Warner Bros. 7809

109-SWEET STUFF, Sylvia, Vibration 520 (All Platinum)

110-YOU KEEP ME (Hanging On), Ann Peebles, Hi 2265 (London)



CAYTRONICS CORPORATION

240 Madison Ave., New York, N.Y. 10016

#### Bubbling UnderThe Top LP's

201-ARLO GUTHRIE, Reprise MS 2183

202 - CHARLIE RICH, Fully Realized, Mercury SRM 2-7505 (Phonogram)

203-VELVET UNDERGROUND, Live With Lou Reed 1969, Mercury SRM 2-7504 Phonogram)

204-KANSAS, Kirshner KZ 32817 (Columbia)

205-DARYL HALL & JOHN OATES, Abandoned Luncheonette, Atlantic SD 7269

206 - MILES DAVIS, Big Fun, Columbia PG 32866

207-RY COODER, Paradise And Lunch, Reprise MS 2178

209-ZOMBIES, Time of the Zombies, Epic KEG

208-ROBERT KLEIN, Mind Over Matter, Brut

32861 (Columbia)

# Billboard SPECIAL SURVEY for Week Ending 6/1/74 <sup>6</sup> Copyright 1974 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. Tel \*STAR Performer-LP's registering

This Week	Last Week	Weeks on Char	*STAR Performer-LP's registering greatest proportionate upward progress this week TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Char	TITLE Artist, Label & Number (Dist. Label)
4	3	10	MIGHTY LOVE The Spinners, Atlantic SD 7296	31	20	16	RHAPSODY IN WHITE Love Unlimited Orchestra, 20th Century T-433
2	2	29	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	由	40	3	WHIRLWINDS Deodato, MCA 410
3	4	18	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	33	27	9	BLACKS AND BLUES Bobbi Humphrey, Blue Note BN LA 142-G (United Artists)
4	1	8	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712	34	35	5	ALIVE & KICKING Delfonics, Philly Groove PG 1501 (Bell)
5	7	24	THE PAYBACK James Brown, Polydor PD2-3007	35	41	3	THE OHIO PLAYERS EMI Capitol ST-11291
6	6	12	BOOGIE DOWN Eddie Kendricks, Tamla T 330V1 (Motown)	36	38	5	FOXY BROWN Willie Hutch, Motown M6-811 S1
7	8	33	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	37	39	4	NATURAL FOUR Curtom CRS 8600 (Buddah)
8	9	10	WAR LIVE United Artists UA-LA 193-12	台	46	4	COME LIVE WITH ME Ray Charles, Crossover CR 9000
9	10	23	LIVIN' FOR YOU At Green, Hi ASHL-32082 (London)	39	43	3	FINALLY GOT MYSELF TOGETHER Impressions, Curtom CRS 0598 (Buddah)
血	13	9	STREET LADY Donald Byrd, United Artists BW-LA 140-F	40	42	4	DRAMATICALLY YOURS Ron Banks And The Dramatics, Volt VOS-9501 (Columbia)
11	11	8	+ 'JUSTMENTS Bill Withers, Sussex SRA 8032	41	45	27	STONE GON' Barry White, 20th Century T 423
仚	16	17	LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA LA 1996	42	32	11	KNIGHT TIME Gladys Knight & The Pips, Soul S 741V1 (Motown)
13	14	6	BACK TO OAKLAND Tower Of Power, Warner Bros. BS 2749	43	34	31	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141
仚	18	5	ANTHOLOGY Gladys Knight & The Pips, Motown M792	44	47	38	LET'S GET IT ON Marvin Gaye, Tamla I 329 VI (Motown)
15	15	6	PURE SMOKEY Smokey Robinson, Tamla T6-33151 (Motown)	45	49	28	WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)
16	19	6	ANTHOLOGY Marvin Gaye, Motown M9 791A3	46	50	23	1990 Temptations, Gordy G-966V1 (Motown)
17	5	12	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292	47	36	42	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)
仚	22	5	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST	48	55	3	LOVE, SEX & THE ZODIAC Cannonball Adderley, Fantasy F-9445
仚	24	19	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)	4	-	1	SWEET EXORCIST Curtis Mayfield, Curtom CRS 860 (Buddah)
20	12	14	EUPHRATES RIVER Main Ingredient, RCA APL1-0335	50	51	4	I WANNA GET FUNKY Albert King, Stax STS 5505 (Columbia)
21	21	7	SCRATCH The Crusaders. Blue Thumb BTS 6010	51	52	2	THAT'S HOW LONG I'LL BE LOVING YOU Bunny Sigler, Philadelphia
22	25	5	ANTHOLOGY Smokey Robinson & The Miracles, Motown M793 63	52	56	2	SUPERTAYLOR Johnnie Taylor, Stax STS-5509 (Columbia)
台	29	4	CROSSWINDS Billy Cobham, Atlantic SD 7300	53	57	3	SAVE THE CHILDREN Motown M800-R2
24	26	17	BLUE MAGIC Atco 7038	54	37	34	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013
25	28	8	I CAN'T STAND THE RAIN Ann Peebles, Hi XSHL 32079 (London)	55	59	2	(P.I.P.)  FRICTION Soul Children, Stax STS-5507 (Columbia)
26	17	11	THE DELLS VS. THE DRAMATICS The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus)	56	-	1	ETTA JAMES Chess CH 50042 (Chess/Janus)
仚	33	16	GRAHAM CENTRAL STATION Warner Bros. BS 2763	57	60	2	THREE DOWN AND FOUR TO GO Escorts, Alithia AR 9106
28	30	5	SKIN TIGHT Ohio Players, Mercury SRM1-705	58	\ <del></del>	1	THE DELLS Cadet CA 50046 (Chess/Janus)
29	23	9	(Phonogram)  BEST OF THE MOMENTS  Stang ST 1019 (All Platinum)	59	53	30	BLACK & BLUE Harold Melvin & The Blue Notes. Philadelphia International KZ 32407 (Columbia)
30	31	6	MEETING OF THE MINDS Four Tops. ABC-Dunhill OSD-50166	60	48	8	ETHNIC STEW Tribe, ABC ABCX 807

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Neek

These are best selling middle-of-the-road singles compiled from

national retail sales and radio station air play listed in rank order.

This W	Last W	Weeks	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	I WON'T LAST A DAY WITHOUT YOU Carpenters, A&M 1521, (Almo, ASCAP)
2	4	11	OH VERY YOUNG Cat Stevens, A&M 1503, (Ackee, ASCAP)
3	5	7	YOU WON'T SEE ME Anne Murray, Capitol 3867, (Maclen, BMI)
4	1	12	HELP ME Joni Mitchell, Asylum 11034, (Crazy Crown, BMI)
5	7	9	SUNDOWN Gordon Lightfoot, Reprise 1194 (Warner Bros.), (Moose, CAPAC)
6	8	8	IF YOU LOVE ME (Let Me Know) Olivia Newton-John, MCA 40209, (Al Gallico, BMI)
7	3	18	THE ENTERTAINER Marvin Hamlisch, MCA 40174, (Multimood, BMI)
8	6	13	TSOP M.F.S.B., Philadelphia International 7-3540 (Columbia), (Virgin, ASCAP)
9	16	7	DON'T YOU WORRY 'BOUT A THING Stevie Wonder, Tamla 54245 (Motown), (Stein & Van Stock/Black Bull, ASCAP
10	13	7	(I'VE BEEN) SEARCHIN' SO LONG Chicago, Columbia 46020, (Big Elk, ASCAP)
11	18	8	MY GIRL BILL Jim Stafford, MGM 14718, (Kaiser, Famous, Boo, ASCAP)
12	9	12	KEEP ON SINGING Helen Reddy, Capitol 3845 (Pocket Full Of Tunes, BMI)
13	11	16	MIDNIGHT AT THE OASIS Maria Muldaur, Reprise 1183 (Warner Bros.), (Space Potato, ASCAP)
14	12	6	THE STREAK Ray Stevens, Barnaby 600 (Chess/Janus), (Ahab, BMI)
15	10	13	Jim Croce, ABC 11324, (Blendingwell/American Broadcasting, ASCAP)
16	22	7	FOREVER YOUNG Joan Baez, A&M 1516, (Rams Horn, ASCAP)
17	14	14	PIANO MAN Billy Joel, Columbia 45963, (Home Grown/Tinker Street Tunes, BMI)
18	15	11	TUBULAR BELLS Mike Oldfield, Virgin 55100 (Atlantic), (Virgin, ASCAP)
19	28	3	HAVEN'T GOT TIME FOR THE PAIN Carly Simon, Elektra 45887 (C'est, Maya, ASCAP)
20	27	6	YOU MAKE ME FEEL BRAND NEW

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36.50		0.00	Jim Croce, ABC 11324, (Blendingwell/American Broadcasting, ASCAP)
16	22	7	FOREVER YOUNG Joan Baez, A&M 1516, (Rams Horn, ASCAP)
17	14	14	PIANO MAN Billy Joel, Columbia 45963, (Home Grown/Tinker Street Tunes, BMI)
18	15	11	TUBULAR BELLS Mike Oldfield, Virgin 55100 (Atlantic), (Virgin, ASCAP)
19	28	3	HAVEN'T GOT TIME FOR THE PAIN Carly Simon, Elektra 45887 (C'est, Maya, ASCAP)
20	27	6	YOU MAKE ME FEEL BRAND NEW The Stylistics, Avco 4634, (Mighty Three, BMI)
21	29	5	FOX HUNT Herb Alpert And The T.J.B., A&M 1526 (Almo, ASCAP)
22	25	6	GEORGIA PORCUPINE George Fischoff, United Artists 410, (United Artists, ASCAP)
23	19	15	A VERY SPECIAL LOVE SONG Charlie Rich, Epic 5-11091 (Columbia) (Algee, BMI)
24	24	8	RHINESTONE COWBOY Larry Weiss, 20th Century 2084, (20th Century, House of Weiss, ASCAP)
25	26	6	STANDING AT THE END OF THE LINE Lobo, Big Tree 15001 (Atlantic), (Kaiser/Famous, ASCAP)
26	38	4	I DON'T SEE ME IN YOUR EYES ANYMORE Charlie Rich, RCA 0260 (Laurel, ASCAP)
27	33	4	Paul McCartney, Capitol 1459 (McCartney, ATV, BMI)
28	30	5	COME MONDAY Jimmy Buffett, Dunhill 4385 (ABC/Dunhill, BMI)
29	31	12	ONE HELL OF A WOMAN  Mac Davis, Columbia 46004 (Screen-Gems Columbia/Songpainter/Sweet Glory BMI)
30	32	4	I DON'T KNOW WHAT HE TOLD YOU/WEAVE ME AT THE SUNSHINE Perry Como, RCA 0274. (Donert, Roncom, ASCAP)
31	35	3	BILLY, DON'T BE A HERO Bo Donaldson And The Heywoods, ABC 11435 (Intune, PRS)
32	34	5	SONG FOR ANNA Herb Ohta, A&M 1505 (Tancy, Dotted Lion, Poplico, ASCAP)
33	37	4	THE AIR THAT I BREATHE The Hollies, Epic 5-11100 (Landers-Roberts, April, ASCAP) (Columbia)
34	723	1	ANNIE'S SONG John Denver, RCA 0295 (Cherry Lane, ASCAP)
35	40	3	PLEASE COME TO BOSTON Dave Loggins, Epic 5-11115 (Leeds, Antique, ASCAP)
36	36	5	RHAPSODY IN WHITE The Love Unlimited Orchestra, 20th Century 2090 (Sa-Vette, January, BMI)
37		1	RIKKI, DON'T LOSE THAT NUMBER Steely Dan, ABC 11439 (American Broadcasting, ASCAP)
38	41	2	YOU'LL NEVER KNOW Denny Doherty, Paramount 0286 (Famous) (Bergman, Vocco & Conn. ASCAP)
39	-	1	TRAIN OF THOUGHT

Cher, MCA 40245, (WB, ASCAP)

Nilsson, RCA 0246 (Blackwood, BMI)

I ONLY HAVE EYES FOR YOU

THE EVERYWHERE CALYPSO

THE OLD FASHIONED WAY

FLIGHT 309 TO TENNESSEE

KING OF NOTHING

SWEET CHILD

SMILE, SMILE, SMILE

Rick Cunha, GRC 2016 (Martin-Cooper, House of Fargo, ASCAP)

Mary Travers, Warner Bros. 7790 (American Broadcasting, ASCAP)

Seals & Crofts, Warner Bros. 7810 (Dawnbreaker, ABC Dunhill, BMI)

Vicki Britton, Bell 45,453 (Columbia) (Peso, Mighty U.S.A., BMI)

Johnny Mathis, Columbia 46048 (Mighty Three, BMI)

Mel Carter, Romar 716 (MGM), (Warner Bros., ASCAP)

Kate Smith, Atlantic 3022 (Godspell, Valando, ASCAP)

Shirley Bassey, United Artists 387 (Almo, ASCAP)

Ramsey Lewis, Columbia 4-46037 (Sonrol, BMI)

Petula Clark, MGM 14708 (Chappell, ASCAP)

I'M A YO YO

DAYBREAK

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### Classical Music

#### assical Notes

Vladimir Horowitz performed in public for the first time in six years, at concert in Severance Hall, Cleveland. A new Horowitz recording of music of Chopin will be released in September on Columbia Masterworks. He's currently in talks with Columbia concerning a new contract. ... Pianist Rafael Orozco makes his Philips label debut this month in new performance of Rachmaninoff's "Piano Concerto No. 3." . . Buffalo Philharmonic made de-

but Long Island appearance two weeks ago at C.W. Post College, Michael Tilson-Thomas was conductor.

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

#### Billboard To Launch Newsletter

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

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

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

#### Joplin on 5 **Chart Spots**

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

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

to plan international artists and repertoire policy for 1975 and beyond. U.K. team was headed by Peter Andry. Other brass came from here, Japan, Germany, France and Holland. ... Young pianist Paul Crossley will record an almost unknown early Stravinsky sonata for Phonogram. It's the "Sonata in F Minor" and was found by English musicologist Eric Walter White three years ago in a Leningrad public library.

Bigraph Records continues to build its catalog of classic ragtime and blues with new releases of Scott Joplin from rare piano rolls and traditional blues featuring Johnny Shines and Bukka White. The two new Joplin LP's are "The Entertainer," which includes tunes used in the Academy Award winning film "The Sting," and "Elite Syncopations," which includes many of Joplin's ragtime songs previously unre-

leased on any album.

Composer/musician Philip Glass will perform his new work, "Music in 12 Parts," in a six-hour concert at Town Hall, New York, on Saturday (1) from 6 to midnight. There will be a 90-minute break for dinner. . . . Delius' "American opera 'Koanga' " received its premiere recording under baton of Sir Charles Groves and starring Eugene Holmes and Claudia Lindsey, in release by Angel.... The National Symphony Orchestra has awarded grants to 11 composers to create works for performance in honor of the nations bicentennial. Eight are American, two are European, one is from South America.

Spoken Arts has released "The Treasury of Beatrix Potter," a collection of four tales, as a multimedia set and as a one album. Potter's original watercolor illustrations are part of the multimedia presentation. The release is read by Frances Sternhagen. Original music written and performed by James Gold. ... Sergiu Comissiona observed his fifth year with the Baltimore Symphony Orchestra. . . . Ray Nordstrand, general manager of WFMT, Chicago Fine Arts station, reports that station's broadcast revenues rose 24 percent and similar gains are occurring this year. Forty percent of its broadcast revenues consists of program (rather than spot) sales.

WGMS, Washington station. claims it's the only classical station in the country with a 25 percent profit margin, and a format that promotes personalities, plays jingles, and creates involved information programs that service the nation's capital. The station was chosen Station of the Year in 1973 in the RKO Radio chain. ROBERT SOBEL



**Tedd Joselson** 

#### **Young Pianist** Inked by RCA

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

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

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

#### **BMI Awards** Won by 15 **Young Writers**

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

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

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

#### France Gets MfP Classics

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

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



**BMI Photo** 

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

# Jukebox Programming

# What's Playing?

#### AMES, IOWA: POP PURCHASES

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

"You Won't See Me." Anne Murray
"Billy Don't Be A Hero." Bo Donaldson
"Haven't Got Time For The Pain," Carly
Simon, Elektra 45887

"Come Monday." Jimmy Buffett. Dunhill 4385

"The Air That I Breathe," Hollies, Epic 11100

"King Of Nothing," Seals & Croft, WB 7810 "I'm A Yo Yo Man," Rick Cunha, GRC 2016

#### MANHATTAN, KANSAS: POP, COUNTRY PURCHASES

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

"Rock & Roll Heaven." Righteous Brothers. Haven 7002

"Living In The USA." Steve Miller Band. Capitol 3884 "The Air That I Breathe." Hollies, Epic

"The Air That I Breathe." Hollies, Epic 11100 Country

"I Will Always Love You." Dolly Parton. RCA 0234

"It Hurts To Know The Feeling's Gone."
Nat Stuckey, RCA 0288
"Boogie Woogie," Charlie McCoy/Barefoot

Jerry. Monument 8611
"Stomp Them Grapes." Mel Tillis. MGM
14720

AKRON, OHIO: POP PURCHASES

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

"Ninety-Nine Pounds," Humble Pie, A&M

"King Of Nothing." Seals & Croft, WB 7810
"Living In The USA." Steve Miller Band.
Capitol 3884

"Train Of Thought," Cher. MCA 40245
"Annie's Song," John Denver, RCA 0295

#### HURON, S.D.: POP PURCHASES

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

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

Wings
"My Girl Bill," Jim Stafford

#### SELMA, ALABAMA: SOUL PURCHASES

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

"Secretary," Betty Wright, Alston 4622
"Finally Got Myself Together,"
Impressions, Curtom 1997
"Who's Julie," Joe Simon, Sound Stage 7

1512
"I've Been Born Again." Johnny Taylor.
Stax 0208

"Behind Closed Doors." Little Milton, Stax



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

#### Withers Worth Waiting For

• Continued from page 24

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

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

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

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

The songs of Bill Withers are all

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

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

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

MIAMI

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

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

By ANTONIO CONTRERAS

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

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

#### Nelson Ned Set In Carnegie Hall

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

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

#### Talent in Action

**CHUCHO AVELLANET** 

Club Caribe, San Juan

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

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

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

ANTONIO CONTRERAS

#### Latin Scene

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

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

Nereida (Tico) is due to play a club date here shortly, combining an act with her children who are being billed as the sons of **Beny More**, the great Cuban singer who died a few years ago. ... Nydia Caro's new LP on Alhambra Records is picking up sales momentum. ... WRHC-AM's aerial advertising stunt here was so popular a few weeks back that they are repeating it on several more dates. Meanwhile, other Latin radio stations have made inquiries to the same sky sign company.

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

ART (ARTURO) KAPPER

# SJR Contracts To Buy Stations

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

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

mentary.

Billboard SPECIAL SURVEY for Week Ending 6/1/74

Billboard FOLLATIN LP'S

Special Survey

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

#### IN NEW YORK

2 MOCEDADES "Eres Tu," Tara 53000 3 EDDIE PALMIERI "University of P.R.," Coco DCLP-107 4 RAY BARRETTO "Indestructible," Fania 456 5 WILLIE COLON "Lo Mato," Fania SLP-00444 6 JOE BATAAN "Salsoul," Mericana XMS-124 10 LARRY HARLOW "Salsa," Fania SLP-00460  11 ISMAEL RIVERA "Traigo De Todo," Tico 1319  TIPCA 73 "#2," Inca SLP-1038  LOS JIMAGUAS "Igualitos Y Con Sabor," Merica XMS-121  VITIN AVILES	1	PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen	9	CORTIJO "His Time Machine," Coco CLP-108
3 EDDIE PALMIERI "University of P.R.," Coco DCLP-107 4 RAY BARRETTO "Indestructible," Fania 456 5 WILLIE COLON "Lo Mato," Fania SLP-00444 6 JOE BATAAN "Salsoul," Mericana XMS-124 7 JUSTO BETANCOURT 11 ISMAEL RIVERA "Traigo De Todo," Tico 1319  TIPCA 73 "#2," Inca SLP-1038  LOS JIMAGUAS "Igualitos Y Con Sabor," Merica XMS-121  VITIN AVILES "Canta El Amor," Alegra LP-701	2			
4 RAY BARRETTO "Indestructible," Fania 456  5 WILLIE COLON "Lo Mato," Fania SLP-00444  6 JOE BATAAN "Salsoul," Mericana XMS-124  7 JUSTO BETANCOURT  12 TIPCA 73 "#2," Inca SLP-1038  LOS JIMAGUAS "Igualitos Y Con Sabor," Merica XMS-121  VITIN AVILES "Canta El Amor," Alegra LP-701	3	EDDIE PALMIERI	11	
"Lo Mato," Fania SLP-00444 "Igualitos Y Con Sabor," Merica  MS-121  VITIN AVILES  Canta El Amor, " Alegra LP-706	4	RAY BARRETTO	12	
6 JOE BATAAN "Salsoul," Mericana XMS-124 7 JUSTO BETANCOURT  XMS-121 VITIN AVILES "Canta El Anior," Alegra LP-701	5		13	LOS JIMAGUAS "Igualitos Y Con Sabor," Mericana
7 JUSTO BETANCOURT "Canta El Amor." Alegra LP-70	100	"Salsoul," Mericana XMS-124	14	XMS-121
	7			"Canta El Amor," Alegra LP-7009
8 DANNY RIVERA "En Concieto," Velvet LPV-1477  15 BOBBY VALENTINE "Rey Del Bajo," Fania 457	8		15	

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

By RADCLIFFE JOE

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

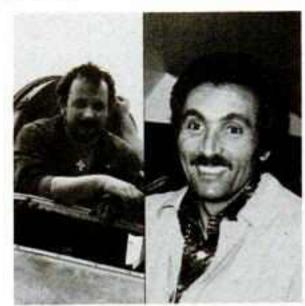
"Fly Buy Nite," the brainchild of Victor Feld and Stanley Bindas, developers of what they claim was the first plexiglas sound dome, will launch the first outlet by September using a DC-7 aircraft acquired from the Society of Sky Roamers.

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

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

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

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



Bindas and Feld

tions for doing six months of live re-

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

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

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

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

(Continued on page 30)

#### **Russ Export: Audio Units**

By VADIM YURCHENKOV

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

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

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

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

The latest trends reflect an earlier (Continued on page 30)

#### **Rep Role Backed As Akai Switches To Direct Sales**

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

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

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

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

#### Magnavox Kills Rumors, Unveils New Hi-Fi Line

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

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

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

The line, which will be officially

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

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

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

#### Audio Magnetics Expands In Major Reorganization

Continued from page 3

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

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

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

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

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

Otari Corp. photo

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

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

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

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

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

#### Zenith Donates To Fund-Raiser

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

TAKEKAWA and HOSODA

#### Otari's Delicate Balance: Mass Line, Custom Work By EARL PAIGE

NEWSMAKER .....

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

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

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

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

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

access design for broadcasters and other users.

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

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

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

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

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

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

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

Copyrighted material

#### Superex Will Launch **Blank Cassette Line**

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

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

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

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

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

The company has also released

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

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

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

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

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

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

#### What's Ahead



#### At CES

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

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

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

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

# Hi Fi Industry Needs More Women—SAC

Continued from page 1

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

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

#### Panasonic's 'Dynamite-8'

and comes complete with AC cord. There is also an optional car/boat adaptor.

The print campaign on Dynamite will be launched in September in such consumer magazines as Motor Trend, Seventeen, Senior Scholastic and Hot Rod. A TV schedule, featuring a singing group calling itself "The Dynamite-8" will be launched in October and will run through December. (Continued on page 30)

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

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

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

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

The gesture of camaraderie is an about-face for SAC, which has been highly critical of the IHF, partic-(Continued on page 30)

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

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

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

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

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

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

The firms are based at 210 N. Richman, Fullerton, Calif., with a branch office at 325 Mason St., San Francisco. They will cover California, Arizona, Nevada and Hawaii. First customers of the two companies include the newly formed speaker manufacturing firm of Stark Designs. The firms will market Stark Designs line of Sound Reproducers speakers in their four state market, as well as advise the firm on strategies for expanded marketing.

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

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

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

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

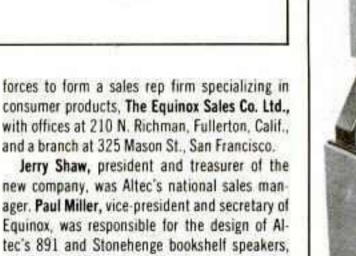
In Florida, K&C Marketing Associates is handling the Dokorder line for the entire state. Lonnie Kaplan and Ken Cantor will handle the territory. K&C Associates is located at 1401 N. 74th Way, Hollywood, Fla. Phone: (305) 524-2834.

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

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

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

Two former Altec executives have joined



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

as product manager.

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



1290 AVENUE OF THE AMERICAS, PHONE: (212) 582-4870, CABLE: AUDIOMATIC, TELEX: 12-6419 EUROPEAN OFFICE: 4, RUE FICATIER-92400-COURBEVOIE, PHONE: 333-30-90, TELEX: 62282



## Tape Duplicator

By ANNE DUSTON

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

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

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

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

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

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cassettes?

PRICES.

H. MANN

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

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

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

#### Russian Audio

Continued from page 28

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

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

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

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

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

#### Tapemaker Sales Sued by Webtek

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

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

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

#### Stereo\_ Car Stereo Speakers In

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

Promo Push

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

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

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

#### **Panasonic**

Continued from page 29

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

#### **New Products**



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



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



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

#### 'Fly Buy Nite' Uses Planes

Continued from page 28

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

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

According to Feld, two other planes (a de Havilland Comet, and a Lockheed Constellation) have already been acquired and will be pressed into service as soon as they have been refurbished.

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

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

#### More Women Needed

Continued from page 29

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

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

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

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

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

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

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

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



Copyrighted material

# Country Music

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

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

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

#### Capricorn Adds B. Thompson to Country Roster

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

The announcement was made by Phil Walden, president.

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

His debut single for Capricorn, "Foxfire" was cowritten with Don Kiser, and was produced by Johnny Slate, Larry Henley and Larry Keith for Windchime Productions in Nashville. now 192 recording companies and production companies operating and headquartered here, fewer than a dozen of which have national distribution.

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

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

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

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

As Green points out in his summary, "Even if you are fortunate enough to get a record company to listen to your new record, the chances of them signing you as an artist are extremely remote." However, he notes that some big names did get their starts on small labels.

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

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

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

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



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

#### **GRT Signs Jan Howard**

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

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

A long-time member of the "Grand Ole Opry" and former singing partner of Bill Anderson, Miss Howard had numerous hit singles and LP's after her move here from the West Coast.

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

#### **Del-Mar Distrib Pact**

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

Nashville.

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



#### Country Music

#### Listener Response Heavy In CMA Piracy Campaign

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

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

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

Not only has the listener response

#### Nashville Tower Wins 5 Awards

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

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

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

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

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

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

#### **Talent Winners** On Illini Records

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

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

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

#### Free Shows Set For Visitors to **'Opryland USA'**

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

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

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

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

#### Six Deals for Dawnbreaker

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

Handling Dawnbreaker/Jasmin

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

#### **Gentrys Bow New Single**

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

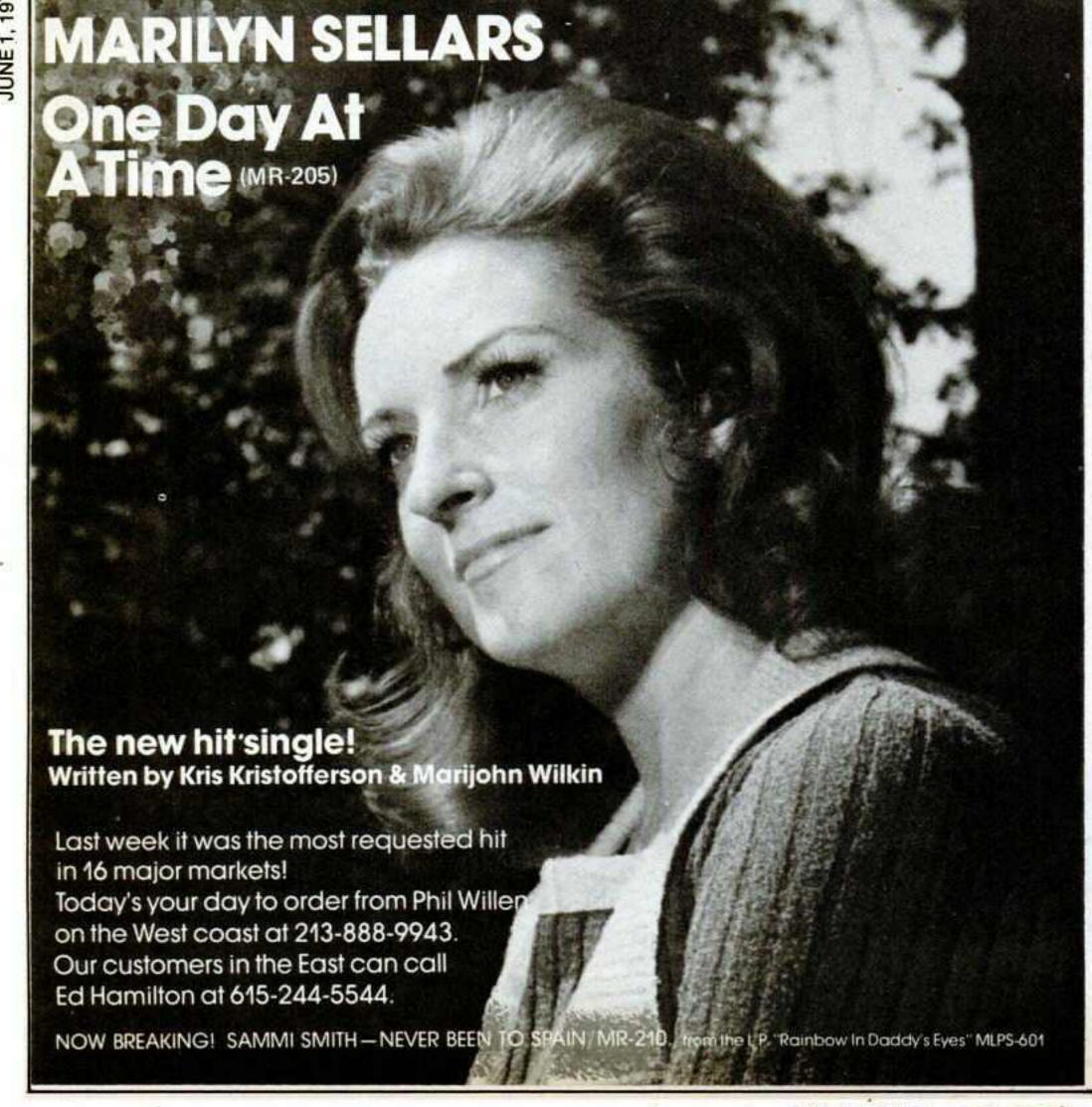
Chips Moman was the original producer. The new cuts are being done at the Phillips Recording Stu-

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

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



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



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# 'NUF

# Billboard's Top Album Picks

# Country

# SAID!

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

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

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



TEX WILLIAMS

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#### Country Music

#### Nashville Scene

By BILL WILLIAMS

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

play a softball game with some top pickers, including Bill Anderson, Lloyd Greene, Charlie McCoy, Johnny Duncan, Marti Brown, Ed Bruce, Tommy Cash and Bob Luman. . . . When Carl Perkins got a special Trustee Award at the Memphis Music affair, he became the first country singer so honored. . . . Del Delamont and Billy Raines of Delamont Music Services have of formed two publishing companies, Copper Kettle (BMI) and Tea Kettle (ASCAP) as part of a general expansion for the organization. . . . Randy Matthews' first Nashville engagement since January is scheduled for June 5-8 at Exit/In. ... House of 6 Loyd writer Hank Riddle took part in the big Keerville Folk Festival in Texas. ... AQ Talent has signed a Z management and booking agreement with 18-year-old Vicki Newland of West Virginia. The firm also is booking Cindy Sharpe, former member of the Tanya Tucker Show, who has formed a new band around guitarist Steve Sharpe, who is her husband. (Continued on page 36)

#### 'Jamboree' Shows Filled In Reunion

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

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

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

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

#### N.Y. Festival Planned

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

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

# Hot Country Singles

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Week	Week	. =		*	ŧ	_==	★ STAR Performer—Singles regist			galesty),	
This We	Last We	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, Licen
1	2	10	PURE LOVE—Ronnie Milsap (E. Rabbit), RCA 0237 (Briarpatch/Pi-Gem. BMI)	仚	43	7	GOODBYE—Rex Allen Jr. (L. Butler, B. Killen), Warner Bros. 7788 (Tree, BMI)	68	76	4	SOMETHING ON YOUR MIND—Jack Blanchard & Misty Morgan (J. Blanchard), Epic 11097 (Columbia) (Birdwalk,
À	5	9	I WILL ALWAYS LOVE YOU—Dolly Parton (D. Parton), RCA 0234 (Owepar, BMI)	4	44	5	IT'S THAT TIME OF NIGHT—Jim Ed Brown (B. Graham), RCA 0267 (Show Biz, BMI)	由	86	2	DON'T YOU THINK—Marty Robbins (M. Robbins), MCA 40236 (Mariposa, BMI)
3	3	8	THE STREAK—Ray Stevens (R. Stevens), Barnaby 600 (Chess/Janus) (Ahab. BMI)	血	46	7	I'D FIGHT THE WORLD—Jim Reeves (H. Cochran, J. Allison), RCA 0255 (Pamper, BMI)	70	79	4	PRAYER FROM A MOBILE HOME—Del Reeves
4	7	8	IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (J. Rostill), MCA 40209 (Al Gallico, BMI)	38	41	6	RAGGED OLD FLAG—Johnny Cash (J.R. Cash), Columbia 4-46028 (House Of Cash, BMI)	由	-	1	(H. Mills), United Artists 427 (Gee Whiz, BMI)  HELLO OUT THERE—Lawanda Undsey
5	1	12	NO CHARGE—Melba Montgomery (H. Howard), Elektra 45883 (Wilderness, BMI)	39	39	8	SHE'S IN LOVE WITH A RODEO MAN—Johnny Russell (B. McDill), RCA 0248 (Jack, BMI)	72	78	3	(K. Westberry, W. Walker), Capitol 3875 (Cedarwood, BMI)  SOMEONE CAME TO SEE ME—Patti Pag
4	11	7	WE COULD—Charley Pride (F. Bryant), RCA 0257 (House Of Bryant, BMI)	☆	48	5	MARIE LAVEAU — Bobby Bare (S. Silverstein, B. Taylor), RCA 0261 (Evil Eye, BMI)		2531		(T. Saussy), Epic 5-11109 (Columbia) (Galleon/Easy Listening, ASCAP)
	17	1	ROOM FULL OF ROSES—Mickey Gilley (Spenicor), Playboy 50056 (Hill & Range, BMI)	由	51	7	I WANTA GET TO YOU-La Costa (C. Taylor, N. Wilson, G. Richey), Capitol 3856 (Algee/Al Gallico, BMI)	73	66	6	(M. White), Commercial 1315 (N.S.D.) (Milene, ASCAP)
8	*	12	HONEYMOON FEELIN'—Roy Qark (R. Hellard, G.S. Paxton), Det 17498 (Famous) (Coustic, BMI)	42	32	12	MY PART OF FOREVER—Johnny Paycheck (J. Foster, B. Rice), Epic 5-11090 (Columbia)	仚		1	THIS SONG IS DRIVING ME CRAZY—Tom T. Hall (T.T. Hall) Mercury 73488 (Phoeneram)
9	6	10	SOMETHING—Johnny Rodriguez (G. Harrison), Mercury 73471 (Phonogram) (Harrissongs, BMI)	43	33	14	(Jack & Bill, ASCAP) THINGS AREN'T FUNNY	75	69	6	(T.T. Hall), Mercury 73488 (Phonogram) (Hallnote, BMI) QUE PASA—Kenny Price (E. Stevens, E. Rabbitt), RCA 0256
命	19	6	THIS TIME—Waylon Jennings (W. Jennings), RCA 0251 (Baron, BMI)	(4.707)			ANYMORE — Merle Haggard (M. Haggard), Capitol 3830 (Shade Tree, BMI)	76	83	4	(Debdave/Briarpatch, BMI)
血	16	10	WHEN THE MORNING COMES—Hoyt Axton (H. Axton), A&M 1497 (Lady Jane, BMI)	44	34	16	(Jeannie Marie) YOU WERE A LADY—Tommy Overstreet (Moreno, Charlie Black), Dot 17493 (Famous)	/6	63	•	THAT DOESN'T MEAN (I Don't Love M God)—Ray Griff (R. Griff), Dot 17501 (Famous) (Blue Echo, ASCA)
仚	23	5	I DON'T SEE ME IN YOUR EYES ANYMORE—Charlie Rich (Benjamin-Weiss), RCA 0260 (Laurel, ASCAP)	45	37	13	(Ricci Moreno, SESAC)  SMILE FOR ME—Lynn Anderson (R. Bourke), Columbia 4-46009 (Chappell, ASCAP)	仚	87	2	STOP AND SMELL THE ROSES—Henson Cargill (M. Davis, D. Severinsen), Atlantic 4021 (Screen
13	14	8	DON'T LET GO-Mel Tillis & Sherry Bryce (J. Stone), MGM 14714 (Screen Gems-Columbia, BMI)	4	60	4	YOU MAKE ME FEEL MORE LIKE A MAN—Mel Street	78	84	5	Gems-Columbia/Songpainter, BMI/Colgems, ASCAP  PLEASE HELP ME SAY NO-Mary Kay Ja  (J. Rushing), JMI 38 (Jack, BMI)
14	8	10	LAST TIME I SAW HIM—Dottie West (M. Masser, P. Sawyer), RCA 0231 (Jobete, ASCAP)	由	59	7	(J. Riggs), GRT 002 (Prater, ASCAP)  ONE DAY AT A TIME—Marily Sellars	由	5	1	SOMEWHERE AROUND MIDNIGHT—George Morgan
15	13	10	(J. Whitmore), Dot 17496 (Famous) (Algee/Al Gallico, BMI)	由	58	6	(Wilkin Kristofferson), Mega 205 (Buckhorn, BMI) UNTIL THE END OF	80	88	3	.(M. Powell), MCA 40227 (4 Star, BMI)  I'M A YO YO MAN—Rick Cunha
	30	6	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn (J. Chesnut), MCA 40223 (Passkey, BMI)		1,0000	E.	TIME—Narvel Felts & Sharon Yaughn (J. Foster, B. Rice), Cinnamon 793 (Jack & Bill, ASCAP)			1	(R. Cunha, M. Cooper), GRC 2016 (Martin Cooper/House of Fargo, ASCAP)
17	18	10	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy	49	52	8	COME HOME—Jim Munday (J. Munday), ABC 11428 (Chappell & Co., ASCAP)	82	89	5	RUB IT IN—Billy "Crash" Craddock (L. Martino Jr.), ABC 11437 (Ahab. BMI)  I NEVER HAD IT SO GOOD—Buddy Alan
4400		10.000	(S. Schafer, D. Owen), GRC 2006 (Blue Crest/Hill & Range, BMI)	50	42	11	DALLAS—Connie Smith (L. Williams), Columbia 4-46008 (Acuff-Rose, BMI)	83	90	3	(P. Williams, R. Nichols), Capitol 3861 (Almo, AS SATISFY ME & I'LL SATISFY
18	20	9	STOP THE WORLD (And Let Me Off)—Susan Raye (C. Bellew, W.S. Stevenson), Capitol 3850 (Four Star	敢	70	4	GOOD WOMAN'S LOVE—Jerry Reed (C. Coben), RCA 0273 (Delmore, ASCAP)			2	YOU—Josée Brown (B. Does), RCA 0266 (Tree, BMI)
19	22	9	Music, BMI)  BLOODY MARY MORNING—Willie Nelson (W. Nelson), Atlantic 3020 (Willie Nelson Music, BMI)	52	47	9	THE PILLOW—Johnny Duncan (J. Duncan), Columbia 4-46018 (Algee, BMI)	85	98	3	ONE MORE TIME—Skeeter Davis (R. Light), RCA 0277 (Crestmoor, BMI)  MY GIRL BILL—Jim Stafford
	26	5	HOW LUCKY CAN ONE MAN BE—Joe Stampley	仚	65	6	LADYLOVER—Bobby Lewis (B. Lewis, G. Kennedy), Ace Of Hearts 0480 (Golden Horn) (Golden Horn, ASCAP)				(J. Stafford), MGM 14718 (Kaiser/Famous/Boo, ASCAP)
命	28	6	(J. Stampley), Dot 17502 (MGM) (Su-Ma, BMI) HE THINKS I STILL CARE—Anne Murray	由	64	4	I WANT TO STAY—Narvel Felts (J. Foster, B. Rice), Cinnamon 798 (Jack & Bill, ASCAP)	86	91	3	(C. Putman, J. Crutchfield, B. Killen), MGM 1471 (Tree, BMI)
22	15	11	(D.L. Lipscomb), Capitol 3867 (Jack/Glad, BMI)  YOU DON'T NEED TO MOVE A MOUNTAIN—Jeanne Pruett	55	62	6	STILL A LOT OF LOVE—Darrell McCall (D. Owens, A. Rosbelle), Atlantic 4019	87	95	2	RESTLESS—Crystal Gayle (E. Bruce, P. Bruce), United Artists 428 (Tree, BI
23	9	11	(J. Rushing, W. Holyfield), MCA 40207 (Jack, BMI)  ON THE COVER OF THE	由	74	3	(Hill & Range, BMI)  STOMP THEM GRAPES—Mel Tillis	88	94	2	(Mullen & Guitar), Chart 5215 (Buddah) (Sixteenth Avenue, BMI)
			MUSIC CITY NEWS—Buck Owens (S. Silverstein, B. Owens, J. Shaw), Capitol 3841 (Evil Eye, BMI)	57	54	12	(R. McCown), MGM 14720 (Sawgrass, BMI) BITTER THEY ARE, HARDER	<b></b>	-	1	BOOGIE WOOGIE (A/K/A T.D.'s Boogi Woogie)—Charlie McCoy & Bareloot Jerry (C. "Pine Top" Smith), Monument 8611 (Columbia
仚	40	4	I'M NOT THROUGH LOVING YOU YET—Conway Twitty (C. Twitty, L.E. White), MCA 40224 (Twitty Bird, BMI)	_			THEY FALL—Larry Gattin (L. Gatlin), Monument 7-8602 (Columbia) (First Generation, BMI)	90	96	4	(E.H. Morris, ASCAP) HONKY TONKIN'—Troy Seals
25	27	9	THE TELEPHONE CALL—Tina and Daddy (B. Sherrill, C. Taylor), Epic 5-11099 (Algee, BMI)	P	68	3	I MISS YOU—Jeannie Seely (H. Cochran, C. Cochran), MCA 40225 (Tree, BMI)	91		1	(T. Seals, D. Goodman, J. Bettis, D. Gillon), Atlantic 4020 (Danor, BMI/Almo, ASCAP) IT HURTS TO KNOW THE FEELING'S
26	24	11	CAPTURED—Terry Stafford (R. Bourke, E. Rabbit), Atlantic 4015 (Noma/S.P.R., BMI)	59	63	3	TAKE MY LIFE & SHAPE IT WITH YOUR LOVE—George Kent (R. Porter, B. Jones), Shannon 818 (N.S.D.)				GONE—Nat Stuckey (D. Owens, W. Robb), RCA 0288 (Hill & Range, 8
27	10	13	COUNTRY BUMPKIN—Cal Smith (D. Wayne), MCA 40191 (Tree, BMI)	由	72	3	(Above, ASCAP/Beyond, BMI)  STATUE OF A FOOL—Brian Collins (1. Control of the Park 1240) (Form 1240)	92	571	1	DRINKIN' THING—Gary Stewart (W. Carson), RCA 0281 (Rose Bridge, BMI) CAN I COME TO YOU BUT Sedeman
28	12	14	IS IT WRONG (For Loving You)—Sonny James	61	67	5	(J. Crutchfield), Dot 17499 (Famous) (Sure Fire, BMI)  FRECKLES & POLLIWOG DAYS—Ferlin Husky (D. Owens, D. Frazier), ABC 11432	93	99	2	CAN I COME TO YOU—Bill Anderson (J. Crutchfield, B. Killen), MCA 40243 (Tree, BMI MOCKINGBIRD—Jimmy Mall & Terri Lane
29	31	8	(W. McPherson), Columbia 4-46003 (Hill & Range, BMI)  COUNTRY LULLABYE—Johnny Carver	62	50	9	(Blue Crest/Hill & Range, BMI) FRIEND NAMED RED—Brian Shaw	95	97	2	(C. Foxx, I. Foxx), Monument 7-8610 (Columbia) (Unart, BMI)
90	2000		(B. Mann, C. Weil), ABC 11425 (Screen Gems- Columbia/Summerhill, BMI)	63	61	9	(S. Weedman, G. Taylor), RCA 0230 (Dunbar, BMI)  GOOD MORNING LOVING—Larry Kineston	CHUS.	9/	1000	THE BACK DOOR OF HEAVEN—Nancy V (G. Ballantyne), 20th Century 2086 (New York Times, BMI)
30	21	13	SOME KIND OF WOMAN—Faron Young (). Peppers, T. Cash), Mercury 73464 (Phonogram) (Coal Miners, BMI)	4	77	2	(L. Kingston), JMI 37 (Owepar, BMI) HEY THERE GIRL—David Rogers	96	=	1	SUNDOWN—Gordon Lightfoot (G. Lightfoot), Reprise 1194 (Warner Bros.) (Moose, CAPAC)
31	25	14	WE SHOULD BE TOGETHER—Don Williams (A. Reynolds), JMI 36 (Jack, BMI)	由	81	3	(J. Foster, B. Rice), Atlantic 4022 (Jack & Bill, ASCAP)  SEXY LADY—Freddy Weller (F. Weller), Columbia 4-46040 (Roadmaster, BMI)	97	1340	1	JULIANNA—The Hummers (J. Cellura, A. Schwartz), Capitol 3870 (Wilber/Crokagator, ASCAP)
32	35	10	STORMS OF TROUBLED TIMES—Ray Price (I. Weatherly), Columbia 4-46015 (Keca, ASCAP) THE SAME OL' LOOK OF	食	82	2	LOVIN' YOU IS WORTH IT—David Houston & Barbara Mandrell	98	100	2	GIRL OF MY LIFE—Murray Kellum (M. Kellum, S. Ledet), Cinnamon 794 (Taost, BM
33	33	10	THE SAME OL' LOOK OF LOVE—David Houston (C. Taylor, G. Richey, N. Wilson), Epic 5-11096 (Columbia) (Algee/Al Gallico, BMI)	h2emi			(C. Taylor, Q. Claunch), Epic 5-11120 (Columbia) (Algee, BMI)	99	121	1	NEVER BEEN TO SPAIN—Sammi Smith (H. Axton), Mega 210 (Lady Jane, BMI)
山	45	5	ONE DAY AT A TIME—Don Gibson (G.S. Paxton), Hickory 318 (MGM) (Acoustic, BMI)	67	75	4	I BELIEVE THE SOUTH IS GONNA RISE AGAIN—Bobby Goldsboro (B. Braddock), United Artists 422 (Tree, BMI)	100	93	5	PLAY WITH ME—Penny De Haven (J. Foster, B. Rice), Mercury 73468 (Phonogram) (Jack & Bill, ASCAP)

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#### Nashville Scene

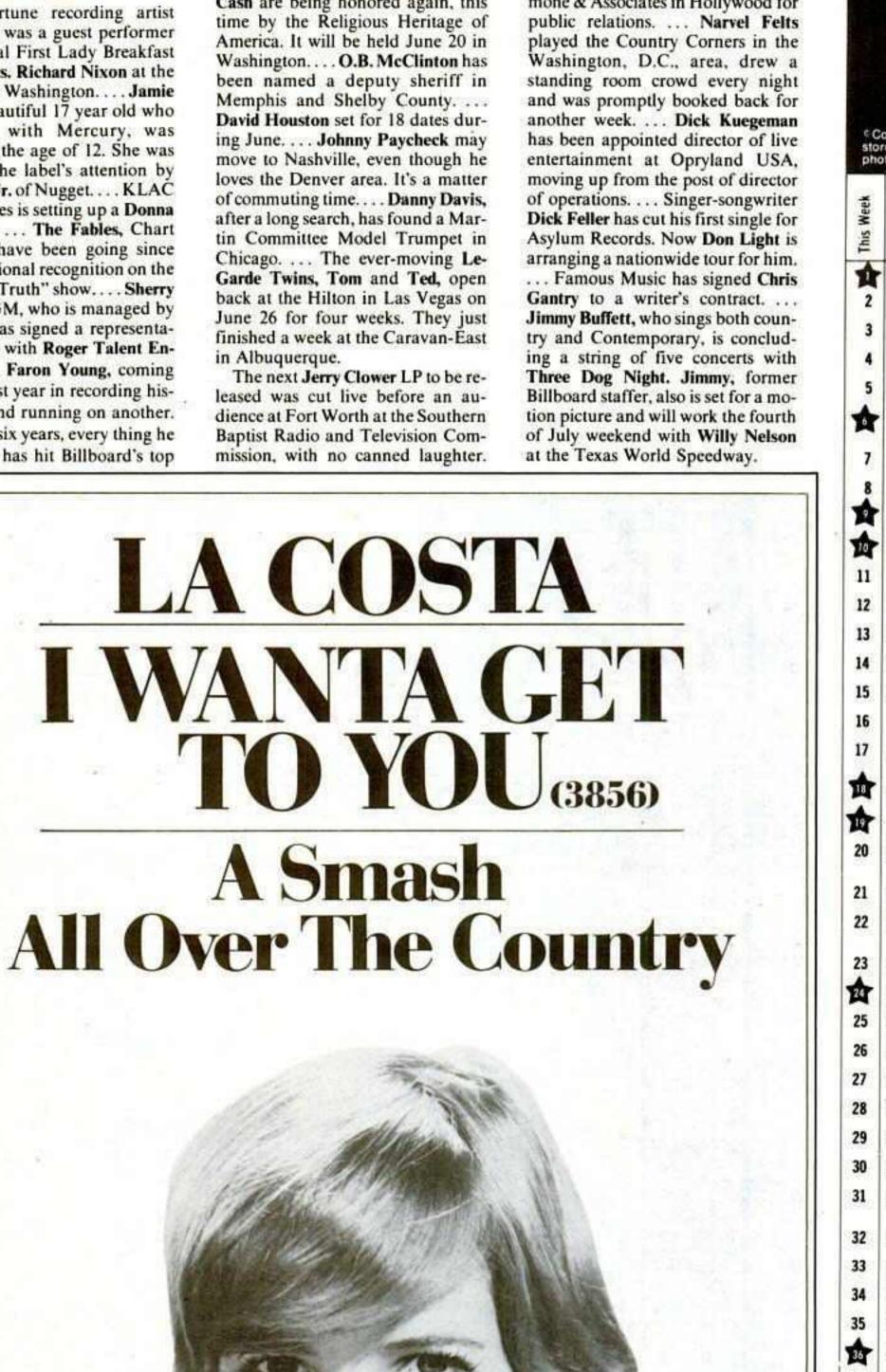
#### Continued from page 34

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

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

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

... Larry Gatlin has signed with Simone & Associates in Hollywood for Washington, D.C., area, drew a another week. ... Dick Kuegeman entertainment at Opryland USA, moving up from the post of director of operations. . . . Singer-songwriter arranging a nationwide tour for him. Jimmy Buffett, who sings both country and Contemporary, is concluding a string of five concerts with Billboard staffer, also is set for a motion picture and will work the fourth of July weekend with Willy Nelson at the Texas World Speedway.



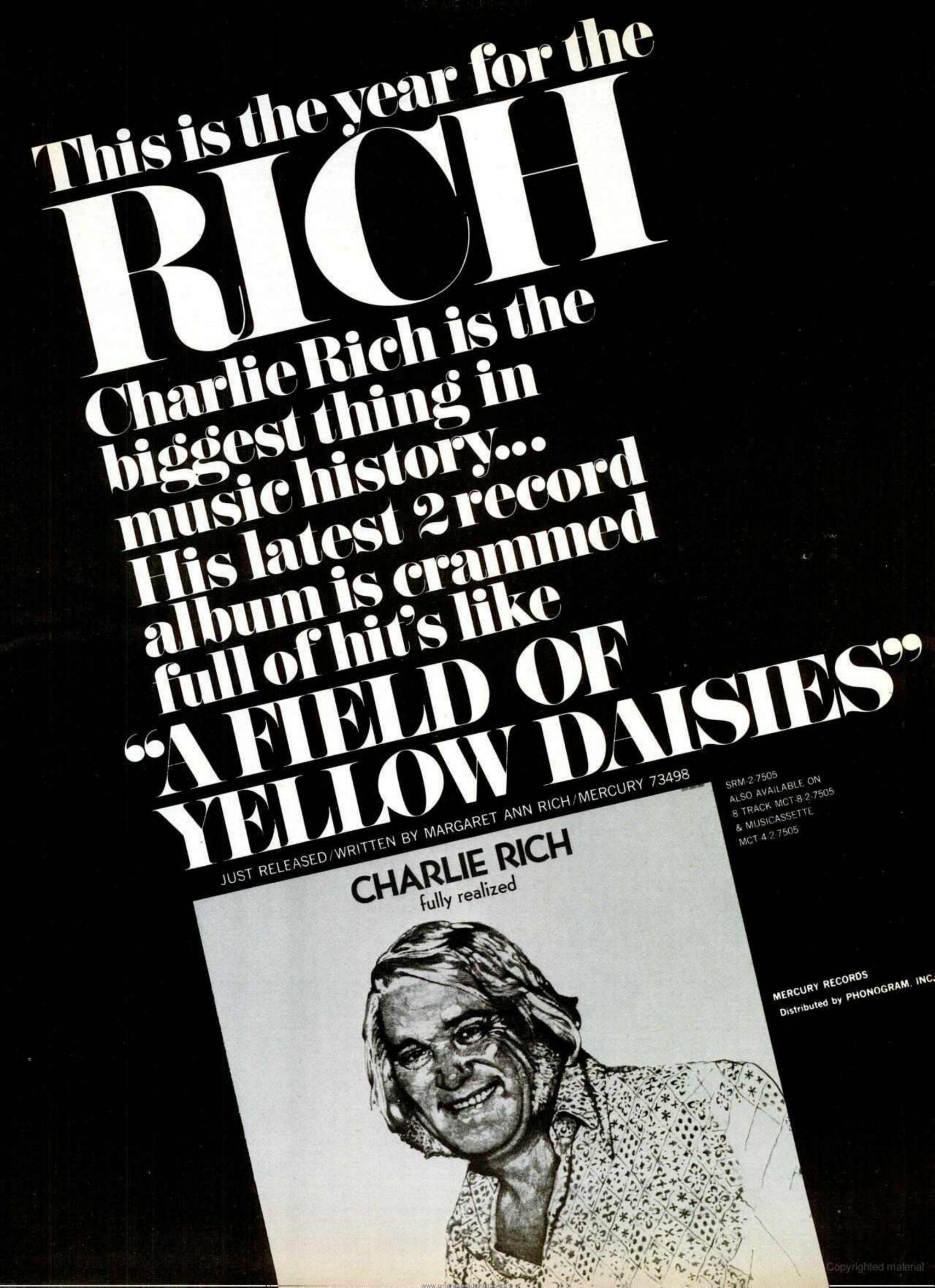
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for Week Ending 6/1/74 Country LP's. Copyright 1974. Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. \* Star Performer-LP's registering proportionate upward progress this week. Last Week Weeks on Chart TITLE-Artist, Label & Number (Distributing Label) 6 7 HONKY TONK ANGEL-Conway Twitty, MCA 406 11 3 VERY SPECIAL LOVE SONGS-Charlie Rich, Epic KE 32531 (Columbia) 58 1 BEHIND CLOSED DOORS-Charlie Rich, Epic KE 32247 (Columbia) 12 THERE WON'T BE ANYMORE-Charlie Rich, RCA APLI-0433 2 5 GOOD TIMES-Elvis Presley, RCA CPL1-0475 YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE-CONWAY Twitty, MCA 359 8 39 11 THE ENTERTAINER-Roy Clark, Dot DOS 1-2001 (Famous) 9 ANOTHER LONELY SONG—Tammy Wynette, Epic 32745 (Columbia) 11 THIS TIME—Waylon Jennings, RCA APL1-0539 13 21 LET ME BE THERE-Olivia Newton-John, MCA 389 12 23 AMAZING LOVE-Charley Pride, RCA APL1-0397 10 HELLO LOVE-Hank Snow, RCA APLI-0441 14 MY THIRD ALBUM-Johnny Rodriguez, Mercury SRM 1-699 (Phonogram) 15 11 DON WILLIAMS, VOL. II-JMI 4006 18 10 SPIDERS & SNAKES-Jim Stafford, MGM SE-4947 A LEGENDARY PERFORMER, Vol. 1-Elvis Presley, RCA CPL1-0341 7 16 16 12 WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker, Columbia KC 32744 25 STOP AND SMELL THE ROSES-Mac Davis, Columbia KC 32582 27 3 NO CHARGE-Melba Montgomery, Elektra 75079 21 21 WE'RE GONNA HOLD ON-George Jones & Tammy Wynette. THE LAST LOVE SONG-Hank Williams Jr., MGM SE 4936 22 LET'S GO ALL THE WAY TONIGHT-Mel Tillis & Sherry Bryce, MGM SE 4937 24 SWEET COUNTRY-Charley Pride, RCA APLI-0217 34 HANG IN THERE GIRL-Freddie Hart, Capitol 11296 26 SOME KIND OF WOMAN-Faron Young, Mercury SRM 1-698 (Phonogram) 29 GREATEST HITS-Bob Luman, Epic 32759 (Columbia) 30 SNAP YOUR FINGERS-Don Gibson, Hickory 4509 (MGM) 28 TORE DOWN-Porter Wagoner, RCA APLI-0496 20 AN AMERICAN LEGEND-Tex Ritter, Capitol 11241 32 THE BEST OF SUSAN RAYE-Capitol ST 11282 33 YOU'RE THE BEST THING THAT EVER HAPPENED TO ME-Ray Price, 19 IF WE MAKE IT THROUGH DECEMBER-Merle Haggard, Capitol ST-11276 12 23 13 JOLENE-Dolly Parton, RCA APLI-0473 35 9 PHASES AND STAGES—Willie Nelson, Atlantic SD 7291 36 3 THE BEST OF NAT STUCKEY-RCA APLI-0540 44 FOR WIVES AND LOVERS-Jerry Wallace, MCA 408 37 38 22 BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES-Bobby Bare, RCA CPL-2-0290 38 42 THE BEST OF DANNY DAVIS & THE NASHVILLE BRASS-RCA APLI-0425 39 37 GEORGE HAMILTON IV GREATEST HITS-RCA APLI-0455 50 四 2 IS IT WRONG-Sonny James, Columbia KC 32805 41 43 WHEN YOUR GOOD LOVE WAS MINE-Narvel Felts, Cinnamon 5002 42 49 2 IN A GOSPEL WAY-George Jones, Epic NS 32562 (Columbia) 43 47 FOR THE PEOPLE IN THE LAST HARD TOWN -Tom T. Hall, Mercury SR 1-687 (Phonogram) 44 45 STILL LOVING YOU-Bob Luman, Hickory 4508 (MGM) 45 40 FASTEST GRASS ALIVE-Osborne Brothers, MCA 374 46 41 THE ATKINS-TRAVIS TRAVELING SHOW—Chet Atkins, Merle Travis, 47 STARS OF THE GRAND OLE OPRY 1926-1974-RCA CPL2-0466 HAVE I TOLD YOU LATELY-Marty Robbins, Columbia C-32586 48 49 DOUBLE EXPOSURE—Johnny Carver, ABC ABCX 812

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

COUNTRY BOOTS-Boots Randolph, Monument 30012 (Columbia)

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### International News

## British Needle Time, Radio Playlist Debated In Forum

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

gramming.

This was just one of the many topics discussed in an IMIC session here moderated by Alan Freeman, air personality on the BBC's Radio 1. Panel members included Derek Chinnery, head of Radio I, Aidan Day, program director of Capitol Raido in London, Chris Denning of the record promotion firm of Chris Denning Ltd. in London, Geoffrey Everitt, managing director of MAM Records in England, Henry Fogel, program director of Sentinel Heights FM broadcasting in the U.S., Claude Hall, Radio-TV editor of Billboard Magazine, U.S., Stan Hibbert, assistant secretary of the British Musicians Union, London, Richard Maye, executive vice president of Charles River Broadcasting in Boston, Alan Keen, general manager of Radio Luxembourg in London, Robert Kingston, managing director for Southern Music in the U.K., Russ Regan, president of 20th Century Records, Los Angeles, and Tom Rounds, president of the Radio Syndication firm of Watermark Inc. In Los Angeles,

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

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

Everitt said he thinks that 90 percent of the people employed to play live music on the BBC are over 50 years old, adding: "I would just like to see more pop groups used."

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

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

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

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

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

night and day."

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

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



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

### Czech Disks Get 40 Intl Prizes; Mainly Supraphon

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

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

Pointing out that records enjoyed the status of cultural goods in the socialist countries, Dr. Jehne added: "In our international marketing efforts, cultural considerations come first and commercial considerations second. The overriding consideration is to keep supplying the world's record buying public with Czech musical culture in the broadest sense of the term, and, incidentally to demonstrate the continuing validity of an Englishman's observation that Bohemia is the conservatory of Europe."

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

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

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

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

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

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

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

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

This point was made by Peter Menneer, and director of the British Market Research Bureau (BMRB) when he outlined the work of the bureau and the record and tape market in the money, morals and management plenary session at IMIC-5.

Illustrating his talk with graphs and charts, Menneer gave a lucid exposition of how market research could help record industry management make the right decisions about where to advertise, which records to give the greatest promotional push to and which musical trends would likely be the most profitable to follow.

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

Chart Accuracy

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

An important feature of the chart system is that it is possible to forecast titles which are likely to make progress up the chart the following week. "This," said Menneer, "is a simple mathematical calculation. It can be shown that all singles in positions from 20 to 50 which show a sales increase of 20 percent or more in a week have an 80 percent likelihood of continuing to rise in the chart. And singles above the 20 mark registering a 50 percent or more sales increase, have also an 80 percent chance of continuing to go up.

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

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

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

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

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

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

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

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

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

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

During the first year of the deal, Satril product will be released on the Pye label but for the remainder of the duration, the agreement makes provision for Satril to regain its own label identity.

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

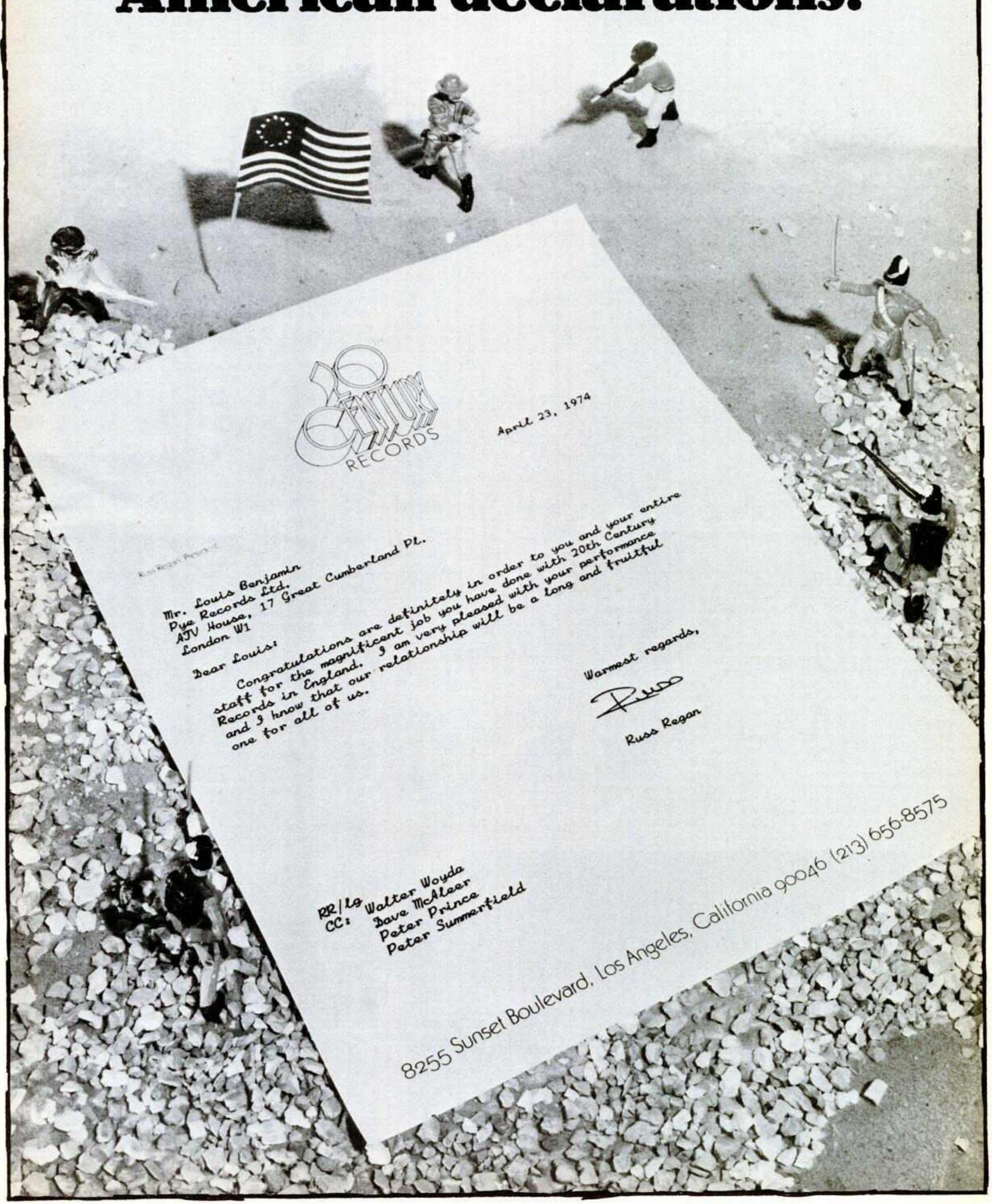
The first release under the new deal is being made this week and is "Looking Glass," a new single by the Rockin' Berries.

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

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

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

## another one of those American declarations!



### Consumer Protection Bills Seen for U.K.

S.I.N.G. Booklet Outlines

Goals and Promo Activities

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

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

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

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

DUBLIN-S.I.N.G., the Song-

writers of Ireland National Guild,

formed recently to promote the in-

terests of Irish songwriters and to ad-

vise aspiring writers, has issued a

leaflet outlining its campaign to

make the music industry more aware

S.I.N.G. points out that record

sale royalties worth \$625,000 leave

Ireland every year, that 'B'-side

songs earn the same royalties as 'A'-

sides, and that there is a large body

of musical talent in Ireland which

has not yet been given the opportu-

Brien O'Brien, chairman of

companies aware of the almost crim-

inal amounts of money leaving the

country, and to ask for unity in en-

couraging our writers. Our initial

campaign is to promote new records

with disk jockeys and program pro-

ducers, and our sticker "This is a

S.I.N.G. song" will be attached to

"Various schemes are being

planned, including a comprehensive

'writer to recording artist' idea,

whereby new works will be guided

by the committee thru rehearsals, ar-

rangements, demo recordings, and

finally presenting the song to record-

ing artists. Special rates are being

S.I.N.G., said: "We want to make singers, managers and recording

of its activities.

nity to prove itself.

promotional copies.

discount like "worth \$100-our price

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

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

Methven's proposals now go before the independent Consumer Protection Advisory Committee and then to Shirley Williams, secretary of state for prices and consumer protection, who would introduce the measures into Parliament.

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

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

(Continued on page 42)

### International Turntable\_

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

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

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

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

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

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

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

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

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

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

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

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

### Lightfoot Is On the Road

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

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

## From the Music Capitals of the World

### LONDON

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

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

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

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

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

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

Discovery from the TV show "Opportunity Knocks," Garfield Demango has been launched on his own label, Charlie's Stable, with distribution through EMI. The man behind the U.K. promotion of the Rolls Royce Corniche, Steve Chaffey (Charlie Boy) is behind the move and has also penned Demango's first single "Mary." ... Track Records has completed the release of its Allsorts compilation album series with three new albums, "Coconut," (Continued on page 42)

### Two In U.K. Get Writer Novellos

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

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

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

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

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

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

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

## INTERSONG WORLD WIDE IS PLEASED TO ANNOUNCE THE BIRTH OF: KARMA ITALIANA EDIZIONI MUSICALI S.R.L. - VIA BORGOGNA 2 - MILANO 20122/ITALY - TEL. 796541,

## 2 U.K. Chains Charged With Consumer Hijacking Action

By GEORGE PUNTER

(Music Week Staff Member)

The letter said this could be the

beginning of a monopoly where the

vast majority of sales are controlled

cess of those necessary to comply

with the Government's reduce-prof-

GRRC and one of the four-man ac-

tion committee, said: "These cuts

have been made 'indefinitely' and

could easily send some of the small

dealers to the wall. We have written

to John Methven because we feel

committee, GRRC chairman Laurie

Krieger, said: "If a small dealer had

to match the savage price cuts made

by Smiths and Boots he would very

"This is a cold-blooded attempt to

soon go out of business.

Another member of the action

this is an unfair trade practice."

Harry Tipple, secretary of the

its directive.

It contends the cuts are far in ex-

by a handful of giant companies.

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

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

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

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

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

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

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

A letter to all the companies followed which said the moves have "struck fear into the hearts of the independent retailers,"

It continued: "Speculation is rife that this presages a price-cut war that can only inevitably end in the demise of many of those constantly referred to as the backbone of the industry."

### CBS Intl In New Ties With Music Maximus

NEW YORK: The Kate Smith recording of "Smile, Smile, Smile, Smile," a song from the U.K. musical "Carry On London," highlights a new agreement between CBS Records International and Music Maximus. The agreement covers the territory of France, Belgium, Luxembourg, and the Netherlands. April Music. Ltd., and Music Maximus have entered into an agreement for the U.K., Eire, and South Africa.

In addition to these new territories, CBS Records International represents Music Maximus catalogs (Godspell, New Cadenza, and Dramatis) in Italy, Israel, Scandinavia, Mexico, Central and South America.

### **British Debate**

Continued from page 38

radio stations in the U.S. have retired their responsibility to find new product" and that most of the radio stations in Los Angeles, for example, are playing the same records more or less.

Chinnery pointed out that the BBC does play new product..."Every Worthwhile Record" at least once and often two or three times, adding 15 new records a week to the

Denning said that what was needed was playlist controls, but a playlist that wasn't too tight. hijack the customers . . . in my opinion it is the most blatant case of ruthless big-business double-dealing since Dick Turpin's day."

Michael Lax, owner of Heads Records, Kingsbury, London—one of many retailers who complained about the discounts—said: "It makes me sick. Even if consumers do not have a Smiths or Boots near them they will travel to get these reductions."

Joanna Smith, staff manageress for the group's retail outlets, said: "We don't want to hurt anyone's business but we are caught between the Government on one hand and the retailers on the other."

A Boots spokesman refused to comment on the retailers' objections. He would not indicate whether his company's actions were linked to the Smith's move.

### Tapecar, Brazil Firm, Into Pub, Pressing of Records

RIO DE JANEIRO-Tapecar, which started by duplicating tapes, now has a plant for making records and a new publishing subsidiary. The new plant and equipment represent a million-dollar investment. Moreover, the company is building a new 16-channel studio.

President Manuel V. Camero says that he has found one of the chief reasons for inferior record quality is in the musicians' instruments, not in the studio equipment. He plans to import all instruments used in the studio. To ensure studio performance, Camero is contracting a foreign technician to take charge and to train two Brazilians.

The record-cutting equipment was imported from Germany, the plating equipment from the U.S. and eight double Hamilton presses with capacity for 800,000 units monthly, from the U.S. Camero said that he plans importing four more double presses, to step up production.

The new plant, which has 2,200 sq. meters of floor space, has two floors with a third used for storage. Before installation, two production managers, Adhemir and Ary, went to the U.S. to study plant layout. The studio will be equipped for recording quadrasound. Brazil has 2,000 quadrasonic players, Camero estimates.

### Dark Horse, A&M In Tie

LONDON-A&M Records has acquired worldwide distribution rights to a new label which George Harrison will be involved with, an A&M spokesman in London said this week.

The exact extent of Harrison's involvement with the project, Dark Horse Records, is not yet known. The first release on the label will be a rock-pop record in August, followed by an album by the Shankar Family and Friends the following month.

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### From the Music Capitals of the World

### • Continued from page 40

"Almond" and "Licorice Allsorts" following the release four weeks ago of "Peppermint Allsorts." The new albums contain deleted Who tracks, Hendrix, Move, Procul Harum and retail at \$3.75.

### SYDNEY

Suzi Quatro was met, on her arrival at Sydney airport, by gangs of motorbike riders who escorted her to her hotel. Suzi is playing dates to packed houses for Act One International in all states. ... Paul Turner, WEA chief, and Phil Greenhop, record manager, are on world trip commencing in South Africa. ... WEA recently signed Mauritius (from the island of the same name) through Fiddling Foot Productions. ... Ross Barlow, general manager of Phonogram, in Holland at a conference of Philips' managers. ... The Executives, currently working under the name of The Transition, will release their first single with Phonogram in July, titled "The Road Back," vocals featured are by Carole King and Jonne Sands.

Janice Slater, Allison McCallum and Bobbi Manchini, all top Australian female recording artists, have joined to form the trio The Hooter Gang. The name was derived from the fact that the girls are having a hoot of a time together. ... Rod Kirkam has a new single out on Tempo, "My Song." ... Chris Gilbey, professional manager, had a big celebration at Alberts with radio and

record people for his birthday on May 17.... Top Sidney disk jockey and RCA recording artist John Laws is back on air after a prolonged absence due to a heart attack.... EMI planning to record the semi-classical Peter Draper Trio, who are resident at the Bennelong Restaurant at the Opera House.

Phonogram recording superstar Kamahl made news recently by donating \$4,500 to an Adelaide child to cure his illness. . . . Child star, Jamie Redfern, is seeing chart success with his Festival single—"Hitch a Ride on a Smile." . . . Ted Mulry putting the final touches to "a good one" meaning L.P. ... Stevie Wright, ex-lead singer of the once famous Easy-Beats, has come back to the recording side after two years with the hit "Jesus Christ Superstar." He has teamed with ex-Easy's Vanda and Young, to make a really rocking album in true Wright style. . . . Buffalo, Australia's top campus band, off for a quick four-day jaunt in Noumea in two weeks. JOHN BROMEU

### TOKYO

Jeffrey S. Kruger, president of the Ember Records group of companies, and Leslie Lewis, head of Ember international division, left this music capital May 11 after arranging a Japan license for Paramount-Ember Records. Their host was Richard N. Uehara, president/general manager of 'Hara Music Publishers, who represents the Ember group in Japan. During their week's stay they en-

joyed the first Japan vocal performance May 10 by ex-guitarist Glen Campbell. ... Sheldon Heller became a member of the board of directors of Warner-Pioneer as of May 1. The former MFP division manager of EMI (Ireland) Ltd. succeeds Brigitta E. M. Peschko, who is returning to the head office of the Warner/Elektra/Atlantic group after serving as WEA representative in Japan since the formation of Warner-Pioneer over three years ago. . . . "As Time Goes By/Carmen McRae Alone" was released here May 10 by Victor Musical Industries at the retail price of 2,200 yen (now about \$7.86). The album was recorded at the "dig" jazz club in Shinjuku last Nov. 21 during her Japan performance tour with the Count Basie Orchestra.

Besides acting as a judge at the 3rd Tokyo Music Festival's International Contest finals June 30. Frank Sinatra is expected to give a 90-minute performance July 2 at the 11,000-seat Nippon Budokan. Ticket prices range from 2,000 to 6,500 yen (\$7.14-\$23.21). Two dinner shows have also been arranged by Asia Enterprise at the Pacific Hotel in Shinagawa July 3-4, at some 80,000 yen or about \$285 a head.... Lorin Maazel and the Cleveland Orchestra were due to arrive in Osaka May 17 to give 11 concerts in six cities through June 1. The musical director previously toured Japan with the West Berlin Opera and the Berlin Radio Symphony Orchestra. The Cleveland Orchestra made its Japan debut in 1970 under the late George Szell and Pierre Boulez. . . . The Takarazuka Revue Company marked its 60th anniversary May 11. ... Daniel Nenishkis has become chief director, international department, Tokuma Musical Industries. For the time being, however, the former general manager of Toa Attractions and Asia Music Publishers will

continue to assist these two com-

panies in international matters.
HIDEO EGUCHI

### **PARIS**

Disc' AZ has released the cassette "Remember Marilyn," which includes "Heatwave" and "After You Get What You Want You Don't Want It." . . . A Julien Clerc double album, recorded during his appearance at the Olympia has been released by Pathe-Marconi. . . . Mary Roos, a German singer, has made an album in French for CBS. . . . Johnny Hallyday had to leave the stage after 20 minutes of his performance at the Palais des Exposition at Alencon. He was too ill to continue as a result of extreme fatigue. . . . Ray Charles has recorded Jacque Brel's "Ne Me Quitte Pas" on Decca in English. The title is "If You Go Away." ... Nana Mouskouri has recorded for Fontana the English version of Brel's "Moribond," "Seasons in the Sun."

Dutch born Dick Annegarn, after a concert at the American Center in Paris, has been asked to make an LP by Polydor. . . . Film actress, Marie Laforet has recorded a French version of "No Change" for Polydor. ... Philips has recorded "Un Amour Montage" interpreted by Turkish born Farid. ... A tourist agency, FNACEM, is organizing music holidays in France and abroad for children. The children stay in holiday camps, are taught to play an instrument if they wish, and are taken to concerts. . . . The second Guitar Festival will be held in Arles, France, July 15 to 27. ... The Les Enfants

Terribles group, which has not recorded since 1969, is to make an album for Philips. ... It is reported, but not confirmed, that George Harrison is to start a European tour in France. The tour is understood to be organized by Christophe Cauchois. Georges Moustaki has recorded two songs in Japanese, "Hiroshima" and "Ma Solitude," for Polydor. . . . The Avignon Festival in July will include "Ubu Roi." a free-form jazz piece written by Antoine Duhamel. ... Marie Laforet, who recently interrupted her career to have a baby, is to start recording again for Polydor. ... Nina Companeez has recorded her first single for Polydor, "Tu Me Prends, Tu Em Donnes." ... The music for "Stavisky," the French entry in this year's Cannes Film Festi-

val, was written by "West Side Story" composer Stephen Sondheim, and will shortly be issued by Polydor. ... Serge Lama has been awarded the first Oscar for French Songs for his composition, "Les Petites Femmes de Pigalle." The Prix Bruno Coquatrix award has gone to Saroud, Revaux and Dessca for their "La Maladie d'Amour." ... Pathe-Marconi released three special singles to tie in with Mother's Day—"La Vielle Dame," by Sacha Distel, "Maman Bonheur," by Tino Rossi and "Parle Moi Maman," by Robert Miras. The Pathe-Marconi disk from the film "Piaf," featuring singer Betty Mars, has been highly praised. HENRY KAHN

### OPORTO

A giant concert was recently held in the Sports Pavilion, Oporto, giving 10,000 Portuguese the opportunity to celebrate their new freedom. Artists performing included Jose Afonos, Jose Mario Branco, Luis Cilia, Francisco Fanhais, Adriano Correia De Oliviera, Manuel Freire, Fausto and Vitorino. Most of the songs performed had never before been heard because of the censorship which up until now has operated in Portugal. The audience sang together with the artists, climaxing the concert with Jose Afonso's "Grandola, vila morena," by which time the stage was covered in red flowers. FERNANDO TENENTE

## Three In England Fined \$250 Each In Payola Case

LONDON-Three men, one a former BBC producer who admitted being involved in payola, were each fined \$250 at the Old Bailey.

Judge Neil McKinnon, QC, said, "What you have done is so incredibly paltry and the sums involved so small that it must sadden any rightthinking person to see men of your potential damaging yourselves in this way by being parties to these transactions."

The three admitted bribery to plug "Black-skinned, Blue-eyed Boy," made by the Equals for President Records, on TV's "Disco Two."

Before the court were Stephen Clive Turner, a former BBC TV producer, Anthony David Fowler, a plugger, and Robert John Bolton, former general manager of President Records.

Turner had admitted agreeing to accept about \$60 to plug the record on "Disco Two." Fowler admitted inciting Turner to obtain \$125 from Bolton as an inducement to play the record, and Bolton admitted offering \$125 for the record to be played.

Counsel for Fowler said his career had been permanently wrecked. He had gained nothing for himself. The judge commented:" He was a messenger and probably a messenger's messenger."

Jean Southworth, QC, for Bolton, said songplugging was part of the record business. It was necessary to establish a good working relationship with a number of producers and disk jockeys at the BBC and commercial radio stations.

She said there was "a very, very narrow boundary" where exploitation became corruption. Brian Capstick, QC, for Turner, said his client had lost his job as a BBC TV producer merely because he had agreed to accept \$60 although a few days later had decided he would not take it.

Imposing the fines, the judge said any form of corruption was a serious matter. "But in this case, on the material before me, the counts relate to a wholly isolated incident. It did not form any part of a course of corrupt conduct over any period. "There is nothing in it which is comparable with another case which received wide publicity in this building not so long ago.

In a separate trial the following day, Edward Kassner, head of President Records, was cleared of corruption. Kassner denied agreeing to give \$125 to Turner to plug "Blackskinned Blue-eyed Boys" He also denied conspiring with the others to offer \$125 to Turner.

Judge McKinnon stopped the trial without calling on the defense and formally directed the jury to return not-guilty verdicts. Then he discharged Kassner and awarded him costs, including the costs of the committal proceedings.

The judge said that Kassner left the court with an unblemished character. The charges which had been over his head for some time had occurred through no fault of his own.

### **Consumer Protection Bills**

Continued from page 40

largest mail-order operations, said: "Neither we nor any of the large mail-order record companies as far as I know ask for a prepayment.

"It has been tried in the past and not found to be viable. The way companies like us operate is to send the records and then the buyer pays.

"The proposed legislation would affect mainly the general discount houses which include records as part of a more comprehensive operation." Anyone breaking Methven's proposals, once they become law, could face a fine of up to \$1000 at a magistrates' court or an unlimited fine and imprisonment at a higher court.

The moves are the second made by Methven since the Office of Fair Trading was set up in November. Included in his first batch of recommendations was stricter control over in-store notices relating to the conditions under which goods could be returned, which have ramifications for record dealers.

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### **AUSTRALIA**

(Courtesy Of GO-SET) SINGLES

### This

- 1 SEASONS IN THE SUN-Terry Jacks (Bell)/Bobby Wright (Probe) MY COO CA CHOO-Alvin Stardust (EMI)
- SHE (Didn't Remember My Name)-Osmosis (Warner Bros.)
- DAYTONA DEMON-Suzi Quatro (RAK) YOU WON'T FIND ANOTHER FOOL LIKE
- ME-New Seekers (Polydor) 6 FAREWELL AUNTY JACK-Graham Bond (Picture)
- 7 THE LORD'S PRAYER-Sister Janet Mead (Festival) MOCKINGBIRD-Carly Simon & James
- Taylor (Elektra) J. O'Keefe/M. McLaren (Festival) 9 I LOVE YOU LOVE ME LOVE-Gary Glitter
- (Bell)
- 10 SORROW-David Bowie (RCA) 11 THE WAY WE WERE-Barbra Streisand
- 12 LOVE'S THEME-Love Unlimited Orchestra (20th Century)
- 13 SHIPS IN THE NIGHT-Vicki Lawrence
- TEENAGE RAMPAGE-The Sweet (RCA) YOU'RE SIXTEEN-Ringo Starr (Apple) ALBUMS

### This

- 1 BAND ON THE RUN-Paul McCartney & Wings (Apple)
- 2 TUBULAR BELLS-Mike Oldfield (Virgin) MY NAME MEANS HORSE-Ross Ryan
- 4 JONATHAN LIVINGSTON SEAGULL/ SOUNDTRACK-Neil Diamond (CBS)
- GOODBYE YELLOW BRICK ROAD-Elton John (DJM)
- HOT AUGUST NIGHT-Neil Diamond (MCA)
- PIN-UPS-David Bowie (RCA) DARK SIDE OF THE MOON-Pink Floyd
- (Harvest) OLD, NEW, BORROWED, BLUE-Stade (Polydor)
- 10 RINGO-Ringo Starr (Apple)

### BELGIUM

(Courtesy Of Belgium Radio & TV) SINGLES

### This Week

- WATERLOO-Abba
- SEASONS IN THE SUN-Terry Jacks BE MY DAY-The Cats
- IN THE STILL OF THE NIGHT-Jack Jersey THE CAT CREPT IN-Mud
- I SEE A STAR-Mouth & MacNeal
- INSTANT POETRY-Golden Earring IK BEN VERLIEFD-Cindy
- TIGERFEET-Mud
- FLY AWAY-Teach in
- LOVE EPIDEMIC-Trammps MY ONLY FASCINATION—Demis Roussos
- SING SING-Lester & Denwood
- A LA ESPAGNOLA-John Terra
- 15 I'M A TRAIN-Albert Hammond

### BRITAIN

(Courtesy: Music Week) Denotes local origin

### This Last Week Week

- 1 1 SUGAR BABY LOVE—\*Rubettes (Polydor)-Pam Scene (Wayne Bickerton)
- 4 SHANG-A-LANG-Bay City Rollers (Bell)-Martin/Coulter (Bill Martin/Phil Coulter)
- 9 THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US-\*Sparks (Island)—Island (Muff Winwood)
- 3 DON'T STAY AWAY TOO LONG-\*Peters & Lee (Philips)-Pedro/C. Shane (John Franz) 7 THE NIGHT CHICAGO DIED-\*Paper
- Lace (Bus Stop)-Intune (M. Murray/P. Callander) 2 WATERLOO-Abba (Epic)-United Artists
- RED DRESS-\*Alvin Stardust
- (Magnet)-Magnet (Peter Shelley) 8 18 BREAK THE RULES-\*Status Quo (Vertigo)-Valley/Shawbury (Status Quo)
- 10 21 IF I DIDN'T CARE-David Cassidy (Bell)-Chappell (David Cassidy/ Michael Lloyd)
- 6 ROCK & ROLL WINTER-\*Wizzard (Warner Bros.)-Roy Wood/Carlin
- (Roy Wood) 12 15 I CAN'T STOP-Osmonds (MCA)-
- Carlin (Wes Farrell) 5 REMEMBER YOU'RE A WOMBLE-\*Wombles (CBS)—Batt Ent. (Mike
- Batt) 14 SPIDERS & SNAKES-Jim Stafford (MGM)—Famous Chappell (P.
- Gernhard/ Lobo) 8 HOMELY GIRL-Chi-Lites (Brunswick)-Intersong (Eugene Record)
- 16 22 GO-Gigliola Cinquetti (CBS)-Britico/April (Gianni Daldello) 17 11 HE'S MISSTRA KNOW-IT-ALL-
- Stevie Wonder (Tamla Motown)-Jobete London (Stevie Wonder) 18 29 | SEE A STAR-Mouth & MacNeal (Decca)—Brotocs/ATV

- 19 13 YEAR OF DECISION-Three Degrees (Philadelphia)-Gamble-Huff/Carlin (Gamble-Huff)
- 19 LONG LEGGED WOMAN DRESSED IN BLACK-\*Mungo Jerry (Dawn)-Caesar/Chrysalis (Barry
- Murray/Ray Dorset) 21 28 THE ENTERTAINER-Marvin Hamlisch (MCA)-Multimood
- (Marvin Hamlisch) YOU KEEP ME HANGING ON-\*CIIII Richard (EMI)-Pedro/Cyril Shane (D. MacKay)
- TSOP-MFSB (Philadelphia)-Gamble-Huff/Cartin (Gamble-Huff)
- HEY ROCK & ROLL-\*Showadywady 23 (Bell)-Bailey (Mike Hurst) SEASONS IN THE SUN-Terry Jacks 24 (Bell)-Francis Day & Hunter
- (Terry Jacks) 16 BEHIND CLOSED DOORS-Charlie Rich (Epic)-Screen Gems-Columbia (Billy Sherrill)
- THE 'IN' CROWD-\*Bryan Ferry (Island)-E.C. (Bryan Ferry/J. Punter)
- 12 A WALKIN' MIRACLE-Limmie & The Family Cooking (Avco)-Planetary Music (Steve Metz)
- 28 33 JUDY TEEN-\*Cockney Rebel (EMI)-Trigram/RAK (Steve Harley/Alan Parsons) 24 THERE'S A GHOST IN MY HOUSE-
- R. Dean Taylor (Tamla Motown)-Jobete London (Brian Holland/ Lamont Dozier)
- ROCK & ROLL SUICIDE-\*David Bowie (RCA)-Mainman/Chrysalis (D. Bowie/K. Scott) 17 THE CAT CREPT IN-\*Mud (RAK)-
- Chinnichap/RAK (Mike Chapman/ Nicky Chinn) 23 DOCTOR'S ORDERS-\*Sunny
- (CBS)-Cookaway/Tic Toc (Roger Greenaway) 33 27 YOU ARE EVERYTHING-Diana Ross & Marvin Gaye (Tamla Motown)-Gamble-Huff/Carlin (H. Davis/B.
- Gordy) 32 AMERICA-\*David Essex (CBS)-April/Jeff Wayne (Jeff Wayne)
- WOLD-Harry Chapin (Elektra)-Warner Bros. (Paul Leka) WANT TO GIVE-Perry Como (RCA)-Latin American (Chet
- Atkins) 37 50 GETTING OVER YOU-Andy Williams (CBS)-Hazzard (R. Perry)
- WOMBLING SONG-\*Wombles (CBS)-Batt Songs (Mike Batt/ Belfry Prod.)
- 39 37 LAST TIME I SAW HIM-Diana Ross (Tamla Motown)-Jobete London (Masser/Gordy)
- THE STREAK-Ray Stevens (Westbound)-Peter Maurice/KPM (Ray Stevens)
- FOR OLD TIMES SAKE-"Millican & Nesbitt (Pye)-Valley (Terry Brown)
- ANGEL FACE-\*Glitter Band (Bell)-42 Rock Artists (Mike Leander)
- SUMMER BREEZE-Isley Bros. (Epic)-Dawnbreaker/Carlin (R. Isley/R. Isley/O. Isley)
- THE MAN IN BLACK-\*Cozy Powell (Rak)-Rak (Mickie Most) JARROW SONG-\*Alan Price
- (Warner Bros.)-Jarrow (Alan Price) 39 I'LL ALWAYS LOVE MY MAMA-
- Intruders (Philadelphia)-Gamble-Huff/Carlin (Gamble-Huff) TOM THE PEEPER-\*Act One
- (Mercury)-Intersong (R. Gerald) I'M GONNA KNOCK ON YOUR
- DOOR-Jimmy Osmond (MGM)-Carlin (Mike Curb/Don Costa) BILLY, DON'T BE A HERO-\*Paper
- Lace (Bus Stop)-Intune (Murray/ Callander) A TOUCH TOO MUCH-\*Arrows (Rak)-Chinnichap/Rak (Mickie Most)

### DENMARK

(Courtesy Of I.F.P.I.)

### This Week

- WATERLOO (Single)-Abba (Polar/EMI) SEASONS IN THE SUN (Single)-Terry Jacks (Bell)
- WATERLOO (LP)-Abba (Polar/EMI) SWEET FANNY ADAMS (LP)-The Sweet (RCA)
- AN IMAGE TO MY MIND (LP)-Roger Whittaker (Philips)
- GASOLIN' 1 (LP)-(CBS) OLDIES BUT GOODIES (LP)-Svenne & Lotta (Polar/EMI)
- FLEMMING ANTONY DANSKTOPPARTY No. 4 (LP)-(Telefunken) I'M A WRITER, NOT A FIGHTER (LP)-
- Gilbert O'Sullivan (MAM) 10 ET PORTRAET (LP)-Niels Hausgaard (EMI)

### ITALY

(Courtesy of Germano Ruscitto) SINGLES

### This Week

A BLUE SHADOW-Berto Pisani (Ricordi) AMINA MIA-I Cugini Di Campagna (Fonit-Cetra)

- RIMANI-Drupi (Ricordi)
- NON GIOCO PIU-Nina (PDU/EMI) PRISENCOLINENSINANCIUSOL-Adriano
- Celentano (CBS/MM) 6 NUTBUSH CITY LIMITS-Ike & Tina Turner
- (UA/MM) 48 CRASH-Suzi Quatro (EMI) L'ULTIMA NEVE DI PRIMAVERA/SOUND-
- TRACK-(RCA) GOODBYE MY LOVE-Demis Roussos
- (Phonogram) ANGIE-Rolling Stones (Ricordi)
- MIND GAMES-John Lennon (EMI) 11 12 LOVE THEME-Harry Wright (Fonit/Cetra)
- 13 E POI-Nina (PDU/EMI)
- VOGLIO RIDERE-Nomadi (EMI) 15 SUPER STAR—Carl Anderson (MCA/MM)

### MEXICO (Courtesy Of Ortiz) SINGLES

- Week 1 LET ME GET TO KNOW YOU-Jose Jose
- (RCA)-Paul Anka (Gamma) ME MUERO POR ESTAR CONTIGO-
- Silvana Di Lorenzo (RCA)
- YO LO COMPRENDO-Victor Yturbe "Piruli" (Philips) DEJENME SI ESTOY LLORANDO-Los
- Angeles Negros (Capitol) 5 EL DIA QUE ME QUIERAS-Roberto Carlos
- COMO SUFRO—Los Baby's (Peerless) SEASONS IN THE SUN-Terry Jacks (Bell)
- ODIAME-Estela Nunez (RCA) PERDONAME—Estrellita (Raff) 10 NO HAY AMOR-Tiny Morris (Raff)

### **NEW ZEALAND**

(Courtesy Of N.Z.B.C.) SINGLES

### This

- Week THE AIR THAT I BREATHE-Hollies
  - SEASONS IN THE SUN-Terry Jacks BILLY DON'T BE A HERO-Paper Lace
  - JET-Paul McCartney & Wings **BICYCLE MORNING—Billy Sans**
  - I'M A TRAIN-Albert Hammond THE LORD'S PRAYER-Sister Janet Mead
- THE MAN WHO SOLD THE WORLD-Lulu TAKE ME HIGH-Cliff Richard
- 10 GOODBYE YELLOW BRICK ROAD-
- John 11 BABY BLUE-George Baker Selection
- 12 SOLITAIRE—Andy Williams THE STING-Bobby Crush
- HOOKED ON A FEELING-Blue Swede THE SHOW MUST GO ON-Three Dog

### SWEDEN

(Courtesy Of Radio Sweden) \*Denotes Local Origin

### This

- Week WATERLOO (LP)-\*Abba (Polar)
- 2 SEASONS IN THE SUN (Single)-Terry Jacks (Bell) I SEE A STAR (Single)-Mouth & MacNeal
- (Phonogram) WATERLOO (Single-Swedish Version)-
- \*Abba (Polar) RAMPANT (LP)-Nazareth (Vertigo)
- THE STING/SOUNDTRACK (LP)-(MCA) THE HOOPLE (LP)-Mott The Hoople (CBS) AMERICAN GRAFITTI/SOUNDTRACK
- (LP)-(MCA) SWEET FUNKY ADAMS (LP)-The Sweet (RCA)

10 DARK LADY (Single)-Cher (MCA)

### SWITZERLAND (Courtesy Of RADIO-HITPARADE)

SINGLES

### This Week

- WATERLOO-Abba (Polydor) SEASONS IN THE SUN-Terry Jacks (Bell)
- TCHIP TCHIP-Cash & Carry (Barclay) I'M A TRAIN-Albert Hammond (Epic) THIS FLIGHT TONIGHT-Nazareth (Philips)
- MEIN NAME IST NOBODY-Ennio Morricone (Ariola)
- EINSAMKEIT HAT VIELE NAMEN-Christian Anders (Chranders)
- TIGER FEET-Mud (RAK) SCHWARZE MADONNA-Bata Illic (Polydor) 10 THE GOLDEN AGE OF ROCK 'N' ROLL-Mott The Hoople (CBS)

### WEST GERMANY

(Courtesy Musikmarkt) \*Denotes local origin SINGLES

### This

- SEASONS IN THE SUN-Terry Jacks (Bell/ Polydor)-Aberbach
- 2 WATERLOO -Abba (Polydor)-Schact 3 I'M A TRAIN-Albert Hammond (Epic)-Leeds/ Gerig

4 DU KANNST NICHT IMMER SIEBZEHN

(Polydor)-Altus/Global

SEIN-\*Chris Roberts (Jupiter/Ariola)-Meridian/ Siegel 5 THE AIR THAT I BREATHE-Hollies

- 7 JUANITA -- Paul McCartney & Wings (Apple/ Electrola)-Melodie der Welt
  - ICH LEIBTE EIN MAEDCHEN-"Insterburg & Co (Philips)
- DAS TOR ZUM GARTEN DER TRAEUME-\*Bernd Cluever (Hansa/Ariola)-Troja/
- 10 DAS KARTENSPIEL-Bruce Low (Ariola)-
- Connelly/Sikorski 11 AGEL FACE-The Glitter Band (Bell/
- Polydor)-Rock Artistes Music 12 THIS FLIGHT TONIGHT-Nazareth

(Philips)-Altus/Global

- 13 JEALOUS MIND-Alvin Stardust (Ariola)-
- DAN THE BANJO MAN-Dan The Banjo Man (Rare Earth/Electrola)-Aberbach EINSAMKEIT HAT VIELE NAMER-\*Christian Anders (Chranders/

Electrola)—Anders

This

Week BURN-Deep Purple (Purple/Electrola)

LPs

- OTTO II-Otto (Electrola) DIE SUPER HITPARADE II-Various Artists (Electrola)
- SING MIT JAMES LAST II-James Last
- (Polydor) THE BEATLES 1962-1966-The Beatles
- (Apple/Electrola) KANSAS CITY-The Les Humphries Singers
- WIM THOELKE PRAESENTIERT DIE STAR-GALA 3 X 9 AUSGABE 1974-Various
- Artists (Stern-DGG) LOUD 'N' PROUD-Nazareth (Vertigo/
- Phonogram) SUZI QUATRO-Suzi Quatro (RAK/EMI
- Electrola) 20 TOP-HITS ORIGINAL-Various Artists (Ariola)

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### Canadian News

## From the Music Capitals of the World

### TORONTO

Bachman-Turner Overdrive's second album entitled "Bachman-Turner II" was certified gold May 9. The presentation of the gold album was made May 24 by the Consul General of Canada at the Canadian consulate in Chicago with the Hon. J.T. Timmerman and Burt Burdeen of radio station WSDM also in attendance. Charley Fach of Mercury Records who discovered the group also made a presentation to the band May 17 when they played the Spectrum in Philadelphia. ... Gordon Lightfoot will be producing the next album for the Good Brothers. The band performed live May 15 on John Donabie's radio show on CHUM-FM in Toronto. Donabie has been giving invaluable exposure to new and established Canadian acts of late on his afternoon show. ... Willi Morrison, the promotion representative for Much Records and formerly with Beechwood Music of Canada, has his own single on Much entitled "Sha La La Loo La Lay." Morrison wrote the song and does the lead vocals in front of a band of incognito Toronto musicians that go under the name Blue Lick Road. Morrison and Ian Guenther produced for their Three Hats production company.

Donn Reynolds, who was a championship yodler in the U.S., is now doing a Saturday morning country show on CHWO, Oakville. He would welcome any country product or artists for interviews. . . . Greg Stewart, formerly with CHAM. Hamilton, has moved to CKGM, Montreal, as marketing research director. The post, which is similar to the job of an assistant program director, is a newly created position. CKGM, which is first in the ratings in Montreal hopes to get to know their market a little better in this way. . . . Jay Telfer appeared at the Chimney in Toronto for one week starting May 13.... St. Clair College in Windsor has opened its 10,000seat capacity amphitheater for concerts in the summer according to the colleges alumni affairs officer, John Wilkes. The concerts will take place every Sunday afternoon in July and August, and will work closely with Rosalie Trembley of CKLW in Windsor for promotion. On June 30, the James Gang, Brownsville Station and Montrose will appear and tentatively booked for the summer are J. Geils, Aug. 4; the Guess Who, Aug. 18; Helen Reddy with the Association, Aug. 25; and Bachman-Turner Overdrive, Sept. 1.

Tom Kelly of CKFH, Toronto parachuted from a plane for the first time in his life to raise money for the "Miles for Millions" campaign recently. Various industry people pledged \$3.00 per jump and he

raised a considerable sum. He said he would like to take it up as a hobby after his first taste. . . . A Foot In Coldwater's second album is playlisted on KQIV in Portland, Oregon. The band is at Eastern Sound studios in Toronto with British producer John Anthony working on their third album for Daffodil Records. . . . Jeff Burns has been appointed to the post of national promotion and a&r manager for GRT of Canada Ltd. Burns replaces Neill Dixon who left the company to go into independent promotion. ... Calgary-based group Trina made their debut appearance on CTV's "Roq" show on May 25. The fourman act was in Toronto on April 4 for the taping and will return to Toronto for performances this summer reported manager Al Higbee.

Stringband, the Toronto-based folk-country band that released their first album on their own Nick record label entitled "Canadian Sunset," have been getting favorable reviews on the album and so far it has sold over 1,000 copies. Respectable for a "shoe-string operation." The band has been signed to appear at the Winnipeg Contennial Folk Festival along with acts such as Bruce Cockburn, Murray McLauchlan and Humphrey and the Dumptrucks. . . . McLauchlan met with rave reviews from the press during his week's engagement at the Bitter End in New York with Lori Lieberman. . . . Shawne Jackson's new single for Playboy Records is "Just As Bad As You" produced by Domenic Troiano. . . . Heavy promotion was put behind the appearance of the Stampeders with Lorence Hud during their May Canadian Maritimes tour. . . . Peter Foldy appeared at Egerton's in Toronto for a week beginning May 13. He has a new album on Kanata records entitled "Peter Foldy."

The Naja label and folk singer Michael Hasek have been picked up by A&M Records of Canada Ltd. for distribution and promotion.... Bob Francis has left the position of program coordinator at Toronto's Ontario Place and has joined the Paul Simmons management firm. . . . Polydor has rush-released the new Paper Lace single "The Night Chicago Died" which is at the top of the British chart. . . . Mark Robbins has been appointed to the music division of Champlain Productions Limited where he will handle record promotion and artist management for The Lady and the Gentlemen; Cal Dodd; Rick Heufeld; Edward, Harding and Maclean; and Lisa. ... Ontario Place opened in Toronto on May 18 with an all Canadian show featuring Catherine McKinnon, the Travellers, Joey Hollingsworth, Bobby Curtola, Peter Appleyard and Don Harron.

## A Romance That Blossomed Into Sam the Record Man Outlet Chain

TORONTO-Sam the Record Man is the name of one of the largest chain of record outlets in Canada, if not the largest. Headed by Sam Sniderman, the chain takes in an estimated one dollar of every \$10 spent on records in this country. Sniderman started in the record business in 1937 while working in the family business then known as Sniderman Radio Sales and Service in Toronto. Many wouldn't have entered the field of record retailing at that time for love or money. Sniderman started his operation for both, as he explained.

"Back in those days I used to work around my parents' store, installing car radios and so on. Living around the corner from us was a girl by the name of Eleanor, who I used to watch play tennis. I liked her very much and had to find some way to impress her. I found out that she liked music so I borrowed one of the record players from the store and bought two records, 'Beethoven's 5th' and 'Tchaikovsky's 5th' and I invited her up to hear them. It was a variation on the 'Come up and see my etchings theme." When, over a period of time, we had listened to the two records to the point of boredom, I knew I had to find a way to get more records to further the romance."

Sniderman continued, "The idea came to me that if I put records into the family store, I'd have more of a supply than I needed."

Sniderman did exactly that. His parents set aside a corner of the store to put in record racks, the romance blossomed—for Eleanor and Sam were married—and he became more and more attached to the record business and decided to work at it.

After the war, when the LP came out, business was booming. The record section of the store had overwhelmed the sale of radios and record players and, in fact, the hardware became a secondary concern. The name of the store was changed to the Sniderman Music Hall but because extra space was needed, Sniderman decided that a move was in order.

When he moved from his westend Toronto location in 1959, Sniderman was doing \$500,000 in sales, half of that through mail order. His attention was focused on downtown Toronto where another of Toronto's established outlets A&A was located. The first move was into the basement of an established furniture store in downtown Toronto but the expansion continued at such a rate that he had soon taken over the whole basement and space on the main floor. In 1961, it became obvious that another move was a necessity.

Said Sniderman, "We moved to our present location which was next door to the other large record store in Toronto at the time (Sniderman makes a point of never using the name, A&A in any of his conversations). We opened on one floor and worked very hard at getting established. The first year we almost doubled our sales to close to \$1 million.

"We opened on a Labor Day with a big sale. To stay competitive we had to carry the labor day sales prices for the whole year. The manufacturers actually came to me and begged me to raise my prices. I did just that and everyone else followed."

From that time on the business grew. Soon Sam The Record Man By MARTIN MELHUISH took over the second floor of the store, made over the basement and then added a third floor where he now has his plush office suite. Just recently he acquired an adjoining parking lot and built an added 3600 feet of floor space onto the existing store. With the addition, the downtown Toronto Sam The Record Man store has a total of 15,000 square feet of floor space not counting the stock room,

Recently Sniderman bought the building that was the former home of 20th Century-Fox. Said Sniderman, "It was the day before Yom Kippur. I went over with the intention of leasing the building at noon but by five o'clock I had made arrangements to buy it."

Sniderman had opened a branch of his operation in a building just up the street from his current location called Sam The Tape Man. Above that is a restaurant called Sam The Chinese Food Man. Diversification personified.

The Sam The Record Man franchises are popping up all across Canada. At the moment there are stores in Halifax; Kingston; Brantford; St. Catherines; Niagara Falls; London; Kitchener; Peterborough; two in Ottawa; three in Hamilton; and nine in Toronto. Future expansion will see stores opening up in Vancouver, Calgary, Windsor, Quebec City, Montreal and Richmond Hill.

A lot of the franchise business is handled by Sniderman's son, Bob. In 1969, having finished school, Bob entered the record business, initially as a part-time affair and then as a full-time concern.

Over the years, Sniderman has immersed himself in the affairs of the fledgling Canadian music industry. He has been responsible, along with his wife Eleanor, in setting up a music archives library at the Edward Johnson building of the University of Toronto which now boasts an impressive collection of over a half a million dollars worth of records and in the capacity of director of CHIN radio, Toronto, he was instrumental in setting up the McGowan award that is given each year to the person in the Canadian music industry who has made the greatest contribution to the cause of multiculturalism in the country.

What are Sniderman's plans? He imparted that in two years he would like to retire and allow himself time to play some tennis. "I would like to see this country set up a truly Canadian record company with solid financial backing," continued Sniderman. "The money could come from the government through offices such as the Canadian Development Corp. and through public funding. I think that we're very close to having a company of this sort."

Would Sniderman consider heading a venture of this sort? "Right now I'm looking forward to retirement but of course that doesn't rule out my involvement in an advisory

### Chesebroughs, In-vestors Buy Canadian Music Sales

TORONTO—Canadian Music Sales Corp. Ltd., one of the oldest music/record operations in Canada, has been purchased by a group of investors headed by Douglas and Paul Chesebrough. Terry Regan, former owner and president of CME, sold his interest in the company but will stay on as a consultant. The former owner of CMS, St. Clair Low, with 40 years of experience in the music business, will also be retained by the company in an advisory capacity.

The Chesebroughs have indicated that they plan a new and aggressive approach to marketing and sales for the company, which is mainly involved at the moment in the sale of sheet music, it is about 60 percent of their current business. They also have a growing interest in the educational field. CMS has exclusive rights to Keyboard Publications Inc. in Canada.

There will be an emphasis on Canadian ownership and interest in Canadian talent with new artists and lines to be added while present divisions are expanded.

Said Doug Chesebrough, "We are interested in picking up more country artists plus we want to obtain five pop labels for distribution in Canada."

CMS already distributes Houka Records, a Vancouver-based label, and handles the blues-oriented Arhoolie label for Canada. Negotiations are under way for exclusive Canadian rights to the Jimmy De Woolfe catalogue which includes material by Cilla Black. The company also handles the "Music Minus One" series exclusively for this country.

Paul Chesebrough indicated that

in addition to record sales and promotion, CMS will have a number of subsidiaries that will handle artist management (Timbre Sound); public relations (Earthquake Enterprises); production (Hell-Raiser Productions); booking (World of Music Agencies); and educational material (Skolar Music House).

In addition to the two existing publishing houses within CMS-Canadian Music Sales (CAPAC) and Waterless Melon Music (BMI)-a new subsidiary will be added called Satisfied Music Corporation.

Three new labels are currently being formed, Rejoice, pop music label; Fairy Tale Music, children's music label; and Hayride, a new country label.

### CAM Has 3 Songs at Cannon Fest

NEW YORK—Three new international motion pictures introduced at the Cannes Film Festival have music produced and published by CAM, report Victor Benedetto and Jimmy Jenner.

"Amarcord" features music by Nino Rota. Rota, who composed music for all the Fellini films, has created the scores for such major movies as "The Godfather" and "Romeo and Juilet." Noted composer Stephen Sondheim has written the music for "Stavisky," the official French entry in the Cannes '74 competition. The third Cannes entry with CAM music this year is "The Night Porter," which stars Dirk Bogarde, and is directed by Ms. Liliana Cavani. Music for this film was created by Daniele Paris.

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### ANNE MURRAY AND THE TORONTO SYMPHONY ORCHESTRA

### MASSEY HALL—MAY 3rd

(Yonge St. Billboard, April 15 on)

How can two homespun words like

that cause so much big-city excite-

ment? (lead of George Anthony's

full-page story, Toronto Sun, May 3)

In signing the city guest book she

wondered whether she should sign

"had a hell of a good time" under

"How about, please re-elect the

mayor," said the mayor. (from

### **MURRAY AT MASSEY NEAR SELLOUT**

(headline 3/2 page story Toronto Sun, April 26) IT GIVES ME GREAT PLEASURE, THEREFORE, TO PROCLAIM FRIDAY, MAY

3rd, 1974, "ANNE MURRAY DAY" IN TORONTO.

(signed) David Crombie

Mayor

(City of Toronto Public Notice, April 26) ZAP! And it's a new Anne Murray (6column headline, front page entertainment section, Toronto Star. April 27)

The new Anne Murray has more to offer (under her cover portrait,

Sound, May 1974) I'M AN ANNE FAN (buttons, every-

where, all week) ANNIE TONIGHT story on civic reception, Globe & Mail, May 4)

Anne has classy escort-Toronto Symphony (headline Toronto Star, May 4)

Today Anne is a first-rate singer where she used to be merely a vocalist with other attractions on the side. (from Blaik Kirby's review, Globe & Mail, May 4)

I doubt whether Toronto has ever seen such a co-ordinated promotional endeavor as we saw last week. (letter from manager Leonard Rambeau to Arnold Gosewich, President CRC, May 8)

If 1974 is to be the year for female pop, Anne Murray may prove to be its most talented exponent. (lead of Rolling Stone review of her album, Love Song, May 9)

### The Larry Wilson Report BOB McBRIDE

CHUM-FM's opinionated dinnertime newsman had this to say last week about the former lead singer for Lighthouse in his latest incarnation (emphases his):

The first time seeing Bob McBride on stage without a big band around him, it's a little unnerving. It never occurs to anyone that The Big Friendly Bear can play a guitar, as well as a tambourine. But he can, and not badly at all. And when you put a solo performer and an acoustic guitar onto a stage, it does not necessarily turn him into a folkie. Not at all, in this guy's case.

McBride is working The Chimney this week, a club with the commendable policy of booking talented people who also happen to be Canadian. The room is used more for conversation than for listening to

music, but with McBride up there, it seems to fit, somehow. Bob leans on songs from his own LPs mostly, but isn't afraid to dip into the Lighthouse repertoire either. And, although the tempos are generally low-key, he's obviously enjoying himself so much you can't help but smile. Bob McBride got called back for two encores after the last set last night. In a nightclub, remember. He finished up wtih One Fine Morning, hammering the strings and expecting the audience to imagine the horns. We did. You could tell from just looking around at everybody. Bob McBride is an enjoyable way to spend an evening. Just enough intimacy to warm you, just enough familiarity to add comfort, and enough new music to keep you off guard. Bob McBride, at the Chimney till Saturday night.

## Capitol

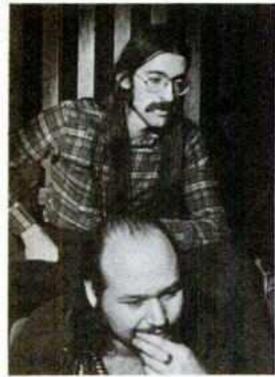
comments.



## Canada

### An Album Self-Portrait by Bill King DIXIE PEACH

Rain beating down outside, but Bill King's fire-warmed living room is cheerful. The walls are lined with books and records and prints of Dali and Bosch and posters of concerts and culture heroes. The floor is mined with children's toys in the wake of a surge of pre-naptime play by Jesse Elijah King, two and a half. But now Kris, Bill's inspirational blonde wife, has bundled the lad off to bed and left us alone to talk.



Bill and Paul Hoffert

We are talking about his new album, "Dixie Peach." Capitol is convinced that this record is something special. Your kindly interviewer sees the album as a golden opportunity to get to know the man and to reintroduce you to the artist. Bill himself, whose background includes arranging for Janis Joplin (while member of her Kozmic Blues Band), musical directing for the Canadian Rock Theatre and their version of Jesus Christ Superstar—and composing for and performing with literally dozens of musical names from the spectrum in between-is still wide-smiled about having his own sidemen on his own albums: personal discoveries like guitarist Jake Thomas and pedal steel man Al Briscoe, and names like trombonist Rick Stepton of Lighthouse and the Buddy Rich Band and

trumpeter Bruce Cassidy of Lighthouse and Doctor Music.

"Goodbye Superdad," the first album, won substantial support for Bill from media heavies, especially in Ontario, and the support has been spreading ever since. This second album, expertly engineered at Toronto Sound by Terry Brown and produced by Bill King himself (with executive producer Paul Hoffert) should win him the corresponding mass-audience support he de-

"It creates a good-feeling atmosphere," Bill began in overview. "The first album was more politically motivated; these songs are more general, link together better and have a better 'up-potential' emotionally." Then we settled back for a track-by-track chat-through. Here are some highlights.

### SIDE ONE

AWKWARD CHRISTIAN SOLDIERS. I'm writing about the average person, the guy who is working for other people and doing it not for himself but for money. It must be awful at the age of 60 to say, I wish I'd done things differently. I want to be able to say I really enjoyed my life. If you've done something significant, if you have affected other people in a good way, if you've seen youself grow and improve then your life has been rewarding. Thirty years in a factory, though, and all you've produced is a salary and the only thing you've done is to get older.

BLUE SKIES BLUE SKIES, I was thinking of escaping to some islands where it's sunny and you can have a good time. (That's why the reggae feeling keeps coming in.)

If you took the face value of everything that's happening now, I don't think you could be too optimistic, but you can keep apart from most of what's going down.

DIXIE PEACH has a New Orleans type of feel. Actually what "Dixie Peach" is is a grooming cream blacks used to use down in the South to straighten their hair. But in this title it pertains to a Southern woman. Women in the South have a whole array of games they'll play. They're very warm and friendly, but they're childish and you have to play the games to get to know

> Darling can't you see you've been living in a paradise

> And everything's been on me Standing in the wings of another man's sacrifice

Darling won't you set me free And ever since that day you cast a spell on me

I've been standing with the catcher in the rye I never knew a girl who could do

what you've done to me Tell me now if you've had

Let me know if you'll settle down And start again.

enough

LET THERE BE LOVE is an old song I did for the Jesus Christ Superstar tour. Ginni Grant, who did all the back-up vocals, does a really fine solo here.

When I do an album I like to showcase other people as much as possible to help them out too. And already this album is getting the kind of effect I wanted. Here people are saying that lady can really sing! I hope now other things will work out the way they should for her.

Kenny Baldwin is a sax-player, a seasoned veteran of the London jazz scene and he's never had a chance to record here, or get really decent gigs except society bands, so he's been compromising all the time. Here he has a place to show his stuff; he does a really great break on MS.

MS: isn't a specific thing about the women's movement, just feelings. A woman should be able to gain and maintain her own identity. My relationship with Kris is really good. It's still a little one-sided but it keeps developing. A relationship should be a friendship and a partnership rather than one dominating personality and its servant.

(ADVERTISEMENT)

### SIDE TWO

TOP DOLLAR MAN is about the mentality of a guy in a clean suit who can be persuaded to hurt someone for a price.

I used to know a guy in New York who drove around for someone at \$200 a trip, and he was such a lowlife creature I started to imagine what the guy he drove would be like.

MUSKOKA SUNSET is about Ronney Hawkins, Hawkins as I know him, as I've known him from rapping with him for the last two or three years. He used to resent all the people who worked with him and then left for success, but now he accepts where he's at.

Muskoka's a nice area a hundred miles or so north of here [Toronto]. But in the song it's just a horizon of the world he seems to have created for himself.

I've made my own little Hollywood from a handshake to a dream

And my old friends left and found their own in a world I helped them see

Helped them be. The fishing's good and the water's clear so northern lakes are where I'll be

I'm growoing older and I've done my time and we're all just family. . . .

SWEET DREAMS is a love song to Kris [and it happens to be her favorite song on the album.]

George Philips, my Jamaican bass player, is the one who gave me the feel for this song. He used to play in bands down there, and he's an all-round good bass player, especially for rock, he's got just the right kind of funky pulse to him. He's really solid and can generate a lot of excitement, especially when he and Whitey Glan get together.

Whitey used to be with Mandala, Bush and Steppenwolf, and he's now with Lou Reed. He approaches music from the point fo view of having a good time but he thinks out his parts. He had the greatest time working out this rhythm-it got him away from the 2 & 4 beats that most rock demands.

SINNER LADY is a nonsense song about a guy trying to have an affair with a chick. He's got a demented idea of what she is, and there are a lot of obstacles, all of them nonsense, so he's frustrated. Maybe you should say it's the opposite of The Spy Who Came In From The Cold with Richard Burton deleted.

AMNESTY INTERNATIONAL is a tribute to the work that's being done by the war resistors in Canada-the magazine Amex, Toronto Antidraft which is still working even after the end of the draft to try to dissolve the obstacles between people who are here and relatives back home, and Amnesty International, which is a worldwide organization working for the freedom of all political prisoners. If you didn't have organizations like these, political orphans would have nothing to turn to here.

The song used to have words but the melody had come first and I liked it by itself.

SECOND CHANCE is a simple song from the point of view of someone who needs an opportunity to start over after a relationship has died. Can he learn anything from his mistakes? I think so.

There's a nice piano break because I wanted to play a little more on this album than I did last time. My harmonic sense probably comes from Bil Evans, and Herbie Hancock has a really melodic right hand. Are you going to see Chick Corea tomorrow night?



**Bill and Ginni Grant** 

### New LP/Tape Releases

### POPULAR ARTISTS

			-1↓	
	ALDRICH, RONNIE Way We Were LP London SP44209 8T M844209 (Ampex) CA M544209 (Ampex) R7 L444209 (Ampex)	56 56 57	95 95 95	1
	ANDERSON, LYNN Smile For Me LP Columbia KC32941 8T CA32941	\$5	98	2
	ANDREWS SISTERS In The Mood LP Paramount PAS2-1023 [2]	56 56	98	1
	8T 8091-P1023C (GRT) Over Here LP Columbia KS32961 BT KSA32961 CA KST32961	\$7 \$6 \$7	95 98 98	1
	QLKSQ32961 Q8 SAQ32961 APPLE & APPLEBERRY	\$7 \$7	98 98	1
	Apple & Appleberry 8T ABC 8022-802M (GRT)	\$2.	49	1
	ASHTON, TONY, & JON LOR First Of The Big Bands LP Warner Bros. BS2778	D \$5.	98	1
	ATKINS, CHET	\$6 \$6	97	(
•	BT APS1-0545 CA APK1-0545 CA APK1-0545 AXELROD, DAVID Heavy Axe	\$6 \$6	95 95	
	LP Fantasy F9456			
	BAREFOOT JERRY	\$6	98	
	LP Monument KZ32926  BARON, STEVE A Wonder Like You	\$5	98	
	LP Paramount PAS1034 BEACH BOYS Pet Sounds			•
AHO	LP Reprise MS2197 8T M82197 CA M52197 BELAFONTE, HARRY	\$6	97	•
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CONE	Spirit Of A People LP London SP44206 8T M844206 (Ampex) CAM544206 (Ampex) R7 L444206 (Ampex)	56 56	95 95	1
	Blackbyrds LP Fantasy F9444		98 95	1
	Keep On Dancin' LP Dakar 76910  BOWIE, DAVID Diamond Dogs	\$5	98	j
	LP Victor CPL1-0576 8T CPS1-0576 CA CPK1-0576	\$7	95	
	Best Of, v.2 LP Elektra 7E-1005 BREUER, HARRY What This Country Needs	\$6	98	
	LP Audio Fidelity AFSD6265  BURKE, SOLOMON  I Have A Dream  8T Dunhill 8023-50161M (GRT)		100 E	
	CHER Dark Lady LP MCA 2113	\$6	98	1
	COODER, RY Paradise Lunch	\$7.	98	1
	LP Reprise MS2179 8T M82179 CAM52179 CRADDOCK, BILLY "CRASH" Rub It In	\$6 \$6	97 97	
	87 ABC 8022-817M (GRT) CA 5022-817M (GRT) CRUTCHER, BETTYE Long As You Love Me	\$6 \$6	95 95	
	LP Enterprise ENS7505  DARROW, CHRIS Under My Own Disguise	86	98	
	DENNY, SANDY Like An Old Fashioned Waltz		SCHOOL S	
	LP Island SW9340			
	LP Paramount PAS1021 DILCHER, CHERYL Magic LP A&M SP3640		1	
	DIAMOND, NEIL His 12 Greatest Hits LP MCA 2106 8T MCAT2106	\$7	98	
	DORSEY, TOMMY What'll I Do, w. Frank Sinate	\$7	98	
	LP Victor APL1-0497 8T APS1-0497 CA APK1-0497	\$6	98 95	9

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-
minute on available new product. The following configuration abbreviations are used: LP-album; 8T-8-
track cartridge; CA-cassette; R3-open reel 3¼ ips; R7-open reel 7½ ips; QL-quadrasonic album; Q7-
quadrasonic open reel 71/2 ips; Q8-quadrasonic 8-track cartridge. Multiple records and/or tapes in a set
appear within brackets following the manufacturer number. Tape duplicator/marketers appear within par-
entheses following the tage manufacturer number, where applicable

EARTH, WIND & FIRE	LUCIEN, JON	REED, JERRY
Earth, Wind & Fire QL Columbia CQ32712 \$6.98	Mind's Eye LP Victor APL 1-0493 \$5.98 8T APS1-0493 \$6.95	A Good Woman's Lo LP Victor APL1-0544
O8 CA032712 \$7.98 EVERETT, BETTY	CA APK1-0493	8T APS 1-0544 CA APK 1-0544
Love Rhymes 8T Fantasy 8160-9447M (GRT) \$6.95	LYNN, LORETTA Greatest Hits, v.2 LPMCA 420	REEVES, JIM I'd Fight The World
FERRANTE & TEICHER In A Soulful Mood	8T MCAT420 57 98	LP Victor APL1-0537 8T APS1-0537 CA APK1-0537
LP UA UALA227G \$6.98 8T UAEA227G \$6.98	MFSB	RICH, CHARLIE
FLASH CADILLAC & THE CONTINENTAL KIDS	Love Is the Message QL Philadelphia Int'l ZQ32707 \$6.98 Q8 ZAQ32707 \$7.98	Tomorrow Night CA Victor APK1-0258
There's No Face Like Chrome LP Epic KE32488 \$5.98	MACEO	RIPERTON, MINNIE Perfect Angel
8TEA32488\$6.98 FLOREN, MYRON	LP People PE6601 \$6.98	LP Epic KE32561 8T EA32561
The Entertainer LP Ranwood R8127 \$5.98	MADDOX, JOHNNY Piano Roll Greats	RIPPY, RODNEY ALL Take Life A Little Eas
8T 8058-8127M (GRT) \$6.95 CA 5058-8127M (GRT) \$6.95	LP Paramount PAS2-1029 [2] \$6.98	RUSSELL, JOHNNY
FORCE OF NATURE Force Of Nature	MAHAVISHNU ORCH. Mahavishnu Orch. & London Sym.	She's In Love With A LP Victor APL1-0542
8T Tommy ZA32758 \$6.98 FRESH START	LP Columbia KC32957 \$5.98	8T APS 1-0542 CA APK 1-0542
What America Needs LP Dunhill DSX50175	8T CA32957 \$6.98 CA CT32957 \$6.98	SCRUGGS, EARL, RE Rockin' Cross The Co
8T 8023-50175M (GRT)	MARTINO, AL I Won't Last A Day Without You LP Capitol ST 11302 \$5.98	LP Columbia KC32943 8T CA32943 CA CT32943
Gardner, Ron LP MCA 419 \$6.98	8T8XT11302	SHA NA NA
8T MCAT419 \$7.98 GENESIS	Sweet Exorcist	Hot Sox LP Kama Sutra KSBS260
Live LP Charisma CAS1666 \$6.98	McCALL, CASH	SHEPHERD, CYBILL Cybill Does It To
Trespass 8T ABC 8022-816M (GRT)	Omega Man	LP Paramount PAS1018 SIGLER, BUNNY
GILLESPIE, DANA Weren't Born A Man	McLAUCHLAN, MURRAY Day To Day Dust	That's How Long I'll E 8T Philadelphia Int'l ZA3:
8T Victor APS 1-0354 \$6.95 CA APK 1-0354 \$6.95	LP Epic KE32589 \$5.98	SINATRA, FRANK, Dorsey
GIMBLE, JOHNNY Fiddlin' Around	Hot & Sweet	SMITH, CAL
LP Capitol ST 1 1301 \$5.98	MILLS BROTHERS Best Of	Country Bumpkin LP MCA 424 8T MCAT424
Differently LP Sussex SRA8033\$5.98	LP Paramount PAS2-1027 (2) \$6.98	CAMCAC424 SMITH, JERRY
GUESS WHO Road Food	MILSAP, RONNIE	Ragtime LP Ranwood R8126
Q8 Victor APT1-0405\$7.95	CA Victor APK1 0500 \$6.95	SMITH, SAMMI
GUTHRIE, ARLO Guthrie, Arlo	MORAN, LESTER "ROADHOG", & THE CADILLAC COWBOYS Alive At The Johnny Mack Brown	Rainbow In Daddy's LP Mega MLPS601 8T 81 79-601M (GRT)
LP Reprise MS2183 \$5.98 8T M82183 \$6.97 CA M52183 \$6.97	High School	SNOW, HANK
HAMPTON, PAUL	8T MC8-1-708 \$6.95 CA MCR4-1-708 \$6.95	Hello Love CA Victor APK 1-0441
Rest Home For Children 8T Crested Butte 8152-702C (GRT) \$7.95	MORGAN, GEORGE Red Rose From The Blue Side Of	SOUNDS GALACTIC Nova Sounds Of
HENRY COW	Town/Somewhere Around Mid- night	STANLEY, JAMES LE
Henry Cow LP Virgin 13-10755.98	LP MCA 422 66.98 8T MCAT422 57.98	Three's The Charm LP Wooden Nicket BWL1
HODGE, CATFISH Dinosaurs & Alleycats	MOVE Best Of	STATLER BROTHERS Thank You World
LP Eastbound EB9008. \$5.94 8T8199-9008M (GRT) \$6.95		LP Mercury SRM 1-707 8T MC8-1-707 CA MCR4-1-707
HUSKY, FERLIN Freckles & Polliwog Days	Muleskinner LP Warner Bros. BS2787	STEWART, AL
8T ABC 8022-818M (GRT) \$6.95	NASHVILLE Nashville	Past, Present & Futu 8T Janus 8098-3063M (
ICE - Ice - LP Fantasy F9455 \$5.98	LP Epic KE32916	STEWART, JOHN Phoenix Concerts
<b>IF</b>	NEWTON-JOHN, OLIVIA	LP Victor CPL2-0265 8T CPS2-0265 CA CPK2-0265
Not Just Another Bunch Of Pretty Faces	LP MCA 411	STONE, CHRIS
LP Capitol ST11299 \$5.98 8T 8XT-11299 \$6.98	NEW YORK DOLLS	Turned On Joplin LP ABC ABCX823 8T 8022-823M (GRT)
JOEL, BILLY Piano Man	In Too Much, Too Soon	STUCKEY, NAT
QL Columbia CQ32544	CAMCR4-1-706	Best Of CA Victor APK 1-0541
Kennedy, Jerry, & Friends LP Mercury SRM1-692 \$5.98	NIMOY, LEONARD Outer Space/Inner Mind	STYLISTICS Let's Put It All Toget
KERSHAW, DOUG Mama Kershaw's Boy	LP Paramount PAS2-1030 [2] \$6.98 8T 8091-1030C (GRT) \$7.95	TASAVALLAN PRESID
LP Warner Bros. BS2793	LIVE	Milky Way Moses LP Janus JLS 3065
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King Biscuit Boy LP Epic KE32891 \$5.98	QL ZQ32953	LP London XPS636 8T 8636M (Ampex) CA 5636M (Ampex)
8TEÄ32891 \$6.98 KINKS	OVERSTREET, TOMMY Woman, Your Name Is My Song	THOMAS, B.J.
Preservation Act 2 LP Victor CPL2-5040 \$7.98	LP Dot DOS26021 \$5.98 8T 8150-26021M (GRT) \$6.95	Enghorns & London 8T Paramount 8091-P10 (GRT)
8T CPS2-5040 \$9.95 CA CPL2-5040 \$9.95	PAUL, BILLY Live	THOMPSON, SUE
KRISTOFFERSON, KRIS Spooky Lady's Sideshow	LP Philadelphia Int 1 KZ32592 \$5.98 8T ZA32952 \$6.98 CA ZT32952 \$6.98	Sweet Memories LP Hickory 4511 8T H8G-4511
QL Monument PZQ32914 \$7.98 Q8 ZAQ32914 \$7.98	QL ZQ32952 \$6.98	THREE DOG NIGHT
LARCANGE, MAURICE Larcange Plays LeGrand	PEABODY, EDDIE Banjo's Best	Hard Labor Q8 Dunhill 7023-501681
LP London SP44202 \$5.98		TRASK, DIANA Lean It Ali On Me
Magic ST Wooden Nickel BWC 1 0431 46 DS	PERSUADERS	LP Dot DOS26022 8T 8150-26022M (GRT)
8T Wooden Nickel BWS1 0431 = \$6.95 LEE, RANDY	Me LP Atco SD 7046 \$5.98	THUNDER Thunder LPEMIST11279
Soakin' With Tears LP Elektra EKS 75081 \$5.98	PRATT /McCLAIN	VAUGHN, BILLY
LEWIS, LINDA Heart Strings	8T Dunhill 8023-50164M (GRT) \$6.95 PRIDE, CHARLEY	Electrified LP Paramount PAS1033
LP Reprise MS2192. 95 98	Country Feelin' LP Victor APL1-0534	Plays The Greatest H LP Paramount PAS2-103 8T 8091 P1031C (GRT)
LIBERACE In Concert LP Paramount PAS2-1032 [2]\$6.98	8T APS 1 0534	WALLACE, EUGENE
8T 8091-P1032C (GRT) \$7.95	Queen II	Book Of Fool 8T ABC 8022-810M (GR
LIEBERMAN, LORI Piece Of Time LP Capitol ST11297	REDDING, GENE	Unk In Funk
LP Capitol ST11297 \$5.98 8T 8XT11297 \$6.98		LP Chess CH60031 8T 8033-60031C (GRT)

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18	REED, JERRY A Good Woman's Love LP Victor APL1-0544 \$5.98 8T APS1-0544 \$6.95
15	CA APK1-0544 \$6.95  REEVES, JIM I'd Fight The World LP Victor APL1-0537 \$5.98
8	BTAPS1-0537 \$6.95 CAAPK1-0537 \$6.95 RICH, CHARLIE
98 98	Tomorrow Night CA Victor APK1-0258
18	Perfect Angel
18	Take Life A Little Easier LP Bell 1311 \$6.98
n.	She's In Love With A Rodeo Man LP Victor APL1-0542 \$5.98 8T APS1-0542 \$6.95 CA APK1-0542 \$6.95
88	SCRUGGS, EARL, REVUE Rockin' Cross The Country LP Columbia KC32943
8	8T CA32943 56.98 CA CT32943 56.98 SHA NA NA Hot Sox
8	LP Kama Sutra KSBS2600 \$6.98  SHEPHERD, CYBILL  Cybill Does It To Cole Porter  LP Paramount PAS1018 \$6.98
8	SIGLER, BUNNY That's How Long I'll Be Loving You 8T Philadelphia Int I ZA32859 86.98
8	SINATRA, FRANK, see Tommy Dorsey
8	SMITH, CAL Country Bumpkin LP MCA 424 \$6.98 8T MCAT424 \$7.98
5	CA MCAC424
5 &	SMITH, SAMMI Rainbow In Daddy's Eyes LP Mega MLPS601 \$5.98 8T 8179-601M (GRT) \$6.95
8 5 5	SNOW, HANK Hello Love CA Victor APK1-0441 \$6.95
)f	SOUNDS GALACTIC Nova Sounds Of The Stars LP London SP44199
8	STANLEY, JAMES LEE Three's The Charm LP Wooden Nickel BWL1-0430 \$5.98 STATLER BROTHERS
8	Thank You World LP Mercury SRM1-707 \$5 98 8T MC8-1-707 \$6 95 CA MCR4-1-707 \$6 95
8	STEWART, AL Past, Present & Future 8T Janus 8098-3063M (GRT) \$6.95
8	STEWART, JOHN   Phoenix Concerts   LP Victor CPL2-0265   \$7.98   8T CPS2-0265   \$9.95   CA CPK2-0265   \$9.95
888	STONE, CHRIS Turned On Joplin LP ABC ABCX823 \$5.98 8T 8022-823M (GRT) \$6.95
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8	Let's Put It All Together LP Avco AV69001 \$6.98 TASAVALLAN PRESIDENT Milky Way Moses
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8	THREE DOG NIGHT Hard Labor Q8 Dunhill 7023-50168N (GRT) \$8.95
8	TRASK, DIANA Lean It All On Me LP Dot DOS26022 \$5.98 8T 8150-26022M (GRT) \$6.95
8	THUNDER Thunder LPEMIST11279\$5.98
5	VAUGHN, BILLY Electrified LP Paramount PAS1033 56 98 Plays The Greatest Hits
855	LP Paramount PAS2-1031 [2]- \$6.98 8T 8091 P1031C (GRT) \$7.95 WALLACE, EUGENE
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C/	APS1-0543 APK1-0543	Market Commerce	\$6.95
Ker LP 87	ep On Smilin Capricom CP01 M80128 M50128	28	. \$6.97
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	8T Songbird 8169-241X (GRT) \$5.95
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JAZZ	Gospel At Its Best 8T Peacock 8055-59200X (GRT) \$5.95
	VEREEN, ANDREA
EMBLE OF CHICAGO	Oh Say Can You See
For The Warriors	LP Peacock 59202 \$4.98

### CLASSICAL

Gospel's Greatest Hits LP Paramount PAS2-1028 [2] 8T 8091-P1028C (GRT)

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French Suite Gould	M32853
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Concertos For Violin

Zukerman, Barenboim

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### CLASSICAL

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Greatest Hits Of The 30's, v.2 LP Red Seal ARL1-0506
Greatest Hits Of The 40's, v.2 LP Red Seal ARL1-0507 \$5.98 8T ARS1-0507 \$6.95 CA ARK1-0507 \$6.95
Greatest Hits Of The 50's, v.2 LP Red Seal ARL1-0508
Greatest Hits of The 60's, v.2 LP Red Seal ARL1-0509
TV Offers LP Red Seal ARL1-0510\$5.98 8T ARS1-0510\$6.95 CA ARK1-0510\$6.95
GRUMIAUX, ARTHUR To My Friends: Arthur Grumiaux Plays His Best-Loved Encores LP Philips 6599 372
MUSIC FOR FLUTE, OBOE & FRENCH HORN Gazzellon, Zanfini, Ceccarossi LP FCS32
ZUKERMAN, EUGENIA & PINCHAS

### SPOKEN WORD

Music For Flute & Violin LP Columbia M32842

### COMEDY

WILSON, JUSTIN	
Keep It Clean	
LP Paula LPS2223	\$4.98

### MISCELLANEOUS

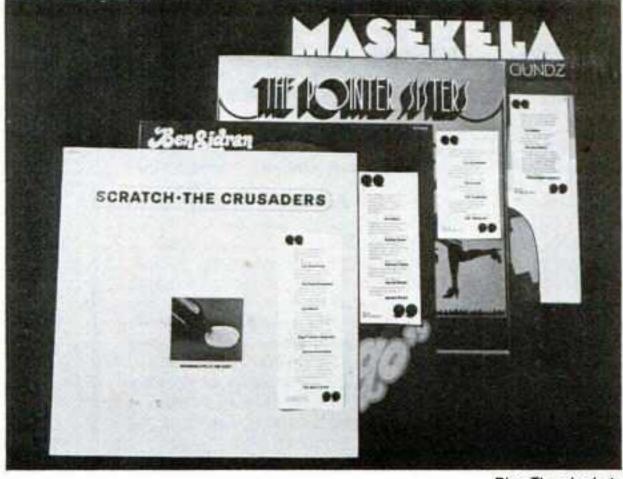
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CA M52788	\$6.97

### THEATRE/FILMS/TV

CANDIDE Original Cast (Chelses	Theatre
Center) LP Columbia S2X32923 [2] 8T SAX32923 CA STX32923 QL Q2S32923 [2] Q8 QSA32923	\$11.98 \$11.98 \$11.98
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QB VII TV Soundtrack LP ABC ABCDB22 8T 8022-822C (GRT)	\$6.98 \$7.95
THAT'S ENTERTAINME Soundtrack LP MCA2-11002 [2] 8T MCAT2-11002 CA MCAC2-11002	\$12.98
CANADA PAR CALL	

Original Cast (Highlights) LP Paramount PAS6092.....

VIRGIN



Blue Thumb photo

THUMB QUOTES—Blue Thumb Records will be placing stickers with review quotes from top music publications on all new product. Above is the first batch. Stickers remove with shrink wrapper. Blue Thumb sales director Richard Wagner came up with concept based on paperback books packaging.

### National Gospel Awards Will Be Given at Confab

LOS ANGELES—The seventh and biggest Gospel Workshop of America (GWA) the black sacred music yearly convention, will for the first time be highlighted by national awards made jointly by GWA and the Gospel Announcers' Guild (GAG).

This year's convention will be the longest ever, six days, starting Aug.

### Retailer to Close Due to Piracy

DECATUR, Ala.—Retailer Gerald Parker, with 15 years of record business experience behind him, says he is having to close his doors because of tape piracy.

Parker, owner of Gerry's Record Ranch here, says he made the statement a few years ago "that I would close my doors before I sell a bootlegged tape. Now I have to live up to my word. The pirates have driven me out."

Parker contends that he can no longer compete with those retailers who sell the pirated tape, and he has no alternative but to shut down. 17 and based at the Sheraton Hotel, Cleveland. Fifteen-thousand are expected. Last year's Chicago convention drew over 10,000.

Syl Morgan of KAAT-AM, Denver, who is setting up the Saturday (17) opening banquet, where the first awards will be presented, says ticket prices are yet to be deter-

mined. Al (Bishop) Hobbs, WTLC-FM, Indianapolis, president of GAG, says numerous categories of gospel singing and activity will be voted upon by menbers of his gospel radio/TV personalities. GAG again will meet simultaneously with the GWA convention.

The mid-year GAG meeting has been slated for Nov. 15-16 in Denver. Miss Morgan is chairman of that event.

Hobbs says that record labels in the black gospel field are being asked to submit talent to appear at the Aug. 17 banquet. People interested in participating in GAG and its activity can write to its office: P.O. Box 34881, Detroit, Mich. 48234.

### Motorola Sales Records

Continued from page 8

for certain 1974, 1975 and 1976 models.

The company also is the sole outside supplier of entertainment products for Chrysler's 1974 models, and the principal supplier of entertainment products to American Motors.

In the international arena, the division gains about 25 percent of its sales from both exports and the sale of products manufactured outside the U.S. and supplied to non-U.S. auto manufacturers.

Kusisto's division has manufacturing facilities in Canada, the United Kingdom and Italy. It has a joint venture company in Japan, Alps-Motorola, and has recently signed licensing agreements with many Japanese 8-track and car radio manufacturers which will bring additional royalty revenue in 1974 and beyond.

Motorola is also building a plant in France and another in Texas, where car radios and tape players will be produced.

"We're currently making major investments in additional production capacity both inside and outside the U.S.," Kusisto said. "One of our serious problems with entertainment products in 1973 was the fact that our sales were limited by our production capacity."

Kusisto also made the following comments regarding the automotive products division as relating to entertainment equipment:

—"Four-channel discrete car radios and tape players are on the horizon. We are now proceeding with the development and design work necessary to put the division in a favorable technical position when the FCC approves 4-channel discrete broadcast standards."

—"A growing portion of entertainment products is sold to nonautomotive OEM coustomers. For example, we supply private label tape decks to many home entertainment manufacturers in 8-track and 4-channel versions. Private label sales are steadily increasing each year."

—"Sales of Motorola-branded aftermarket automotive entertainment products are also increasing steadily. We are greatly expanding this activity and have entered new markets, such as direct sales to major retail accounts, the recreational vehicle market and the marine market."

-"Motorola-branded entertainment products sales doubled between 1972 and 1973."

### Lowery Re-elected As Head of NARAS

MEMPHIS—Bill Lowery was reelected national president of the National Academy of Recording Arts and Sciences, and Lou Busch was retained as national secretary/treasurer at the May 19 meeting here of the national trustees of NARAS.

Other elected officials include Brooks Arthur as first vice president, and Lincoln Mayorga, Murray Allen, Jim Fogelsong, Knox Phillips and Ed Wetteland as additional vice presidents.

Several innovations in the annual Grammy Awards voting procedures were instituted, including a ruling that record companies will now be able to submit entries twice, instead of just once a year, while associate members will also be extended the privilege of recommending product for voting members' consideration.

A new category, "Producer of the Year," with nominations to come from committees of producers in each of the chapters, was also approved, as was the future availability of special certificates for all back-up musicians and singers on Grammy-winning recordings.

The trustees agreed upon a new revenue-sharing procedure to encourage greater cultural and educational activities within the chapters, with the national office supplying funds directly to the local units. There was also a lively discussion with Pierre Cossette, packager of the Academy's two revenue-producing national telecasts, the Grammy Awards shows and the Grammy Salutes series.

New York will serve as the site for the 1975 Grammy Awards show, with Chicago, Atlanta, Memphis, Nashville, Los Angeles and San Francisco to follow in that order.

Also approved were additional topics as follow-ups to this year's "Grammy Salutes Oscar" show, namely rock, rhythm and blues, country, jazz, Broadway, big bands, television, the bicentennial, and a history of recorded music.

A site-selection committee from each of the seven chapters was appointed to discuss future plans for the NARAS Hall of Fame. The trustees also approved consideration of an offer from Universal City to house the Hall on a temporary basis until a permanent site has been recommended by the committee and approved by the trustees.

Other projects that won approval of the trustees include the constitution of the newly formed San Francisco chapter, several amendments to the national constitution, which must be ratified by the membership, the consideration of Hawaii and Jackson, Miss., as potential sites for additional chapters, and the retention of a year-round public relations firm to publicize NARAS' activities.

### Target Records Sued by Foxx

LOS ANGELES-TV comedian Redd Foxx has filed suit in Superior Court here, seeking payment of \$20,000 from Target Records Inc., a local chain of soul stores.

His complaint alleges that he loaned the chain \$20,000 Dec. 15, 1972 and has never been repaid. The suit names as codefendants Robert L. Meals Jr. and Kent L. Harris.

### Ken Fritz Views

• Continued from page 4

The rotation would prevent some of the boredom of the early variety years and expose more artists. New people are also important to these shows, as Fritz pointed to the fact that up to then unknown acts like Mason Williams and Rob Reiner went from the Smothers show to stardom.

Cable TV, he said, offers a potential relief, but not for some time.

Now, there may be seven million cable homes at most and each area telecasts a show at a different time.



Photo by John Sippel

POSTER MERITS—Joseph W. Jackson, right, owner of the new Ivory Tower International label and father of the Jackson Five, points out merits of a four-color poster on MLDT, his first talent, to Mari Lindsay, label office manager, and Charles Butler, who operates the label's Eisengard Music, BMI affiliate.

### Jackson 5's Father Forms Label & Publishing Wing

LOS ANGELES—Joseph W. Jackson, father of the Jackson Five, has formed Ivory Tower International Records and Isengard Music, a BMI affiliate. Based in Hollywood, the firm will be in general repertoire.

Jackson says he feels his sons will definitely be active in production and songwriting, but they will augment a staff of producers and writers he intends to build. Thus far, he has slated releases for June 1 by the MDLT's, a soul female quartet; and Matthew Chacon, a versatile balladeer. Jackson intends to operate his own promo staff, with occasional hiring of freelancers. His LP line will be \$5.98. He is undecided about distribution and is investigating both indie and major branch routes.

Charles Neveaux Butler heads the new publishing wing.

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Number of LP's reviewed this week 50 Last week 66



BILL WYMAN-Monkey Grip, Rolling Stones COC 79100 (Atlantic). Rolling Stones bassist comes up with a solo set totally unlike the material of his parent group, with many of the songs heavily based in country, jazzy blues and soft rock. Wyman does not have a powerful voice so he wisely blends in with the fine instrumentalists he has gathered and uses soulful female backup vocalists to their best advantage. He also proves himself a far better than average writer, with a good sense of humor frequently rising to the surface. A certain bet for FM play and a respectable debut LP even if he were not a member of the "world's greatest rock band."

Best cuts: "I Wanna Get Me a Gun," "Mighty Fine Time," "White Lightnin'," "Monkey Grip Glue."

Dealers: Most record buyers know, but make everyone aware Wyman is one of the Stones and display with group as well as on own.

BEE GEES-Mr. Natural, RSO SO 4800 (Atlantic). The Bee Gees have not changed a great deal over the past eight years, but then they haven't had the need. The three brothers still use the symphonic, often almost MOR, backgrounds, as well as anyone in rock and their excellent harmony vocals and Robin Gibb's high pitched leads are still among the most recognizable trademarks in rock. With each LP the brothers' songwriting ability grows and they widen their audience, with this set in particular showing a wide variety of material. The Bee Gees are one of the few groups who have been able to receive consistent AM and FM play over the years, and this set is another filled with their special music.

Best cuts: "Throw a Penny," "Voices," "Mr. Natural," "Lost in Your Love."

Dealers: Group has numerous hits and eight years of fans behind them. They are natural sellers, so let people know a new LP is available.

J.J. CALE-Okie, Shelter SR 2107 (MCA). Though he does not produce in great volume, Cale can always be counted on to come through with some of the most tasteful pop music around. It's difficult to brand Cale, but a rock/blues/country mix is probably the best. A soft but impressive vocalist and a fine guitarist, Cale's effort here offers up a selection of fine originals, a traditional country tune and a PD country song. The soft, almost muffled sound used by Cale is a trademark that nobody has yet duplicated. LP should garner fans from

Best cuts: "Cajun Moon," "Rock and Roll Records," "Anyway the Wind Blows," "The Old Man and Me."

Dealers: Cale has a large group of fans, both as an artist and writer ("After Midnight").

MOTT THE HOOPLE-Rock and Roll Queen, Atlantic SD 7297. Mott have always been one of the finest pure rock bands around and they never received the recognition in their early days they surely deserved. This package of cuts from their four Atlantic LP's is not really a "best of," rather it is a good representative sampling of the group's early capabilities. From frenetic instrumentals to the fine lead vocals of lan Hunter and Mick Ralphs to a wild live cut, Mott show themselves for what they always will be-a superb rock congregation. A good introduction for Mott newcomers and a good collection for steady fans.

Best cuts: "Rock and Roll Queen," "Walkin' with a Mountain," "Keep a Knockin'."

Dealers: Mott has become a major force over the past few years and their early material is still regarded as good by fans. And they've picked up new fans, so display strongly.

LOBO-Just A Singer, Big Tree BT 89501. (Atlantic). One of the more talented singer/songwriters on today's music scene turns his full attention here to the material of other top writers. Usual melodic vocals and fine, soft instrumentals characterize the set which is basically a grouping of 10 potential singles. Strings compliment the heavily acoustically oriented cuts, which range from rock/easy listening favorites to a few rock oriented cuts to folky material. Should get wide FM and MOR play, and should make some who have taken Lobo for nothing more than an AM hitmaker sit up and take notice.

Best cuts: "Rings," "Daydream Believer," "Universal Soldier."

Dealers: Lobo has a strong reputation and is a proven seller. Cover drawing makes for good wall display.

EARL SCRUGGS REVUE-Rockin' 'Cross The Country, Columbia KC 32943. The King of the Banjo is at it again with his great band, that includes his sons Gary and Randy. This album is a continuation of Scruggs' last few fine LP's. On many of the tunes, the group is aided by background that include Bonnie Bramlett and Linda Ronstadt. Songs on the album are Spetlight



DIANA ROSS-At Caesars Palace, Motown M6-801S1. Diana Ross has come the full circle, from recording star to TV personality to an accomplished actress to night club star. With this LP, she showcases her remarkable ability to communicate with all kinds of audiences, using standards, some of her most famous tunes from her days with the Supremes, melodies from her "Lady Sings the Blues" movie and several newer songs. In fine voice and demonstrating a natural audience rapport (particularly on the sing-a-long sections of the set), she shows how she has blossomed into an all around musical star. The kind of LP that should appeal to all record buyers and make record buyers out of many. Fine orchestration and arrangements also add to the quality, and the medleys are ideal for radio play.

Best cuts: "Reach Out and Touch (Somebody's Hand)," "Supremes Medley," "Lady Sings the Blues," "My Man."

Dealers: Motown has mounted a huge push on this set, so watch for material, Display in pop, soul and female vocalists.

divided between originals and tunes by Dylan, Mickey Newbury and Dolly Parton.

Best cuts: "Travelin' Prayer," "Good Morning Sundown/I Shall Be Released," "Will The Circle Be Unbroken."

Dealers: This man is legendary and this album should be placed in country and rock sections.

BROWNSVILLE STATION-School Punks, Big Tree BT 89500 (Atlantic). Set of straight rock from this trio, without the slightest pretentions at anything but rock. Rouch lead vocals, guitar-bass-drum combination and a group of short, easy to remember songs may not be the ultimate in sophistication but they are tailor made for AM play and a lot more FM stations are programming this basically goodtime music. Best cuts are the most basic, often the ones with the title repeated time and again throughout song. A genuine fun LP.

Best cuts: "Kings of the Party," "I Get So Excited," "I'm the Leader of the Gang."

Dealers: Band is coming from major hit with "Smokin' in the Boy's Room" and is on the charts now. Display on wall if possible.

ENGELBERT HUMPERDINK—My Love, Parrot APAS 71065 (London). In fine voice as always, Humperdink tackles a variety of tunes made popular over the past few years using his own distinctive style. Besides the MOR type material, he also handles some soul cuts and even a country tune which was big in that market but didn't crossover and should prove a new item to his listeners. Strong arrangements compliment his fine vocals.

Best cuts: "Photograph," "My Love," "Second Tuesday in December."

Dealers: Always a consistent seller so display heavily.



JIMMY CASTOR-The Everything Man, Atlantic SD 7305. This musician could well become the label's successor to the late King Curtis. Like the King, Castor is capable of blowing funkily or sweet with the flick of a wrist. This band is capable of making it in either the soul or jazz markets and has several potential singles on this album. Castor is most definitely "The Everything Man" and a major talent.

Best cuts: "Maggie," "Walk on the Wild Side," "Love's Theme" and "For All We Know."

Dealers: A proven chart success in the past.

LEON HAYWOOD-Keep It In The Family, 20th Century T-440. Funky, yet highly sophisticated LP making good use of strong big band sound against Haywood's vocals. Singer is able to alternate between a rough and smooth sound and do both well, and is an impressive writer, of both instrumental and vocal tunes. LP should get strong crossover play, especially on some of the more conventional material.

Best cuts: "Keep It in the Family," "That Sweet Woman of Mine," "Long As There's You (I Got Love)," "B.M.F. Beautiful."

Dealers: "Keep It in the Family" was a soul and pop hit. Display prominently.

JOHN BYRD-Your Thing and My Thing, 20th Century T-436. Good, strong vocals with heavy backup singing and superb arrangements highlight this set. Best cuts are the ones that let Byrd cut loose with his belting voice. LP is really a showcase for 11 fine tunes from a variety of writers, all with potential for the singles market. Set should receive pop as well as soul play and certain cuts show MOR potential.

Best cuts: "Sunshine," "A Woman Is the Makings of a Man," "All I Do."

Dealers: Place in soul and pop.



MIKE GIBBS & GARY BURTON-In the Public Interest, Polydor PD 6503. While Gary Burton has been known to American jazz audiences through the years, Mike Gibbs is a relative newcomer. Gibbs has released some very popular albums in U.K., but is almost unknown here, other than for his compositions performed by Stan Getz and Burton. That will soon all change with this record. The compositions are all fantastic and his molding of jazz, rock and the classics is worth a listen. Other players include the Brecker brothers, Marvin Stamm, Bill Watrous, Steve Swallow and Bob Moses.

Best cuts: "Four or Less," "Family Joy, Oh Boy" and "In the Public Interest."

Dealers: Gary Burton is a consistent seller and the cover is quite eye-catching.

BOBBY SHORT-Live at the Cafe Carlyle, Atlantic SD 2-609. This double album starts with a bang and cruises at the same pace throughout. Recorded live at New York's Cafe Carlyle, he is aided by his own trio who play with great sensitivity and feeling. Short plays a selection of standards by such immortals as Cole Porter, Harold Arlen, John Mercer and Stephen Sonheim. His music is not limited to pretty ballads, as he proves himself with other types of music.

Best cuts: "Real Live Girl," "On The Sunny Side of the Street," "I Get A Kick Out of You."

Dealers: Short has a loyal following that will come searching out this product.



ANDREAVEREEN AND THE ST. MARKS CHOIR-Oh, Say Can You See, Peacock PLP-59202 (ABC). Excellent black gospel set, done the way most listeners feel gospel should be handled. Ms. Vereen is a powerful singer who is able to shout with the best but is able at the same time to control her voice enough to make it musical. Her backup sounds spontaneous, but is well rehearsed and consistent. All in all, a fine set of contemporary gospel which proves again that not all gospel is a set of purely traditional tunes.

Best cuts: "Who Is He," "Sister Mary Lockley," "I Feel Good."

Dealers: Play this in store. Some cuts sound almost pop in nature.



WEBER: DER FREISCHUTZ-Janowitz/Mathis, Schreier/ Adam/Staatskapelle Dresden (C. Kleiber), Deutsche Grammophon 2709 046. The album arrives bearing two prestigious French awards, and deservedly. The early 19th Century work, a melodic charmer long outside the mainstream of opera performance in this country, has been available to collectors in a number of versions. But none matches this newcomer in overall excellence-interpretively or in sound. Conductor Kleiber is vastly impressive in this, his disk debut, and the large cast contributes magnificently.

Dealers: A long-term seller, luxuriously packaged, with

striking cover art-front and back.



TANGERINE DREAM-Phaeora, Virgin VR 13-108 (Atlantic). German group has been big on the Continent for a number of years, but this is their first effort here and the trio uses mellotrons, synthesizers of various kinds, flutes and more conventional rock instruments to produce an ethereal, almost perfectly flowing set. The instrumentals are so soft for the most part their complexity tends to go unnoticed, yet this group has come up with highly skilled arrangements that sould smooth enough to belie the skill involved. Should get very heavy FM play.

Best cuts: Both sides flow almost as one. Dealers: Display with continental imports and rock.

JAE MASON-Crossroads, Buddah BDS 5604. Superb set from this soulful song stylist, who reminds one of a young Richie Havens at times but still has a style all his own. Mason makes good use of long cuts, with his songwriting sharing the limelight as much as his music. Material is the kind that draws the listener closer to the words and should get play on most types of radio outlets. If Mason has as much impact in person as he does on disk, he should be a major star before long.

Best cuts: "Poor Folks," "Please the Crowd," "Cross-

Dealers: Play in store. This set is sure to draw attention.

LENA ZAVARONI-Ma! He's Making Eyes at Me, Stax, STS-5511 (Columbia). With a booming voice that belies her tender age of 10, Britisher Lena Zavaroni has put together a highly respected debut album. A mix of pop standards, country tunes, folk and rock, Lena demonstrates a musical sensitivity here that may make her a major star a few years from now. even after the novelty of her age has worn away.

Best cuts: "Ma! He's Making Eyes at Me," "The End of the World," "Take Me Home, Country Roads."

Dealers: Stax is mounting a major push behind this youngster and she is currently on a promotional tour. Play in store.



BOB WILLS & HIS TEXAS PLAYBOYS-For The Last Time, United Artists 216. This is the album with everything: pictures, biography, and four sides of the man who created Western Swing more than 40 years ago. It is a chronical of sorts, and certainly a collector's item, including vocals by Merle Haggard, Leon Rausch, Leon McAuliff, Hoyle Hix and Jody Hix. There are instrumentals, and there are songs that will jog many memories. It's a classic, recorded last December in Forth Worth.

Best cuts: "Faded Love," "San Antonio Rose."

BILLY "CRASH" CRADDOCK-Rub It In, ABC 817. It's refreshing to hear "Crash" sing some ballads, as he does in this LP, mixed with his strong, up-beat style to give the album plenty of variety. There is some old and some new and the production is outstanding.

Best cuts: "Ruby Baby," "Quarter Till Three," and "It's Hard To Love A Hungry, Worried Man."

Dealers: A delightful, pictorial cover with eye appeal.

CAL SMITH-Country Bumpkin, MCA 424. This might be titled "Cal Smith Sings Songs Sung by Others." He does tunes previously cut by Loretta Lynn, Tom T. Hall, Don Williams, Charlie Rich, Conway Twitty and Faron Young, but he does them all with class. He's that sort of singer. And what he does best is another Bill Anderson written tune, which is not surprising, since Bill has written some monsters.

Best cuts: "Between Lust and Watching TV," and "I Just Came Home To Count the Memories."

Dealers: Use of the hit single for the title should help it move.

DAVID HOUSTON & BARBARA MANDRELL-The Best Of, Epic 32915. What is there to say about any "Best of" album except about the artists as their songs are reprised. These two were paired up under the guidance of Billy Sherill, who found the perfect match, and they've had one hit after another. Now they are collected and packaged for posterity. Both are outstanding talents, and together they blend into something extremely listenable. The best cuts already have been hits, and probably will continue to be.

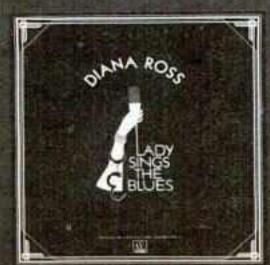
Dealers: Performance pictures on the cover, coupled with the hits inside, should zoom this one along.

(Continued on page 50)

## Diana Ross Live at Caesars Palace:

One of the most exciting live recordings you've ever heard, in one of the most exciting packages you've ever seen!

June is Diana Ross Month, featuring a total marketing campaign on Diana Ross Live at Caesars Palace and these other best-selling Diana Ross albums. Contact your Motown Distributor for all the details.



M758D

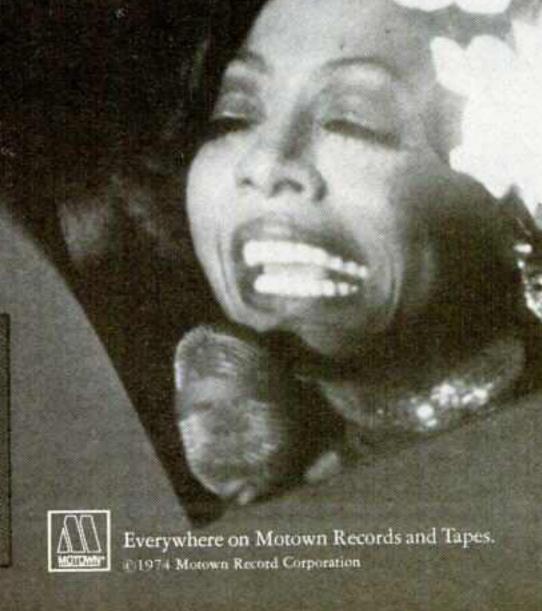


M772L

M6-801S1



M812V1



## Billboard's JUNE 1, 1974 Number of singles reviewed this week 108 Lost week 99 Billboard's Single Pictor Copyright 1974 Billboard Publications. Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical photocopying, recording, or otherwise, without the prior written permission of the publisher.



HELEN REDDY—You And Me Against The World (3:07); producer: T. Catalano; writer: P. Williams, K. Ascher; publisher: Almo, ASCAP. Capitol 3897. Beautiful ballad from one of the most consistent hit makers in pop music. Song is pretty story of mother and daughter in this adaptation of Paul Williams' fine tune. Ideal for all types of program, and probably the strongest cut from Ms. Reddy's latest LP.

JIM CROCE—Workin' At The Car Wash Blues (2:30); producer: T. Cashman, T. West; writer: J. Croce; publisher: Blendingwell, American Broadcasting, ASCAP. ABC 11447. Goodtime feeling permeates this story of a man just released from prison and forced to work in a carwash. Country-rock feeling is reminiscent of Croce's biggest hits.

BOBBY WOMACK—You're Welcome, Stop On By (3:38); producer: B. Womack; writer: B. Womack, T. Thomas; publisher: Unart/Bobby Womack, BMI. United Artists 439. More in the R&B vein than Womack's last disk, but almost a sure bet for strong pop play. Talking intro followed by Womack's distinctive vocals and a brassy arrangement make this a must for AM play.

THE TEMPTATIONS—You've Got My Soul On Fire (3:25); producer: N. Whitfield; writer: N. Whitfield; publisher: Stone Diamond, BMI. Gordy 7136. (Motown). Strong lead vocals and intricate backup vocals mixed with heavily percussion oriented instrumentation make this one of this veteran groups most commercial effort in a long while. Should get equally heavy play on pop and soul.

TERRY JACKS—If You Go Away (2:30); producer: Terry Jacks; writers: Brel/McKuen; publisher: E.B. Marks, BMI. Bell 467. (Columbia). Jacks takes another Rod McKuen/ Jacques Brel tune and does as fine a job as he did on "Seasons in the Sun." Pace is somewhat slower but this disk should be equally as big as Jacks' last smash.

### recommended

FRANK ZAPPA—Uncle Remus (2:49); producer: Frank Zappa; writers: Zappa, Duke; publisher: Munchkin Music and Mycenae Music Co., ASCAP. PRO 586 (Warner Bros.)

BLOOD, SWEAT & TEARS—Tell Me That I'm Wrong (2:26); producer: M. Cosby; writer: P. Cosby; publisher: Blackwood, Teawick, BMI. CBS 4-46059.

DEODATO-Moonlight Serenade (2:58); producer: E. Deodato; writer: G. Miller; publisher: Robbins, ASCAP. MCA 40252.

BILLY JOEL-Worse Comes To Worst (2:48); producer: M. Stewart; writer: B. Joel; publisher: Home Grown, Tinker Street Tunes, BMI. Columbia 4-46055.

DAVID CLAYTON-THOMAS—Anytime ... Babe (2:46); producer: B. Martin, J. Diamond; writer: L. Weiss; publisher: L. Weiss/Famous, ASCAP. RCA DJHO-0296. SHA NA NA-Maybe I'm Old Fashioned (2:42); producer: J. Douglas; writer: A. Gordon; publisher: Extragordonary, BMI. Kama Sutra 592. (Buddah).

RICK SPRINGFIELD—American Girls (2:42); producer: R. Porter, S. Binder; writer: R. Springfield; publisher: Porter/Binder, ASCAP. Columbia 4-46057.

THE POINTER SISTERS—Love In Them There Hills (3:19); producer: D. Rubinson & Friends; writer: K. Gamble, L. Huff, R. Chambers; publisher: Fox Fanfare/Double Diamond/Downstairs, BMI. Blue Thumb 254, (Famous).

MELISSA MANCHESTER-O Heaven (3:12); producer: H. Medress, D. Appell; writer: M. Manchester; publisher: Rumanian Pickel Works/Five Arts, BMI. Bell 465. (Columbia).

MARTIN & FINLEY-White Bird (2:59); producer: B. Gaudio; writers: T. Martin, Jr., G. Finley; publisher: Jobete, ASCAP. Motown 1294.



THE DELFONICS—Lying To Myself (4:02); producer: Watson, Hart & Hart for Stan Watson; writer: W. Hart; publisher: Nickel Shoe, BMI. Philly Groove 184. (Bell). Return to the sound that achieved such monumental success for this group, with the falsetto lead vocals bouncing off excellently arranged backups and the backups sometimes blending in. Use of strings also works perfectly.

ELLA WEEZ-Leroy Hutson (2:59); producer: L. Hutson; writer: L. Hutson, M. Hawkins; publisher: Silent Giant/AOPA, ASCAP. Curtom 1996. (Buddah). Powerful vocals highlight this rocking cut. Spotlight here, besides Hutson's outstanding vocals, is the fine mixing in of several other voices and the superb instrumental arrangement.

### recommended

DONALD BYRD-Witch Hunt (3:40); producer: L. Mizell; writer: L. Mizell; publisher: Alruby, ASCAP. Blue Note 445. (United Artists).

BARBARA JEAN ENGLISH-Breakin' Up A Happy Home (3:08); producer: George Kerr; writer: Lambert, Potter; publisher: Trousdale/Soldier, BMI. Alithia 6064.

FORMULA IV—If We Can't Get Along (3:17); producer: S. Cropper; writer: R. Cason; publisher: Caesar's, ASCAP. Rocky Road 30078. (Bell).

J.R. BAILEY—Everything I Want I See In You (3:05); producer: Bailey, Williams, Gasper, Kent; writer: Bailey, Williams, Kent; publisher: Management Agency, A-Dish-A-Tunes, BMI. MAM 3639. (London).



FREDDIE HART—The Want-To's (2:02); producer: George Richey; writer: Freddie Hart; Blue Book (BMI); Capitol 3898. In the Freddie Hart tradition, he sings with feeling this self-written song from his latest album, and the formula spells success. Again, Richey does an excellent job of production. Flip: "Phoenix City." All credits same.

TEX WILLIAMS—Those Lazy, Hazy, Crazy Days Of Summer (2:15); producer: Cliffie Stone; writers: Charlie Tobias, H. Carsten; Comet (ASCAP); Granite 507. From his great album, Tex does the title song, reprised from several years back, but with a country flavor. Flip: "Nowhere West Virginia." Producer; same: writers: Bob Duncan, Don Lee; Meredith (BMI).

THE STATLER BROTHERS—Thank You World (3:07); producer: Jerry Kennedy; writers: D. Reid, L. DeWitt; American Cowboy Music (BMI); Mercury 73485. Once again, it's from their latest album, and it's the lively gospel-type of singing they do with their country tunes. Great lyrics again, by two of the "brothers." Flip: "The Blackwood Brothers By The Statler Brothers." Same credits.

JERRY WALLACE—My Wife's House (3:14); producer: Joe Johnson; writers: Lorene Mann, Bob Jennings; 4-Star/Ace/Burlo (BMI/SESAC). MCA 40248. Smooth is the word for Jerry Wallace, as he sings this soft ballad which a great deal of melody and fine lyrics. It, too, is from his latest album. Flip: No info available.

CHARLIE RICH—A Field Of Yellow Daisies (3:01); producer: Jerry Kennedy; writer: M.A. Rich; Makamillion (BMI); Mercury 73498. A beautiful ballad written by Mrs. Charlie Rich, and it has all of the Rich style and class. It's out of his last Mercury album, by popular demand. Flip: "Party Girl." All credits same.

JIMMY PAYNE—Sweet Fantasy (2:40); producer: Farah; writer: Hoyt Axton; Lady Jane (BMI); Cinnamon 796. Payne has shown steady improvement in his singing, and in his choice of material, and this is the best yet. Good choral background as well. Flip: No info available.

### recommended

DOYLE HOLLY—A Rainbow In My Hand (2:47); producer: Doyle Holly & Bob Millsap; writers: Coke Sams & Bob Millsap; Ironside (ASCAP); Barnaby 602.

LEFTY FRIZZELL—Railroad Lady (2:37); producer: Don Gant; writers: Jimmy Buffett, J.J. Walker; Let There Be (ASCAP) and Groper (BMI); ABC 11442.

O.B. McCLINTON—If You Loved Her That Way (2:31); producer: Larry Butler; writer: Ben Peters; Ben Peters (BMI); Enterprise 9100. (Stax).

JERRY KENNEDY—She Even Woke Me Up To Say Goodbye (2:52); producer; Bob Beckham; writers: Mickey Newbury, D. Gilmore; Acuff-Rose (BMI); Mercury 73484.

JAMIE KAYE—Peace On You (3:18); producer: Glenn Keener; writer: Charlie Rich; Double R (ASCAP); Mercury 73490.

BRUSH ARBOR—Carpenter Of Wood (2:40); producer: Steve Stone; writer: B. Brown; Grand River (ASCAP); Capitol 3901.

NASHVILLE SPEAKEASY BAND—The Entertainer (2:32); producer: Johnny Slate (Windchime); writer: Marvin Hamlisch; Multiwood (BMI); GRC 2019.



JOHN PANTRY—Net Of Concern (2:54); producer: D. Mackay; writer: J. Pantry; publisher: Yellow Dog, ASCAP. Playboy 50055. Britisher serves up powerful voice backed with catchy female backing vocals and drum oriented sound. Should get heavy air play.

BO COOPER—Don't Call It Love (3:24); producers: R. Dante, B. Manilow; writer: B. Cooper, G. Allan; publisher: Don Kirshner, BMI. Bell 460. (Columbia). Strong ballad entry with a Summer type sound that should get heavy radio exposure.

JIM SULLINS—Abel McCabe (3:01); producer: R. Durand; writer: J. Sullins; publisher: 8 Iron, BMI. 20th Century 2102. Excellent social commentary tune on a man retired early as a result of mechanization. Message gets through without interferring with the music.

MICHAEL FENNELLY—Shine A Light (3:02); producer: C. White; writer: M. Fennelly; publisher: Hard Core, BMI. Epic 5-11133. (Columbia). Good rock cut from former Crabby Appelton lead singer with mix of acoustic and electric flavor.

CHRIS HODGE—Beautiful Love (2:28); producer: A. Clarke; writer: C. Hodge; publisher: Robert Mellin, BMI. RCA DJHO-0289. Rock with a little bit of everything thrown in but still highly original.

INNERVISION—The Night The Lights Go Out (2:39); producer: Captain Purple & The Power House Staff; writer: Captain Purple; publisher: Power House, BMI. Power House 1011. Talking intro about the exhaustion of energy followed by strong soul singing. Intro could be cut for radio play. Flip: There's A Fungus Among Us (3:15); producer: J. Powers, K. Bass; writer: K. Bass; publisher: Power House, BMI.

STILL CREEK BAND—Can I Move You (3:32); producer: M. Birzon; writer: M. Birzon; publisher: Gil, BMI. MCA 40232. Pretty ballad reminiscent of some of Bread's best material.

LITTLE JOE & LA FAMILIA—Girl You Turn Me Down (2:43); producer: J. Hernandez; writer: J. Hernandez; publisher: De Leon, BMI. BSR 5056. Group has been on Latin scene for some time but this soulful effort should hit all types of markets. Flip: Palabra De Hombre (2:45); info the same in all categories.

UNIVERSAL MIND—Something Fishy Going On (3:25); producer: G. Redd, Jr., F. Vee; writers: Akines, Bellmon, Drayton, Turner; publisher: Stephanye/Blockbuster. Red Coach 807. (Red-Lite). Good, soul tune with strong commercial potential.

## Billboard's Top Album Picks

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Continued from page 48

### pop

ARTHUR BROWN'S KINGDOM COME—Journey, Passport PPS-98003 (Famous). Spacey set from the man who had a top five hit several years back with "Fire." Electronics and interesting vocals here.

Best cut: "Gypsy."

RICHARD TORRANCE—Eureka, Shelter SR 2112 (MCA). Good first effort from singer/songwriter, characterized by strong harmonies. Fits in easy rock vein. Best cut: "I Just Don't Know."

NEKTAR—Remember the Future, Passport 98002 (Famous). Two sides divided by categories rather than songs make for fine set of harmony vocals and softish rock music. Best cut: "Wheel of Time."

HANSON—Magic Dragon, Manticore MC 66672. This second album by Jimi Hendrix's heir apparent is a relatively nice sampling. On many of the tunes, Junior is aided by Maxayn's Marlo Henderson and Andre Lewis and they definitely get into a very funky mixture of music. A few of the songs could cross over to the soul charts. Best cuts: "Rocking Horseman," "Love Yer, Need You," and "Rock Me Baby."

NICK DECARO—Italian Graffiti, Blue Thumb, BTS-6011 (Famous). Fine orchestration and excellent easy listening vocals from the man who has done the arrangements on the LP's of many superstars, including Barbra Streisand and Cher. Best cuts: "Happier Than the Morning Sun," "All I Want."

LUCIFER's FRIEND—I'm Just A Rock 'n' Roll Singer, Billingsgate BG-1008. Straight rock set from this top rated German band. Fine vocals and sharp instruments. Best cut: "Born on the Run."

HENSON—United Artists, UA-LA-185G. Pleasing, easy rock set from young song stylist. Best cut: "Goin' Through the Motions."

GINO VANNELLI—Powerful People, A&M SP 3630. Interesting mix of soft sounding vocals against powerful, often big band background. Quiet tribute to Jim Croce offers change of pace.

Best cuts: "Lady," "Poor Happy Jimmy."

### soul

LOUIS PAUL—Reflections Of The Way It Really Is, Enterprise, ENS-1034 (Stax). Guitarist-vocalist Paul comes up with fine mix of rock, soul and jazz, both instrumentally and vocally. Best cut: "Hey Mr. Moon."

BETTY EVERETT—Love Rhymes, Fantasy F-9447. Veteran songstress showcases her ability at uptempo or softer material in this versatile set. Should be automatic soul seller with some possible crossover. Mellower than many efforts. Best cuts: "I Gotta Tell Somebody," "Just A Matter of Time."

RIOT—Welcome To The World Of Riot, Motown M6-806S1. Good mix of soul and Latin from very talented group of musicians and singers. Should get play on variety of stations, with different cuts leading to different formats. Best cut: "Just Beyond."

MIDNIGHT MOVERS, UNTD.—Follow the Wind, Buddah BDS 5603. Good, solid soul set with the funky sound missing in so much soul music today. Strong lead vocals from Curtis Pope blend well with horn backup. Best cuts: Can't Stand the Heat." "Frankenstein."

### jazz

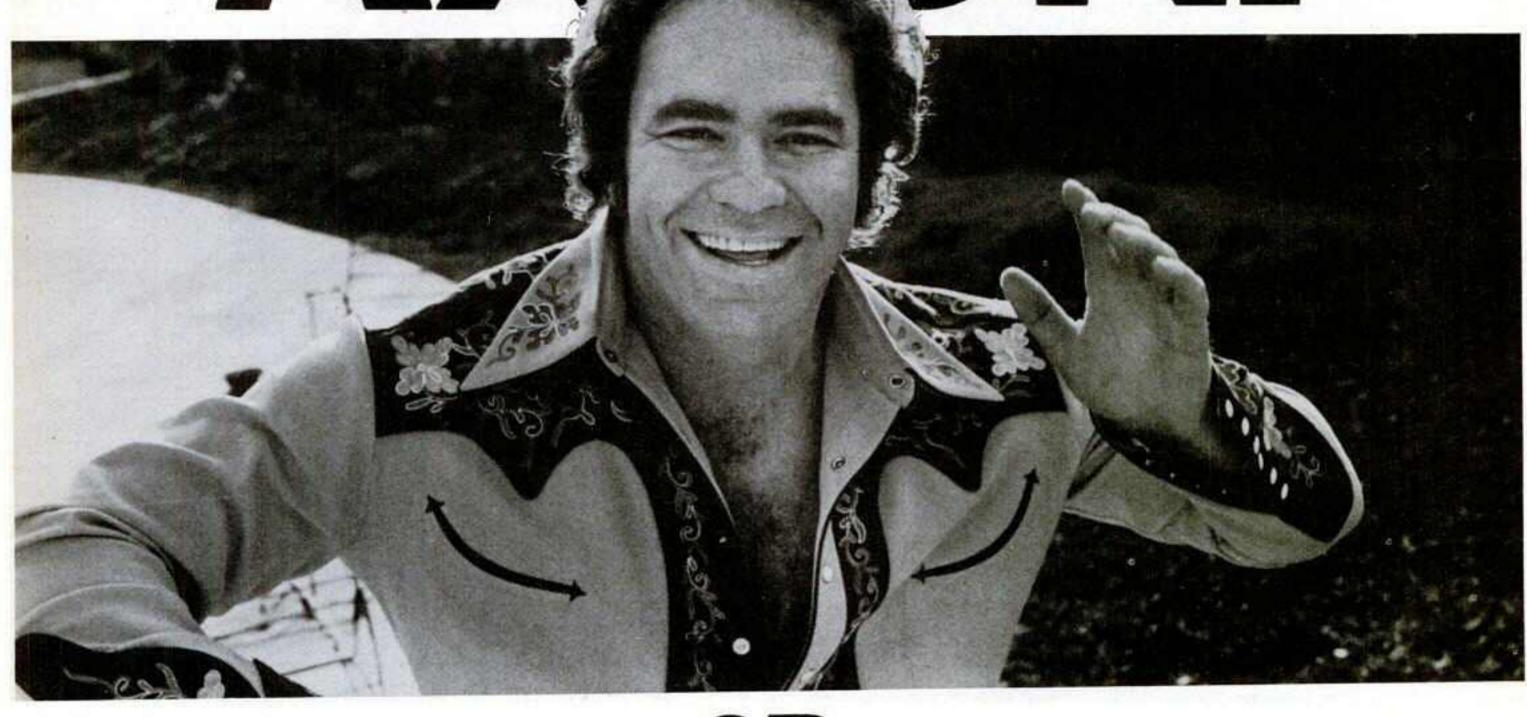
SUN RA—Super Sonic Sounds, Impulse AS-9271 (ABC). Rereleased recordings still hold up in showing Sun Ra off as one of jazz's most innovative and unusual pianists. Much more conventionally melodic than what we are used to today from Ra. Best cut: "Sunology." SUN RA—Fate In A Pleasant Mood, Impulse AS-9270 (ABC). More of the old Saturn recordings from Ra, featuring a smooth sound and his distinctive piano. Best cut: "Space Mates."

### classical

MOZART: SIX GREAT PIANO CONCERTOS (Nos. 21, 22, 23, 24, 26 & 27)—Robert Casadesus, piano. Members of the Cleveland Orch./Columbia Symphony Orch. (Szell), Columbia D3M-32796. All of these performances are still available on separate disks, but their grouping in this three-for-the-price-of-two package will be welcomed by many collectors who have worn out their single LP's by repeated plays. The Casadesus-Szell team functioned at the interpretive summit, and, after all, these concertos are among Mozart's greatest in the form.

ROBERT MERRILL'S GREATEST HITS, London CS-26304. A prime grouping of arias by one of our most popular baritones. Sound varies from selection to selection, but is never less than an acceptable reflection of Merrill's phonogenic talents. Ten items in all, including arias from "Un Ballo," "La Traviata," "Aida," (with Leontyne Price as partner), and "Pagliacci," plus an excerpt from "Fiddler," with "America the Beautiful" the somewhat over-arranged patriotic closer.

## POPS GOES HOYT AXXON.



# OR Hoyt Axton goes pop with "WHEN THE MORNING COMES."

The fastest-rising single of his career has just crossed over big.

ON A&M RECORDS

Produced by Allan McDougall and Hoyt Axton

FUR WEER ENDING JUNE 1, 1974

### Billboard

Recording Industry STAR PERFORMER:
Association Of Americal Star designates recical seal of certification ords showing greatest tion as "million sell-upward movement er." (Seal indicated compared to pravious by bullet.)

YOU AND ME AGAINST THE WORLD-Helen Reddy (Capitol 3897) WORKIN' AT THE CAR WASH BLUES-Jim Croce (ABC 11447) YOU'RE WELCOME, STOP ON BY-Bobby Womack (United Artists 439) SEE TOP SINGLE PICKS REVIEWS, D

CON			THE RESERVE OF THE PARTY OF THE	T	1000	CO Trans	SEE TOP SINGLE PICKS REVIEWS, page
WEEK	WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	LAST	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) 모든 모든 모든 모든 Producer) Writer, Label & Number (Distributing Label)
1	1	8	THE STREAK—Ray Stevens (Ray Stevens), R. Stevens, Barnaby 600 (Chess/Janus) SGC	34	26	16	HOOKED ON A FEELING—Blue Swede (Bengt Palmers), Mark James, EMI 3627 (Capitol)  HAN  THE DAYDACK (Post 1)
2	5	7	BAND ON THE RUN—Paul McCartney & Wings (Paul McCartney), P. McCartney, Apple 1873 (Capitol) HAN	35	27	11	(James Brown), J. Brown, F. Wesley, J. Starks, Polydor 14223  69 66 6 RHAPSODY IN WHITE—Love Unlimited Orchestra
	2	12	DANCING MACHINE—The Jackson 5 (Hal Davis), H. Davis, D. Fletcher, W.D. Parks, Motown 1286 SGC	36	41	7	ANOTHER PARK, ANOTHER  SUNDAY—The Doobie Brothers (Ted Templeman) T. Johnston, Warner Bros. 7795  WRM 70 74 4 SLEEPIN'—Diana Ross
*	6	11	YOU MAKE ME FEEL BRAND NEW—The Stylistics (Thom Bell), T. Bell, L. Creed, Avco 4634	37	37	15	MY MISTAKE WAS TO
	3	11	THE ENTERTAINER—Marvin Hamilisch (Marvin Hamilisch), S. Joplin, MCA 40174  B-M	100000	(28)	Service	LOVE YOU—Diana Ross & Marvin Gaye (Hall Davis), P. Sawyer, G. Jones, Motown 1269  SGC  ROCK THE BOAT—The Hues Corporation (John Florez), W. Holmes, RCA 0232
	7	15	MIDNIGHT AT THE OASIS-Maria Muldaur	38	31	13	OH MY MY—Ringo Starr (Richard Perry), V. Poncia, R. Starkey, Apple 1872 (Capitol)  SGC  72  69  6 TIME WILL TELL—Tower Of Power (Tower Of Power), S. Kupka, E. Castillo, Warner Bros. 7796
	12	8	SUNDOWN—Gordon Lightfoot	39	40	8	DAYBREAK — Milsson (Harry Milsson), H. Milsson, RCA 0246  BB
-	10	12	(Lenny Waronker), G. Lightfoot, Reprise 1194 WBM HELP ME—Joni Mitchell	10	70	2	ON AND ON—Gladys Knight & The Pips (Curtis Mayfield), C. Mayfield, Buddah 423  90 3 TAKING CARE OF BUSINESS—Bachman-Turner Overdrive
	13	7	(NOT LISTED) J. Mitchell, Asylum 11034 WBM BILLY, DON'T BE A HERO—Be Denaldson & The Heywoods	41	46	8	NO CHARGE—Melba Montgomery (Pete Drake), H. Howard, Elektra 45883  SGC 75 47 21 SEASONS IN THE SUN—Terry lacks
	20/241	370	(Steve Barri for Chalice Productions), M. Murray, P. Callander, ABC 11435 B-3	TO	60	3	I'M COMING HOME—Spinners (Thom Bell), T. Bell, L. Creed, Atlantic 3027  BB  WATERI CO
7	14	12	OH VERY YOUNG—Cat Stevens (Paul Samuell-Smith & Cat Stevens), C. Stevens, A&M 1503 SGC	血	59	7	(R. Richards, The Hollies), A. Hammond, M. Hazelwood, Epic 11100 BB (A Polar Production), B. Anderson, S. Anderson, B. Ulyaeus, Atlantic 3035
T	15	8	FOR THE LOVE OF MONEY—O'Jays (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, A. Jackson, Philadelphia International 3544 (Columbia)  BB	44	39	12	ROCK AROUND THE CLOCK—Bill Haley & The Comets (Milt Gabler), J. DeKnight, M.C. Freedman, MCA 60025  HAN. 77 85 3  THE LONE RANGER—Oscar Brown Jr. (Joel Dorn), O. Brown, Atlantic 3001
1	16	7	MY GIRL BILL—Jim Stafford	T	55	7	IF YOU WANNA GET TO HEAVEN—Ozark Mountain Daredevils  89 2 I'M THE LEADER OF THE GANG—Brownsville Station
	8	13	THE LOCO-MOTION—Grand Funk	46	52	16	(David Anderle, Glyn Johns), S. Cash, J. Dylan, A&M1515  STAR BABY—Guess Who  79 86 2 KING OF NOTHING—Seals & Crofts
1	4	12	THE SHOW MUST GO ON-Three Dog Night	47	53	5	I DON'T SEE ME IN YOUR EYES
1	22	5	(Simmy Jenner), L. Sayer, D. Courtney, Dunhill 4382 WBM BE THANKFUL FOR WHAT YOU		15001	05004W/	(D. Gant), J. Buffett, Dunhill 4385 (Chet Atkins), Benjamin-Weiss, RCA 0260
Š	10124		GOT—William De Vaughn (Frank Fioravantil, John Davis), W. DeVaughn, Rozbury 0236 (RCA) B-3	48	32	10	LET'S GET MARRIED—Al Green (Willie Mitchell, Al Green), A. Green, Hi 2262 (London)  SGC  SGC  KEEP ON SMILIN'—Wet Willie (Tom Dowd), Hall, Hall, Hirsch, Anthony, Ross, Capricorn 0043 (Warner Bros.)
	17	9	DON'T YOU WORRY 'BOUT A THING—Stevie Wonder (Stevie Wonder), S. Wonder, Tamia 54245 (Motown) SGC	TO	71	3	SIDESHOW—Blue Magic (Norman Harris), B. Eli, V. Barrett, Atco 6961 SGC 82 88 2   HATE HATE—Razzy (Razzy), R. Bailey, MGM 14728
	11	8	I WON'T LAST A DAY WITHOUT YOU—Carpenters (Richard & Karen Carpenter, Jack Daugherty),	50	49	15	(Randy Bachman), R. Bachman, C.F. Turner,  SCC WHEN THE MORNING COMES—Hoyt Axton
	9	12	P. Williams, R. Nichols, A&M 1521  (I've Been) SEARCHIN' SO LONG—Chicago (James William Guercio), J. Panhow, Columbia 46020  HAN	51	56	5	ONE CHAIN DON'T MAKE NO PRISON—Four Tops (Steve Barri, Dennis Lambert, Brian Potter), D. Lambert, B. Potter.  84 80 5 WONDERFUL—Issaec Haves
	20	9	I'M IN LOVE—Aretha Franklin	血	65	5	Ounhill 4386  B-3  (Isaac Hayes), I. Hayes, Enterprise 9095 (Columbia)  ALREADY GONE—The Eagles  (B. Szymczyk), J. Tempchin, R. Strandlund, Asylum 11036  WBM
	25		(Jerry Wexler, Arif Mardin, Aretha Franklin), B. Womack, Atlantic 2999 WBM	53	57	5	CAN YOU HANDLE IT?—Graham Central Station OC 70 4 TCTN ANGTO
1	25	8	IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (John Farrar), J. Rostill, MCA 40209 SGC	54	35	13	KEEP ON SINGING—Helen Reddy
	18	16	(Gus Dudgeon), Elton John, Bernie Taupin, MCA 40198 WBM	55	62	4	(Tom Catalano), D. Janssen, B. Hart, Capitol 3845  RIKKI, DON'T LOSE THAT NUMBER—Steely Dan  B-3  ANNIE'S SONG—John Denver (Milton Okun), J. Denver, RCA 0295
3	28	7	HOLLYWOOD SWINGING—Kool & The Gang (Kool & The Gang Enterprises, Inc.), R. West, Kool & The Gang. De-Lite 561 (P.I.P.) SGC	56	34	14	(Gary Katz), W. Becker, D. Fagen, ABC 11439  B-3  88  81  6 SCRATCH—Crusaders (Stewart Levine), W. Henderson, Blue Thumb 249
3	19	14	TSOP-MFSB .	200	cand	522,500	IN A SONG—Jim Croce (Cashman & West), J. Croce, ABC 11424  B-3  B-3  B-3  DAYBREAKER—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 405
	21	10	(Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 7-3540 (Columbia)  BB	57	50	8	THE SAME LOVE THAT MADE  ME LAUGH—Bill Withers  LAMPLIGHT—David Essex (Jeff Wayne), D. Essex, Columbia 46041
	21	18	JUST DON'T WANT TO BE LONELY—The Main Ingredient   (Silvester, Simmons, Gooding), Barrett, Freeman, Eli, RCA 0205  BB	4	77	4	WILDFLOWER—New Birth  91 TOO LATE—Tavares
	23	15	TUBULAR BELLS—Mike Oldfield (Mike Oldfield), M. Oldfield, Virgin 55100 (Atlantic) TMK	100	75	2	(Fuqua III Prod.), Edwards-Richardson, RCA 0265  TRAIN OF THOUGHT—Cher  92 94 2 KISSIN' TIME— Kiss
1	33	7	VALUE WANT OFF ME	60	61	10	(Snutt Garrett), A. O'Day, MCA 40245 WBM (Kenny Kerner, Richie Wise), Mann, Lowe Casablanca 0011 (Warner I
	44	3	(Brian Ahern for Happy Sack Productions), J. Lennon, P. McCartney, Capitol 3867  WBM  HAVEN'T GOT TIME FOR THE PAIN—Carly Simon	61	64	6	I'M A YO YO MAN-Rick Cunha
	44	16	(Richard Perry), C. Simon, Elektra 45887 WBM	由	76	3	(Ken Mansfield), R. Cunha, M. Cooper, GRC 2016 SGC 94 96 2 DANCIN' (On A Saturday  LIVING IN THE U.S.A.—Steve Miller Band (Steve Miller), S. Miller, Capitol 3884 (Toxey French), B. Blue, L. DePaul, Epic 11102 (Columbia)
	24	16	BEST THING THAT EVER HAPPENED TO ME—Gladys Knight & The Pips (Kenny Kerner, Richie Wise), J. Weatherly, Buddah 403  WBM	63	68	6	HELP YOURSELF—Undisputed Truth 95 97 3 FOX HUNT— Herb Alpert & Tijuana Brass
	29	21	COME AND GET YOUR LOVE—Redbone (Pat & Lolly Vegas), L. Vegas, Epic 5-11035 (Columbia) BB	64	42	11	(Norman Whitfield), N. Whitfield, Gordy 7134 Motown) SGC  CHAMELEON—Herbie Hancock (David Rubinson, Herbie Hancock), P. Jackson, H. Mason, B. Maupin, H.  96 92 4 (Everybody Wanna Get Rich) RITE AWAY—Dr. Jo (Allan Toussaint), M. Rebennack Atco 6957
7	38	5	SAVE THE LAST DANCE FOR		78	2	(David Rubinson, Herbie Hancock), P. Jackson, H. Mason, B. Maupin, H. Hancock, Columbia 46002 (Allan Toussaint), M. Rebennack Atco 6957
		Tel a	ME—The Defranco Family featuring Tony Defranco (Walt Meskell), Pomus, M. Shuman, 20th Century 2088 B-3	M	76	2	(Dennis Lambert, Brian Potter), A. O'Day, J. Stevenson, Haven 7002 (Capitol)  HAN
	36	10	ONE HELL OF A WOMAN—Mac Davis (Rick Hall), M. Davis, M. James, Columbia 46004 SGC	66	73	5	FINALLY GOT MYSELF TOGETHER  (I'm A Changed Man)—The Impressions  98  PLEASE COME TO BOSTON—Dave Loggins (i). Crutchfield), D. Loggins, Epic 11115
1	45	4	SON OF SAGITTARIUS—Eddie Kendricks (Frank Wilson, Leonard Caston), F. Wilson, L. Caston, A. Poree, Tamla	67	58	9	(I'm A Changed Man)—The Impressions (E. Townsend Prods.), E. Townsend, Curtom 1997 (Buddah)  SATISFACTION GUARANTEED (Or Take Your  99  UNEW ENTRY  GEORGIA PORCUPINE—George Fischoff, United Artists 410
3	30	13	54247 (Motown) SGC MIGHTY MIGHTY—Earth, Wind, & Fire (Joe Wissert & Maurice White), M. White, V. White, Columbia 46007 SGC	10.77	(AEA)	58:	Love Back)—Harold Melvin & The Bluenotes (K. Gamble, L. Huff), K. Gamble, L. Huff, C. Gilbert, Philadelphia International 3543 (Columbia)  BB  100 98 2 LOVE THAT REALLY COUNTS— Natural Four (R. Tufo), L. Huston, J. Huston, M. Hawkins, J. Reaves. Curtom 1995 (Buddah)

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HOT IOO A-Z-(Publisher-Licensee)  The Air That I Breathe (Landers Roberts / April, ASCAP). 43 Already Gone (Jazzbid/ Benchmark, ASCAP) 52 Anne's Song (Cherry Lane, ASCAP) 87 Another Park, Another Sunday (Warrier Tamerlane, BMI) 36 Band On The Run (McCartney/ ATV, BMI) 36 Bennie & The Jest (Dick James, BMI) 36 Bennie & The Jest (Dick James, BMI) 37 Bennie & The Jest (Dick James, BMI) 48 Best Thing That Ever Happened To Mc (Keca, ASCAP) 88 Be Thankful For What You Got (Coral Rock/Meiornega, ASCAP) 15 Bifly, Don't Be A Hero (Intime. Pro The Pain (C'est/Maya, ASCAP) 27 Bifly, Don't Be A Hero (Intime. Pro The Pain (C'est/Maya, ASCAP) 27 Bennie & The Jest (Dick James, BMI) 39 Bring That Ever Happened To Mc (Keca, ASCAP) 48 Be Thankful For What You Got (Coral Rock/Meiornega, ASCAP) 15 Bifly, Don't Be A Hero (Intime. Pro The Pain (C'est/Maya, ASCAP) 27 Bennie & The Jest (Dick James, BMI) 39 Bring That Ever Happened To Mc (Keca, ASCAP) 48 Be Thankful For What You Got (Coral Rock/Meiornega, ASCAP) 15 Bifly, Don't Be A Hero (Intime. Pro The Pain (C'est/Maya, ASCAP) 29 Bring Month (ATV, BMI) 39 Bring Month (ASCAP) 48 Bring Month (Cest/Maya, ASCAP) 88 BMI) 48 BMI) 48 BMI) 50 Bennie for The Pain (C'est/Maya, ASCAP) 88 BMI) 51 BMI) 52 Bannie's Song (Cherry Lane, ASCAP) 89 Bon't You Worry Bout A Thing (Sang, BMI) 39 Bon't You Worry Bout A Thing (Stein & Van Stock/Black Bull, ASCAP) 47 Bennie & Van Stock/Black Bull, ASCAP) 47 Bennie & Van Stock/Black Bull, ASCAP) 47 Bennie & Van Stock/Black Bull, ASCAP 47 Bennie & Van	Let's Get Married (Jec/Al Green, BMI) 48 (ABC/Dunhill, BMI) 51 (ABC/Dunhill, BMI) 52 (ABC/Dunhill, BMI) 53 (ABC/P) 54 (ABC/Dunhill, BMI) 54 (ABC/Dunhill, BMI) 55 (ABC/P) 55 (ABC/P) 56 (ABC/P) 57 (ABC/P) 57 (ABC/P) 58 (ABC/P) 59 (AB
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A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

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# LET THE GOOD TIMES ROCK AND ROLL.



MORE ORPHAN THAN NOT is the new good times rock and roll album by Orphan. Eric Lilljequist on lead guitar; Dean Adrien on guitar and vocals; Bob Chouinard on drums; and David Conrad on bass. With songs supplied mostly by Eric Lilljequist, the group's principal writer, and Dean Adrien. And, Orphan's longtime friend Jonathan Edwards is also on the album, lending his talents on vocals, harmonica and guitar.

XPS 645



## BILLOCA CONTROL TO AN THE PROPERTY OF THE PROP

		(49)	1	Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research De-		SUG	GES1 PRI	TED LI	ST				02221	*		SUG	GEST PRIC		ST					Awarded RIAA seal for sales of 1 Million dollars at manufacturers level. RIAA seal audit		SUG	GESTE		NO. C.
IHIS WEEK	LAST WEEK	Weeks on Chart	5	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.  ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	available and optional to all manufacturers (Seal indicated by colored dot).  ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	B-TRACK	O-8 TAPE	CASSETTE
1	1	19	9	THE STING/SOUNDTRACK	6.98		7.98		7.98		36	38	14	DEEP PURPLE Burn						A.Fo	71	72	13	MAIN INGREDIENT Euphrates River RCA APLI-0335				20.5	
A	4	2		PAUL McCARTNEY & WINGS Band On The Run			200		1000	. 8	107	44	44	Watner Bros. W 2766 Z.Z. TOP	6.98		7.97	-	7.97	=	4	111	5	GOLDEN EARRING Moontan	5.98		6,98		6.98
3	3	3	7	Apple SO 3415 (Capitot) MARIA MULDAUR	6.98		7.98		7,98	1000	20	36	20	Tres Hombres London XPS 631	5.98		6.95		6.95	-	73	73	8	MCA 396 THE CRUSADERS	5.98		6.98		6.98
4	2	1	8	Reprise MS 2148  CAT STEVENS	5.98		6.97		6.97	7.95	38	36	25	JIM CROCE I Got A Name ABC ABCX 797	5.98		6.98	7.95	6.98		VPOTE	CHIA		Scratch Blue Thumb BTS 6010	6.95		7.95		7.95
5	5	21		Buddah & The Chocolate Box A&M 3623 JOHN DENVER	6.98	ķ.,	6.98	7.98	6.98		39	40	64	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98		74	61	'	MARVIN GAYE Arithology Motown M9 791A3	9.98		11.98		11.98
100			m	Greatest Hits HCA CPLI 0374	6.98		7.95		7.95		40	29	12	ARETHA FRANKLIN Let Me In Your Life	141100		0.30		4.50		75	76	13	THE MARSHALL TUCKER BAND A New Life Capricom CP 0124 (Warner Bros.)	5.98		6.97		5.97
6	7	10	20	CHICAGO Chicago VII Columbia C2 32810	9.98		9.98	8	9.98		41	37	10	Atlantic SD 7292 DONALD BYRD	5.98		6.97		6.97		76	65	15	CHARLIE RICH There Won't Be Anymore	54500		0.00000		0.37
7	6	10	0	GRAND FUNK Shinin' On			3.30		2.36		42	41	20	Street Lady Blue Note BN LA 140 F (United Artists)	5.98		6.98		6.98		77	77	9	BILL WITHERS	5.98		6.98		6.98
	13	13		Capitol SWAE-11278 GORDON LIGHTFOOT	6.98		6.98		6.98	- 35	42	41	30	O'JAYS Ship Ahoy Philadelphia International KZ 32408				N.A.C.			78	80	18	+ 'Justments' Sussex SRA 8032 FOGHAT	6.98		7.95		7.95
	P=0.0		-	Sundown Reprise MS 2177	5,98		6,97				43	43	16	(Columbia) BARBRA STREISAND The Way We Were	5.98	6.98	6.98	7.98	6.98		01070	STREET	10 To 1	Energized Bearsville 88 6950 (Warner Bros.)	5.98		7.95		6.97
9	9	3	0	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98		12.98		12.98		44	47	7	The Way We Were Columbia PC 32801 JESSE COLIN YOUNG	6,98	7.98	7.98	8.98	7.98	-	命	145	Z	EDGAR WINTER GROUP Shock Treatment Epic PE 32461 (Columbia)	6.98		7.98		7.98
10	11	21		BACHMAN-TURNER OVERDRIVE	•		200.00		9701			(5)	0	Light Shine Warner Bros. BS-2790	5,98	111	6.97		6.97		80	79	18	YES Tales From Topographic Oceans Atlantic SD 2-908	9.98		9.97		9.97
11	8	1	7	Mercury SRM 1-696 (Phonogram)  JONI MITCHELL Court And Speek	5.98		6.95		6.95		童	56	6	OHIO PLAYERS Skin Tight Mercury SRM 1-705 (Phonogram)	5.98		6.95	6.95			81	83	29	BILLY COBHAM Spectrum	2,26		3.37		3.31
12	10	30	115	Court And Spark Asylum 7E 1001  MIKE OLDFIELD	6.97		6.97		6.97		46	42	60	JOHN DENVER Poems, Prayers & Promises				1000000			+	92	6	Atlantic SD 7268  OZARK MOUNTAIN	5.98		6.97		6.97
	11.50			Tubular Bells Virge VR 13-105 (Atlantic)	5.98		6.97		6.97		47	46	25	EMERSON, LAKE & PALMER Brain Salad Surgery	5.98		6.98		6.98	7.95	83	81	17	DAREDEVILS A&M SP 4411 NEW BIRTH	5.98		6.98	6.98	
13	14	4		STEVIE WONDER Innervisions Tamba T 326 L (Metown)	5.98		6.98	į.	6.98		48	50	18	Manticore MC 66669 (Atlantic)  CARLY SIMON	5.98		6.98		6.98	-		25.5		It's Been A Long Time RCA APLI-0285	5.98		6.98	- 9	6.98
14	12	1	2	DOOBIE BROTHERS What Were Once Vices	•				3505		159	TO SERVICE	070	Hotcakes Elektra £ 1002	6,97		6.97		6.97		仚	117	2	STYLISTICS Let's Put It All Together Arco AV 69001 698	6.98		6.95		6.95
	10	H		Are Now Habits Warner Bros. W 2750	6.98		7.97		7.97		49	51	9	BRIAN AUGER'S OBLIVION EXPRESS Straight Ahead							85	86	42	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95
1	19		,	FRANK ZAPPA Apostrophe (') Discreet DS 2175 (Warner Bros.)	5.98		6.97	rij.	6.97		50	48	22	RCA APL 1-0454 BILLY JOEL	5.98		6.95		6.95		由	106	3	TEN YEARS AFTER Positive Vibrations Columbia PC 32851	6.98		7.98		7.98
16	15	1	0	EARTH, WIND, & FIRE Open Our Eyes Columbia NC 32712	5 98	6.98	6 98	7 98	648		51	49	13	Piano Man Columbia KC 32544 TOWER OF POWER	5.98		6.98		6,98		由	121	4	THE GUESS WHO Road Food					
17	18	1000	7	EAGLES On The Border			0.39	1,39	0.20			MONTH	111	Back To Oakland Warner Bros. BS 2749	5.98		6.97		6.97	7.95	88	64	17	BOB DYLAN Planet Waves	5.98		6.98		6.98
4	28	9	4	Anylum 7E-1004 LOGGINS & MESSINA	6.98		6.98		6.98		金	67	4	QUEEN II Elektra EKS 75082	5.98		6.98		6.98		89	78	11	Asylum 7E-1003 PAUL SIMON	6.97		6.97		6.97
19	17	1		On Stage Columbia PG 32848 WAR	7.98		8.98		8.98	_	53	59	6	BLUE OYSTER CULT Secret Treaties	0.000				7880		_	100	7	In Concert—Live Rhymin' Columbia PC 32855 KISS	6.98		7.98		7.98
.,				War Live United Artists UA LA193-J2	9,98		9.98		9.98		54	60	34	KOOL & THE GANG	5.98	6.98	6.98	7.98	6.98	-	91		29	Casabianca NB 9001 (Warner Bros.) DIANA ROSS & MARVIN GAYE	5.98		6.97		6.97
D.	25		7	ROBIN TROWER Bridge Of Sighs Chrysalis CHT 1057 (Warner Bres.)	5.98		7.97	ri	7.97		55	55	14	Wild & Peaceful De-Lite DEP 2013 (P.I.P.) LOU REED	5.95		6.95		6.95		92		25	Diana & Marvin Motown M803V1 GENESIS	5.98		6.98		6.58
21	22	10	0	STEELY DAN Pretzel Logic							383	2200	1000	Rock 'N' Roll Animal RCA APL1 0472	5.98		6.95		6.95		EAGN:	37076	SUESCO.	Selling England By The Pound Charama FC 6060 (Atlantic)	5.98		6.97		6.97
22	21	2	1	ABC D-808 HERBIE HANCOCK	6.98		7.95		7.95		56	62	131	LED ZEPPELIN IV Atlantic SD 7208	5.98		6.98		6.98		93	88	29	Stone Gon' 20th Century IC-423	5.98		6.98		6.58
23	23	5		Head Hunters Columbia KC 32731 CHARLIE RICH	5.98		6.98	7.58	6.98		57	53	81	STEVIE WONDER Talking Book							94	96	62	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	•				,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
				Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98		58	45	22	JAMES BROWN The Payback	5.98		6.98		6.98		95	84	10	BOBBI HUMPHREY Blacks & Blues	5.98	6.97	6.97	7.97	6.97
24	24	4	1	AMERICAN GRAFFITI Soundtrack MCA 2-8001	9.98		10.98		10.98	11.95	59	57	17	Pulydor PD 2:3007  GRAHAM CENTRAL STATION	7.98		9.98		9.98		96	90	33	Blue Note BN LA 142 G (United Artists) STEVE MILLER BAND The Joker	6.98		6.98		6.98
25	26	1	4	SEALS & CROFTS Unborn Child	•				200	-	60	58	68	Warner Bros. BS 2763 JIM CROCE	5.98		6.97		6.97		97	93	39	Capitol 11235 LOVE UNLIMITED	5.98		6,98		6.98
26	16	1	3	Warner Bros. W 2761 THE SPINNERS	6.98		7.97		7.97		61	68	60	Life & Times ABC ABCX 769 LED ZEPPELIN	5,98		6.98	7.95	6.98	-1	98	104	30	Under the Influence Of 20th Century T 414 JACKSON BROWNE	5.98		6.98		6.98
27	20		2 1	Mighty Love Atlantic SD 7296 THREE DOG NIGHT	5.98		6.97		6.97			100	23	Houses of the Holy Atlantic SD 7255	5,98		6.97		6.97		5353	33291	22.5	For Everyman Asylum SD 5067	5.98		6.98		6.98
				Hard Labor Dunhill DSD 50168	6.98		7.95	8.95	7.95		62	52	29	RINGO STARR Ringo Apple SWAL 3413 (Capitol)	6.98		6.98		6.98	-	命	161	2	CURTIS MAYFIELD Sweet Exorcist Curtom CRS 8601 (Buddah)	6.98	П	7.95		7.95
28	27	21	7	MFSB Love Is The Message Philadelphia Intl. KZ 32707 (Columbia)	5.98	6.98	6.98	7.98	6.98		63	54	17	LOVE UNLIMITED ORCHESTRA Rhapsody In White	•		1000		- Nyte		100	108	69	ELTON JOHN Dan't Shoot Me I'm Only the	•				A STATE OF THE STA
29	32	1	6	MOTT THE HOOPLE The Hoople	0000			200			64	69	5	20th Century T 433 KING CRIMSON Starless And Bible Black	5.98		6.98		6.98		101	95	12	Piano Player MCA 2100 REDBONE	5.98		6.98	L-	6.98
1	39	1	5	Columbia PC 32871 BILLY COBHAM	6,98	1.2	7.98	7.98			65	66	28	Atlantic SD 7298 GREGG ALLMAN	5.98		6.97		6.97	-	102			Wovoka Epic KE 32462 (Columbia)	5.98		6.98		6,98
31	33	-	1	Crosswinds Atlantic SD 7300 LYNYRD SKYNYRD	5.98		6.97		6.97		66		3.00	Capricorn CP 0116 (Warner Bros.)	5.98		6.98		6.98		No young	102	CARGOLI	SEALS & CROFTS Diamond Girl Warner Bros. BS 2699	5.98	6.97	6.97	7.97	6.97
			and a second	Second Helping MCA 413	5,98		6.98		6.98		00	70	5	DEODATO Whirlwinds MCA 410	5,98		6.98		6.98		103	87	19	BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS 2695	5.98		6.97		6.97
32	34	3		GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	5.98		6.98		6.98		67	63	30	LOGGINS & MESSINA Full Sail Columbia NC 32540	5.98	6.98	6 98	7 98	6.98		仚	147	11	GLADYS KNIGHT & THE PIPS Claudine Soundtrack	100000		1		New York
33	35	1	1	CHARLIE RICH Very Special Love Songs	•				5000		68	71	6	NEW RIDERS OF THE PURPLE SAGE	5,36	0.30	0.36	7,30	X.20		105	107	5	DR. JOHN Desitively Bonnaroo	6.98		7.98	=	7.98
34	30	6	7	Epic KE 32531 (Columbia)  JIM CROCE You Don't Mess Around	5.98	6.98	6.98	7.98	6,98			7.0	152	Home, Home On The Road Columbia PC 32870	6.98		7.98	7.98			106	114	5	HARRY NILSSON	5.98		6.97		6.97
			N. P. Carried	With Jim ABC ABCX 756	5.98		6.95	7.95	6.95	6.95	69	74		POCO Seven Epic KE 32895 (Columbia)	5,98		6.98	-	6.98		Name of the		ng kina	Music From The Apple Film Son Of Dracula Rapple ABL1-0220 (RCA)	6.98		7.95		7.95
35	31	1	7	HELEN REDDY Love Song For Jeffrey							70	75	27	CARPENTERS The Singles, 1969-1973			and and				107	110	37	LYNYRD SKYNYRD Pronounced Leh-nerd Skin-nerd					

### What America Needs Fresh Start

## And What Fresh Start Needs Is An Opportunity To Let The People Know What They're All About

They Get It In A Masterfully Produced Album By Steve Barri





### They Get It In A 60 City Tour Of Blockbuster Proportions

May 3rd Ellis Auditorium, Memphis May 4th Mussel Shoals Fairgrounds, Mussel Shoals May 6th Atlanta Municipal Aud., Atlanta May 7th & 8th Kiel Auditorium, St. Louis May 9th The Ice Arena, Kalamazoo May 10th Morris Civic Aud., South Bend May 11th Metropolitan Sports Center, Minneapolis May 12th Veterans Memorial Coliseum, Cedar Rapids May 13th Performing Arts Center, Milwaukee May 14th Franklin County Veterans Memorial Hall, Columbus May 15th Harrahs Arena, Dayton

May 18th RKO Orpheum Theatre, Davenport May 19th Shrine Mosque, Springfield May 20th Civic Center, Oklahoma City May 21st Memorial Hall, Joplin May 22nd Century II, Wichita May 24th Aragon Ballroom, Chicago May 26th West Palm Beach Auditorium, W. Palm Beach May 27th Curtis-Dixon Hall, Tampa May 28th Daytona Beach, Fla. May 29th Lafayette Municipal Aud., La. May 30th Baton Rouge, La.

Shreveport Municipal Aud., Shreveport June 1st Mobile Exhibition Center, Mobile June 2nd Birmingham Municipal Aud., Birmingham June 4th Milton Frank Station, Huntsville June 6th Municipal Auditorium, Charleston, S.C. June 7th Greensboro Coliseum, Greensboro June 8th Civic Center, Roanoke June 9th Charleston Civic Center, Charleston, W. Va. June 10th Albee Theatre, Cincinnati June 11th County Field House, Erie June 13th Syrian Mosque, Pittsburgh

May 31st

Watch The ABC/Dunhill Juggernaut Bring It Home

Ē			L	's & TAF	L			OSITI 108-20					t	STAR PERFORMER-LP's		SUC	PRI	CE L	IST	-			ī	Awarded RIAA seal for sales of 1 Million dollars at manufacturers level. RIAA seal audit available and optional to all		SUG	PRICE		
1000		Chart	Store Char Reco	piled from National Retail es by the Music Popularity it Department and the ord Market Research De- ment of Billboard.			GGES PR	TED L		REEL	THIS WEEK	LAST WEEK	Weeks on Chart	registering greatest proportion- ate upward progress this week.  ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Cha	manufacturers. (Seal indicated by colored dot). (ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
und metru	LAST WEEK	feeks on C	ARTIS	ST I, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO R	200	119	27	RICK DERRINGER All-American Boy Blue Sky XZ 32481 (Columbia)		6.98	6.98				命	183	4	THE HOLLIES The Hollies Epic KE 32574 (Columbia)	5.98		6.98		6.58
	118	6	CHAR The B	LIE RICH lest Of		4	-72		0	Œ	139	94	7	PROCOL HARUM Exotic Birds And Fruit Chrysalis CHT 1058 (Warner Bros.)	6.98		7.97		7.97		171	142	93	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97		6.97
9	113	35	THE N	( 31933 (Columbia) MOTHERS Nite Sensation	5.98		6.98	6.98				146		MONTROSE Warner Bros. BS 2740	5.98		6.98		6.98		172	143	30	THE WHO Quadrophenia MCA 2-10004	11.98		12.98		12.98
)	112	5	Disc Re	et MS 2149 (Warner Bros.) RSON AIRPLANE Flight	5.98		6.97		6.97	7.95	7,0197	100000	6	TOM SCOTT & THE L.A. EXPRESS Ode SP 77021 (AKM)	6,98		6.98	6,98			173	178	41	ALLMAN BROTHERS BAND Brothers & Sisters Capricum CP 0111 (Warner Bros.)	5.98	8.15	6.97		6.97
	152	20	JACKS	YLL 0437 (RCA)	6,98		7,95		7.95		142	144	34	MARLO THOMAS & FRIENDS Free To Be You And Me Bell 1110	•						174	154	26	BETTE MIDLER Atlantic SD 7270	5.98		6.97		6.97
	115	13	Мобомп	Together M783V1 MURRAY	5.98		6.98		6.98		血	lice.	1	HERB ALPERT AND THE T.J.B. You Smile The Song Begins ABM SP 3620	6.98		7.98		7.98		175	149	5	ARGENT Nexus					
		40.00	Love Capitol	Song ST 11266	5.98		6.98		6.98		仚	155	-	SUZI QUATRO Bell 1302	6.98		7.98		7.98		176	130	38	Epic NE 32573 (Columbia)  MARVIN GAYE Let's Get It On	5.98		6.98		6.98
			MGM S		5.98		6.98		6.98	H	145	151	52	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98		6.98		6.98		177	132	47	Tamia T329VI (Motown) CHICAGO	5.98		6.98		6.98
	120	672900	The B	est Of EKS 75056	5.98	6.97	6.97	7.97	6.97	7.95	146	82	12	EDDIE KENDRICKS Boogie Down					12000		170	164		VI Columbia KC 32400	5.98		6.98	4.	6.98
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12.00	109	9	AERO: Get Y	SMITH our Wings	5.98		6.98		6.98		149	150	14	EMI ST-11286 (Capitol)  MANFRED MANN'S EARTH BAND	5.98		6.98				180	184	3	SERGIO MENDES AND BRASIL 77 Vintage '74					
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	98	28	STYLI	STICS n' Roll Baby					17		2000	10000	40	I've Got So Much To Give 20th Century T-407 ROBERTA FLACK	5.98		6.58		6.98		183	188	18	Atlantic SD 1658  LEO KOTTKE	5.98		6.97		6.97
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2	127	7	Magg	rient PZ 32914 (Columbia) SIE BELL n Of The Night	6.98	7.98	7.98	8.98	7.98		0,000	136	P.T.D.	Machine Head Warner Bros. BS 2607 JOHNNY WINTER	5.96		6.97		6.97	6.95	185	159	5	Goats Head Soup Rolling Stones COC 59101 (Atlantic) MELISSA MANCHESTER	5.98		6.98		6.98
	133	6	FOUR	SD 7293	5.98		6.97		6.97		1-0/3	158	200	Saints & Sinners Columbia NC 32715 CHASE	5.98	6.58	6.58	7.98	6.98		186		,	Bright Eyes Bell 1303 ROXY MUSIC	6.98		7.98		7,98
•	99	8	SMOK	EY ROBINSON	6.98		7.95		7.95			163		Pure Music Epic KE 32572 (Columbia) CHEECH & CHONG	5.98		6.98	6.98						Stranded Atco SD 7045	5.98		6.98		6.98
	186	2	RITA (	Smokey 16-331\$1 (Matawn) COOLIDGE	6.98		6.98		6,98		7000		5888	Los Cochinos Ode SP 77019 (A&M)	5.98		6.98		6.98			191	10	JIMMY BUFFETT Living And Dying in ¾ Time Dunhill DSD-50132	5.98		6.98		6.98
7	-	1	ALM SI	nto Spring P 3627 IVISHNU ORCHESTRA	6.98		6.98		6.98		157	162	96	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia NC 31044	5.98		6.98		6.98		金	100	1	SHA NA NA Hot Sox Kama Sutra KSBS 2600 (Buddah)	6.98		7.95		
7		12	Apoca	Nypse NC 32957 MORRISON	5.58		6,98		6.98		血	168	3	GENESIS Live Charisma CAS 1666 (Buddah)	6.98		7.98		7.98		189	175	43	HELEN REDDY Long Hard Climb Capdol SMAS 11213	5.98		6.98		6.98
			It's To Warner	oo Late To Stop Now Bros. 28S 2760	11.98		11.97		11.97		仚	173	9	KATHI McDONALD Insane Asylum	1.000				1,34		190	194	33	STEELY DAN Countdown To Ecstasy ABC ABCX 779	5.98		6.98		6.98
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0	131	35	Song	COLIN YOUNG For Juli Bros. BS 2734	5.98	,	6.97		6.97		162	170	126	ROLLING STONES Hot Rocks, 1964-1971	5.98	6.98	6.98				193	199	4	Mercury SRM1-1001 (Phonogram)  BREWER & SHIPLEY	6.98		6.95		6.95
1	137	52	Head	H, WIND & FIRE to the Sky	5.98	6.98	5.98	7.98	6.98		163	134	13	London 2PS 606/7 HUMBLE PIE Thunderbox	9.98		11.98		11.98		194	180	23	ST 11261 Capital ST 11261 HARRY CHAPIN	5.98		6.98		
2	140	60	BEAT1 1962-	LES	9.98		11.98		11.98		164	167	165	CAROLE KING Tapestry	6.98		6.58		6.98		195	2	1	Short Stories Elektra EKS 75065 WET WILLIE	5.98		6.98		6,98
r	=	1	BREAL The B	STEEL STORES	5.98		6.95		6.95		命	176	4	Ode SP 77009 (A6M) WEST, BRUCE & LAING Live 'N' Kicking	5.98	6.98	6.98	7.98	6.98	-	And a	165	22	Keep On Smilin' Capricorn CP 0128 (Warner Bros.)  BLOODSTONE	5.98		6.97		6.97
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5	85	7	THE C	APS 638 DRIGINAL SOUNDTRACK RDING-THE	6.98		7.98		7.98			139	23	Columbia KC 32582  ELECTRIC LIGHT ORCHESTRA On The Third Day	5.98		6.98		6.98		2000			Madrugada Neighborhood 0698 (Famous)	6.98		7,95		7.95
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	126		Antho	M 792 S2	6.98		7.98		7.98		-	190	8	Lookin' For A Love Again United Artists UA-LA199-G THE ELEVENTH HOUSE	5.98		6.98		6.98		199	5	1	AL STEWART Past, Present & Future Jenus JLS 3063 (Chess/Janus)	5.94		6.95		
1	128	23	Livin'	EEN For You L-32082 (Landon)	6.98		6.98		6.98		III	120.0		WITH LARRY CORYELL Introducing Yanguard VSD 79342	5.98		6.98		6.98		200	300	1	JANIS IAN Stars Columbia NC 32857	5.98		6.98		

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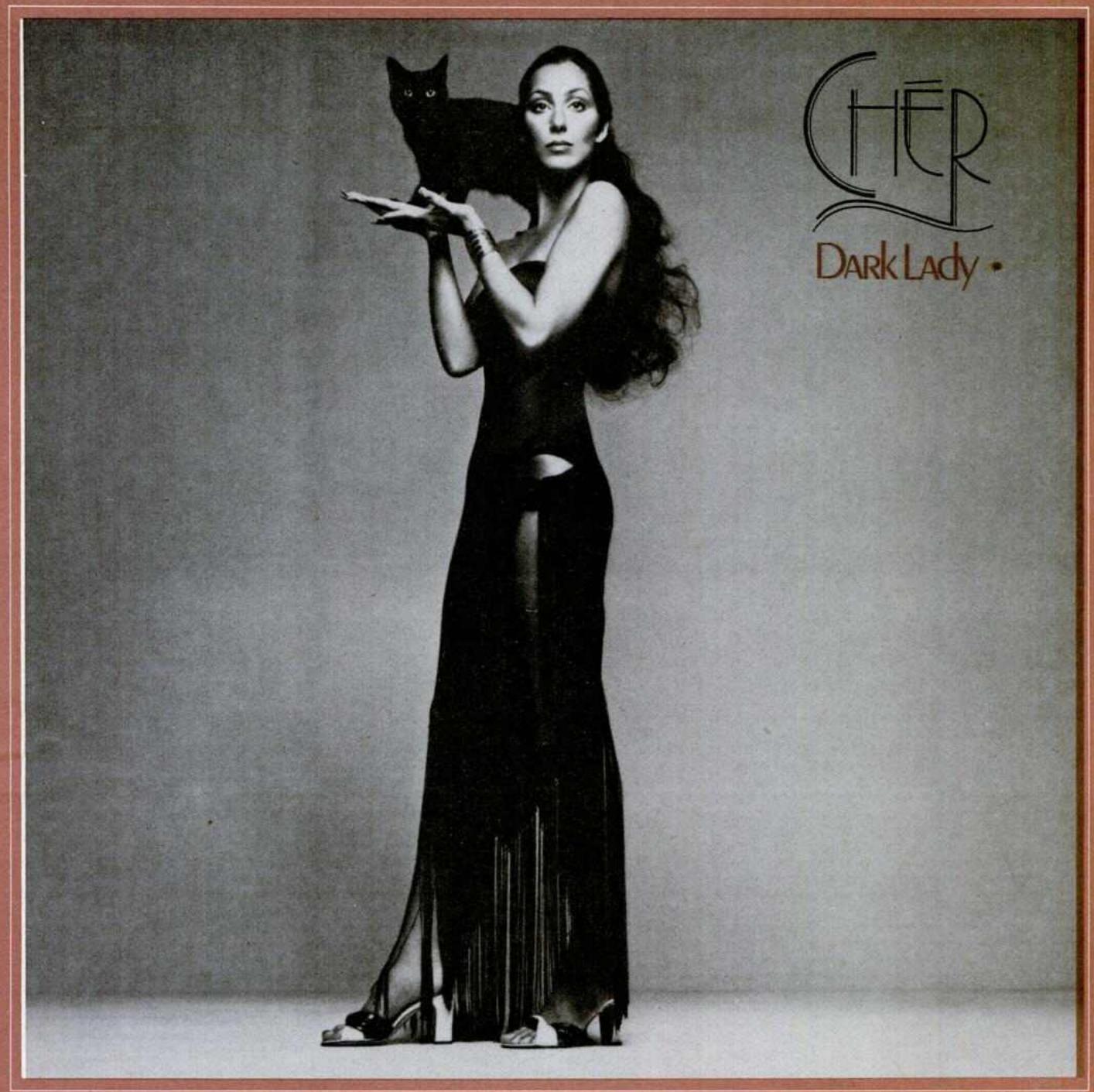
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MCA-3113



Elegant and Beautiful...Her Newest Album Includes Dark Lady & Train Of Thought

Produced by Snuff Garrett for Garrett Music Enterprises



Arranged by Al Kapps

Kastenmeier Bill Marked For Hearing

### Joel Whitburn's Record Research Report

The "TOP LP's 1945-1972" book has finally been published after nearly five years of research and compilation work. It is the most vastly comprehensive work I have ever attempted-representing 28 years of album charts!

It all began with the nation's first album chart published by Billboard on March 15, 1945. At that time an album consisted of anywhere from 2 to 7 "78 RPM" records in one package with a hard cover and binding making it similar in appearance to a large novel. From this form the albums evolved to the sleek and deluxe "33 RPM" packages of today. The charts themselves underwent dramatic changes-increasing in size from the initial Top 5 listings to today's Top 200 listings!

So here is the very first publication where you'll find the complete history of our nation's most popular charted albums. Now you may know the dates and the popularity of every album ever charted-From Glenn Miller to Grand Funk—From Al Jolson to Elton John-From Bing Crosby to Cat Stevens-From the soundtrack of "The Bells of St. Mary's" to "American Graffiti"!

Also included in the book is a year by year listing of the Number One records; Pictures of the all-time Top 100 album artists; and pictures of the albums which appeared on the charts for 100 weeks or more. This book will be your one definitive source of popular LP's!

A 1973 supplement to the "Top LP's" book will be issued in July, along with these other 3 supplements: "Top Pop ("Hot 100" 1973"; "Country & Western 1972-1973"; and "Rhythm & Blues (Soul) 1972-1973." This will bring all the books up-todate right up to 1974.

Trivia Question #17: In the 28 year history of the album charts, who is the only artist to appear on the charts for 20 or more consecutive years?

1952-1972) -elsey [S-INAVOTNAM :19wenA)

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Continued from page 1

In a rare bustle of congressional copyright activity, the House subcommittee hearing comes one day after the Senate's full Judiciary committee will have begun marking up the McClellan Copyright Revision bill on the other side of the Capitol.

Both bills contain the same copyright protection and severe felony penalties for piracy and counterfeiting, but the controversial revision bill's chances of passage this year are very poor, while the individual antipiracy bill is expected to have clear sailing.

The limited copyright for recordings in the Kastenmeier bill avoids controversy because it does not have the embattled performance royalty for commercial use of copyrighted recordings contained in the Senate revision bill.

Although Kastenmeier has again warned that he will have "discussion" as to whether the stiff felony penalties in H.R. 13364 are justified, prospects look good for heavier deterrents than the present misdemeanor penalties.

Penalties in the Kastenmeier bill (and in the Senate revision bill as reported recently out of the Copyrights Subcommittee over there) would range up to a \$50,000 fine and/or seven years' imprisonment for willful, repeated offenders.

Members of the present nine-man Kastenmeier subcommittee (now renamed the Subcommittee on Courts, Civil Liberties and the Administration of Justice) are familiar with the antipiracy legislation. During the hasty passage of the 1971 McClellan antipiracy bill, the subcommittee put an expiration date of Dec. 31, 1974, on the bill, in the expectation that the long-delayed Senate revision bill would have passed by then-seven years after the House-passed revision bill of 1967.

The present antipiracy bill will remove the expiration date and in effect provide federal copyright protection for all recordings made on or after Feb. 15, 1972.

Strong endorsement of the bill has already come in from government agencies queried, with particular warnings from State Department on the urgent need for an antipiracy bill

State is worried about losing U.S. participation in the international

### Cook Fete Set

Continued from page 1

000 for the hospital and its research projects, all of which are presented to patients free of charge. The funds from this year's dinner will go to establish the Music, Appliance, Radio and Television Research Fellowship honoring Cook at the City of Hope.

Last week, dinner committee members launched an intensive additional effort on behalf of the City of Hope. Tickets for the dinner are still available at \$100 each. Call Bill Vernon or ask for the Hal Cook Testimonial Committee at 213-626-4611. More than 500 people have already purchased tickets for the din-

### Island Label to Open Firm In Los Angeles

LOS ANGELES-Island Records will open a U.S. company here, according to Chris Blackwell, label president based in Jamaica.

The U.S. firm will be headed by former Apple Records marketing director, Charlie Huccio (see Executive Turntable).

Geneva antipiracy convention. As of March 10, the U.S. has been an active member of this mutual pact to protect contracting states from the manufacture and import of pirated recordings.

Without the enabling copyright protection in the domestic law, the U.S. would have to drop out, State says. This would cost the U.S. record industry-the largest exporter of sound recordings in the world-the much needed protection from global piracy.

State Department estimates total world pillage by record piracy to be over \$300 million annually and loss to the domestic industry at \$200 million a year over the past decade. State feels that loss of copyright protection here would trigger a great increase in record piracy, both at home and internationally.

None of the government entities queried expressed any objection to the severe felony penalties in the bill-but the Librarian of Congress preferred not to endorse the exact

felony terms, because "this is outside

the Library's field of expertise." The Library did have a scary warning of danger to individual state antipiracy laws now protecting non-copyrighted (pre-Feb. 15, 1972) recordings, if the federal law should again let recordings fall into public domain when the present antipiracy amendment expires.

The Librarian believes the states rights decision in the Goldstein vs. California case was predicated on the fact that Congress indicated its awareness of failure to protect earlier recordings when it passed the belated amendment giving them copyright as of Feb. 15, 1972.

The Librarian believes that a federal "preemption" argument could be made against the right of individual states to legislate copyright protection if Congress should now withdraw protection by default, indicating a rejection of recordings' right to protection by copyright.

### **InsideTrack**

Lots of rumors about Bob Dylan scouting a new label deal. Reportedly he only had a short-term pact with Elektra/Asylum and is dissatisfied with fall-off in sales of his "Planet Waves" LP after much-publicized "comeback" tour ended. Meanwhile, E/A is rushing twin disk live album of the hugely successful tour this month. But if they can't work a deal with Capitol for some seven solo cuts by the Band, it will probably be a one-LP all-Dylan live album.

Two of Bakersfield's biggest country names, reportedly locked in a lawsuit over mismanagement, by the longer-established star.

Joe Martin of Apex Martin, Hillside, N.J., veteran indie distributor, is convalescing successfully from a heart attack and would appreciate calls from friends at his home (201) 647-2246. He expects to return to his business in about a month.

Charlie Rich just got eased out by Conway Twitty after holding the top three Country LP chart slots for over a month. . . . Gary Coveyou of Bo Donaldson & the Heywoods married Bo's sister and national fan club president Vicki in Cincinnati.

Almost half of Warner Bros. current chart singles were produced by in-house a&r staff. . . . Motown all-stars vs. KGFJ-AM basketball game raised \$6,000 for L.A. charities. DJs won, 58-52 despite best efforts by three Jackson 5 brothers and Smokey Robinson.

Is Milt Salston, onetime owner and founder of MS Dist., Chicago, and the Musical Isle operation in that area, ready to buy back the MS portion of the deal from Phonogram? ... MCA closing its Chicago warehouse, with shipments now coming from Pinckneyville, Ill., the site of its Midwest pressing plant. ... MCA's recent stockholders' report showed Mike Maitland's salary at \$150,000 per on a three-year pact. . . . Are a group of major indie labels huddling again, discussing mutual problems of distribution?

Joe Bihari of Cadet Records operates a motorcycle specialty supply house, Camco Cycle Accessories, in Los Angeles. . . . Bill Davis, founder of Davis Sales, the oldest record distributorship in Denver which he sold last year to Almar, is readying for his real estate broker license

Broadway star Ben Vereen to Buddah. Vereen won a Tony Award last year as best actor in a musical for his work in "Pippin." He also won accolades for his role of Judas in the original cast version of "Jesus Christ Superstar." He is currently in the studio cutting his debut LP.

Grand Funk Railroad will tape and record their upcoming live performances in Los Angeles and San Diego for a prime-time TV special which they will package. . . . Ex-convict Armand Schaubroack plans to release his three-record rock opera "Armand Schaubroeck Steals" on his own Mirror Records. . . . Todd Rundgren working with Direction Plus to market his new album through the use of a television montage that features 142 pieces of art work, photos and graphics.

Composer Joseph G. Raposo, who made a national reputation as head music writer for "Sesame Street," will be honored in his hometown of Fall River, Mass., June 18. . . . British singer-composer Al Stewart has returned to the U.S. with a back-up band.... United Artists Spencer Proffer has just returned from a 15-day visit to London during which he met with managers, agents, producers and promoters.

The theme for "Speakeasy," a new syndicated rocktalk TV program was written and produced by Bobby Flax and Lanny Lambert. . . . Monti Rock III is back in New York performing at Trade Heller's club, where he made his debut 10 years ago.

Queen, English E/A group who've made six-figure album unit sales here without a U.S. tour, had to cancel their stateside debut after playing the Northeast due to lead guitarist Brian May's infectious hepatitis.

The L.A. party for actress Cybill Shepherd's Cole Porter album on a Paramount soundstage was nice enough,

but apparently a lot tamer than the NYC black-tie bash despite macho hosting of Burt Reynolds.

And the Belair Hotel didn't get any rock 'n' roll damage from the Led Zeppelin western dinner party for their new Swan Song Atlantic custom label. Jimmie Page was letting it hang out in black leather.

First rock show at the Orange Bowl stadium in Miami will reportedly be a Rolling Stones show in August. . . . BMI of Los Angeles holds annual showcase of Musical Theater Showcase directed by Lehman Engel at Music Center Monday (3).

Licorice Pizza, Southern California retail chain, has expanded their outstanding weekly record newsletter into a four-pager with advertising. Editor Marty Black needs HELP from rock flackery agencies and record PR departments.

Arthur Fiedler, conductor of the Boston Pops Orchestra, has been awarded the 11th Rodgers and Hammerstein Award for outstanding contributions to the theater in the Boston area. Billy Preston's next album jacket will be illustrated by amateur artists from the St. Elmo Housing Project art center in L.A. Preston will play a benefit for the community.

Midland Theater in Kansas City, Mo., debuted at softrock venue with Harry Chapin show. The ornate 3,000seat movie palace cost \$4 million when built in 1927 with chandeliers, marble floors and red velvet walls.

Former leaders of defunct Move don't hate each other. Jeff Lynne of Electric Light Orchestra and Roy Wood of Wizzard both got together for KROQ-FM interview in L.A. James Gang to film TV spots for national sound equipment firm.

Jerry La Croix, White Trash guitarist gone to Blood, Sweat & Tears, busted by N.Y. heat for going 134 mph in his Jensen Healey. . . . Johnny Cash wrote all songs in his new "Ragged Old Flag" concept album.

Nude horseback statue of Black Oak Arkansas vocalist Jim Dandy Mangrum by prize-winning L.A. sculptor Ralph Massey turned down sight unseen as donation by British National Gallery. BOA offered statue to commemorate first U.K. tour.

Pete Seeger's 8th Annual Hudson Valley Folk Picnic to raise \$\$ for yearly sail publicizing river pollution is next Saturday (8) at Kennedy Marine in Yonkers.

Glenn Frey of Eagles filming road group documentary, "Spread Eagles." . . . "Leather" a ballad by Smokey on the Smokey label is No. 1 at Rodney's Hollywood glit-

Jerry Butler's Chicago Songwriters Workshop holding college student seminar at P.S. Studio. . . . The Impressions will go on with all-new personnel to carry the name someday, vows original member Sam Gooden, who isn't planning to retire after 15 years and losing three lead singers Curtis Mayfield, Jerry Butler and Leroy Hutson.

It's Ferrante & Teicher Month at UA, first monster F&T campaign since the piano team's recent 100th album push. Store with most impressive F&T display-using new easels, stuffers and T-shirts-wins a piano which can in turn be won by their shoppers.

Supersax headlined annual Charlie Parker memorial concert in Kansas Clty, Mo. . . . Moody Blues won Ivor Novello Award for services to British Music Industry.

Gamble-Huff has a new label title, TSOP Records. Talk of the Town and People's Choice first groups to cut for label. ... Charles Fox scoring TV movie "My Father's House."

Vikki Carr gets honorary doctorate from St. Edwards College in Austin, Texas. Cited were singer's campus benefit shows and chicano scholarship foundation.

Platters celebrate 20th showbiz anniversary at MGM Grand Hotel of Vegas in July.... Paul Williams debuts at Universal Amphitheater series July 29-Aug. 4.

Steely Dan's first English concert sold out within four hours. . . . John Mayall had a setback with his poolside busted leg and won't be touring England after all.

Alvin Lee London concerts filmed for TV showing. . . . Herbie Hancock filmscoring "Death Wish."

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### **JUNE 6-7-8**

### FINAL NOMINEES FOR RADIO INDUSTRY '73

NATIONAL PROGRAMMER / CONSULTANT OF THE YEAR '73: George Wilson, Paul Drew, John Rook, Bill Drake, Buzz Bennett, Ken Dowe, Bill Sherard, Kent Burkhart, George Burns, Graham Richards, Chuck Blore

MAJOR MARKET RADIO STATION OF THE YEAR '73 (One Million & Over): WFIL (Philadelphia); KHJ (Los Angeles), CKLW (Detroit), WQXI (Atlanta), WRKO (Boston), WIXY (Cleveland), 13 Q (Pittsburgh), WKBW (Buffalo), WOKY (Milwaukee), KIMN (Denver)

MAJOR MARKET PROGRAM DIRECTOR OF THE YEAR '73: Jay Cook (WFIL), Jack McCoy (WMYQ), Bill Hennes (CKLW), Robert L. Collins (WOKY), Gerry Peterson (WRKO), Dave Ambrose (KLIF), Eric Stevens (WIXY), J.J. Jordan (WGRQ), Al Casey (KSLQ), Gary Burbank (WNOE)

MAJOR MARKET MUSIC DIRECTOR OF THE YEAR '73: Nick Acerenza (WCFL), George Michael (WFIL), Marge Bush (WIXY), Steve York (WRIT), Barry Chase (WQXI), Randy Robins (KLIF), Chuck Roberts (KSLQ), Jason O'Brien (WNOE), Paul Christy (WCAR), Candy Wessling (WRC)

MAJOR MARKET AIR PERSONALITY OF THE YEAR '73: Wolfman Jack (WNBC), Larry Lujack (WCFL), Don Steele (KHJ), Robert W. Morgan (KHJ), Charlie Tuna (KROQ), Dan Ingram (WABC), John Landecker (WLS), Gary Owens (KMPC), Jim Wood (KILT), Don Rose (WFIL)

MEDIUM MARKET RADIO STATION OF THE YEAR '73: (280,000 to 999,999): WAYS (Charlotte), WHBQ (Memphis), KEEL-(Shreveport), WDRC (Hartford), WCOL (Columbus), WMAK (Nashville), WBBF (Rochester), WPOP (Hartford), WAPE (Jacksonville), KOMA (Oklahoma City)

MEDIUM MARKET PROGRAM DIRECTOR OF THE YEAR '73: George Klein (WHBQ), Jay Thomas (WAYS), Larry Ryan (KEEL), Bob Paiva (WLEE), Tex Meyer (WGOW), Bryan McIntyre (WCOL), Scott Shannon (WMAK), Charlie Parker (WDRC), Paul Todd (WNOR), Robin Walker (WKLO)

MEDIUM MARKET MUSIC DIRECTOR OF THE YEAR '73: Ron Montgomery (KEEL), Tim Byrd (WAPE), Sonny Martin (KAAY), Gary Major (WKLO), Jay Clark (WPRO), Beau Matthews (WAYS), J. Robert Dark (KOMA), T.J. Lambert (WPOP), Doug Weldon (WRAW), Jay Stevens (WORC), Kinnon Thomas

MEDIUM MARKET AIR PERSONALITY OF THE YEAR '73: Dick Kent (WLAC), Robert B. Mitchell (WNOR), Ken Roberts (WILS), Charlie Cusack (KEYN), Scooter Segraves (KAKC), Johnny Thompson (KINT), Fleetwood Gruver (WNOX), Terry Nelson (KROY), Chuck Diamond (WIRL), Dean Kelly (KELI), Dave Morgan (KSTN)

SECONDARY MARKET RADIO STATION OF THE YEAR '73 (279,999 & Below): WKIX (Raleigh), WFOM (Marietta), WHHY (Montgomery), WORD (Spartanburg), WKWK (Wheeling), WBGN (Bowling Green), WBBQ (Augusta), WLLH (Lowell), WCRO (Johnstown), WJET (Erie)

SECONDARY MARKET PROGRAM DIRECTOR OF THE YEAR '73: Gene Holly (WBGN), Tommy Walker (WTOB), Jim Davenport (WFOM), Sandy "Dee" Neri (WCRO), Jack Gale (WRKT), George Gilbert (WARM), Bob Dorris (WKWK), Chris Hampton (WBSR), Bill Tanner (WJDX), Larry Stevens (WHHY), Charlie Lake (WYRE)

SECONDARY MARKET MUSIC DIRECTOR OF THE YEAR '73: Mike Mitchell (WKIX), Pete Owen (WFOM), Dana Green (WBGN), Bob Finot (KEWI), Thomas J. Duke (WBSR), Skip St. John (WORD), Kay Jones (WJET), Bill Robbins (WKWK), Vince Alberts (WSCR), Richard Preston (WOGO), Dan Conger (WHHY), Bill Cox (WTOB)

SECONDARY MARKET AIR PERSONALITY OF THE YEAR '73: Gary Kirtley (WUOK), J.J. Jefferson (WCRO), Bruce Stevens (WAKN), Mike Kurtis (WIOO), Chuck Holloway (WROV), Dave Duncan (WTAL), Terry Taylor (WNEX), Jerry Rogers (WSGA), Jim Christoferson (KDJW), Ray Williams (WACL)

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### **FINAL NOMINEES FOR RECORD INDUSTRY '73**

RECORD COMPANY OF THE YEAR '73: 20th Century Records, Motown Records, Capitol Records, Epic Records, United Artists, Bell Records, A&M Records, ABC-Dunhill Records, Atlantic Records, Columbia Records

RECORD COMPANY PRESIDENT OF THE YEAR '73: Mike Maitiand (MCA), Ahmet Ertegun (Atlantic), Jerry Moss (A&M), E.G. Abner (Motown), Russ Regan (20th Century), Larry Uttal (Bell), Joe Smith (Warner Brothers), Marvin Schlachter (Chess), Jay Lasker (ABC-Dunhill), Irwin Steinberg (Phonogram)

RECORD COMPANY EXECUTIVE OF THE YEAR '73: Mort Weiner (Motown), Harold Childs (A&M).

Al Coury (Capitol) Frank Mancini (RCA), Jerry Greenberg (Atlantic), Al Bell (Stax), Harold Berkman (Polydor), Irv Biegel (Bell), Jerry Sharell (Asylum), Eddie DeJoy (Chess/Janus)

MALE ARTIST OF THE YEAR '73: Stevie Wonder (Tamla), Elton John (MCA), Jim Croce (ABC), Marvin Gaye (Tamla), Charlie Rich (Epic), Barry White (20th Century), Paul Simon (Columbia), Donny Osmond (MGM), John Denver (RCA), Albert Hammond (MUMS)

FEMALE ARTIST OF THE YEAR '73: Helen Reddy (Capitol), Cher (MCA), Aretha Franklin (Atlantic), Donna Fargo (Dot), Carole King (Ode), Roberta Flack (Atlantic), Diana Ross (Motown), Carly Simon (Elektra), Bette Midler (Atlantic), Mille Jackson (Spring)

GROUP OF THE YEAR 73: Gladys Knight & The Pips (Buddah), DeFranco Family (20th Century), O'Jays (Philadelphia International), Spinners (Atlantic), Tony Orlando & Dawn (Bell), Lighthouse (Polydor), Allman Brothers (Capricorn), Pointer Sisters (Blue Thumb), The Sylvers (Pride), Staple Singers (Stax)

DUO OF THE YEAR '73: Ike & Tina Turner (United Artists), Seals/Croft (Warner Bros), Cashman/West (Dunhill), Loggins/Messina (Columbia), Carpenters (A&M), Capers/Carson (Janus), Cheech/Chong (Ode), Ross/Gaye (Motown), Kristofferson/Coolidge (A&M), Butler/Eager (Mercury)

INSTRUMENTALIST OF THE YEAR '73: Love Unlimited Orchestra (20th Century), Deodato (CTI), Incredible Bongo Band (Pride), Billy Preston (A&M), Edgar Winter Group (Epic), Dennis Coffey (Sussex), Focus (Sire), Kool & Gang (Delite), Eric Weissberg & Deliverance (Warner Brothers), Isaac Hayes (Stax)

PRODUCER OF THE YEAR '73: Snutf Garrett, Tom Catalano, Tony Camillo, Billy Sherrill, Thom Bell, Norman Whitfield, Barry White, Lou Adler, Steve Barri, James William Guercio

RECORD OF THE YEAR '73: Bad Bad Leroy Brown, Jim Croce (ABC); Let's Get It On, Marvin Gaye (Tamla); You're So Vain, Carly Simon (Elektra); Heartbeat, It's A Love Beat, DeFranco Family (20th Century); Half-Breed, Cher (MCA); Midnight Train To Georgia, Gladys Knight (Buddah); I Can See Clearly Now, Johnny Nash (Epic); Brother Loule, Stories (Kama Sutra); Crocodile Rock, Elton John (MCA); Will It Go Round In Circles, Billy Preston (A&M)

SONG OF THE YEAR '73: You Are The Sunshine Of My Life, Stevie Wonder; Killing Me Softly, Gimble & Fox: Tie A Yellow Ribbon 'Round The Old Oak Tree, Levine & Brown; Love's Me Like A Rock, Paul Simon; My Love, Paul McCartney; Touch Me In The Morning, Miller Masser; Delta Dawn, Harvey & Collins; Night The Lights Went Out In Georgia, Bobby Russell; Playground In My Mind, Vance & Pickriss; Danny's Song, Kenny Loggins

ALBUM OF THE YEAR '73: Los Cochinos, Cheech/Chong; Brothers & Sisters, Allman Brothers; Rhymin' Simon, Paul Simon; You Don't Mess Around With Jim, Jim Croce; Houses Of The Holy, Led Zeppelin; Painted Ladies, Ian Thomas; Deliver The Word, War; Rocky Mountain High, John Denver; Dark Side Of The Moon, Pink Floyd; Something/Anything?, Todd Rundgren

PUBLISHER OF THE YEAR '73: Screen-Gems, Jobete, ABC-Dunhill, United Artists, April/Blackwood, Famous, MCA, A. Gallico, Acuff/Rose, A. Schroeder Ltd.

NATIONAL PROMO MAN OF THE YEAR '73: Stan Monteiro (Epic), Steve Wax (Bell), Chris Jonz (Motown), Tom Cossie (RCA), Dick Kline (Atlantic), Dennis Lavinthal (ABC-Dunhill), Paul Lovelace (20th), Ron Saul (Warner Brothers), Pat Pipolo (MCA), Marshall Blonstein (Ode)

REGIONAL PROMO MAN OF THE YEAR '73: Bruce Bird (Buddah-Midwest), Len Petze (Epic-East Coast), Bob Spendlove (RCA-South), Zim Zemeral (Columbia-East Coast), Larry King (Atlantic-South), Herb Gordon (Stax-East Coast), Jerry Goodman (Bell-South), Chuck Dembrak (RCA-East Coast), Larry Cohen (U.A. East Coast), Jerry Love (A&M-East Coast)

LOCAL MARKET PROMO MAN OF THE YEAR '73: David Kimmelman (ABC-Cleveland), John Powell (A&M-Baltimore), Joel Newman (Polydor-L.A.), Skip Pope (RCA-Chicago), Jack Pride (Mercury-Atlanta), Don Miller (Epic-St. Louis), Eddie Kalicka (Warner Bros.-Washington), Matty Singer (ABC-Phila), Dave Bupp (RCA-Washington), Earl Rollison (Columbia-Washington)

INDEPENDENT PROMO MAN OF '73: Bedno/Wright (Chicago), Joe Cash (Baltimore-Washington), Tim Riley (Memphis), Chuck Chellman (Nashville), Paul Gallis (Chicago), Mike Suttle (Nashville), Tony Richland (Los Angeles), Lu Fields (San Francisco), Bob Robbin (New Orleans), Love/Rosen (New York City)

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