

Billboard

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YEAR

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500 Attend IMIC-5 In London

Final Copyright Markup by Senate Judiciary June 6

By MILDRED HALL

WASHINGTON—The full Senate Judiciary Committee under chairman James O. Eastland (D-Miss.) has decided on June 6 as the day for the markup of the McClellan copyright revision bill, S.1361, it has been learned here.

This will be the first time in the revision's long history that the full Senate Judiciary Committee, parent of the copyrights subcommittee, is pledged to make the final decisions on the bill's controversial issues—from cable TV fees to record royalty—and ready the bill for Senate floor vote.

Sen. John L. McClellan, chairman of the copyrights subcommittee and author of the bill, has strong hopes of bringing the bill to a Senate floor vote in this session. An early vote on S. 1361 could give the revision that one-in-a-thousand chance for House action, and ultimate passage, if the impeachment proceedings permit.

The Judiciary Committee will make two crucial decisions for the music and recording interests. One

will be on the new record performance royalty for the commercial playing of copy righted recordings by broadcasters and jukebox operators in the bill. The other will be on

Tape In U.K. Tops \$75 Mil Sales Mark

LONDON—An estimated \$75 million worth of prerecorded tapes were sold in Britain last year, according to production figures released by the European Tape Industry Assn. (ETIA). The assessment is based on an average retail price of \$5 for cassettes and cartridges.

The ETIA's statistics put home sales of cassettes at 9.8 million copies and cartridges at 5.7 million. Export

(Continued on page 10)

a possible cost-of-living increase for statutory rates on mechanical royalty for recording music, and on the jukebox music performance royalty established in the bill.

On the controversial record royalty, the Judiciary Committee's 16

(Continued on page 31)

Rock Concert Promoters Eye Unity In Discussing Problems

By NAT FREEDLAND

LOS ANGELES—Nearly every major rock concert promoter in the U.S. and Canada met in New York recently to explore the possibilities of setting industrywide policy on mutual problems and forming a permanent trade organization in the future.

The 32 promoters, whose combined annual concert grosses are over \$150 million, voted a unanimous resolution against the growing practice of superstar tours being booked nationwide by one promoter.

"When regional concert promoters and major talent agencies are both bypassed in setting top national tours, this destroys the system that had been established for building new acts," says Steve Wolf of Concert Associates here. "I think several important opponents of this view changed their minds at the meeting."

Certainly at least two of the most notable recent promoters of exclusive nationwide tours were present at the conclave and voted for the anti-exclusivity resolution. They are Bill Graham of San Francisco and Cleveland's Mike Belkin.

Rock promoters have never held a national gathering before. The meeting, at an executive conference facility on suburban Long Island, was organized by Wolf and his partner Jim Rissmiller along with Boston promoter Don Law.

Some of the other major regional promoters attending were New York's Howard Stein and Ron Delsener, Larry Magid of Philadelphia, Sepp Donahower of Pacific Presentations in L.A. and Barry Fey of Denver. Also represented were agents from the New York offices of most major rock talent offices: IFA, CMA, ATI, William Morris and Premier Talent chief Frank Barsalona.

"The main thing this first meeting proved was that it is advantageous for all of us in the field to get together on working out mutual policy stands," said Wolf. "The problem in putting together such meetings is for somebody to find the time to coordinate the phone invita-

(Continued on page 31)

Industry Leaders See Trends and Problems

By ELIOT TIEGEL

Polydor Records, viewing the business side of music.

Materialistically, the British industry may be in jeopardy if demands for raw materials outstrip available supplies. That's how two leading suppliers of plastic and paper view the situation.

These divergent opinions emerged Wednesday (8) as the fifth International Music Industry Conference (IMIC) opened at the Grosvenor House before 500 persons in the hotel's ballroom.

And to add still another dimension to the opening plenary session, England's minister of the arts noted how jolly well good record and tape business is, but asked the executives whether they are doing the maximum to exploit new talent and new works.

Lieberson, introduced by the chairman of the day Mort Nasatir, president of international operations for Billboard Publications, indicated he sees two trends developing. One is the partial return by

(Continued on page 18)

NARM Gets FBI Aid on Piracy Data

By ROBERT SOBEL

NEW YORK—NARM has secured the services of the FBI in Philadelphia to act as conduit to funnel information to other local FBI offices concerning piracy activities. The move, initiated by Jules Malamud, NARM executive director, will enable the local enforcement agencies to deal more directly with piracy practices, with the clout coming from the FBI itself, in addition to complaints filed by NARM or local individuals.

Under the plan, all information received through the Shopper's Re-

(Continued on page 10)

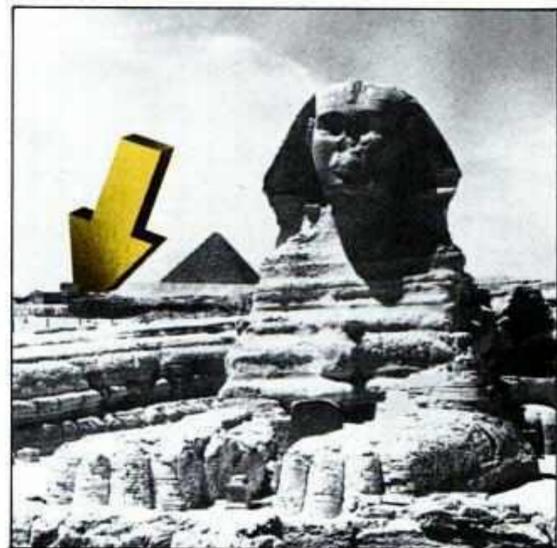
AES Shows Coexistent 'Q' Attitude

By EARL PAIGE

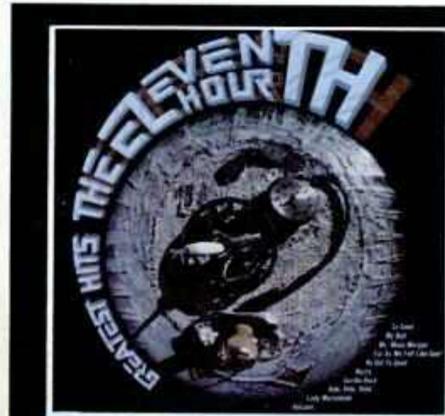
LOS ANGELES — Attitudes toward quadrasonic among engineers here at the Audio Engineering Society (AES) 48th convention were decidedly more statesmanlike, more so certainly than at previous AES meetings. There is a feeling of co-existence, but also one of hoping not too many more quadrasonic formats emerge to cloud the picture.

Definitely taking a statesmanlike position was Benjamin B. Bauer,

(Continued on page 39)

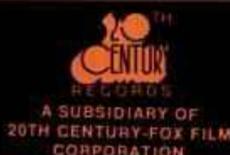


RICK WAKEMAN'S "JOURNEY TO THE CENTRE OF THE EARTH" captures the 100-piece London Symphony Orchestra, The English Chamber Choir, the narration of David Hemmings, and the keyboard wizardry of Rick Wakeman, who based it all on the Jules Verne fantasy. Coming soon on A&M Records SP 3621. (Advertisement)



T-435

Warning: 20th Century Records Has Determined That This Album Is Dangerous! It May Be Habit Forming!



WHERE THEIR FRIENDS ARE!

T-435



*"This fantastic group has
put it all together....AGAIN!"*



THE STYLISTICS **"LET'S PUT IT ALL TOGETHER"**

INCLUDED IN THIS SUPER PACKAGE IS THEIR CLASSIC HIT,
"YOU MAKE ME FEEL BRAND NEW"



General News

Mississippi Gets Antipiracy Law

NEW YORK—Gov. William J. Waller of Mississippi has signed into law an antipiracy statute which makes it a misdemeanor to duplicate, sell or use for public performance pirated versions of sound recordings in the state of Mississippi.

The new law also outlaws the practice of making available for a fee, rental or any compensation, and equipment or machinery to be used to make pirated recordings. The new statute also makes it mandatory that

(Continued on page 10)

Avco to Use TV For LP Promo

NEW YORK—Avco Records, in its first use of television as an advertising medium, launches a national ad campaign backing the new Stylistics' album "Let's Put It All Together" Wednesday (22).

The campaign, slated to run a month, will include both 30 second and 60-second spots in New York, Baltimore, Washington, D.C., Chicago, Philadelphia, and Los Angeles. All spots will be open-ended for local retailer identification.

Bud Katzel, Avco general manager, says that the television campaign is designed to supplement a full schedule of radio spots and print advertising. Katzel and Avco vice president Luigi Creatore recently returned from a 14-city tour during which they introduced the product to distributors and key accounts.

Col Licenses Philips To Make & Sell 'SQ'

NEW YORK—CBS Records has licensed N.V. Philips' Gloeilampenfabriek to manufacture and sell the SQ quadrasonic system.

Philips, a Netherlands-based international manufacturer of consumer audio products, recently displayed prototypes of audio product with a built-in SQ decoder during the Festival du Son in Paris and before that at the Berlin Audio Fair.

More than 100 brand names throughout the world are now manufacturing SQ equipment.

CLC Authority Ends, Still Has Pricing Bite

By MILDRED HALL

WASHINGTON—The Cost of Living Council (CLC) last week warned that even though its wage-price control authority died as of April 30, final price and profit reporting chores for fiscal periods ending on or before that date must be completed.

A presidential executive order signed May 1 gives CLC the authority to tie up loose ends on all matters relating to prices charged prior to May 1. The agency has until June 30. At the same time last week, a Senate vote killed any hope of reviving wage-price control authority—with the approval of organized labor, industry and the administration itself.

For reporting firms under Phase IV, quarterly profit margin reports

for the last fiscal quarter ended on or before April 30 must be filed—unless the industry is one of the lucky ones phased out during the large-scale decontrols announced in the agency's final weeks. The record industry was not decontrolled, although musical instruments were. Profit margin reports for the final fiscal quarter must be in by June 14, and for a fiscal year ending on or before April 30, the date is July 29, 1974.

With respect to pricing, "Firms may continue to submit requests for exceptions, etc., in those cases where a Council decision is necessary to resolve questions of price levels prior to May 1. All requests for exceptions, reconsiderations, inter-

(Continued on page 70)

RCA Sets New 'Q' Drive

By ELIOT TIEGEL

LONDON—RCA, under its new management team, is infusing new life into the quadrasonic medium. The company is exploding on a number of fronts with 4-channel developments, all of which indicate a new drive and enthusiasm for the medium.

At a series of demonstrations for executives attending IMIC-5, RCA announced the release of 50 LP's before the end of 1974, the development of a new vinyl compound, which is being offered gratis to the chemical industry, and the issuance of a line of modular under \$500 player components.

The latter will be released through the RCA consumer electronics division and will probably debut to coincide with the Consumer Electronics Show in June.

RCA Records officials attending the 4-channel demonstrations could

not provide any information on the number of units nor the exact price range of the equipment.

Two years ago when RCA (along with JVC and Panasonic) debuted the discrete quadrasonic LP at IMIC-4 in Acapulco, RCA was represented with a small number of

(Continued on page 70)

Dylan Package To Get Major Promotion Push

NEW YORK—Elektra/Asylum Records is preparing a major advertising and promotional campaign to back the June 3 release of a two-record set by Bob Dylan and the Band. The Asylum package, recorded live during Dylan and the Band's recent concert tour of the U.S., will retail for \$11.98.

A label spokesman says that radio and television spots, as well as extensive print advertising will be utilized throughout the country. Radio will cover all major markets, while television usage will be in selective markets only.

A special emphasis will be placed on providing retailers and rackjobbers, both local and mass volume users, with extensive in-store sales aids, including flexible display setups, streamers, banners, and possibly posters. The label will also stress cross merchandising of Dylan and the Band's product.

The package is Dylan's second recording effort for Asylum. His first album, "Planet Waves," released during the tour, has been certified gold by the RIAA.

Viewlex Moves Into New Plant

LOS ANGELES—Viewlex Inc. and Viewlex Packaging West have moved into new Glendale headquarters here. The approximately 34,000-square foot two-building area increases the old plant's previous capacity by 150 percent.

The plant will do four-color printing, printed inner sleeves and overall jacket design and fabrication. From 60 to 70 people will be employed. Art Fink is general manager of the plant. Bob Teitleman will represent Viewlex sales with offices in the plant.



Bob Gruen

SWAN SONG TREATS: The table talk was animated at a recent Atlantic Records/Swan Song Records luncheon announcing the formation of Led Zeppelin's new label (see separate story). Enjoying the festivities are, from left to right, Atlantic Records president Ahmet Ertegun, Ann Ivil, Atlantic's director of publicity, Peter Grant, Swan Song president and manager of Led Zeppelin, and Danny Goldberg, Swan Song vice president.

SOUL SAUCE

'TSOP' Success Widens Don Cornelius' Efforts

LOS ANGELES—The record-breaking sales success of "TSOP," theme of "Soul Train," the weekly syndicated r&b record show, has founder-producer-emcee Don Cornelius enlarging his operation to dual offices here and in Chicago, where the show started.

Columbia Records confirmed that the single by MFSB, originally recorded in March, 1973, has topped 1.5 million singles and the album,

from which it is taken, is over 500,000. Cornelius intends to spend half his time at his new Beverly Hills office, headed by Dick Griffey, former concert promoter recently named ST talent coordinator.

Cornelius plans to go deeper into the record industry. Success of his a&r experiment with Kenny Gamble and Leon Huff, who recorded the single which remained

(Continued on page 32)

Duplicator's Countersuit Cites Monopoly by Labels

By JOHN SIPPEL

LOS ANGELES—E-C Tape Service Inc., the Brookfield, Wis., mail-order tape duplicating firm which has been sued in New York and California federal district courts by record labels for alleged piracy, fired back last week in federal district court, Milwaukee, charging a group of industry firms and associations with monopolistic practice and restraint of trade.

The complaint lists as defendants

Atlantic, Capitol, CBS, Elektra, London, MCA, MGM, A&M, Mercury, ABC, Buddah/Kama Sutra and UA. The suit charges that the labels, along with the National Assn. of Recording Merchandisers and the Recording Industry Assn. of America, have created a monopoly, which controls the publishing of music, manufacture and distribution of records and tapes, the channels

(Continued on page 70)

War's Pioneering Success Puts Progressive Soul In All Areas

By NAT FREEDLAND

LOS ANGELES—War has sold \$33,640,000 of records, at retail prices, since their solo career began three years ago. This total has been reached via five albums and five chart singles.

Three of the LP's are platinum, by either commonly accepted industry standard of \$2 million sales or a million units, and a fourth is bordering platinum status.

Fastest-moving album by the

MCA LP Price Hike

LOS ANGELES—MCA Records has joined the growing trend of labels that increased base list retail price of albums to \$6.98 from the former \$5.98.

MCA tapes are \$7.98. The "Superstars" series 2000 and 2100 go to \$6.98. The "Two-fers" twin disk series 2-4000 will list at \$7.98 and in twin-pack tape format at \$9.98.

group yet is their newest, the twin-disk "War Live" set, which is already gold in its ninth week on the chart, according to United Artists Records president Michael Stewart.

"War has set the pattern for breaking through as a progressive soul group," says Stewart. "When UA signed them as a solo act after they had been Eric Burdon's show band, War's first success was in the soul radio market. Then they became heavily programmed as album artists on progressive FM stations. It wasn't until 'Cisco Kid' became a No. 1 pop single that they really won the young national AM mass audience."

Stewart points out that War's pioneering success has inspired the signing of similarly organized horn-rhythm larger groups by many other major labels.

"I can have only admiration for the excellent music put out by

groups such as Mandrill or Earth, Wind & Fire," says Stewart. "But credit should go to War for being the first to show it's possible for a progressive soul act to win success in all areas of the record market."

Stewart theorizes that the wide breakthrough of War was made possible by the rise of a new kind of specialized large record market in recent years.

"War proved that there is an important market of sophisticated young black record buyers who are in college or their upper teens," he says. "This market wants product with the funky excitement of traditional r&b bands. But they demand the high studio production quality

(Continued on page 70)

More Late News See Page 70

PLATT POWER Music Firm Stresses 'Marriage' Works In Record/Audio Sales

By JOHN SIPPEL

LOS ANGELES—The same deep interest that Platt Music evinces in the personnel of its 22 leased music/audio departments in Southern California May Co. stores (Billboard, April 27) is reflected in other phases of its operation.

Platt Corp. president Herman Platt stresses that the longer the now 50-year association continues, the harder Platt must work to maintain "the marriage." He notes that the partners get better acquainted every month, and each rightly expects more from the other.

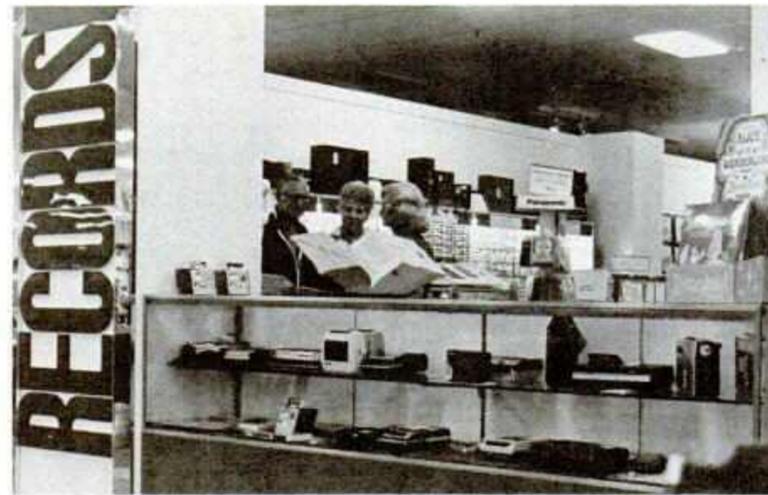
The healthy relationship is manifest the minute a customer approaches the Platt-operated department. The only sign or merchandising message on any wall is huge color-correlated lettering indicating the record and radio-appliance-stereo-TV areas. Unlike the heavy majority of record/audio retailers, Platt departments blend with adjacent May Co. areas, which avoid wall merchandising. "We also do not use any manufacturer's merchandising because we feel we know our customers, who find our areas exciting and different from the average store," Platt says. Stores' general manager Mike Randall, responsible for physical appearance of the departments, feels the color-coordination, be it the older variety of oranges and white or the newer lipstick red with white, are compelling.

Platt officials will not divulge store renovation cost, but the cost of the South Bay department has to be well into five figures. The store is over a decade old, but the Platt de-

(Continued on page 10)



ROOM TO BROWSE—The light, airy modern atmosphere of a Platt Music record/tape/audio area influences customers to wander among the variety of merchandise.



COUNTER SERVICE—Veteran Platt Music record/tape manager Ella Theisen waits on customers from the four-sided counter island that overlooks the entire department. The showcases contain transistor radios, tape playbacks, a variety of smaller audio accessories and blank tape selections. Electronic calculators have most recently been added to this management area.

Photos by Bob Gerstlauer and John Sippel

Executive Turntable

Russ Jones, who has been with Acoustic Control Corp. since 1970 as director of sales, has been appointed vice president of sales for both Acoustic and Coast Systems Manufacturing, Acoustic's first corporate acquisition. . . . Sung Hee Suh joins United Artists Records as director of accounting. He was most recently with the accounting firm of Peat, Marwick, Mitchell & Co., where he was heavily involved in the entertainment industry. Suh will also assume responsibility for UA's royalty department.



JONES



WEISMANN



RAY

William W. Weismann has been appointed sales supervisor, retail market, for 3M Co.'s magnetic audio/video products division. . . . William H. Orr has been named president of Orrox Corp. by the company's board of directors. He succeeds his father, J. Herbert Orr, a pioneer in the magnetic recording industry, who remains chairman of the board. . . . Eddie Ray joins Sounds of Memphis Inc. as a partner and executive vice president. He was formerly vice president of a&r at MGM Records.

Steve Traiman joins Billboard as editor of the Tape/Audio/Video section. He was most recently corporate public relations director for Billboard Publications while editing VidNews, the company's former videocassette newsletter. He was also general manager of VidExpo '72 and '73, the company's two video marketing conferences. He has been with Billboard Publications 15 years in various editorial capacities. . . . Arthur Cohn joins Carl Fischer Inc. as director of serious music. He has published six books on things musical and three more are in preparation. He has composed 52 major works performed by orchestra in the U.S. and abroad.

Gary Davis has been appointed national promotion director of Warner Bros. Records effective immediately. For the past three and a half years he was in the San Francisco office, first as a district sales manager, and most recently as a regional marketing manager for the area. . . . GRC has expanded its country marketing operation with the promotion of Ann Tant to national country/promotion coordinator. Mrs. Tant will be responsible for coordinating all country music airplay on the firm's GRC label for both the Atlanta and Nashville offices.

A number of personnel changes are taking place in J.L. Marsh nationally as the firm melds former employes of TMC, which it took over recently, into its own organization. . . . Dave Mount, former Chicago branch manager, is now Marsh branch manager in Los Angeles. Ken Redemske, ex-sales manager in Chicago, has been upped to branch manager in that city. Rich Kadolla, who continues as Chicago manager of the Heilicher record distributing wing, also becomes Chicago operations manager. Stu Gershbaum, warehouse manager in Chicago, adds assistant operations manager duties. Larry Johnson, former Atlanta branch chief, is now San Francisco branch manager, with Marj Celt moving in as Atlanta branch manager from her former post as operations manager. Curt Carlson, former Atlanta salesman, moved up to sales manager there. In Los Angeles, John Brown, ex-TMC branch manager, has been made Marsh sales manager, with sales supervisor Bob Gerstlauer appointed key account supervisor, May Co. stores; John Rabe, former Minneapolis Marsh salesman, is now key account supervisor in Los Angeles for Hartfield-Zody and Richard Voss, former TMC Phoenix buyer, is assistant L.A. buyer. From TMC, San Francisco, Tom Catchings and Mike Frank have moved to Marsh, Phoenix, where they are branch manager and buyer, respectively. Former Minneapolis account supervisor Roger Lehmann has been made branch manager of the Honolulu Marsh branch, formerly the TMC branch. . . . Dennis Kyle, has left his post as store manager of Records Inc., Oklahoma City, to join the newly opened ABC-Dunhill branch in Dallas, working for branch manager Charley Stewart.

Perry Cooper has been named eastern promotion director for Chess/Janus Records. Most recently he was promotion manager for the SMG Distributors division of Sam Goody. . . . At ABC Music Publishing, Hal Yoergler has been appointed West Coast professional manager of the ABC music publishing companies. Kerry Cowin has been appointed head of administration of ABC/Dunhill Music and American Broadcasting Music. Yoergler was most recently West Coast professional manager of Beechwood Music. Ms. Cowin has been with ABC since 1970, supervising the copyright and licensing departments. . . . Eddie Reeves has been named director of creative activities for Chappell Music. He will concentrate on the firm's contemporary product, while continuing to pro-

(Continued on page 53)

Robbins Opens Promo to Back Songs In MGM Film

NEW YORK—Robbins Music Corp. has launched a promotion drive to back the more than 30 song

standards from its catalog in the recently released MGM film "That's Entertainment."

The firm's drive, being coordinated by Murray Sporn, executive vice president and general manager, includes stepped-up contact with primary radio and television programmers; exposure of music print product; creative presentations to record companies to help spark other standard activities; and promotional mailings and advertising.

The campaign will also tie in with Robbins' recent efforts to increase the use of song standards in its catalog by advertising agencies involved in the production of radio and television commercials.

Among the standards being promoted are such selections as "Singin' In The Rain," "Over The Rainbow," "On The Atchison, Topeka And The Santa Fe," "Be My Love," "The Trolley Song," "The Boy Next Door," and "It's A Most Unusual Day."

Barry White Forms Label

LOS ANGELES—Barry White, 20th Century Records gold writer-singer-producer, has formed Together Unlimited as an independent label with his business partner Larry Nunes.

Label debuts this month with album by White Heat, a group produced by White. Distribution deals for Together Unlimited product are now being negotiated.

White himself and Love Unlimited continue recording for 20th where they have achieved a total of eight gold disks.

Led Zeppelin & Manager Form Swan Song Label

NEW YORK—Swan Song Records has been formed by the rock group Led Zeppelin and their manager Peter Grant, with label headquarters here. Atlantic Records will distribute Swan Song product on a worldwide basis.

Danny Goldberg, Swan Song vice president, says that the label's first release will be an album by Bad Company, a newly-formed rock

group. Led Zeppelin's first album release for the label has been tentatively scheduled for late summer, with the release of a Maggie Bell LP to follow in the fall. At present, both Maggie Bell and Led Zeppelin record for Atlantic Records.

Swan Song will be looking to sign additional talent, but plans call for an artist roster no larger than five or six acts.

Golden, Wonderland Raise LP List Price

NEW YORK—Golden and Wonderland children's records have raised their suggested list price on LP product. Single albums will be increased from \$1.98 to \$2.49; double LP sets and LP book and record sets from \$3.98 to \$4.98.

All orders placed before June 10 will be billed at the old prices, according to Bob Goemann, national sales manager of AA Records, producers of the children's lines.

In This Issue

CLASSICAL.....	34
COUNTRY.....	43
GOSPEL.....	49
INTERNATIONAL.....	51
JUKEBOX PROGRAMMING.....	33
LATIN.....	25
MARKETPLACE.....	30,31
RADIO.....	26
SOUL.....	32
TALENT.....	20
TAPE/AUDIO/VIDEO.....	39

FEATURES	
Stock Market Quotations.....	8
Vox Jox.....	26

CHARTS	
Best Selling Gospel LP's.....	50
Best Selling Jazz LP's.....	30
FM Action.....	34
Soul LP's.....	33
Hot Soul Singles.....	32
Hot Country LP's.....	48
Hot Country Singles.....	44
Hot 100.....	64
Hot Latin LP's.....	25
Top 50 Easy Listening.....	28
Hits of the World.....	63
Top LP's.....	66,68

RECORD REVIEWS	
Album Reviews.....	58
Singles Reviews.....	56

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Vol. 86 No. 20

General News

Howlin' Wolf Sues ARC Music Charging Fraud

By RADCLIFFE JOE



NOSTALGIA'S THE THEME as the Record Hunter, New York store, displays Monmouth Records Evergreen line during recent promotion which, according to owner Jay Sonin, was vastly successful.

Radio Stations Join Kissathon

LOS ANGELES—Twelve major-market top 40 radio powerhouses have signed up for the kissing marathon promotion on Casablanca Records' Kiss group and their single, "Kissing Time."

Finals will be hosted May 25 by WCFL-AM in Chicago. Winners get an eight-day cruise to Acapulco after attending the Kiss concert at Long Beach Auditorium May 31.

A trial-run kissathon was held successfully by WSHE-AM in Ft. Lauderdale last month. The winning team set a new world record for kissing endurance of 96 hours and 32 minutes and will also compete in the finals.

Participating stations each get 250 giveaway Kiss T-shirts and special in-store displays with the local contest information. Taking part in the promotion set by Warner-distributed Casablanca are: WSAI-AM, Cincinnati; WMAK-AM, Nashville; WQXI-AM, Atlanta; KJR-AM, Seattle; WIXY-AM, Cleveland; WAYS-AM, Charlotte; KILT-AM, Houston; KLIF-AM, Dallas; WOKY-AM, Milwaukee; CKLW-AM, Detroit; WPIX-FM, New York.

CHART ANALYSIS

Joplin's Rags Rule Roost In May With Popular 'Sting'

By NAT FREEDLAND

LOS ANGELES—A 21st Century music historian who was looking at the Billboard charts in a time capsule couldn't be blamed for assuming that 1920's-style Scott Joplin ragtime music was universally dominating record sales and radio airplay during May 1974.

This week Marvin Hamlisch's piano MCA ragtime single of Joplin's "The Entertainer" has climbed to No. 3 on the Hot 100 and No. 1 on the Easy Listening chart. The film soundtrack album for "The Sting," in which the "The Entertainer" is main theme, is on its third week as No. 1 chart LP. Soundtrack for the

John Cohen Honored

CLEVELAND—John Cohen, founder-president of the nationwide Disc Record retail chain, has been honored in being appointed as record/tape industry representative for U.N. Day June 10.

Cohen visits New York May 8, where he will confer with other members of the committee about plans for the national celebration. He was appointed by U.S. Ambassador John Scali.

NEW YORK—Blues entertainer Howlin' Wolf has filed suit in excess of \$1 million in U.S. District Court here against ARC Music Corp. and its chief executive Gene Goodman, charging fraud resulting in appropriation of the plaintiffs' compositions and copyrights.

The suit, filed by Abeles, Clark & Osterberg, alleges that prior to 1955, Goodman, individually and acting on behalf of ARC Music, in concert with Philip, and the late Leonard Chess of Chess Records, entered into a plan to scheme and defraud Howlin' Wolf of rights and interests in compositions recorded on Chess Records between 1952 and 1970.

According to the suit, the matter was brought to the attention of the American Guild of Authors and Composers in 1966, and after soliciting Howlin' Wolf's membership, the organization went on to demand an accounting to plaintiff from ARC Music.

The suit continues that it was not until 1969, shortly before Chess Records was acquired by the GRT Corp., that ARC Music paid the plaintiff \$3,302.45 that was purportedly the amount accrued from royalties.

"Subsequently," the suit continues, "the defendant rendered purported statements, and made royalty payments for semiannual periods through Dec. 31, 1972. However, in further pursuance of the plan and scheme to defraud the plaintiff, ARC Music upon information and belief, directed companies authorized by ARC to exercise and license rights in the compositions in contention, outside the U.S., not to remit royalties for those compositions to the defendant, and to retain them so that the defendant could evade paying any portion thereof to the plaintiff."

The suit further alleges that in 1971, the defendant, resorting to "guile and cunning" made false statements and representations to

plaintiff in a move designed to capture the plaintiff's interests and rights.

The suit charges that "as a result of the foregoing acts, plaintiff's lawful right and title and interests in the contended copyrights has been clouded and encumbered, greatly diminishing their value to the plaintiff and rendering it impossible for him to benefit from a prudent and equitable exploitation thereof."

In addition to asking for damages in excess of \$1 million, the suit is also asking the court to declare that Howlin' Wolf is entitled to the sole and exclusive right and title and interest in and to all copyrights both original and renewal in the contended compositions; and that defendant account to plaintiff for all monies received for the compositions and that the plaintiff have judgment for all sums found to be due.

Also being sought by the suit is a court decision to have rescinded an allegedly fraudulent agreement signed between defendant and plaintiff in 1971.

Distrib Jailed, Fined; Mfr. Is Found Guilty

NEW YORK—Richard G. Standow, a distributor who pleaded guilty to 10 counts of violating the Federal Copyright Law, has been sentenced by a Seattle, Wash., U.S. District Court to 20 days in jail on each count, the terms to run concurrently, and fined \$200 on each count for a total of \$2,000.

Also, Joseph P. Cawley, a.k.a. Joe Nelson, manufacturer of the tape recordings handled by Standow, has been found guilty of 52 counts of copyright violation by the Federal court. With sentencing scheduled for June 28, Cawley faces penalties of up to one year in jail and/or a fine of up to \$1,000 on each of the 52 counts.

Standow of All Good Tapes, Inc., doing business as American Sound Systems and North American Tape Co., had been charged with distributing pirated product to some 200 retailers in Washington, Idaho and Montana. Cawley had operated out of a Vancouver plant, which was raided last September by authorities. They had seized some 3,500 tape recordings and recording equipment. Authorities estimated that the plant was producing upwards of 50,000 tapes per month.

Atl Gets Distrib Rights to ABBA

NEW YORK—Atlantic Records has acquired the U.S. and Canadian distributing rights for the Swedish group ABBA.

Jerry Greenberg, senior vice president and general manager of Atlantic, says that the label is rushing releasing the group's single, "Waterloo," which recently won top honors at the Nineteenth Annual Eurovision Song Festival. The release will be backed here by a strong promotional push on the part of Atlantic.

Arrangements for the deal were negotiated by Greenberg and ABBA's New York attorney, Bob Casper. The group is produced by Stig Anderson of Sweden Music/Polar Music.

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This One



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Music Operations Account for 42.9% of Warner's '73 Sales

LOS ANGELES—Wall Street analysts can see the importance of music at Warner Communications at a quick glance.

Records, tapes and music publishing accounted for \$235,992,000, or 42.9 percent, of the company's total \$549,619,000 sales last year.

The music operations also contributed \$22,281,000, or 46.9 percent, of the company's total \$51,170,000 earnings in 1973.

In fact, in recorded music, the company's sales rose more rapidly in

1973 than those of the industry, according to the company, but profitability lagged slightly behind 1972 levels due to competitive pressures that affected the entire industry.

Steven J. Ross, chairman, told shareholders, "Overall profit margins should improve in 1974."

Most analysts believe his prediction. "Why shouldn't we believe him," one said. "We think the music division is back to its winning ways."

(Music combined sales in the first quarter jumped 22 percent to

\$71,206,000 from \$58,303,000 a year ago.)

The company attributed two factors to the profit decline in 1973. They were:

—As the industry has grown rapidly, so have artists' royalties, although they began to stabilize in mid-1973.

—Both manufacturing and operating costs continued to rise.

"To combat such inflationary pressures, our record companies (Warner-Elektra-Atlantic) in mid-1973 adopted the most stringent cost controls we have ever had," the company stated. "Of course, there are certain items over which we have little or no control, such as vinyl."

To meet the vinyl shortage and other cost increases, Warner Communications hiked prices on records and tapes, with results indicating that consumer demand is not markedly affected by higher prices.

Positive factors last year were the international market and music publishing.

Although the domestic recording industry continues to grow, the rate of growth is much greater in some overseas markets, the company stated.

Sales of records and tapes internationally have been growing at 20 to 25 percent annually. WEA International, which distributes the recordings of U.S. artists overseas and seeks to develop local artists in foreign markets, is among the company's fastest growing divisions. (WEA International conducts operations in Australia, Canada, England, France, Germany and Japan.)

Its music publishing operation, Warner Bros. Music, reported the largest gross and net income figures in its history.

The music publishing company's printed publications division reached record sales highs, and mechanical royalties also were higher.

A five-year financial summary of Warner Communication's music operations looks like this:

1973—Sales of \$235,992,000 with earnings of \$22,281,000; 1972—Sales of \$214,513,000 with earnings of \$23,838,000; 1971—Sales of \$170,868,000 with earnings of \$18,914,000; 1970—Sales of \$115,825,000 with earnings of \$14,795,000; and 1969—Sales of \$87,123,000 with earnings of \$12,094,000.

Market Quotations

As of closing, Thursday, May 9, 1974

1974 High	1974 Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
13%	9%	Admiral	—	—	—	—	—	—
28%	21%	ABC	8.8	905	25 1/2	24 1/2	25 1/2	+ 1/4
4%	3%	Ampex	7.5	216	3 1/2	3 1/2	3 1/2	— 1/4
3%	2%	Automatic Radio	9.4	24	3	2 1/2	2 1/2	— 1/4
9%	7%	Avnet	4.0	189	8 1/2	7 1/2	8	— 1/4
25%	19%	Bell & Howell	6.0	231	20 1/2	20 1/2	20 1/2	+ 1/4
15%	5%	Capitol Ind.	—	9	15 1/2	15 1/2	15 1/2	Unch.
38%	25	CBS	10	427	38 1/2	35 1/2	38 1/2	+ 2 1/2
4%	2%	Columbia Pictures	—	219	2 1/2	2 1/2	2 1/2	— 1/4
3	1%	Craig Corp.	2.9	47	2 1/2	2 1/2	2 1/2	Unch.
6%	3%	Creative Management	5.4	31	4 1/2	4 1/2	4 1/2	— 1/4
54 1/2	35 1/2	Disney, Walt	27	890	46 1/2	44 1/2	46 1/2	+ 1 1/2
3	2%	EMI	6.6	58	2 1/2	2 1/2	2 1/2	Unch.
29%	22%	Gulf + Western	4.9	346	25 1/2	25 1/2	25 1/2	— 1/4
8 1/2	6	Handleman	5.8	104	7 1/2	7	7	— 1/4
7%	4%	Lafayette Radio Elec.	3.2	182	4 1/2	4 1/2	4 1/2	— 1/4
17%	14%	Matsushita Elec. Inc.	6.9	2188	16 1/2	16 1/2	16 1/2	+ 1/4
27%	19%	MCA	7.4	113	27 1/2	26 1/2	27 1/2	+ 1 1/2
15%	9%	MGM	10	74	14 1/2	13 1/2	13 1/2	— 1
80%	60%	3M	2.6	2120	73 1/2	70 1/2	73 1/2	+ 1 1/2
8 1/2	4 1/2	Morse Elect. Prod.	2.6	126	5	4 1/2	4 1/2	+ 1/4
61 1/2	40 1/2	Motorola	19	930	58	54 1/2	56	+ 1 1/2
23	17%	No. Amer. Phillips	5.1	68	19 1/2	18 1/2	19 1/2	— 1/4
19%	13%	Pickwick Int.	7.2	333	14	13 1/2	13 1/2	Unch.
6 1/2	4 1/2	Playboy	5.6	107	5 1/2	5	5	— 1/4
21 1/2	16 1/2	RCA	7.3	1723	17 1/2	16 1/2	17	— 1/4
29%	20%	Sony	19	1334	27 1/2	26 1/2	27 1/2	— 1/4
25	18 1/2	Superscope	4.1	74	19 1/2	18 1/2	18 1/2	— 1/4
26	17 1/2	Tandy	14	328	24 1/2	22 1/2	24 1/2	+ 1 1/2
6 1/2	4 1/2	Telecor	4.9	28	5 1/2	5 1/2	5 1/2	— 1/4
3 1/2	2 1/2	Telex	—	262	2 1/2	2 1/2	2 1/2	+ 1/4
2 1/2	1 1/2	Tenna	—	25	1 1/2	1 1/2	1 1/2	+ 1/4
10%	7%	Transamerican	7.1	2130	8 1/2	7 1/2	7 1/2	— 1/4
9	5 1/2	20th Century	8.9	137	6 1/2	6 1/2	6 1/2	— 1/4
1 1/2	1	Viewlex	—	27	1.02	1.00	1.00	— .02
18%	9%	Warner Communications	5.3	202	13 1/2	12 1/2	13 1/2	+ 1/4
31%	24%	Zenith	10	578	25 1/2	24 1/2	25	+ 1/4

As of closing, Thursday, May 9, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	0	1 1/2	1 1/2	1 1/2	M. Josephson	0	7 1/2	7 1/2	7 1/2
Cartridge TV	—	.02	.01	.01	Schwartz Bros.	4	1 1/2	1 1/2	1 1/2
Data Packaging	9	5	5	5	Wallich's	—	—	—	—
Gates Learjet	87	8 1/2	8 1/2	8 1/2	Music City	—	—	—	—
GRT	—	1 1/2	1 1/2	1 1/2	MMC Corp.	—	—	—	—
Goody-Sam	—	1 1/2	1 1/2	1 1/2	Orrax	2	1 1/2	1 1/2	1 1/2
Integrity Ent.	—	1	3/4	3/4	Kustom	12	2 1/2	2 1/2	2 1/2
Koss Corp.	6	8 1/2	8 1/2	8 1/2	Memorex	—	4 1/2	4 1/2	4 1/2

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

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

Earnings Reports

TANDY CORP.

(Radio Shack, Tandy Magnetics)

3rd qtr. to March 31:	1974	1973
Sales	\$135,268,718	\$109,329,431
a) Net cont. oper.	5,804,739	4,851,900
Loss disc. oper.	3,874,580	942,676
Net income	1,930,159	3,909,224
Per share	.18	.36

nine-months	1974	1973
Sales	432,846,273	345,343,640
a) Net cont. oper.	21,343,382	17,747,376
Loss disc. oper.	6,370,000	1,249,305
Net income	14,973,382	16,498,071
Per share	1.40	1.50
Average shares	10,662,375	11,023,054

a—Equal to 55 cents a share.

WARNER COMMUNICATIONS

(Warner-Elektra-Atlantic Records)

1st qtr. to March 31:	1974	1973
Revenues:		
Music	\$71,206,000	\$58,303,000
Film rentals	67,722,000	36,949,000
TV rentals	10,444,000	20,884,000
Publications	18,748,000	16,940,000
CATV	7,297,000	6,548,000
Total Revenues	175,417,000	139,624,000
Equity in net of National Kinney	900,000	1,273,000
Equity in net of Garden State	—	—
National Bank	873,000	788,000
Net income	16,092,000	14,576,000
Per share	a.84	.64
Full dilution	a.79	.61
b) Average shares	18,666,000	22,296,000

a—Fewer shares. b—Based on average common and common equivalent shares.

MATSUSHITA ELECTRIC INDUSTRIAL

(Panasonic)

1st qtr. to Feb. 20:	a) 1974	1973
Sales	\$1,344,718,000	\$1,015,220,000
Net income	53,736,000	59,704,000
ADR per share	.54	.60

a—Dollar amounts have been translated at rate of U.S. dollar equals 277 yen. Figures for 1973 have been restated to reflect this rate rather than the \$1 equals 265 yen rate used in reporting last year's first quarter.

SOUNDESIGN CORP.

1st qtr. to March 31:	1974	1973
Sales	\$15,870,000	\$15,113,000
Net income	434,000	769,000
Per share	a.20	.33
Average shares	2,157,000	2,357,000

a—Fewer shares.

COMPUTER EQUIPMENT CORP.

(Cetec, Gauss)

1st qtr. to March 31:	1974	1973
Sales	\$8,337,000	\$6,213,000
Income	193,000	161,000
Special credit	—	c50,000
Net income	193,000	b211,000
Per share	.08	a.07

a—Based on income before special credit. b—Equal to nine cents a share. c—From tax-loss carry-forward.

MAGNETIC TAPE ENGINEERING

(Magtec)

Year to Dec. 31:	1973	1972
Sales	\$2,170,098	\$1,936,053
Net income (loss)	(153,053)	(74,512)
Per share (loss)	(.24)	(.12)

(Continued on page 56)

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<input type="checkbox"/> 5. Talent-Artists, Performers, Agents, Managers	(please specify)

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Type of Business _____ Title _____ #4420

Off the Ticker

Harman International (Harman/Kardon, James B. Lansing), Lake Success, N.Y., has agreed in principle to acquire Oxford Speaker Co., a subsidiary of Interphoto Corp. Terms were not disclosed. Oxford manufactures loud speakers for the high fidelity and automotive industries.

Hitachi, Tokyo, reported earnings of \$55,581,000 on sales of \$1,869,614,000 for six months ending March 31, a 17.7 percent sales gain over the same period a year ago, while profits declined 2.8 percent.

BASF AG proposed a 5 percent stock dividend and an increase in its 1973 cash dividend to the equivalent of \$3.23 on 50-mark German shares from \$3.03 the year before.

RCA's second quarter earnings should continue to fall below levels set for the same period in 1973, according to Robert Sarnoff, chairman. The company reported a 17

percent drop in first quarter earnings from the same period in 1973, with a 7 percent increase in sales.

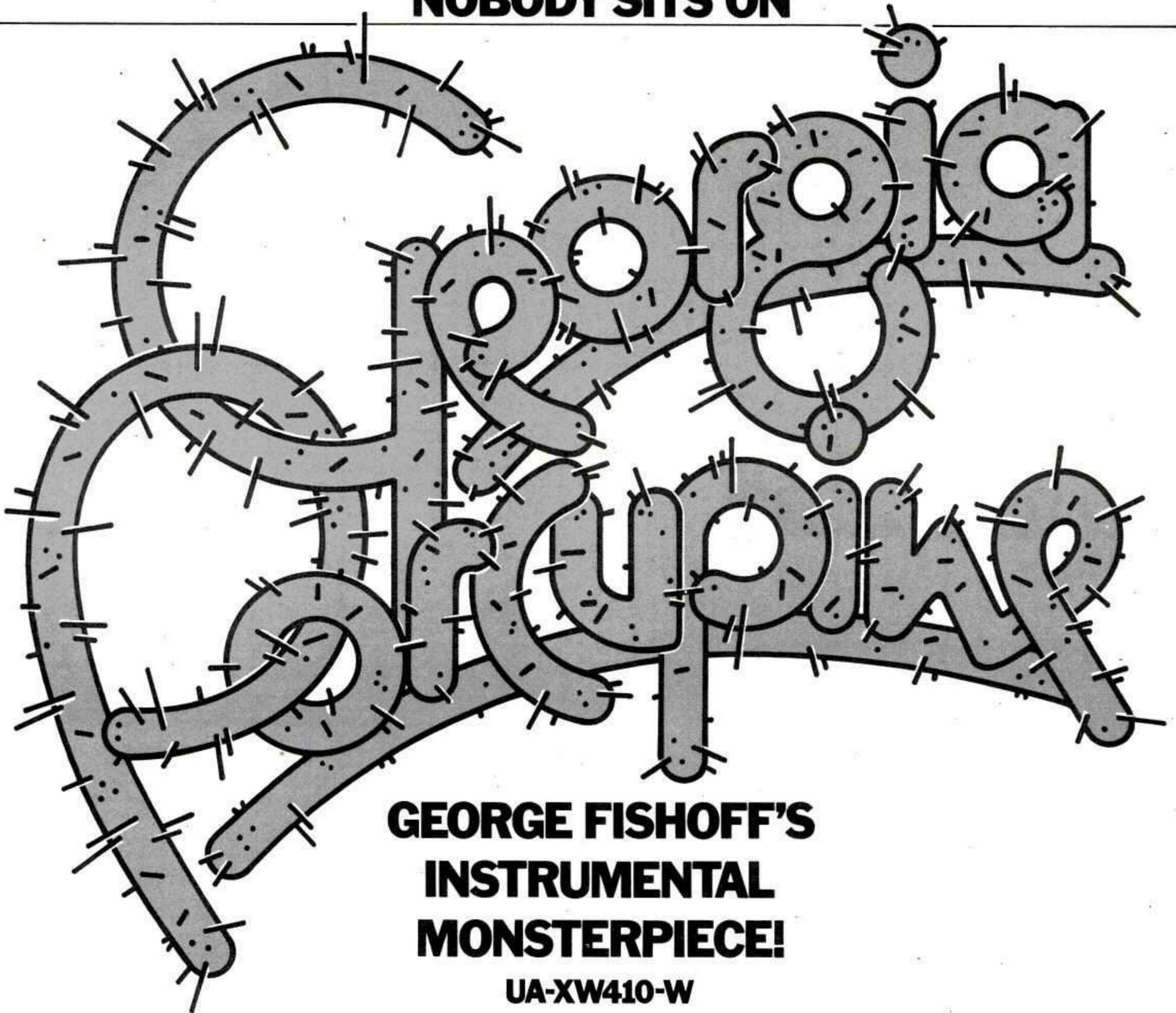
Sales in the second quarter continue to advance moderately, the company said, with indications of a smaller decline in profits. However, RCA said, "It has reason to hope that the worst of 1974 is past."

RCA Records adversely affected the parent company, because of a softening of the domestic market, material shortages and excessive startup costs of a new direct-distribution system. Anthony Conrad, president and chief operating officer, said.

TELEDYNE reported its Packard Bell consumer products group will phase out its home entertainment line of television and stereo manufacturing, but will continue marketing them "for the present." The phaseout of manufacturing effects plants in Los Angeles and Nogales, Mexico.

(Continued on page 56)

NOBODY SITS ON



GEORGE FISHOFF'S INSTRUMENTAL MONSTERPIECE!

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WGN	WPRO	KEX	WTRX	WSPT	KOMO	KOY
KFI	KVI	KMOX	KOB	WRJN	WHIO	KRKO
KNBR	WTIC	WKIS	WINZ	KRNT	KHOW	WTNJ
WMAQ	WJET	KWEB	KMLO	WWTC	WCOL	WLAM
KJR	WCCO	WWDC	WNCI	KEWI	WPEN	(MORE!)

'Georgia Porcupine' On United Artists Records



Morality Must Fight Temptation In Industry, Gortikov Tells IMIC

LONDON—The level of morality each individual sets for himself is the only real "buffer between temptation and illicit behavior." It was suggested in a speech, prepared by Stanley Gortikov, the Recording Industry Assn. of America's president, during a session titled "Money,

Morals and Management" at IMIC-5 last week. Gortikov, taken ill in Los Angeles, had his prepared speech read by Hal Cook, chairman for the session.

No morality or low morality develops practices that can lead to shame," the executive continued, adding that temptation is a strong force in most businesses and it exists at every level in the music field.

Retail prevails in "getting the purchase of product... in the competitive areas of signing artists... obtaining radio airplay... in the reporting or payments between publisher and songwriter... between publisher and record company... between record company and artist and between any licensor and licensee."

In speaking of morality, Gortikov

said commercial immorality sinks "to its lowest in the practice of piracy, which epitomizes all that can go wrong within an individual's morality. Piracy demonstrates how the immorality of one group can even destroy the rights and capabilities of another.

"Sometimes it looks like the forces of evil are gaining the upper hand as we witness the proliferation of piracy and even of sound-alikes."

Morality is something, Gortikov emphasized, that must be lived and practiced and immorality is to be "fought and thwarted even in deference to our own self-interest."

Gortikov noted that if the industry does not adhere to what he called "reasonable morals," then its money will be placed in real jeopardy.

Gortikov called management the "true determinant" of a company's moral posture. "Therefore, managers of the world," he said, "you

(Continued on page 18)

FBI Aid on Piracy Data

• Continued from page 1

port on P product, will be sent to the Philadelphia FBI, who will re-route the data to the local FBI office in the various geographical areas. The action will be taken in addition to sending of a cease-and-desist letter sent to the retailer involved by the RIAA legal staff. P product is the only product covered by federal law and covers product released after Feb. 15, 1972.

NARM has also sent a letter to its regular and associate members urging a renewal of efforts in submitting Shopper's Reports and informing them of the FBI's closer cooperation.

Tape In U.K.

• Continued from page 1

sales of 1.4 million cassettes and 607,240 cartridges were recorded.

The total of 17.5 million tapes was nearly double the 1972 figure and the ratio of cassette to cartridge remained steady at around 5 to 3. But figures for the last quarter show the popularity gap widening to a 3 to 2 position. Figures for the first quarter of 1974 when published are expected to confirm the trend.



VISIBLE DISPLAY—Across from the cash register is the important best seller LP rack. Platt will soon install a pegboard display board directly under the cash register area for fast-moving smaller accessory items.

Platt Power Music Firm

• Continued from page 4

partment is today. White walls backdrop a 4,500-square-foot area in records/tapes, accessories, phonographs, components and TV set against lush, lipstick red carpeting, also highlighted in fixtures through the department. J.L. Marsh has used the colors in sheet music, record/tape and accessory fixtures. Randall, working with designer Arthur Beal, designed the sleek ultra-modern look of the South Bay store, under the direction of the May Co. architectural department. Platt renovates about every five to seven years. Simple signs, utilizing Optimum type only, indicate from afar what each fixture contains and sets forth pricing schedules for the merchandise. Each piece of merchandise is individually priced with dayglo stickers provided by Marsh. On each sticker, the name of the May Co. is prominently displayed. Most merchandise is pre-ticketed.

"Tape is today between 25 to 30 percent of our pre-recorded music sales," Platt says. Randall and Ella Theisen, manager of the South Bay recorded music section, point out how the introduction of the Genco 21-line foot conveyor belt display has doubled tape sales in two departments already. "The noise of the conveyor motor concentrates attention on the person at the tape library and motivates sales," Randall says. The area holds 3,150 different titles and a wide variety of many different makers' tape carrying cases is displayed on top of the tape area.

To fight neighboring discounters, Randall features 21 different sale albums always. They change every 14 days, although heavily promoted items like the soundtrack of "The Sting" can hang on indefinitely. The \$5.98 list product goes for \$3.49 and \$3.77; \$6.98 for \$4.78 and \$5.18. Randall comments voluntarily on the fact that competition has been consistently raising prices. He and Marsh executive Bob Gerstlauer meet weekly to plan changes and map out the weekly May Co. hit list, printed and supplied to the departments in quantity by Marsh. Platt emphasizes the cooperation between Marsh, "our supplier, not a rackjobber in our case" and Randall's store personnel. Platt emphasizes, too, the classic customer aids, like special orders, with Tunis and Phonolog record-finding services prominent in the departments. All stores also sell Schwann.

Singles are not considered a necessary evil, Platt says. Approximately 30 to 50 current hits sell for 19 cents. Anywhere from 200 to 500 oldies occupy another floor fixture at 98 cents. To halt pilferage, Marsh supplies some shelves with 12-inch-

long special spaghetti skin packs for singles.

Repertoire is extremely varied in records and tape. Kidisks get more attention than normal. "We want to get them as young as possible," Platt says. Randell points up how May Co. management agrees. Recently, Maureen McCormick of the Brady Bunch appeared at Topanga Plaza, drawing an under-14 crowd, all accompanied by parents, a factor the charge-plate conscious May Co. leadership enjoys. Even kiddie pre-recorded tape and playback is handled. Platt and Randall point out that they are now in a campaign to wean Latin buyers by introducing specialized merchandise into Chicano-traffic May stores.

Platt says the Marsh computerized inventory was essential for expansion. "Marsh works under our aegis. We pilot them. Our turn is way up with the computer tuning us in on what is selling weekly."

Marsh has encouraged broadening of a musical instruments inventory, which is spare, but which will grow, especially at Christmas time, Randall says. Platt says that he sees more sheet music and folios in departments as print music sales continue to grow in the printouts.

(In next week's final installment, Platt Music indicates how its pioneering in-playback hardware has always created the community music store image.)

Mississippi In Antipiracy Law

• Continued from page 3

all sound recordings sold within the state carry the name and street address of the manufacturer, and that the name of the actual performer or group be prominently displayed on the outside cover or jacket of the recordings.

Violations are punishable by a fine of up to \$100 and/or a jail term of up to 30 days for the first offense, and a fine of up to \$500 and/or a jail term up to six months for subsequent violations. The law goes into effect on July 1.

B'nai B'rith to Honor Clark And Rivera

NEW YORK—The B'nai B'rith Music & Performing Arts Lodge here holds its 10th anniversary dinner/dance at the New York Hilton June 8.

Included in the evening's agenda are award presentations to Dick Clark, for creative achievement, and to newscaster Geraldo Rivera, for humanitarian achievements in his field. Emcee for the event is WNBC-AM disk jockey Don Imus.

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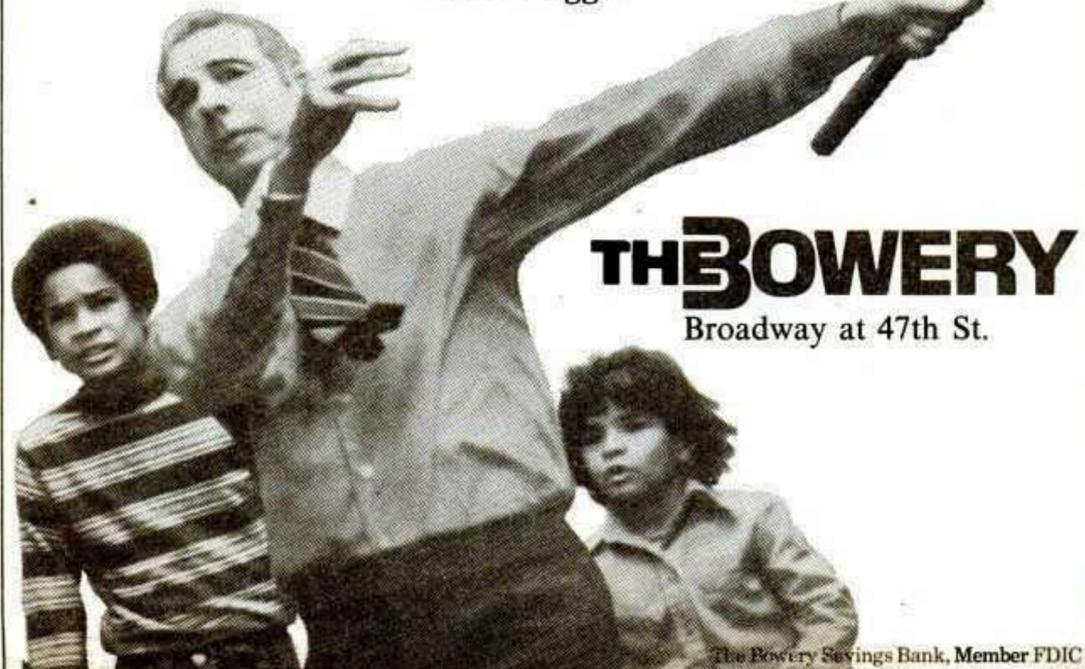
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The Bowery Savings Bank, Member FDIC

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Mike Curb, producer

Andy Williams

The Way We Were

The Most Beautiful Girl
Killing Me Softly With Her Song
Touch Me In The Morning
Love's Theme
Sunshine On My Shoulders
You're The Best Thing That Ever Happened To Me
Seasons In The Sun
If I Could Ever Go Back Again
I Won't Last A Day Without You
The Way We Were

Ten beautiful new Andy Williams performances.

"The Way We Were" is a collection of some of the great songs of today, including the Academy Award-winning title song and the Grammy Award-winning "Killing Me Softly With Her Song."

"The Way We Were." The best thing that ever happened to Andy Williams' fans.
On Columbia Records  and Tapes

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**The
Edgar Winter
Group**

Shock Treatment
PE 32461



**Edgar Winter • Rick Derringer • Chuck Ruff • Dan Hartman
On Epic Records and Tapes**

Produced by Rick Derringer

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NEW SINGER—Irwin Steinberg, Mercury's president, joins the chorus backing Tom T. Hall (right) on his new single "That Song Is Driving Me Crazy." Steinberg appears fifth from the left along with other Mercury personnel.

Mercury photo

LP REVIEW

New Paramount Release Revels In Past & Present

LOS ANGELES—With nostalgia-oriented music still at a peak, Paramount has released a fine set of double LP's dubbed "Famous Twinsets," featuring artists from the past, as well as a number of artists who have been successful in past years and continue to be major stars today.

Each of the 10 double LP's (with a suggested list price of \$6.98) comes in a colorful double jacket with a sketch of the artist, the instrument made famous by the artist or a scene associated with the performer on the cover. Each set also includes biographical liner notes.

Buddah Handles Seventy-7 Label

NEW YORK—Buddah Records, under the terms of a new distribution pact, will handle product from Seventy-7 Records on a national basis. Seventy-7 is a Nashville-based r&b label.

Art Kass, Buddah president, says his label will initially distribute singles product from Seventy-7, with album product to follow as success in each individual case indicates. Seventy-7's roster includes such artists as Ann Sexton, Jackey Beavers, Earl Gaines, Greater Davis, and the Brief Encounters. The first product to be handled under the agreement are singles by Sexton and Beavers.

John Richbourg, founder and president of Seventy-7, explains that, in addition to the label's commitment to the r&b field, plans also call for the development of a spiritual music catalog, with album product planned for future release.

First in the series is the Andrews Sisters' "In the Mood," featuring songs such as "Boogie Woogie Bugle Boy" and "In the Mood," both recently reactivated by Bette Midler. The Andrews Sisters are also enjoying a resurgence of popularity today.

"Pat Boone's Greatest Hymns" features a number of favorites in this area, while "George Wright Organ Favorites" includes material such as "Begin the Beguine," from an entertainer popular over the past 30 years.

"Banjo's Best," from Eddie Peabody, includes the distinctive style of the artist on such tunes as "My Melancholy Baby." "The Best of the Mills Brothers Volume II" features one of the biggest selling groups of all time doing material such as "Cool Water." The Mills Brothers were in many ways a forerunner of today's smooth sounding groups.

"Gospel's Greatest Hits" from the Clara Ward Singers offers a sampling of material from one of the gospel giants, one of the few able to cross from pure gospel to the pop spotlight with songs like "How Great Thou Art." "Piano Roll Greats" from Johnny Maddox can best be termed a fun type set, while Leonard Nimoy's "Outer Space/Inner Mind" showcases the recordings he made while starring on "Star Trek."

Billy Vaughn's orchestra is featured on "Billy Vaughn Plays the Greatest Hits," with cuts like "Blue Velvet" highlighting the set. Finally, "Liberace in Concert" offers a look at one of the most famous performers in music.

All told, the series should make for good display and good package or individual sales. **BOB KIRSCH**

Monument, Col In Joint Promo

NEW YORK—"May Means Monument Month" is the theme for a joint merchandising and promotional campaign by Monument Records and CBS Records, highlighting a number of new Monument LP releases and celebrating the labels' third year of custom/distribution association.

The campaign includes in-store display material, national radio spots, posters, consumer and trade publication advertising, and retailer incentive programs.

Product backed by the campaign includes new LP's by such artists as Kris Kristofferson, Boots Randolph, Barefoot Jerry and Al Hirt. In addition, recently released albums by Maxine Weldon, Larry Gatlin, Charlie McCoy and Lloyd Green will also be promoted by the campaign.

Venezuela Song Fest Postponed

CARACAS, Venezuela—The fourth annual Onda Nueva Song Festival has been postponed from May 22-25 to yet-unspecified dates in August here.

Reason for delay is that Aldemaro Romero, musician-impresario who puts together the song competition, is temporarily too busy as director of the city's new 13,500-seat Poliedro, which made its grand opening last month with the Foreman-Norton heavyweight championship bout.

Romero will proceed this summer to move the Onda Nueva fest from the elegant Municipal Opera House to the much larger Poliedro, an Astrodome-type facility created by converting the city's ultramodern race track into a completely enclosed stadium.

Waldie Tells CCC to Contact Lawmakers

By EARL PAIGE

LOS ANGELES—Members of the California Copyright Conference (CCC) sharply questioned California Congressman Jerome Waldie on why he isn't more knowledgeable about the copyright legislation and the U.S. representative from Antioch, Calif., angrily defended his ignorance at a meeting here.

Waldie, a candidate for the Democratic nomination for California governor, criticized industry copyright legislation boosters for not contacting him. "I'm the ninth ranking member of the House Judiciary Committee and I've never been contacted by you people," he said at one point.

Urging such contact, he pointed out how constituents are listened to with great respect and noted that there are five Californians on the House committee that deals with copyright laws. Only one, however, is on the subcommittee, the group most intimately involved in the legislation.

Those close to the copyright legislation scene say that the Recording Industries Association of America (RIAA) has been doing a very effective job of informing congressmen and without adopting a lobbyist image, perhaps explaining in part why Waldie has not been more aware of the industry's views.

Arthur Hamilton, a composer, told the CCC that an ad hoc group of all industry segments here has met with Waldie and we will continue to work with him.

California subcommittee members can be contacted at the House office buildings in Washington 20515. Office numbers (which are keyed to the three separate House buildings) are:

Waldie (408)
Charles E. Wiggins, (D-El Monte) 229

Don Edwards, (D-San Jose) 2422
Carlos J. Moorhead, (R-Pasadena) 1208

George Danielson, (D-Los Angeles) 1513

Danielson is the only one on the subcommittee.

There are 21 Democrats and 17 Republican House Judiciary Committee members, Waldie told CCC. The subcommittee members and office numbers:

Robert Kastenmeir (D-Wis.) 2232 (chairman).

Robert S. Drinan (D-Mass.) 224.

Wayne Owens (D-Utah) 222.

Edward Mezvinsky (D-Iowa) 1404.

Charles W. Sandman (R-N.Y.) 115

Henry P. Smith III (R-N.Y.) 2331.

Thomas F. Railsback (R-Ill.) 218.

William Cohen (R-Maine) 1223.

Dukes of Dixieland Corp. Formed to Preserve Style

NEW ORLEANS—A Dukes of Dixieland Corp. has been formed here to preserve the noted band's musical style.

With two of its founders dead, Frank and Fred Assunto, the corporation has formed a new band for concerts and recordings. Principal aim of the organization is to support the widows of the cofounders and to continue playing New Orleans Dixieland.

At its peak in the 1950s, the Dukes were top sellers for Audio Fidelity Records and later moved to Columbia where John Hammond was their producer.

Majority stockholders include Betty and Joan Assunto, with other participants members of the new Dukes group plus Carlo Montalbano, owner of the Blue Angel Club on Bourbon St.—where the band will

be based—and John Shoup, talent buyer for Le Pavillon Hotel here.

Shoup is also managing the band led by Cornetist George Finola.

Col Planning Series Of 20 Jazz Reissues

NEW YORK—Columbia Records plans a series of over 20 jazz reissue projects to be released in the next few months.

John Hammond, vice president of talent acquisition, says the series will include product by such artists as Lester Young, Johnny Hodges, Robert Johnson, Red Allen, Danny Barker, Benny Carter, James P. Johnson, Chu Berry, Glenn Miller, Claude Thornhill, Duke Ellington, Buck Clayton and Erroll Garner, among others.



CBS photo

A GOLDEN FIRST: Columbia Records artist Herbie Hancock, right, accepts the first gold disk award of his career from Irwin Segelstein, left, president of CBS Records. Making it a first were the sales on his "Headhunter" LP. Joining Hancock and Segelstein for the occasion are David Rubinson, second from left, the producer of the album, and Bruce Lundvall, vice president, marketing.

Dbx Claims Vinyl Aid System

WALTHAM, Mass.—Dbx (cq) Inc., manufacturers of tape noise reduction systems for recording studios, is offering a signal encoding system to record manufacturers which it claims reduces maximum groove spacing.

The company claims its system also permits the use of lesser grade materials such as polystyrene and higher percentages of reground vinyl in the pressing operation, thus helping counter any vinyl shortages in existence.

In order to hear a dbx encoded disk, the listener has to purchase an add-on decoder unit for his phonograph system or buy an amplifier with the built-in circuitry.

The company offers audio component dealers a variety of add-on decoding units and is also offering its decoding circuitry on an OEM basis to audio systems manufacturers.

Dbx notes that one Los Angeles label, Klavier, has already released some product in the dbx encoding process.

The system was first demonstrated to audio engineers last year at the Audio Engineering Society's convention in Los Angeles.

Now, in light over concern for plastic shortages, dbx seeks to emphasize that its encoding system can reduce groove spacing and it claims

it can put the contents of a 12-inch LP on a 10-inch disk.

The company claims it can encode 28 minutes of music on a 10-inch LP, resulting in a savings of 30 percent of record material.

On a 12-inch disk, dbx says it can encode over 36 minutes per side, eight minutes more than is possible now.

Claimed advantages for the encoded disk are preservation of the full dynamic range of the original material and elimination of surface noise and reduction of pops and clicks in playback.

Plus the ability to use lesser grade or reclaimed materials in the pressing stages.

Eddie Kendricks "Son of Sagittarius!"

His 3rd million-selling
single in a row.



Sagittarius.
The astrological
sign of the archer.

"Son of Sagittarius!" A bullseye single.

From his hit album "Boogie Down." T330V1



©Motown Record Corporation

Produced by Frank Wilson and Leonard Caston.

Dictating Moral Standards Isn't Answer for Industry, Bridge Says

LONDON—Morality is a personal statement and Geoffrey Bridge, director general of the British phonographic industry, says he is "less certain about anyone dictating moral standards" for another person.

Bridge, in speaking before an IMIC panel on "Money, Morals and Management," indicated that

'Keep doors open and show the way...'

morals are not easy to define whereas money and management are. Since moral standards differ around the world, "One man's sin could be another man's triumph."

Bridge said that companies should be operated within the law. To try to superimpose a code of conduct "is arrogant and could be hypocritical."

It could also act as a "deterrent to those who wish to join our associations. But we are not prepared to subscribe to a code." The introduction of any kind of moral code is a "tacit admission," Bridge said, "that all is not well in our industry, that our barrel holds more rotten apples than other barrels and this I refute."

Bridge emphasized there are bad apples in other industries as a counter to criticism about wrongdoings within the record industry. The executive said that actions within the creative and commercial communities should be kept separate.

"On the creative side I am personally opposed to any form of censorship in the arts. The law in some countries exercises a measure of control against plagiarism, obscenity and excessive violence. In some countries in Europe there are no laws against obscenity. On the other hand, in the commercial area in the civilized world, there are comprehensive controls."

Bridge said companies should use the law to bring about peaceful, democratic change. And there should be no need for a specialized code of conduct because of this.

"Stern conduct superimposed upon the law could drive the radical thinkers underground. I want to keep them in the fold and maintain dialog with them. If they are driven outside and they commit acts which are judged objectionable by the legitimate industry, the public at large will still blame the industry as they won't know who subscribes to the code of conduct. Finally, don't be

hard on these people we of the older generation may consider to be rebellious. Keep the doors always open and show the way, by example rather than by making dictatorial precepts."

Hal Cook, the program's chair-

'One man's sin could be another's triumph'

man, asked Bridge what steps a company should take to assure consistency of high standards.

Cook substituted in the questioning dialog for Stan Gortikov, president of the RIAA, who was ill and could not make the conference. Cook also read Gortikov's speech, which appears as a separate story.

Bridge answered that it varies from company to company and that Britain's situation is very different from America's. All the major companies are headquartered in London, and therefore management has a tighter control over its staff. Said Bridge: "Managing directors are pretty tight-fisted people and they don't give their staffs money with which to go around and bribe people."

PROBLEMS DETAILED

Music Publishing Industry Faces Threats on All Sides

By MIKE HENNESSEY

and Switzerland were in favor of the BIEM proposal. "We are now very hopeful that the BIEM will revise its decision in accordance with our wishes for the particular benefit of publishers in those countries where records are mainly imported," said Faeco.

Stig Anderson, president of Sweden Music, said one of the problems is that GEMA, the German per-

'Who can manage copyrights best?'

forming and mechanical right society, had to cope with the complicated mechanics of distributing mechanical royalties to publishers in many countries because Germany is a major pressing country which exports records all over the world. "So we in Scandinavia have asked GEMA to supply us with the computer lists so that we can see what records have been exported to Scandinavia and sort the matter out for ourselves. GEMA will decide on this next month."

Bes Meyerstein-Maigret, head of Polygram Music Publishing, France, asked what progress had been made with the revision of the U.S. copyright law and Leonard Feist of the U.S. National Music Publishers Assn. replied that the publishing industry was still suffering from the two-cent royalty rate provided for in the 1909 law. "Since 1958 we have been fighting for an increase in the rate and we hoped that a new level of 3 percent would be agreed. But to our surprise the record companies fought this vehemently and are seeking to have it fixed at 2½ percent. We shall continue to fight for a higher rate."

Feist said that an amendment proposing a rate of 8 percent of the retail price, as in continental Europe, got little support in the Senate.

Chiantia said he could not understand why the record companies are opposed to paying a percentage mechanical royalty since when they sought royalties for their artists, they always asked for percentages.

And when Bob Reno pointed out that most publishing companies today are owned by record companies, Feist replied that several members of the board of directors of the NMFP are with companies that have record affiliations "but there is complete unanimity in the determination of the board to get as high a mechanical royalty as possible. You have my 100 percent assurance on that."

The threat to publishers of the singer-songwriter with his own publishing company was spotlighted by Gene Goodman, who made the point that while publishers often helped launch artists by providing them with hit copyrights, once successful the artists would afterwards record only their own material and never take another song from the outside publisher.

Said Goodman: "The lawyers are driving the groups in the direction of recording their own material, and Chiantia agreed that the publishing business was being brought into dispute by people claiming to be publishers who were in fact lawyers, accountants or simply collection agencies."

"It was publishers who set up the Harry Fox Agency, publishers who set up BIEM. But now we are getting lawyers and accountants setting up in the publishing business and just watching the money roll in."

(Continued on page 18)

CONCERN VOICED

TV-Promoted LP's Selling Worldwide

By BRIAN MILLIGAN

LONDON—TV-promoted compilation albums were introduced into Britain in 1972, the total record market has grown by 100 percent and in the first year the three companies involved, K-Tel, Arcade and Ronco have paid out over \$2 million in royalties to record companies and music publishers.

This estimate was made by Michael Levene, director of Arcade, in a lively international marketing trends session, which was virtually nominated by discussion on this comparatively new development, proving that TV merchandising is causing a widespread interest and a degree of concern worldwide.

One American registrant, for instance, expressed his distrust of the system of paying royalties on net sales. He pointed out that large

'TV albums could be the death of us...'

amounts of unsold merchandise was being returned and warned, "You have a big surprise coming, the overruns will end up in your country."

Tony Morris, managing director of Phonogram, argued that TV albums "could be the death of us" if the market became saturated with uncontrolled runs. Claiming that record companies are promoting artists for "somebody else to cream off the benefit," Morris suggested that it was time for the TV merchandisers to pay royalties based either on the total or 90 percent of the shipout figure.

Levene, however, claimed this is not acceptable because of the necessity on the part of the companies to ensure that retail outlets are adequately stocked and ready for the TV campaign. But he denied on the part of Arcade that there is a danger of excessive surplus since albums are only released after test marketing in a limited area and pressing orders nationally are related to local sales experience.

The TV merchandising of albums is spreading internationally, the meeting learned. Phonogram International president Piet Schellevis said that before TV promotion, a 20,000 selling album is regarded as being a success in Holland. But since the introduction of small screen advertising there had been instances of LP's selling up to 400,000 copies.

Levene said that in Holland Arcade had sold 200,000 double albums over a four-week period. Frank Chalmers of EMI said a joint venture in New Zealand with Phonogram had produced a net profit of 85,000 pounds, and Alan Hely of Festival Records, Australia, disclosed that this form of promotion had been continuing with good results in his country since 1965.

He added that campaigns had frequently involved individual artists, but only established names. Dirk Warren from Germany said that K-Tel's first release in that territory had been the all-time biggest seller, but that later releases had not been so successful. He felt that in Germany radio remained the best medium for promoting records.

EMI's Chalmers suggested an answer to disposing of unsold stock. He advised the companies to secure re-

lease rights to countries without manufacturing facilities and then to make arrangements to dispose of excess stock in bulk. It could be successfully sold as a full-price line without TV promotion, Chalmers indicated.

A useful insight into the little-known East European market was

Western product find problems in Europe

provided by Leo Jehne of Artia, Czechoslovakia. He said that although the East European countries, excluding USSR, offered a potential market of 500 million people, many problems existed for Western product.

With the USSR not at present being a signatory of the Bern Agreement on royalties, it is not possible to make licensing arrangements there. Therefore, the only way for a country like Czechoslovakia to supply Russia, as well as Poland, Hungary and East Germany, is with finished product, but Czech factories alone did not have the capacity to handle this kind of business.

He said that many English language records are released in Czechoslovakia, but accounts only for about 15 percent of sales. Cassette sales are increasing rapidly.

Russ Reynolds of GRT, Canada, said that three years ago, mainly because of America's strong influence on the country, the government had legislated that 30 percent of all records played should have Canadian content. This had produced certain benefits, particularly in improved recording facilities. There had previously been no good studios in Toronto, but there are now six or seven offering 16-24-track facilities and a further three of four in Montreal.

Over-all, in Reynolds view, it is now possible for a Canadian artist to make a living in his own country: "He no longer needs to move to Los Angeles."

ASCAP Puts Technology to Use States Adams

LONDON—Stanley Adams, ASCAP's president, offered a brief explanation of the licensing society's "Think Tank" research gathering operation and then went into a more detailed discourse on new electronics technology which may use music.

The concentration of his speech at IMIC was supposed to revolve around the think tank operation, but Adams spent more time discussing cable TV, subscription TV, satellite transmission, video tapes, video disks and computers.

Contacted after reading his speech, Adams explained that the research function is headed by Dr. Paul G. Fagen, ASCAP's chief economist and involves two research assistants; attorney Bernie Morman; Paul Marks, director of operations; Carl Levinyon, controller; and Adams.

This group meets monthly to discuss (Continued on page 18)

Denny Doherty's Done It!

Denny Doherty's the former Papa from the famous Mamas & Papas, who's been carrying on the family's great tradition on his own. He's done it by giving a new label—Paramount/Ember—its first hit single: "You'll Never Know." Denny's new version of this delightful old song is as fresh as a field of Irish clover. A lot of talent. That's Denny.

"You'll Never Know"

EMA-0286



Paramount/Ember
Distributed by Famous Music Corporation
A Gulf + Western Company

500 Persons Attend IMIC-5 to Survey Music Industry

• Continued from page 1

record companies to find good songwriters while depending less on the artist for his own material. Second is the "absolute necessity for the redeveloping within record companies of the internal artist and repertoire creativity that once played such an important role."

"Without this," Lieberman emphasized, "you're not in the record business. You're a manufacturer, a merchandiser. Well, perhaps there are some who are content to be that. But I don't see it as the future of the record business. . . . The business of the record business is not business. It is an occupation which recognizes talent, knows how to develop talent and in the end brings that talent to the public."

Fruin pointed to his own firm's current position as the No. 2 company in England during 1973 and in the first quarter of this year. "It has no stars, but a thoughtout management and staff policy has attracted talent to us, and we've made more out of the relatively little we have than most other companies."

Fruin said this was accomplished by working with "basic people" who have "practical knowledge."

"I'm not interested in the educational intellectual achievements of a person," he said. "Does he have and can he absorb the practical workings of a music company?"

Practical experience in as many areas as possible is the best training, Fruin believes.

He also believes that "an international approach using internationally oriented managements can solve more crisis easier than we do now and more important, contribute greatly to stopping a number situations from ever becoming crisis in the first place."

Fruin feels that it is healthy to hire people outside the music industry and thus inject other consumer-oriented marketing ideas.

To his American listeners, Fruin said after working in the U.S. for six months (while MGM Records interim president) he saw the U.S.'s returns problem for the first time first hand.

"I found it difficult to believe professionals would ever have got themselves into that hole."

"That's been our past and I believe it will also be our future."

The executive indicated that in the past when every artist was writing his own tunes, there was a lot of "junk" which came out. Today, however, there is a recognition that a good song is a necessity and that only skilled professionals can write these necessities.

Lieberman spoke of what he called "classical areas of pop music." Jazz, he said, assumes a sort of classical sense. "We go back to it for regeneration. The best rock shows the influence of more complicated jazz idioms. Jazz is strongly on our future."

Country music is a second classical form, with the improvisatory genius of the classical musician—whether a "wild banjo strummer or a breath-taking harmonica player"—having punched a hole in the songs of "home and mother."

The lines of demarcation between pop, rock, soul and country are becoming fuzzy, Lieberman said, and "it's all for the better." He cited the movement away from the 36 bar song by inventive players, noting it was used more almost as rigidly as the classical sonnet.

Fruin, in analyzing the personnel shortcomings of the industry, charged companies with neglecting

to encourage the planned development of young executives. Fruin said the industry tends to highlight the stars—"Because society demands it"—but lip service is paid to the people who fill management positions. "Only by chance, not design do we build our managers," he said.

We also chided the American industry for its "often obliviousness to the mechanics of marketing. I have been amazed at the incredible combination of true professionalism on the artistic side of the business, often, not always, coupled with what to a European seems totally amateur policies and practicalities in every other side of your business."

Fruin asked why Americans devalue their product. "The country is a fantastic mixture of quality cheapened by price." He called the devaluation of the single "tragic," noting: "in Europe it's a great profit line and a promotional tool."

Turning to the area of raw materials, Edward Everest, commercial coordinator of the British Plastics Federation, and Norman Garrod, chairman of Garrod and Lofthouse, Printers to the Record Industry, painted some alarming pictures.

Britain's plant capabilities will be insufficient to cope with demands if these demands continue to rise, they both indicated. Restricted returns on capital are turning suppliers away from building new factories. Lead time of two to four years is required in order to build any new facilities.

Both agree that prices are going up. In the paper field profits on current prices are being eaten away by increasing costs for pulp, labor, freight and oil, according to Garrod. And with Scandinavian pulp, producers expected to raise their prices 20 to 25 percent in June, this will cut further into profits.

Demand for paper from the record industry is 20 percent higher than 1972, Garrod said.

Everest noted that British plastics plants have been operating with prices controlled on the basis of low returns obtained in September of 1972.

"Unless this situation is remedied, the short-term effect will be for suppliers to be diverted increasingly to the export market. In the long term a more serious situation will arise. In the present climate it is likely that investments will be cut back in the U.K. and/or diverted to Europe. This means that in two to three years new plants for replacement or extension of home production capability will not be available.

"Moreover, existing plants could be closed down rather than operated at a loss. There is a clear choice between home produced polymer at a reasonable price or imported material at even higher prices."

Despite these talks of gloom, there were bright moments. Optimistic moments when the end result of an aggressive, creative British music industry were lauded via statistics by Hugh Jenkins, the Minister for the Arts.

The estimated percentage of income spent on records and tapes doubled between 1968 and 1972. Last year sales were up 23 percent over 72, with sales hitting the 138 million pounds mark.

Tape alone increased 60 percent over last year and classical sales accounted for 20 percent of these sales.

In discussing how important Britain's music is as an exportable commodity, Jenkins noted that a deal between a British and a Russian company was an important achievement.

In reality he was talking about the EMI-USSR Melodiya manufac-

turing-distribution pact, which has been in effect since 1968 and which was just extended for three years.

Under terms of the new pact, according to Peter Andre, general manager of EMI's international classical line, both labels hope to sell finished goods. Presently, EMI manufactures LP's from master Russian tapes. The two companies also plan some coproductions.

Following this reference to international coproductions, Jenkins

turned his comments inward, asking: When new talent emerges is enough done to help it to flourish by offering help of the right kind at the right time?

Could some of the promotional techniques used in pop music be applied to serious music?

Are the people developing new music receiving enough support?

Is enough being done to stimulate people to become performers rather than remaining listeners?

Is the public receiving too much electronically transmitted music?

Interestingly, Jenkins noted that the BBC airs over 50 hours of music a day on its various channels while maintaining 12 orchestras.

A crew from BBC-TV attended the opening day's activities, filming the fanfare by the state trumpeters of the Blues and Royals Regiment and interviewing conference officials for inclusion in a special on the music industry.

Music Publishing Industry Faces Threats on All Sides

• Continued from page 16

Goodman echoed this and asked, rhetorically: "Who can better manage copyrights: publishers or lawyers?"

Referring to the tendency of lawyers to direct artists into running their own publishing and recording their own material, and to the fact that more and more record companies are heavily involved in publishing, Roland Kluger, head of RKM, Belgium, said that the independent publisher's only defense is to get into production himself and the only way for a publisher to get a break today is either to have an exceptional song or else to go into independent production. More and more the record companies are trying to keep control over the artist and to keep the publishing "in the family."

Bob Shad, president of Mainstream Records, argued that publishers generally failed to contact the independent record companies in an effort to place copyrights. "Our catalog is 60 percent outside publishing and 48 percent our own, but I see very few professional managers from the big publishers.

Lee Weisel of Callipe Records Inc. said that 25 percent of his artists recorded their own material and the company got little support when it approached publishers for good songs in the hope of getting a hit single. "Publishers miss income by not helping to exploit new talent," Weisel said. "When they have a good song, they're only interested in sending into a top artist."

Panelist Tony Roberts, managing director of Warner Bros. Music, U.K., sympathized with Weisel's

point of view but said a publisher always had to take a great song first to a top artist often because our writers insist on it."

There was general agreement that being the publishing arm of a record company did not make it any easier to get that company to record your copyrights. Said Roberts: "I get no help from Warners at all—and quite rightly—it doesn't make any difference or not."

And in support of this Chiantia said: "Mike Maitland can't tell the Who or Elton John to record my songs. I'm locked out of my own record company."

Puts Technology to Use

• Continued from page 16

cuss new technology, not things which are on the drawing board. The think tank is intended to provide current information from experts on whom all businessmen rely in technological matters, Adams said in his speech.

There are management meetings, departmental meetings and ad hoc committees, which gather data collected about "things at hand rather than on the drawing board."

Each of the new communications media portend potential profits for ASCAP members. Adams noted that predictions about these fledgling fields are often contradictory, but the society must be kept up-to-date on their progress.

He was especially laudatory toward cable TV based on its growth to where 12½ percent of the TV homes in America are receiving programs via cable. Adams noted that ASCAP is faced with the processing

of massive data about its members and affiliated societies. This is where a problem which is not ASCAP's alone but rather is common to all performing societies both in the U.S. and around the world.

For this reason, an international committee composed of technical experts from performing rights societies around the world has been formed under the aegis of SESAC, which is the International Confederation of Societies of Authors and Composers. The committee meets annually and a subcommittee meets more to exchange data drawn from experience in handling large amounts of data.

Adams noted that a SESAC subcommittee is looking into the feasibility of a system of international code numbers whereby a composition would have the same number wherever it appeared around the world. "It is an idea," Adams said, "which very much deserves research and consideration."

Morality Must Fight Temptation In Industry, Gortikov Tells IMIC

• Continued from page 10

have on your hands both great risk and great opportunity. If you shape morals properly you directly help safeguard your money and help insure the stability and longevity of your own management."

Pointing to last year's flurry of sensational-type investigations into the American industry by various governmental agencies, Gortikov noted they drew a great deal of attention in the public media but have not yet produced any results. "The media spotlight has virtually disappeared . . . some day the other shoe may drop and all those investigations conducted so quietly may precipitate some nasty news.

"On the other hand, I expect that any investigation would prove that the mass of individuals and com-

panies within our industry conduct their business affairs in a lawful and ethical manner. The few bad apples which may be among us, unfortunately, can taint the industry, particularly when the media are prone to draw broad conclusions and place great coloration on relatively small pieces of information."

Gortikov cited the RIAA's own "action program" to insure that business practices within the industry were based on sound legal and moral principles.

"The comprehensive RIAA program included intra-company investigations, adoption of the RIAA standards of conduct and a call for parallel actions by all other music industry constituencies," Gortikov explained.

Although there are other indus-

tries in which questionable practices occur, the music industry cannot take refuge in that reality, Gortikov said.

"We are still responsible for our own behavior and our public image. Our industry is particularly visible because of the sheer glamor of show business. Further, our product is sold to youth, therefore we are viewed as bearing a serious, substantive responsibility in serving the best interests of youth in ways other than sheer commercialism."

The essence of Gortikov's speech was that the individual has to look within himself to find the reality of what he or she stands for or "where you would be willing to compromise and where you would be willing to take a stand." Action can only take place "within your personal soul."

"Elton John and Bernie Taupin Say Goodbye Norma Jean and Other Things..."



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MCA RECORDS

ELTON JOHN TUMBLEWEED CONNECTION 11-17-70 MADMAN ACROSS THE WATER HONKY CHATEAU DON'T SHOOT ME I'M ONLY THE PIANO PLAYER



AXTON ASSEMBLY—Writer-singer Hoyt Axton (L) at A&M reception honoring his top 20 country single "When the Morning Comes" with mother Mae Axton, writer of "Heartbreak Hotel" for Elvis, and A&M president Jerry Moss. Mae played major role in breaking Hoyt's single via promotion tour of southern AM outlets.

New Riders Hitting Charts After Earlier Music Slump

By NAT FREEDLAND

LOS ANGELES—The fourth New Riders album, "Panama Red," broke a downward sales and music slump seen on the group's second and third albums, admits the group's spokesman and drummer, Spencer Dryden.

"Panama Red," charted for 18 weeks and rising to the top 50, was the first NRPS album supervised by a top AM-hit producer, Norbert Putnam of Nashville.

"We cut our tracks with Norbert

at the Sausalito Record Plant and then he mixed the tapes at his Quadrafonic studio in Nashville," says Dryden. "His mix put a lot more brightness into our raunchy basic sound than when we were producing ourselves."

The new NRPS effort, a live album titled "Home, Home on the Road," charted immediately on release and is moving up with a star. It was produced by the Grateful Dead's Jerry Garcia, who was an original founder of the group. "This live album represents the final statement on our first four years of recording. I think now all the boys are hoping to take another giant step forward in the next new album."

NRPS has a curious history and more than its share of personnel changes. Despite this, the group has obviously built a devoted following within the wide market for relaxed country-based rock jams.

The New Riders began informally in 1969 with the pairing of country hippie writer-singer John Dawson with Jerry Garcia, who was just beginning on the pedal steel guitar.

Garcia, the single most influential figure in the San Francisco rock, used to play unannounced at tiny Bay Area clubs with Dawson between Grateful Dead tours, simply because he enjoyed this genre of music to his repertoire.

By 1970, three members of the Grateful Dead were also part of NRPS and the group was regular opening act on Dead tours. But after

(Continued on page 24)

Latin Music Fans 'Rock Ready'

By JIM MELANSON

NEW YORK—South American music fans, notably those in Brazil, are "rock ready," says Peter Shanaberg, promoter of Alice Cooper's recent border concert jaunt below the border.

While Shanaberg admits that the local markets are "still behind the times when it comes to sound and lighting, as well as overall logistics," he says that the South American fan, long looked into basically rock 'n' roll product, is now eager for both U.S. and British rock acts. He and Joe Lambusta, his partner in L&S Productions, hope to take advantage of the dollar potential emerging from the South American concert market.

Citing Cooper's tour as a prime example of the market's potential, Shanaberg states that the Cooper shows, three in San Paulo and two in Rio de Janeiro, grossed well over \$400,000. Opening night at the Anhembi Park Hall, an indoor hall with standing room only, drew nearly

120,000 locals. Tickets were pre-sold at a \$3 flat rate. Well over 35,000 of those attending did "crash," Shanaberg admits.

Two subsequent concerts in an adjoining convention center, seating capacity 3,300, also sold out. Ticket prices ranged from \$20 to \$35 per seat.

Following the San Paulo performances, two additional concerts were held in Rio de Janeiro—one at the Maracanazinho, seating 18,988, and at the Canecao, seating 3,000. Both shows were sold out, with prices scaled to upwards of \$20 at each locale.

Shanaberg stresses the importance of working with local promoters and communication media. The Alice Cooper tour was coordinated with Marcos Lazaro, president of Uni Marco Promotion Ltd.—a situation which helped to alleviate much of the local red tape, as well as

helping to lay down a strong pre-concert promotional campaign.

For 14 days prior to the concerts in San Paulo, Cooper received up-wards of fifteen 30-second television spots daily on TV Globo—all on a trade-out basis for the video tape rights to the Anhembi performance. The agreement permitted the station to air the show, only in-country and two weeks after the event. They could not advertise the taping prior to the event.

As is the case in a number of U.S. concerts, each hall received 15 percent of the gross, with a guarantee involved. The group performed with a flat guarantee.

Shanaberg sees the Cooper tour as the beginning of L&S' involvement in South America. He says that the firm will be opening offices in Brazil by mid-summer, and that additional tours are already in the works. At present, negotiations are under way for a Deep Purple South American tour.

New on The Charts



Atlantic photo

MAGGIE BELL
"After Midnight"—

The classic rock party-anthem by J.J. Cale returns to the charts in a classy high-voltage Atlantic Studios production, validating the big push for Maggie Bell by Jerry Wexler and his cohorts. Big-voiced and beautiful, Ms. Bell has been one of England's most successful solo artists since leaving her strong homeland group, Stone the Crows. Manager is England's Peter Grant. Maggie shortly begins her second U.S. tour in support of her debut "Queen of the Night" album, which has already charted. She won fine critic-audience response cross-country earlier in the year.

Signings

Bobbie Gentry has signed another two years on her contract with Summa's three Vegas hostleries, Desert Inn, Frontier and Sands for an amount in excess of \$1 million.

Barbara Acklin has signed an exclusive recording contract with Capitol Records.

Minnie Riperton has signed with Epic Records, Ms. Riperton, who was formerly lead singer for the group Rotary Connection, will have her debut album, "Perfect Angel," released shortly. ... **Jay and the Techniques** have signed with Silver Blue Records, a Polydor-distributed label. Their first single, "I Feel Love Coming On," will ship shortly.

Frontline Builds Its Clout With Several Strong Acts

LOS ANGELES—Irv Azoff, 25, principal in the newest personal management firm in town, Frontline, argues that a manager with several strong acts has more clout with concert promoters and agents than the manager who represents only one superstar act.

"Management doesn't work when you have a lot of clients to handle," says Azoff. "But, on the other hand, a small office with several good working acts provides more dates, and therefore more revenue, than the superstar who tours only every 12 to 18 months and gets absolute top dollar."

Azoff feels that Frontline is the right size for maximum effectiveness. His biggest clients are Teenage and Joe Walsh's Barnstorm, both of whom are now basically touring all the time they aren't actually recording.

Frontline also manages R.E.O. Speedwagon, Dan Fogelberg and Jeffrey Comanor.

"Like it or not, the name of the game today is to build new acts by touring them as openers for established headliners. To get your new acts on the right kind of booker, you need some clout with the bookers," says the diminutive, bearded Azoff.

Building a flashy reputation as a college rock promoter while a student at the University of Illinois, Azoff was recruited for the Hollywood talent agency of Jerry Heller (see last week's Billboard). Azoff also worked for Associated Booking and Geffen-Roberts management before founding Frontline.

"The ultimate best method for kicking off a new album is to start the act touring two-three weeks before release and get their appearances on the late-night TV shows too," says Azoff. "The TV part is tricky, since they generally tape about 90 days in advance. But we got it all together for the new Eagles album, and their dates in the Pacific Northwest broke 'On the Border' there very big as soon as it came out."

"The LP came on the Billboard chart at 50 with a star, a lot stronger start than an Eagles album has ever had before."

Azoff's concept of building acts does not simply mean packaging the maximum number of his clients on

the same bill, or getting his artists the top dollar possible at all costs.

"It makes a lot more sense to show your artists packing halls, by settling for a few thousand dollars less of the promoter's talent budget and making sure the money goes for a strong opening draw. If your act loses money at a show in Detroit, nobody will book them back there for at least a year."

Promoters Face Curbs In Vegas Rock Concerts

LAS VEGAS—An ordinance to regulate rock concert promoters, prompted by complaints about past rock shows here, was introduced at the May 6 meeting of the Clark County Commission.

The bill would require promoters to hold a privileged license, the same kind as a gaming license. It also sets stiff regulations for security at the concerts, which draw thousands of teenagers.

If the bill passes promoters will have to provide one law enforcement officer for each 500 persons expected to attend the concert, ensure adequate lighting and also post signs telling concertgoers they will be liable to search for alcohol or drugs.

The tickets would also have to carry that message and contain a raincheck portion which could be immediately refunded for admission price if the concert did not occur as planned.

A near-riot took place at the Las Vegas Convention Center a year ago when the performers failed to appear for a rock concert. To date no refunds have been made on tickets.

On April 27 police quelled a rash of minor disturbances at the Ice Palace during a rock concert that attracted thousands of teenagers.

At least 18 persons were arrested in several incidents outside the packed auditorium, but no incident was reported inside.

Officers were first called to the Ice Palace when some 50 young people created a disturbance when they were refused admission because the house had already been sold out.

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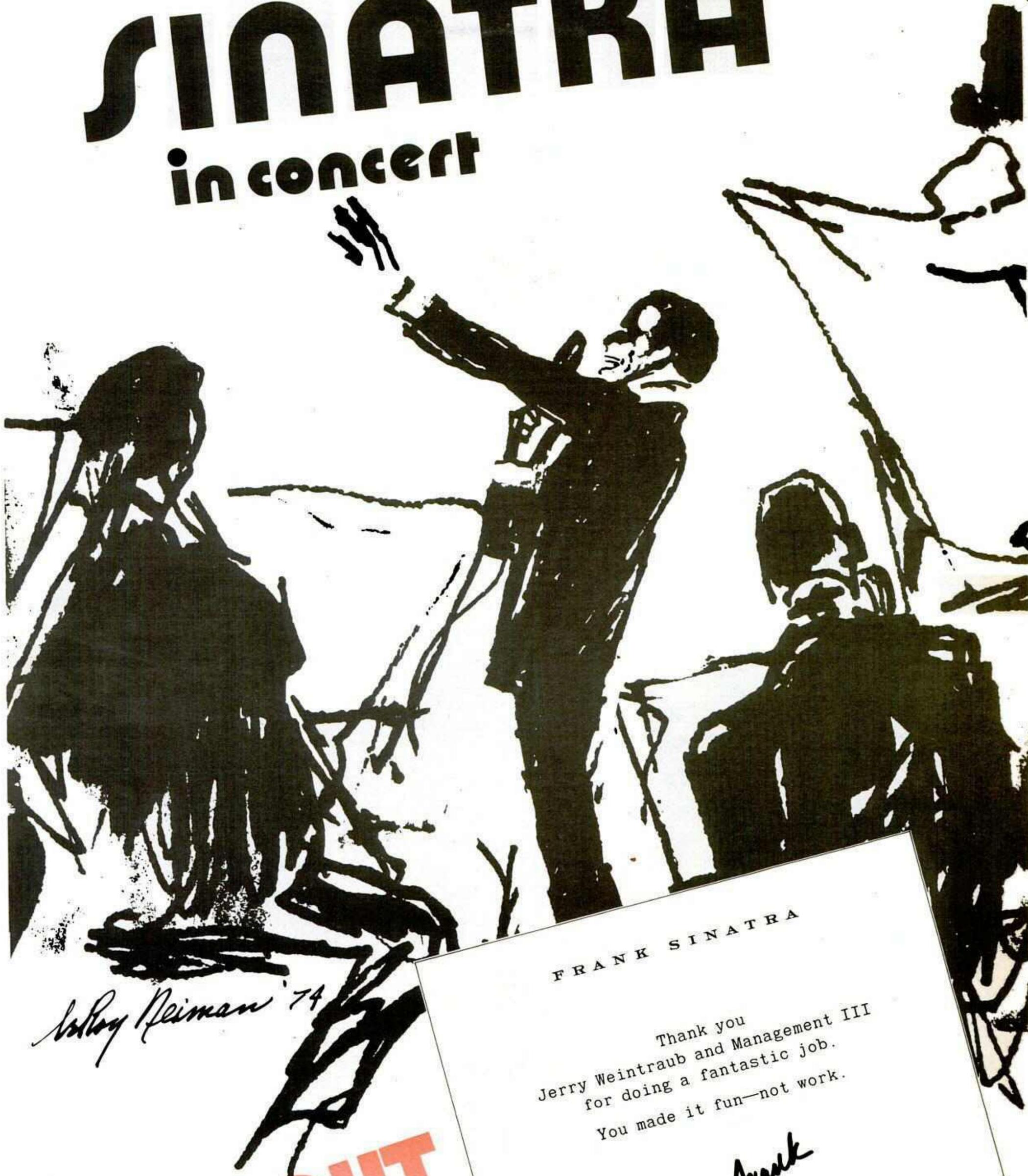
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April 9, 10, 11	Nassau Coliseum, Long Island, New York	40,366
April 13	Omni, Atlanta, Georgia	17,165
April 15, 16	Civic Center, Providence, Rhode Island	24,648
April 18	Olympia Stadium, Detroit, Michigan	17,762
April 21, 22	The Spectrum, Philadelphia, Pennsylvania	38,150
April 24	Capitol Center, Washington, D.C.	16,500
April 26, 27	Chicago Stadium, Chicago, Illinois	40,366

Talent in Action

SEALS & CROFTS
ENGLAND DAN &
JOHN FORD COLEY

Nassau Coliseum, Long Island

True to form, Jim Seals and Dash Crofts delivered an impressive evening's entertainment May 3, balanced with a rich repertoire of material and sparked by their distinctive ability to harmonize.

Readily identified as one of the smoothest, together acts on the market today, Seals & Crofts carried their musical reputation one step farther before a sellout crowd of some 17,000 fans here.

Considering that they have already proven themselves as a solid recording, television and concert act, it was a pleasure to hear that the team still has ability to grow musically. A new maturity seemed present for the Warner Bros. duo. They were just that much tighter with both vocals and instrumentation, and the results easily rubbed off on an extremely enthusiastic audience.

Standout selections for the evening included "We May Never Pass This Way Again," "Unborn Child," "Bonaparte Retreat"—supposedly, the last time it will be performed live by them—"Black Eyed Girl" and "Diamond Girl." The duo closed the concert with rousing, blue grass selections.

Opening the bill were England Dan, Seals' brother, and John Ford Coley. Between labels now, the duo was also well received.

JIM MELANSON

HARRY CHAPIN
MAUREEN McGOVERN

Troubadour, Los Angeles

The intelligence and charm of Harry Chapin's stage personality has been evidenced since his first appearances here. However, his entire presentation has now been honed to such a uniquely individual edge that Chapin is quite able to turn a full audience into his living-room guests.

The official finale of his May 7 opening night set concluded with a surprisingly effective live version of his eight-minute pop oratorio, "The Sniper." Response was so great that Chapin overstayed his time span with a premiere of two brilliant new compositions. The first, surprisingly standard-length for a Chapin ballad, was about a busy man who grows old to find his adult son is too busy to see him.

Even more remarkable was an epic song about the generation gap in "The Town That Made America Famous," which concludes by offering reason for hope when one member of the volunteer fire department rushes to the aid of a burning hippie commune.

It's even more frustrating than usual that copy space doesn't allow a real in-depth exploration of all the distinctive elements to the Chapin show with his outstanding lead guitar-bass-cello line-up. Anyhow, listen for Harry's first country parody, a truck-crash tragedy titled "30,000 Pounds of Bananas."

Oddly, Maureen McGovern was making her Southern California debut months after "The Morning After" was a No. 1 single. Her solidly satisfying performance really made the delay seem a shame.

She is a striking blonde with a powerful voice and she cares about being an entertainer, to the extent that she paid for her own string quartet and horn to flesh out the rhythm section.

An added surprise was the high quality of her own original material, cowritten with several partners. It is generally Jonesque in the best sense. Ms. McGovern is a winner with definite Streisand potential.

NAT FREEDLAND

GENESIS

Academy of Music, New York

The curtains unfolded May 4 to reveal what is quite simply one of the most unique and musically satisfying acts to emerge in the last decade.

Basically, Genesis' show has changed very little since they premiered it at the Felt Forum last November, but the time spent working on the road since then has sharpened the presentation so that each element has become fully realized and stands as a mini-classic in staging and sustained musical invention.

At center stage for most of the evening is Peter Gabriel, who paints a ridiculous picture for his pop star as he gesticulates the lyrics through his stark white theatrical make-up. He commands at least a half dozen distinct voices, which, along with selected props, enables him to create characters as diverse as the country bumpkin in "I Know What I Like" or the young tough in "The Battle Of Epping Forest."

"The Music Box" remains one of the most popular numbers in the group's repertoire, as it builds with bubbling syncopations to a series of musical climaxes before Gabriel emerges from behind the black backdrop in a mask and gives a devastatingly realistic portrayal of an old man.

The Charisma recording artists occasionally use slides to sublimate the mood, but the combination of drummer Phil Collins, guitarists Mike Rutherford and Steve Hackett, and keyboardist Tony Kaye adds up to such an awesome power and is capable of such depth that the theatrical dimensions of the group take a back seat to their good, honest playing.

BARRY TAYLOR

LARRY CORYELL

Troubadour, Los Angeles

Larry Coryell has long been known as one of the premier guitarists in the jazz and pop music fields, and his performance May 5 offered ample backing for this reputation.

Working with a new band called the Eleventh House, Coryell ran through a series of funky, almost soul-like numbers as well as some fine jazzy material. He is a fast and technically perfect guitarist who also combines a true feeling of the music. Working with a band consisting of keyboard, trumpet, bass and Alphonse Mouzon on drums, the guitarist is more commercial than he has been in recent years without sacrificing any of the quality of his music. Perhaps most impressive, Coryell is one of the few guitarists who can play long complicated solos without boring his audience, a neat trick indeed. For years, Coryell has been on the fringes of strong commercial success, and his new band may be

(Continued on page 23)

New on the Charts



MCA photo

GOLDEN EARRING

"Radar Love"—

First came Focus, now Golden Earring seems like a Dutch act even more attuned to the needs of the contemporary U.S. market for driving rock music tightly organized into singles format. Lead singer has flawless English accent in delightfully sappy lyrics about a swain driving home to his loved one and of course crashing in the final eight bars. Instrumentals are clean and energetic. Group hasn't appeared in U.S. yet, but is known in Europe for high-leaping acrobatics onstage. They're on the Who's MCA-distributed Track label and with Who manager Peter Rudge.

Who/Where/When

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

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

EAST

- HOYT AXTON (A&M):** Performance Center, Cambridge, Mass. May 21-25.
***JIM ED BROWN (RCA):** Western Wayne High School, Hamlin, Pa. May 19.
***COMMANDER CODY (Paramount):** SUNY, Delhi, N.Y. May 24; Academy of Music, N.Y. (25); Crystal Lake Ballroom, Hartford, Conn. (26); Reading, Pa. (27).
DRAMATICS (Stax): Washington, D.C. May 17-23.
***BILLY JOEL (Columbia):** Orpheum Theater, Boston, May 13; Camden County College, N.J. (15); Gloucester Country College, Sewell, N.J. (16); Capitol Theater, Passaic, N.J. (17); Carnegie Hall, N.Y. (20).
O.B. McCLINTON (Stax): Westchester, Pa. May 25.
POINTER SISTERS (Blue Thumb): Empire Room, Waldorf Astoria, N.Y. May 30-June 15.
RAY PRICE (Columbia): Aqueduct Racetrack, N.Y. May 25.
JEAN SHEPARD (United Artist): Hillside, N.Y. May 24.
***JAMES TAYLOR (Warner Bros.):** Music Hall, Boston, May 19; Civic Center, Providence, R.I. (21); Academy of Music, Philadelphia (22-23); Montclair State College, Upper Montclair, N.J. (25); Carnegie Hall, N.Y. (26-27).
Z.Z. TOP (London): Madison Square Garden, N.Y. May 13.
***FARON YOUNG (Mercury):** International Airport Dance, Niagara Falls, N.Y. May 16; High School, Middletown, N.Y. (19).
JESSE COLIN YOUNG (Warner Bros.): Capitol Theater, Passaic, N.J. May 18; Academy of Music, Philadelphia (19); Carnegie Hall, N.Y. (20).

WEST

- BOBBY BARE (RCA):** Monroe, Wisc. May 22.
***SAVOY BROWN (London):** Auditorium, Milwaukee, Wisc. May 15; Visalia Convention, Visalia, Calif. (22); Warner Theater, Fresno, Calif. (23); Paramount Theater, Portland, Oregon (24); Paramount Theater, Seattle, Wash. (25); Gonzaga Univ., Spokane, Wash. (26); Sports Arena, San Diego, Calif. (30); Long Beach Auditorium, Calif. (31).

- CARPENTERS (A&M):** Riviera Hotel, Las Vegas, Nev. May 8-21.
***THE CRUSADERS (Blue Thumb):** Berkeley Greek Theater, Univ. of Calif., Berkeley, Calif. May 18.
ELECTRIC LIGHT ORCH. (United Artist): Terrace Ballroom, Salt Lake City, Utah, May 16; Moore Theater, Seattle, Wash. (17); Kennedy Pavilion, Spokane, Wash. (18); Civic Auditorium, Sacramento, Calif. (19).
***ELEVENTH HOUSE (Vanguard):** Greek Theater, Univ. of Berkely, Calif. May 17; Univ. of Calif., San Diego (19); Keystone Korners, San Francisco (20-22).
GOLDEN EARRINGS (MCA): Winterland, San Francisco May 24-25; Warner Theater, Fresno, Calif. (26).
***KISS (Casablanca):** Warner Theater, Fresno, Calif. May 23; Paramount Theater, Portland, Oregon (24); Paramount Theater, Seattle, Wash. (25); Gonzaga Univ., Spokane, Wash. (26); Long Beach Auditorium, Calif. (31).
CAT STEVENS (A&M): Coliseum, Denver, Colo. May 15; Community Center Arena, Tucson, Ariz. (17); Anaheim Convention Center, Calif. (19-20); Waikiki Shell, Honolulu, Hawaii (24).

MIDWEST

- HOYT AXTON (A&M):** Auditorium, Chicago, May 17; Guthrie Theater, Minneapolis, Minn. (19).
BLUE OYSTER CULT (Columbia): Aragon Ballroom, Chicago May 17; Battle Creek, Mich. (19); Hara Arena, Dayton, Ohio (24).
JIM ED BROWN (RCA): Stambaugh Auditorium, Youngstown, Ohio May 18.
SAVOY BROWN (London): Civic Auditorium, St. Paul, Minn. May 14; Kinsmen Fieldhouse, Edmonton, Alberta, Canada (17); Arena, Saskatoon, Sask., Canada (18); Lethbridge Exhibition Pavilion, Alberta, Canada (19); Foothills Arena, Calgary, Alberta, Canada (20); Coliseum, Vancouver, B.C., Canada (28).
***COMMANDER CODY (Paramount):** Ohio Theater, Columbus, Ohio May 14; Dayton, Ohio (15); Saum Valley College, Sterling, Ill. (17); Des Moines Community College, Iowa (18); Guthrie Theater, Minneapolis, Minn. (19).
***DRAMATICS (Stax):** Wittenberg Univ., Springfield, Ohio May 24.
ELEVENTH HOUSE (Vanguard): Bush Stadium, Indianapolis, Ind. May 25; Agora Ballrooms, Cleveland, Columbus, Toledo (26-28).
DON GIBSON (Hickory): Hilton Marina Inn, S. Sioux City, Nebr. May 17.

(Continued on page 24)

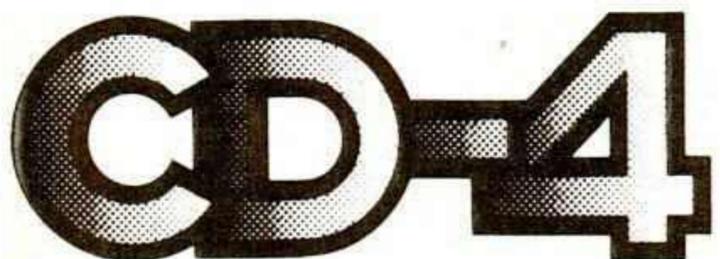
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Talent

Talent in Action

• *Continued from page 22*
 the vehicle that will help him reach this goal. Leo Sayer, reviewed recently in Billboard, headlined the show. **BOB KIRSCH**

**KING CRIMSON
 ROBIN TROWER**

Felt Forum, New York

For years King Crimson has maintained a devout cult following, but if their exuberant reception May 1 was any indication, it appears that they have finally emerged "above ground."

Crimson's latest album, "Starless and Bible Black" (a Dylan Thomas phrase which they feel is descriptive of their music), comprises most of their set and provides them with some of the most intense moments, especially during "Fractured" and "The Great Deceiver," a dark and moody piece.

This "Evening Of Karmic Retribution" as guitarist Robert Fripp put it, is spearheaded by Bill Bruford on drums and percussion, whose break-neck rhythms and technical precision set the pace, and bassist John Wetton whose pristine vocals lit up the Forum during several numbers.

The Atlantic recording group's tightly knit music is further punctuated by the steady dialog between Fripp, who handles his guitar and mellotron simultaneously, and David Cross, who plays electric violin and a second mellotron to further enhance the mood.

Robin Trower, through a sketchy sound mix, demonstrated his grandstand style on guitar without having to resort to gimmickry. His three-piece line-up proved to be extremely limiting for him, as repetition set in before the group was able to unwind. **BARRY TAYLOR**

**LORI LIEBERMAN
 MURRAY McLAUCHLAN**

Bitter End, N.Y.

Even at a small place like the Bitter End, it's a tribute when an audience pays total attention to two whole acts in a row. These, however, were exceptionally interesting acts May 4. Epic's

Murray McLauchlan is currently one of Canada's top stars, a rare triumph of honesty in place of hype.

McLauchlan may be the most powerful singer-songwriter on the scene today, half observer, half participant in the assorted bits of living that become his themes. He structures his songs simply, gives them melodies and choruses that lodge in the mind and delivers them with a punch that drives the message home. McLauchlan's ability to crystallize the pain in a painful situation is nearly frightening. Listen with care.

The intense, enthusiastic reception given to headliner Lori Lieberman proves not only that the singer is well out of the shadow of "Killing Me Softly," but that she has a solid and appreciative cult following. Though the interpretive scope of her singing is limited, the very sound of Ms. Lieberman's voice is startlingly beautiful, more so in concert than on her fine Capitol albums.

An impressive selection of Gimbel-Fox songs provides an engrossing, if idiosyncratic, repertoire, which the singer handles with simplicity, grace and taste. **NANCY ERLICH**

**Outdoor Concerts Set
 In Folk, Jazz & Blues**

NEW YORK—"Twilight Concerts at Music Inn," a nine-week outdoor concert series has been scheduled for the Music Inn in Lenox, Mass., starting July 6.

Produced by Mike Azarian, owner of the Metro Club here, the series will feature folk, jazz and blues artists each Saturday on the lawn of the natural amphitheater surrounding Music Inn. Seating will accommodate approximately 7,000 people.

New on
 The Charts



Warner photo

**GRAHAM CENTRAL STATION,
 "Can You Handle It?"**

Soul-rock in the imprecisably produced diamond-edge style of Sly Stone or Billy Preston is the name of Graham's game. Leader Larry Graham played bass with Family Stone for six years and sang back-ups on many of Sly's hits. First charted single from his debut Warner album features his distinctive baritone and fancy bass figures. Manager is Natalie Nielsen of San Francisco and booking is by ATI. Rest of group played with either Sly or Billy Preston, and is tight, flashy-dressing gang that puts on strong stage show.

New CBS-TV 'Hit Parade'
 To Have Nostalgic Flavor

LOS ANGELES—The new CBS-TV "Your Hit Parade," packaged by game show mogul Chuck Barris, shapes up as basically a nostalgia trip with only two songs per week coming from a contemporary "top 20."

Main format is the "top seven" tunes of an arbitrarily chosen week of the past, for example, the week of June 14, 1944. Song positions are followed from listings on original "Hit Parade" segments.

According to the director of the revived series, Bill Hobin, who also

was a part of the original TV shows 1955-8, Barris' "Hit Parade" has a research staff of three. These researchers will choose current top hits by consulting the Billboard Hot 100 and phoning direct to a sampling of radio stations.

Contemporary hits that get onto the nostalgia "Hit Parade" will be chosen on the availability of the original recording artists to tape performances for the show.

"Your Hit Parade" airs on the CBS-TV network Fridays at 8 p.m. starting in early August, as a summer replacement show. Two weeks of auditions have begun here to choose three unknown singers, two women and a man, as show regulars.

**Mac Davis Will
 Host TV Show**

LOS ANGELES—This summer it'll be Mac Davis hosting the eight-week summer replacement of Flip Wilson's Thursday prime time NBC-TV variety hour. Last summer, Wilson gave the slot to Helen Reddy, who hosted an extremely well-received series that featured the heaviest prime time TV exposure ever given to a roster of contemporary record artists, including the Pointer Sisters, Cheech & Chong and Chuck Berry.

Columbia writer-singer Davis has been highly active as a guest on TV variety shows this season. His new show will be formatted around his low-key humor, as well as his hits such as "I Believe In Music" and "Baby, Don't Get Hooked On Me." Premiere segment airs July 11.

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STUDIO TRACK

Westlake Audio Works Complex Roles to Aid Producers, Artists

By BOB KIRSCH

LOS ANGELES—Filling the role of manufacturer, distributor and creative source is not an easy task, but Westlake Audio here under the direction of President Tom Hidley appears to be handling these complex roles quite successfully.

Now in the process of remodeling certain facilities, Westlake is making strong practical and demonstrative use of a completely automated console manufactured by Allison Research and is finishing up a voice-over room substantially smaller than that of the average studio.

Westlake also distributes the equipment used in its studio (handling some 35 lines in all), and Hidley says the best way to demonstrate the computerized equipment, as well as other product, is to let musical creators go to work there, as Stevie Wonder, Ed Michel, Quincy Jones, Bruce Botnick, Robert Margoueff, Malcolm Cecil, Eric Burdon and others already have.

While all this activity is going on in the studio, Westlake is building studios and rooms for the Moody Blues in London, Jim Guercio at his Colorado Caribou ranch and others in New York, Montreal, Salt Lake City, Nashville, Hawaii, San Salvador, Baton Rouge, Los Angeles, Winnipeg and Toronto.

Talking about the automated console, Hidley explains that "the Allison is a completely computerized console, the only one I know of in this country with the exception of Leon Russell's in Tulsa. The encoder/decoder, echo feed and return, grouping, input, all are automated.

"We've been running producers through to get them acquainted with the system for mixing, placing layers for remix and sweetening. The system makes it easier because the computer remembers everything that's gone down and the producer can concentrate on his mix or remix. If he wants to make an adjustment, he makes an update and proceeds from there.

"The room has proved an excellent selling tool for the system," Hidley continues, "and we are basically using it as a sales room. We will dismantle it eventually, but not until everyone who wants to try it has. You can talk all you want about the benefits of such a system, but practical experience is the convincer, at least from the reaction we've been



Westlake Audio photo

AUTOMATED WONDER—Console featuring the Allison Research completely automated system at Westlake Audio, currently being tested and used by Stevie Wonder, Ed Michel, Eric Burdon, Bruce Botnick and others.

getting. It's been great for educational purposes and feedback to the manufacturers."

The room cost some \$350,000, but Hidley points out, "We are really electronically overbuilt because we stock a number of lines and we let the producer experiment with the ones he wants. Actually, such a room can be built for about two-thirds the cost. We are renting the room for \$100 per hour, and it was in use some 400 hours in April. As for the system, orders are being taken for it now." He adds that the equalizer automation, which has been a stumbling block, is now available.

"We've noticed a pattern among producers," says Hidley. "Most start rather slowly and work at that pace for three or four days until they become used to the system. Then they either speed up or slow down from their normal pace to work for the 'perfect mix.'"

"In the end," he continues, "we see automation as the coming thing. It can save a lot of time and money, make things easier and allow the producer more time for the creative rather than mechanical process. Once more producers, engineers and artists see it, we think it will grow."

The room with the Allison unit also contains all the standard equipment and is equipped for quad-sonic. Hidley estimates some 40 percent of the producers have been working in this medium.

The new voice-over room is 11

feet high with 160 square feet of floor space and features Italian glass (for pinpoint definition), lava rock which is very absorbing and marble which is highly reflective. Dense drapery is used to quiet the mid-band.

"The results so far," says Hidley, "gives us the indication that we can almost match the performance of a room seating 25 men, which could have 10 times the floor space." The room also features closed-circuit video.

Some of the studios and rooms Westlake is currently building have been listed, and Hidley says the firm can build from the ground up in six months and from within a shell in three months. They send their own people to do the work. All told, Westlake employs 32 persons. "Building and creating is still our prime image," says Hidley.

The Isley Brothers and Syreeta are among those currently using the facilities.

New Riders

• Continued from page 20

the New Riders completed their first Columbia album the next year, dual group membership proved too much for the Grateful Dead contingent.

New replacements and additions were gradually assembled, most of them alumni of major groups with widely varying approaches. Steel guitarist Buddy Cage was a back-up bandsman for Ian & Sylvia and later Anne Murray. Drummer-spokesman Dryden had been a founder of the psychedelia champs, Jefferson Airplane.

"I had to quit when the Airplane got into a phase of music where they continually wanted the drums to be playing louder and faster," explains Dryden. "It was just too much of a strain for me and I took a year off on my boat before getting drawn back into the New Riders by a mutual circle of friends."

Although Dryden's heart is in the laid-back country approach to rock, he enjoys all kinds of music and hopes that NRPS moves more towards organizing its statements into forms acceptable to AM hit airplay.

Latest addition to the New Riders is ex-Byrd bassist Skip Battin, who joined too late to be on any of the current NRPS albums but is already exerting a potent influence on group development towards an even more commercial sound.

Who/Where/When

• Continued from page 22

GOLDEN EARRINGS (MCA): Keil Auditorium, St. Louis, Mo. May 15; Coliseum, Indianapolis, Ind. (16); Allen Theater, Cleveland (18); Masonic Aud., Detroit (19).

***BILLY JOEL** (Columbia): Ohio State Univ., Columbus, May 21.

KISS (Casablanca): Renaissance Valentine Theater, Toledo, Ohio May 14; Centennial Hall, Winnipeg, Manitoba, Canada (16); Kinsman Fieldhouse, Edmonton, Alberta, Canada (17); Saskatchewan Arena, Canada (18); Exhibition Pavilion, Lethbridge, Alberta, Canada (19); Foothills Arena, Calgary, Alberta, Canada (20).

BOB LUMAN (Epic): Frontier Club, Minneapolis, Minn. May 17; Great Lakes, Ill. (18); Elks Club, Durant, Okla. (25).

CHUCK MANGIONE (Mercury): Carbondale, Ill., May 14; Quiet Knight, Chicago (15-20).

***O.B. McCLINTON** (Stax): Marion High School Gym, Ind. May 17; Florissant, Mo. (18).

JIM MUNDY (ABC): Bud's Ranch, Toledo, Ohio, May 17-18.

MEL TILLIS (MGM): Eureka, Mo. May 25.

IKE & TINA TURNER (United Artist): Chicago, May 18.

FARON YOUNG (Mercury): Horseshoe Tavern, Toronto, Canada May 17-18.

JESSE COLIN YOUNG (Warner Bros.): Cowtown Ballroom, Kansas City, Mo. May 23; Paramount Theater, St. Louis, Mo. (24); Tyrone Guthrie Theater, Minneapolis, Minn. (26).

SOUTH

BOBBY BARE (RCA): Irving, Texas May 18.

JIM ED BROWN (RCA): Country Music Palace, Jackson, Miss. May 24.

JOHNNY BUSH (RCA): Odessa, Texas, May 16; Amarillo, Texas (17); Ruidosa, N.M. (18); Meridian, Miss. (22); Big

Springs, Texas (23); Stamford, Texas (25); Bandera, Texas (26).

RAY CHARLES (Crossover): Hampton Coliseum, Va. May 16; Civic Center, Lake Charles, La. (17); Jones Hall, Houston, Texas (18); Southern Aire, Atlanta, Ga. (20-24).

DON GIBSON (Hickory): Meridian, Miss. May 23.

GOLDEN EARRINGS (MCA): Robinson Auditorium, Little Rock, Ark., May 14; Ellis Auditorium, Memphis (17); Mothers, Nashville (21); Omni, Atlanta, Ga. (22).

CHUCK MANGIONE (Mercury): La Bastille, Houston, Texas May 23-27.

O.B. McCLINTON (Stax): Opening of Cook Convention Center, Memphis, May 16; Jimmie Rodgers Memorial Festival, Meridian, Miss. (24).

NARVEL FELTS (Cinnamon): Ft. Myers, Fla. May 14-15; Baytown, Texas (24).

ANN PEEBLES (London): Music Awards, Memphis May 18.

POINTER SISTERS (Blue Thumb): Fairmount Hotel, New Orleans, La. May 15-25.

RAY PRICE (Columbia): Municipal Auditorium, Charleston, S.C. May 19.

JEAN SHEPARD (United Artist): Macon, Ga. May 17; Ft. Myers, Fla. (18); Clearwater, Fla. (19); Falls Church, Va. (25).

***CAT STEVENS** (A&M): Univ. of New Mexico, Albuquerque May 14.

JAMES TAYLOR (Warner Bros.): Grand Ole Opry, Nashville, May 14; Municipal Auditorium, Birmingham, Ala. (15); Fox Theater, Atlanta, Ga. (16); Constitution Hall, Washington, D.C. (18); U.S. Naval Academy, Halsey Fieldhouse, Annapolis, Md. (31).

MEL TILLIS (MGM): Hot Springs, Ark. May 17; Jackson, Tenn. (18).

IKE & TINA TURNER (United Artist): Little Rock, Ark. May 25.

FARON YOUNG (Mercury): Shoal Creek Country Music Park, Lavonia, Ga. (25).

JESSE COLIN YOUNG (Warner Bros.): Richmond Mosque, Va. May 16; Constitution Hall, Washington, D.C. (17).

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(If we listed them all, we'd need a whole page. But you get the idea. Yes, Virginia, this IS the place to record.)

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Latin Music Latin Scene

TEXAS

Rudy Guerra's GCP label, San Antonio, recently released two LP's with a shot at becoming strong sellers in the local market. The latest for the **Latin Breed**, produced by Guerra, is "Mas Latin Breed." Also on GCP is the **Royal Jesters'** "Yo So Chicano," from which the group's interpretation of "Contigo a La Distancia" is getting ample airplay in Texas. The song is an old Mexican standard arranged for the Jesters' Chicano style. Both albums were recorded at **Manny Guerra's** Amen Studio in the Alamo City. ... **Tortilla Factory** has been added to the list of Chicano bands recording with Falcon Records of McAllen. They recently recorded "Dame La Mano," one of the many songs composed by **Johnny Herrera** of Corpus Christi.

Cornelio Reyna's latest product for Musart Records features his musical homage to four of Mexico's late great artists, **Pedro Infante**, **Jorge Negrete**, **Javier Solis**, and **Jose Alfredo Jimenez**. Also on the LP is Reyna's own "Yo y Mi Mariachi." ... **Mike Chavez's** afternoon radio program on KINE-AM, Kingsville, is becoming a favorite in South Texas. Chavez caters to the bilingual Chicano by playing top Chicano sounds along with Top 40 American songs. ... **Ramon Ayala y Los Bravos del Norte** (Tex-Mex) have a new LP, "La Nueva Zenaida," on the market.

Just finished is **Freddie Martinez's** latest LP, "Pure Gold." The album features some of Martinez's biggest

sellers, such as "Una Estrellita Lloro" and "Botoncity de Carino," among others. It is being released by **Freddie Records**, which also recently released album featuring both **Marinez** and **Lennie Salinas**. ... **Ruben Botello's** band has been contracted to perform at some of the more popular Chicano dance halls here since the release of their first album about a year ago.

Gilberto Perez y Los Compadres recently released their latest effort for **Nuevo Records**—an LP entitled "Yo Quiero Volver." The title song is dedicated to the Rio Grande Valley's migrant workers and is done in the style of "Detroit City." ... **Victor y Fina**, a Norteno duo with an impressive following in Texas, has established residence in Corpus Christi. **Agapito Zuniga** was influential in bringing the husband and wife team to Texas. They are currently on tour, visiting Arizona, Illinois, Idaho, New Mexico, and Colorado. ... Also on tour are **Los Bandidos**, who recently debuted with their "Wanted—Los Bandidos" LP on **Freddie Records**. They play Chicago Friday (10) through Sunday (12) and the Immokalee and Del Ray Beach areas in Florida May 17-20. After returning to Texas for two weeks, they depart for New Mexico for another two weeks of engagements. ... **Ram and Henry**, recently playing the Michigan market, travel to Chicago for engagements Friday (10) through Sunday (12).

LUPE SILVA

MIAMI

Retailers here have been complaining about a general slowdown in sales. Keeping a watchful eye on business, most latin retailers are hoping for a turn-around before the hot summer months set in. ... Meanwhile, **Nelson Ned** (UA) opens for two weeks at the Centro Espanol. His "Happy Birthday Darling" single has been helping sales on his latest LP locally. ... **Ralphie Levitt's** new LP on **Borinquen Records** will be released within the next two weeks.

The **Fania All Star's** concert/dance has been set for the Miami Beach Convention Hall Aug. 3. Joining them on the bill will be local groups **Conjunto Universal** and **Jovenes del Hierro**. ... **Los Habaneros** (Fundador) just out with a new single, "El Presunido". ... **Alfredo Monriog**, disk jockey at WQBA-AM, has been pulling in a strong listening audience with his Sunday up-tempo music show here. ... The **Tipica Novel** (TR) rendition of "Jugete" by **Bobby Capo** has locals reminiscing about **Orchestra Aragon de Cuba**. ... **Audio Latino Records** has released "Valses Imperiales" by **Los Violines**, "Modern Peruvian Waltzes" by **Hermanos Zanartu**, "Un Sabado Sin Sol" by **Luis Garcia**, and a new **Danny Rivera** LP. Garcia's single is being picked up by most radio stations here for **Mother's Day** programming.

ART (ARTURO) KAPPER

Billboard Special Survey Hot Latin LP's™

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IN MIAMI			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	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	CONJUNTO UNIVERSAL "Mantecado," Velvet 1471
3	RAY BARRETTO "Indestructible," Fania 456	11	TIPCA 73 "#2," Inca 1038
4	LUIS GARCIA "Cerca De Ti," Audio Latino 4000	12	NYDIA CORO "Nydia Coro," Alhambra 131
5	CHIRINO "A Man Alone," Gema 5014	13	OPUS "Opus," Sound Triangle 7779
6	JULIO IGLESIAS "Soy," Alhambra 16	14	ANTHONY RIOS "Anthony Rios," Mate 024
7	LISETTE "Martes, Dos de la Tarde," Borinquen 1253	15	LARRY HARLOW "Salsa," Fania 460
8	GRAN COMBO "#5," EGC 005		
IN TEXAS			
1	LATIN BREED "Mas Latin Breed!," GC 108	9	JULIO IGLESIAS "Anos," Alhambra 16
2	SUNNY & THE SUNLINERS "El Orgullo De Texas," Klock 3019	10	LITTLE JOE AND LA FAMILIA "Total," BSR 1041
3	LATIN BREED "Return of the Latin Breed," GC 106	11	LUCHA VILLA "Puro Norte, Vol. 3," DM 1612
4	AUGUSTINE RAMIREZ "Es Tierra Chicana," EZ 1085	12	FREDDY MARTINEZ "Te Traigo Estas Flores," Freddy 1004
5	ANGELICA MARIA "Tonto," Sonido Internacional SI 8006	13	JOSE A. JIMENEZ "Gracias," Arcano 3200
6	FREDDY MARTINEZ "Es La Onda Chicana," Freddy 1014	14	ANGELICA MARIA "A Donde Va Nuestro Amor," Carino 5118
7	VICENTE FERNANDEZ "Toda Una Epoca," Caytronics 1379	15	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235
8	TORTILLA FACTORY "Tortilla Factory," GC 107		

RITMO LATINO US

The June 22nd issue features Billboard's second annual focus on the dynamic growth of latin music in key U. S. markets

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Radio-TV Programming

WPRO-FM Makes Shift To a Live Rock Format

PROVIDENCE, R.I.—WPRO-FM has switched to a live rock format, according to Jay Clark, who has been promoted to operations manager of both AM and FM.

The station previously featured the automated format of Stereo Radio Productions, New York, a beautiful music format. Clark feels that this may be the first market where the SRP format didn't work; however, WJIB-FM, which features a similar format, booms into the market.

The FM operation will be tailored somewhat on the "Q" format—based on familiar records—Clark says, "at least for the time being." The major difference between WPRO-AM and WPRO-FM is that the FM station will be more teen-oriented than the AM rocker.

However, both stations will carry the Salty O'Brien 5:30-8 a.m. show. The FM lineup then has Bill Collins 8 a.m.-11 a.m., Tony Silvia 11 a.m.-3 p.m., Bruce Diamond 3-7 p.m., Gary

Bezkowitz 7-midnight, and Ed Cherabino until 5:30 a.m.

"We'd been going after the largest mass audience possible with WPRO-AM," Clark says, "and have been successful." However, now he'll be able to widen the target base of each station in slightly different directions, pointing out, "I don't want to be competing against myself too much."

Firm Offers Services To Country Stations

LOS ANGELES—The National Country Network has been formed here to provide live and tape programs, national advertising representation and other services, according to acting president Jerry St. Sames.

The firm will offer its services on an exclusive basis for \$200 per station. Currently in the works are three half-hour syndicated radio programs for country radio stations.

Cable TV Show to Lean Heavily on Music Talent

NEW YORK—"The Underground Tonight Show," billing itself as the answer to the late-night TV talk shows, bows here May 3 on Channel C on CATV and will be broadcast simultaneously by Sterling-Manhattan and Teleprompter, according to show creator Michael C. Luckman. The live show actually bows April 24 at Richie Havens' Cafe Wha? in the village. There will be two different shows, 7:30 p.m. and 10 p.m.

Both the live audience at the Cafe Wha? and via CATV will be treated to a totally open-ended 90-minute show, heavily counter-culturally ori-

ented, where virtually anything goes, Luckman says.

The show will feature new and offbeat talent and be heavily music-accented. For instance, the first night's guest include Wavy Gravy (Hugh Romney), formerly of the Hog Farm, who'll warn against worldwide draught. Musical talent will range from the Natural Essence and folk artists Brian Wallace and Tom Brimm to the Aborigine Music Society and Christie Thompson.

Luckman, who is director of publications at the New School for Social Research, will be in the show himself. Cohost is Janet Himelstein, a poetess. Director is Richard Fire. Music director is Daniel Ben Zebulun, a conga drummer. Roy Karchmer is talent coordinator. The show is being videotaped by Interdisciplinary Multi-Media Productions. The show will air Fridays 10:30-midnight. Future shows will be taped at various locations around the city.

'Palamino' Show Switches Base

LOS ANGELES—"Palamino Country," an hour live country music radio show produced by Altfeatures here and syndicated by London Wavelength, New York, has shifted its base of action to the Mayfair Music Hall in Santa Monica, a local suburb, reports Altfeatures president Sheldon Altfield.

The show is hosted by recording artist Sue Thompson in conjunction with Jay Lawrence, air personality on KLAC-AM, local country music station.

The show is taped Sundays at 5 p.m.; the public is admitted free to tapings. Among those artists slated to go live on the show are Dorsey Burnette, Kenny Husky, Ruby Davis, Rick Nelson. Conway Twitty was a recent performer. The show is being produced by Shirley Palmer and directed by Paul Werth.

Donahue Show Bows

CHICAGO—"The Phil Donahue Show" premiered from WGN-TV studios here last week. The syndicated show is distributed by Avco Program Sales, Cincinnati, and features entertainment figures from time to time.

KRCB-AM Is Switching to MOR Format

COUNCIL BLUFFS, Neb.—KRCB-AM, a daytime station located here in the Omaha and Council Bluffs area, is switching to an MOR format, according to operations manager Paxton West.

"And we'll feature a local slant, programming to the Council Bluffs area."

The station has been simulcasting the full-time progressive format of KRCB-FM. The FM station will retain its present progressive format.

West, as of last week, was looking for both air personalities and records for the new AM operation. Air personalities will use a "low key approach" for KRCB-AM, he said.

KBEL-AM Switches To Country Format

IDABEL, Okla.—KBEL-AM, a 1,000-watt station at 1240 on the dial, has switched to a country music format, according to assistant manager Frank Watson. The switch came after 23 years of block programming. KWVG-FM, a new affiliate featuring automated beautiful music, just went on the air, too.

Playlist of KBEL-AM hinges on 30 top country tunes, with significant attention on the air to chart "star" records. These are weaved with classics and records that reached the top 10 or higher, but have been off the charts for two months or more, Watson said.



Southern Baptist Radio-TV photo

BOB THORNTON, producer of "Spring Street USA" for the Southern Baptist Radio & Television Commission, goes over directions with Jeannie C. Riley and William M. Miller, left, doorkeeper of the nation's House of Representatives for nearly 30 years. Both guested recently on the show. A production series of the SBRTC, the TV show is on aired in more than 30 major U.S. markets.

Programming Comments

Bill St. James
Music Director
KNIE-AM
Cheyenne, Wyo.

For many small and medium market stations, the talent available through records is almost always greater than that within the budget for air or production personalities. I think that music is the biggest single reason most people listen to the radio and that it is pretty self-centered for radio people to think that a listener is going to want to tune in to what amounts to clutter in many cases. Who is to judge whether the minutes the air personality might spend ad-libbing is interesting or not... certainly the personality himself can't be expected to be the impartial judge.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

I just want to point out that old friend Gertie Katzman is not hunting for a job. Turns out she's on an extended leave of absence pending retirement from Metromedia and WNEW-AM in New York. Gertie, Gertie, queen of New York and the WNEW-AM mystique. Ach, but what is Joe Maimone going to do without you?

Joining WNEW-AM, New York, in the acting music director's position (Gertie still retains the official title until she officially retires) is Carolyn Parinello, who'd been music director of WNBC-AM, New York, for the past three-and-a-half years. ... Looking for work is Steve Jordan, a casualty (I didn't mean "casualty" seriously, Howard) of KYA-AM in San Francisco. You can reach him at 415-282-7990. ... Also looking is Bruce Elliot, 312-297-8430. He wants a personality position, probably a morning show. Likes to talk to and with people. Think he's still at WYEN-AM, Des Plaines, Ill. He comes with the certification of Robert W. Morgan, who comes with the approval of Ashleigh Imus, who meets half of the approval of Wolfman Jack, who is a star on "American Graffiti," one of the biggest soundtrack albums in years. That is, Jack is in the movie; the album doesn't need anything more than his blessing, which comes in a growl usually.

Speaking of record stars, like Wolfman Jack, Don Imus, Robert W. Morgan, and me, Jim Aylward, morning personality on WRFM-FM in New York, has a new RCA

Records album out with orchestra conducted by Al Caiola, one of my favorite guitarists. ... Al Vino writes in from KSWO-AM, Lawton, Okla., stating that he has renewed his faith in radio. "An innovative station manager, Bill Shoemate, and a creative program director, Ron Richards, decided to listen to a soldier with only a year of amateur broadcasting experience coupled with a fire for jazz that has been kindling for about 15 years. It worked. We feature jazz Sunday evenings and our audience digs it. Jazz is alive and well in the Southwest."

Bill St. James, music director at KNIE-AM, Box 1383, Cheyenne, Wyo. 82001, is using a playlist of 52 singles. He's willing to listen to and play almost any single of a rock, MOR, or country nature sent to him. This includes a "My Oh My" by Mark Charron on his own MRC label. He needs records. Since his station has 10,000 watts, I would think it of value for all record labels to help the man out. Lineup there includes general manager Richard Todd 5:30-9 a.m., Dickie Houser 9-noon, Tom Rose noon-3 p.m., Bill St. James 3-7 p.m., and Jim Clark 7-midnight. Station should go to a 24-hour schedule in a month or so.

Jim Murphy, Box 199M Rt. 1, Coatesville, Pa. 19320, will be visiting England for three weeks, starting May 25. He once worked on Radio Caroline, but is now programming CATV in Pennsylvania. Plans to visit all of his old pirate radio buddies, so you guys be on the lookout for him. Also states that if

any U.S. programmers want interviews with people over there—record acts, etc.—call him. On that other matter, Jim, contact Nick Hampton at Pye Records, London, and mention my name.

A lot of changes at WGN-AM and one of them on the Chicago powerhouse is that Richard D. Jones is now acting program manager. He had been assistant program. Now, that wouldn't be considered much of a big deal at any other station than WGN-AM, but it's a fairly huge event at a station like that. He's been at the station since 1956 and for 16 years, among all of the other chores, he handled the complete productions on both radio and television of WGN-AM-TV's national operatic competition—"Auditions of the Air." My sincere congratulations, Dick. I expect any year now to hear you've been made Full Acting Program Manager.

The lineup at WTBO-AM, Cumberland, Md., includes J.J. Jefferies 5-9 a.m., Jack Whitt 9-noon, Scott Robinson noon-3 p.m., Tod Ravin 3-6 p.m., Bob Hideo 6-9 p.m., and Chuck O'Bryan 9 p.m.-1 a.m. O'Bryan said that in spite of the vinyl shortage, several labels were helpful in donating albums for a heart fund-raising project there, including Atlantic, RCA, Motown, Bell, Warner, ABC and Laurie. "Every one of the albums went for above the store list price with the biggest selling LP being a special DJ programming album by Jim Croce. Bob McKenzie of ABC sent us 25 of

(Continued on page 27)

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Yesteryear Hits

FIVE YEARS AGO May 17, 1969

SINGLES

- 1 AQUARIUS/LET THE SUNSHINE IN
Fifth Dimension (Soul City)
- 2 HAIR
Cowsills (MGM)
- 3 GET BACK
Beatles (Apple)
- 4 IT'S YOUR THING
Isley Bros. (T-Neck)
- 5 LOVE (Can Make You Happy)
Merci (Sundi)
- 6 HAWAII FIVE-O
The Ventures (Liberty)
- 7 THE BOXER
Simon & Garfunkel (Columbia)
- 8 ATLANTIS
Donovan (Epic)
- 9 GITARZAN
Ray Stevens (Monument)
- 10 THESE EYES
Guess Who (RCA)

FIVE YEARS AGO May 17, 1969

ALBUMS

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

TEN YEARS AGO May 16, 1964

SINGLES

- 1 MY GUY
Mary Wells (Motown)
- 2 HELLO, DOLLY!
Louis Armstrong (Kapp)
- 3 LOVE ME DO
Beatles (Tollie)
- 4 BITS AND PIECES
Dave Clark Five (Epic)
- 5 DO YOU WANT TO KNOW A SECRET
Beatles (Vee Jay)
- 6 RONNIE
4 Seasons (Philips)
- 7 DON'T LET THE RAIN COME DOWN
(Crooked Little Man)
Serendipity Singers (Philips)
- 8 DEAD MAN'S CURVE
Jan & Dean (Liberty)
- 9 WHITE ON WHITE
Danny Williams (United Artists)
- 10 IT'S OVER
Roy Orbison (Monument)

TEN YEARS AGO May 16, 1964

ALBUMS

- 1 THE BEATLES' SECOND ALBUM
(Capitol)
- 2 HELLO, DOLLY!/ORIGINAL CAST
(RCA Victor)
- 3 MEET THE BEATLES
(Capitol)
- 4 DAVE CLARK FIVE
Glad All Over (Epic)
- 5 AL HIRT
Honey In The Horn (RCA Victor)
- 6 ELVIS PRESLEY
Kissin' Cousins (RCA Victor)
- 7 INTRODUCING THE BEATLES
(Vee Jay)
- 8 FUNNY GIRL/ORIGINAL CAST
(Capitol)
- 9 BARBRA STREISAND/THE THIRD ALBUM
(Columbia)
- 10 FRANK SINATRA
Days Of Wine And Roses, Moon River &
Other Academy Award Winners (Reprise)

Vox Jox

• Continued from page 26

them and the lowest went for \$8 with prices for other copies going as high as \$39."

★ ★ ★

Dave Wurfel, 8609 Claudia Dr., Louisville, Ky. 40219, confesses that he's a jingle freak and he'd like to trade or correspond with other such advocates of the great gods Bill Meeks and Jim Long. "I'm looking for weird off-the-cuff material, ancient PAMS, TM's." I heard the original KFVB-AM jingles the other day, Dave, but I don't think Larry Greene is willing to part with them. Judo didn't work. Neither did outright bribery. Wurfel works on WAXU-AM, Louisville, and states that the new lineup has Mike Troy in the mornings, Vern Thacker 10 a.m.-2 p.m., Chuck Ham 2-6 p.m., John Quincy 6-midnight and Wurfel on weekends.

★ ★ ★

I was going to start a sequel to the Chuck Blore interview this week, but didn't have time to start it; I'll get into it perhaps next week. I'd like to

encourage you also to watch Bob Wilson's Records & Radio publication for a Chuck Blore interview that he did; if you aren't getting Wilson's newspaper, I'd contact him at his Los Angeles office and ask to be put on a three-week complimentary list.

★ ★ ★

Herbert Scott, president, the great Scott stations, c/o WPAX-AM, Mangers Mill Road, Pottstown, Pa. 19464, is looking for a young, energetic program director for one of his stations, which range from everything such as FM religious to a Top 40 station in Troy, N.Y. "I don't care about age, color, experience, all I care about is ability, talent, the will to produce." I think Herbert is an old friend of Joe Smith, president of Warner Bros. Records, so he must be a good guy to work for. . . . The lineup at WIXE-AM, Monroe, N.C., includes Wayne Haas from sign-on until 9 a.m., Chuck Riggins 9-noon, Ray Atkins noon-3 p.m., Gary Underwood 3-6 p.m. and "The Best of Nashville," a segue bit that I think is locally done, until signoff. Buddy

Sprouse and John Griffin handle news on the country music operation. . . . By the way, all of the flack I got regarding my comments on Tucson radio does not change my mind about Tucson radio. I only criticized one station in particular, but from the looks of the letters, a lot of other stations in Tucson have guilt feelings. Undeservedly, because I thought some of the stations were pretty good. As good as some of the stations in Los Angeles, though that comment also might be taken as criticism rather than praise.

★ ★ ★

Ron Huntsman, a guy I've admired for his programming and musical forte for a long time, has formed an independent promotion firm in Nashville. He'll sort of target progressive stations throughout the deeper swamps of the South (the dry spots, too). His phone is 615-834-0051.

One of the groups he's promoting already is the Charlie Daniels Band. If you didn't get the record, call him
(Continued on page 28)

WWWM Switching

CLEVELAND—WWWM-FM, a stereo station managed here by Thomas J. Embrescia, is switching to a beautiful music format called "Escape." The station previously featured an MOR format with live personalities. Within 90 days, the station also plans to change its signal to circular polarization to improve air sound.

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JIM BRADY . . . CFTR . . . "Tom, Blessings on you and your household. The Weenie is truly an inspiration."

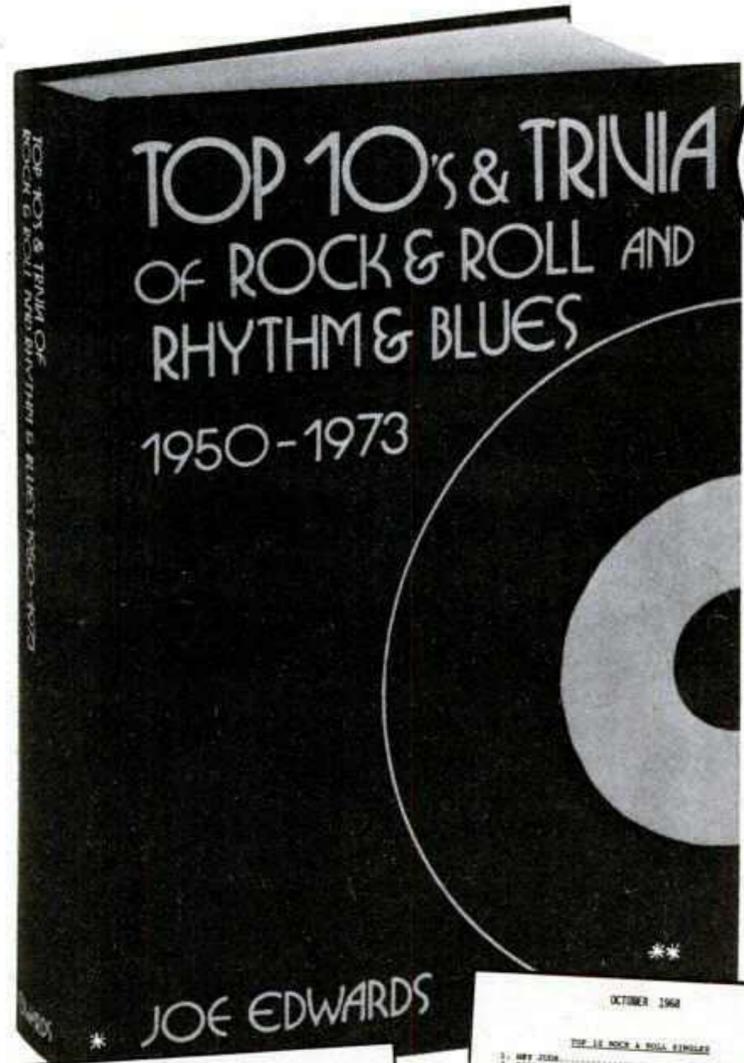
MIKE LEA . . . KNIR . . . "Do you think you could change the name of your sheet? Every time I hand one of these letters to my secretary she asks if I could order her one, too."

PHIL JAY . . . WHB . . . "Put my name in the next goddam Billboard ad or I'll go back to buying CENSORED."

MAX WULF . . . WLMD . . . "Until I saw the Weenie I thought it was normal to take out the couple of lines that were funny and throw the other 99% away . . . Then I saw the Weenie and birds sang . . . at last a jock service that had really funny bits all 100% useable, again and again."

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TABLE OF CONTENTS

1. TOP RECORDS (BY MONTH & BY YEAR) 1950-1973 . . . 3
11. TRIVIA QUESTIONS & ANSWERS . . . 375

A. ROCK & ROLL TRIVIA . . . 376

1. Real Names . . . 376
2. Owners of Labels . . . 377
3. Singers and Songs . . . 378
4. Group Trivia . . . 382
5. Matching Section . . . 383
6. General Trivia . . . 388
7. Artists and Labels . . . 388
8. Late 60's Trivia . . . 397

B. EARLY 50's POP TRIVIA . . . 402

1. General Trivia . . . 402
2. Matching Section . . . 403

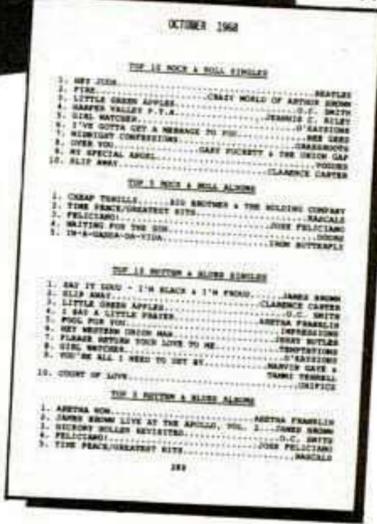
C. RHYTHM & BLUES TRIVIA . . . 404

1. Real Names . . . 404
2. Owners of Labels . . . 405
3. Singers and Songs . . . 408
4. Group Trivia . . . 418
5. Matching Section . . . 421
6. General Trivia . . . 424
7. Artists and Labels . . . 424

D. ANSWERS . . . 431

III. INDEX . . . 445

- A. ROCK & ROLL/POPULAR SINGLES BY ARTIST . . . 448
- B. ROCK & ROLL/POPULAR ALBUMS BY ARTIST . . . 503
- C. ROCK & ROLL/POPULAR SINGLES BY ARTIST . . . 539
- D. RHYTHM & BLUES SINGLES BY ARTIST . . . 547
- E. RHYTHM & BLUES ALBUMS BY ARTIST . . . 596
- F. RHYTHM & BLUES SINGLES BY ARTIST . . . 623



sample pages

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Vox Jox

• Continued from page 27

and ask for a copy. In fact, ask for two. **Red Jones** has permission to ask for three.

Greatest poster of the week: The **OK102** and a half poster laid the facts bare. Only problem is that with all of these numbered stations boondoggling my mind, I don't know which station that really is; I'm still trying to recall 13Q and K-one-oh-one and K-one-hundred (I think I lost those stations somewhere last week or they lost me). Anyway, one of the gents (the upper part, because I never actually saw the bottom part before) reminds me a little of **Jay Blackburn**. If it wasn't Jay, I'm betting right now he wishes he'd thought of the idea first.

Scott Allen reports in for **KLOU-AM** in Lake Charles, La., where he's the new program director. Says he'd

Rochester Gets 1st Soul Station

ROCHESTER, N.Y.—This city bowed its first soul station, **WDKX-FM**, April 6. The full-time stereo outlet is consulted by Jerry Boulding, Washington.

Station personnel includes: J. Thomas Smith, formerly at **WLOK-AM**, Memphis, 6 to 10 a.m.; Vern Catron, formerly at **WILD-AM**, Boston, 10 to 3 p.m.; Bill Mack, ex-**KKDA-AM**, Dallas, program director and 3 to 7 p.m.; Jay Dubard, formerly at **WWRL-AM**, New York, 7 to midnight; and Bill Trammel, last with **WCMF-FM**, Rochester, all-night.

Playlist is 40 to 45 singles and about 20 albums, according to Mack, who claims he needs records.

like to hear from some experienced air personalities with third tickets. "This is a good medium market station and I expect to make quite a few changes in the programming format." And Scott adds that he'll probably be seeing me at the International Radio Programming Forum in August. By the way, we've now lined up a special discount at the Barbarizon Plaza Hotel next door to the Plaza. Cost? \$25 per day for a single. When you register for the Forum, we'll send you a hotel reservation card from the Plaza and the Barbarizon Plaza. You choose the hotel you want. Both are right there on Central Park South opposite Central Park.

One of the things that I will be lining up in a couple of weeks is tours through two or three of the major New York radio stations for people attending the Forum. And, incidentally, for West Coast people, we've lined up a special 747 leaving Los Angeles Aug. 13. Anyone taking this plane not only saves about \$71 on the round trip fare (you can come back on a plane of your choosing), but it'll be sort of like a party plane and we'll have a bus at the airport to pick up everyone and deliver them at the Plaza Hotel. If you haven't sent in your Forum registration yet, it's \$160 to Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069.

Understand that **Mark Scott**, Mark I Services, Fort Lauderdale, Fla., can help guys get jobs. If you're looking for air personalities or a radio station to work for, why don't you give **Mark Scott** a call. ... In Los Angeles, there's a place to visit that's sort of mindblowing. It's **Rosebud** at 440 N. LaCienega. Say hello

to **Rosemary Richland** and her ex-disk jockey husband **Shado W. Diamond, M.D.** ... Looking for work as an account executive is **William Shirey**, 916-444-0831. Had been with **KZAP-FM**, Sacramento. Nice, presentable guy. ... **Steve (Steve Nerdahl) Shannon** is now midnight-5 a.m. on **KTSP-AM**, Minneapolis. He'd been on the swingshift there.

Scott Jefferies, music director at **WVBS-FM** in Burgaw, N.C., reports that the station is shooting for a target audience of 17-35 with rock and is presently playing selected album cuts, as well as a playlist of 46-50 singles. "We're the only Wilmington operation getting into the beach resorts with FM rock." And the station needs both rock singles and albums. Can any of you record companies help the station out? Lineup includes program director **Scott Robbins** in morning drive, **Kim Downing**, **Jefferies**, **Shannon**, and **Dave Denings**.

WFDU-FM in Teaneck, N.J., at Fairleigh Dickinson University is dropping its morning country music in favor of progressive. Reason, according to music director **Bob Mendez**, is that the guys who'd been doing the country show are graduating. "We were the only stereo country station covering the entire New York area and the many letters indicate that we will be sorely missed.

... **Russ Barnett** is alive and well at the Don Martin School of Communications, Los Angeles, and sends me a note quoting school president **Howard G. Townsend** stating that a lot of the students at the school are from foreign counties such as Japan, Venezuela, Thailand, Scotland, Mexico, Singapore and other countries.

Bob Cooper, **WMPO-FM** in Middleport, Ohio, writes: "After reading some of your latest columns, I'm glad you probably won't be driving through Middleport in your AM-FM-equipped auto. You'd probably find enough wrong with me to keep your critical ear going for a hell of a long time."

(Continued on page 34)

WAXY-FM Into Live Rock Style

MIAMI — **WAXY-FM** has switched to a live rock format. The lineup has **Charlie Brown** from **KSEA-FM** in San Diego 6-9 a.m., **Johnny Scott** 9-noon, **Mark Denver** noon-3 p.m., **Scooter Seagraves** 3-6 p.m., **Steve Rivers** from **WDRQ-FM** in Detroit 6-10 p.m., **Quincy McCoy** from **WABZ-FM** in New Haven 10 p.m.-2 a.m. and **Captain Billy** 2-6 a.m. The station previously featured an automated oldies format.

KFI Donates 17,000 Disks to Foundation

LOS ANGELES—**KFI-AM** has donated a collection of about 17,000 old 78 rpm records to the John Edwards Memorial Foundation headquartered at UCLA here. The JEMF is devoted to preserving roots of American music. The KFI collection includes many original disks by **Duke Ellington**, **Count Basie**, **Benny Goodman**, and others and will now be available to the public for study purposes as well as to KFI for special programming.

Billboard Top50

Billboard SPECIAL SURVEY for Week Ending 5/18/74

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	16	THE ENTERTAINER Marvin Hamlisch, MCA 0174, (Leeds, ASCAP)
2	4	10	HELP ME Joni Mitchell, Asylum 11034, (Crazy Crown, BMI)
3	5	6	I WON'T LAST A DAY WITHOUT YOU Carpenters, A&M 1521, (Almo, ASCAP)
4	1	11	TSOP M.F.S.B., Philadelphia International 7-3540 (Columbia), (Virgin, ASCAP)
5	3	10	KEEP ON SINGING Helen Reddy, Capitol 3845 (Pocket Full Of Tunes, BMI)
6	7	9	OH VERY YOUNG Cat Stevens, A&M 1503, (Ackee, ASCAP)
7	13	5	YOU WON'T SEE ME Anne Murray, Capitol 3867, (Maclean, BMI)
8	6	11	I'LL HAVE TO SAY I LOVE YOU IN A SONG Jim Croce, ABC 11324, (Blendingwell/American Broadcasting, ASCAP)
9	11	6	IF YOU LOVE ME (Let Me Know) Olivia Newton-John, MCA 40209, (Al Gallico, BMI)
10	8	14	MIDNIGHT AT THE OASIS Maria Muldaur, Reprise 1183 (Warner Bros.), (Space Potato, ASCAP)
11	19	7	SUNDOWN Gordon Lightfoot, Reprise 1194 (Warner Bros.), (Moose, CAPAC)
12	9	12	PIANO MAN Billy Joel, Columbia 45963, (Home Grown/Tinker Street Tunes, BMI)
13	10	8	ALL IS FAIR IN LOVE Barbra Streisand, Columbia 158975, (Stein, Van Stock/Black Bull, ASCAP)
14	27	4	THE STREAK Ray Stevens, Barnaby 600 (Chess/Janus), (Aham, BMI)
15	12	13	A VERY SPECIAL LOVE SONG Charlie Rich, Epic 5-11091 (Columbia) (Algee, BMI)
16	18	9	TUBULAR BELLS Mike Oldfield, Virgin 55100 (Atlantic), (Virgin, ASCAP)
17	15	11	I'M A TRAIN Albert Hammond, Mums 7-6026 (Columbia), (Leeds, ASCAP)
18	14	12	BEST THING THAT EVER HAPPENED TO ME Gladys Knight & The Pips, Buddah 403, (Keca, ASCAP)
19	22	5	DON'T YOU WORRY 'BOUT A THING Stevie Wonder, Tamla 54245 (Motown), (Stein & Van Stock/Black Bull, ASCAP)
20	24	5	(I'VE BEEN) SEARCHIN' SO LONG Chicago, Columbia 46020, (Big Elk, ASCAP)
21	16	13	TELL ME A LIE Sami Jo, MGM South 7029, (Fame, BMI/Rich Hall, ASCAP)
22	25	6	MY GIRL BILL Jim Stafford, MGM 14718, (Kaiser, Famous, Boo, ASCAP)
23	17	16	SUNSHINE ON MY SHOULDER John Denver, RCA 0213, (Cherry Lane, ASCAP)
24	31	5	FOREVER YOUNG Joan Baez, A&M 1516, (Rams Horn, ASCAP)
25	23	9	HAPPINESS IS ME AND YOU Gilbert O'Sullivan, Mam 3636 (London), (Mam, ASCAP)
26	33	6	RHINESTONE COWBOY Larry Weiss, 20th Century 2084, (20th Century, House of Weiss, ASCAP)
27	26	10	OH MY MY Ringo, Apple 1872 (Capitol), (Brintree, BMI)
28	36	4	STANDING AT THE END OF THE LINE Lobo, Big Tree 15001 (Atlantic), (Kaiser/Famous, ASCAP)
29	35	4	GEORGIA PORCUPINE George Fischhoff, United Artists 410, (United Artists, ASCAP)
30	32	10	ONE HELL OF A WOMAN Mac Davis, Columbia 46004 (Screen-Gems Columbia/Songpainter/Sweet Glory BMI)
31	37	3	COME MONDAY Jimmy Buffett, Dunhill 4385 (ABC/Dunhill, BMI)
32	30	7	TRAVELING BOY Garfunkel, Columbia 4-46030, (Almo, ASCAP)
33	39	3	FOX HUNT Herb Alpert And The T.J.B., A&M 1526 (Almo, ASCAP)
34	38	4	YOU MAKE ME FEEL BRAND NEW The Stylistics, Avco 4634, (Mighty Three, BMI)
35	41	3	RHAPSODY IN WHITE The Love Unlimited Orchestra, 20th Century 2090 (Sa-Vette, January, BMI)
36	48	2	I DON'T KNOW WHAT HE TOLD YOU/WEAVE ME AT THE SUNSHINE Perry Como, RCA DJBC-0274, (Donert, Roncom, ASCAP)
37	34	8	BAD, BAD LEROY BROWN Frank Sinatra, Reprise 1196 (Warner Bros.), (Blendingwell, American Broadcasting, ASCAP)
38	42	3	SONG FOR ANNA Herb Ohta, A&M 1505 (Tancy, Dotted Lion, Poplico, ASCAP)
39	-	1	HAVEN'T GOT TIME FOR THE PAIN Carly Simon, Elektra 45887 (C'est, Maya, ASCAP)
40	50	2	BAND ON THE RUN Paul McCartney, Capitol 1459 (McCartney, ATV, BMI)
41	44	4	I ONLY HAVE EYES FOR YOU Mel Carter, Romar 716 (MGM), (Warner Bros., ASCAP)
42	43	4	JUST DON'T WANT TO BE LONELY The Main Ingredient, RCA 0205, (Bellboy, BMI)
43	45	2	THE AIR THAT I BREATHE The Hollies, Epic 5-11100 (Landers-Roberts, April, ASCAP) (Columbia)
44	-	1	BILLY, DON'T BE A HERO Bo Donaldson And The Heywoods, ABC 11435 (Intune, PRS)
45	47	3	CIRCLES Mary Travers, Warner Bros. 7790 (American Broadcasting, ASCAP)
46	49	2	I DON'T SEE ME IN YOUR EYES ANYMORE Charlie Rich, RCA 0260 (Laurel, ASCAP)
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Copyright Revision Markup Set June 6 by Senate Panel

• Continued from page 1

members, only five of whom have served on the knowledgeable copyrights subcommittee, could decide in favor of the broadcasters. The broadcasters claim that a compulsory licensing fee of 2 percent of their net take from sponsors is exorbitant, on top of their music licensing fees ASCAP, BMI, SESAC. The broadcasters have threatened to try to bring down the whole revision bill over this issue.

But the members may agree instead, with the record producers and performers, that broadcasters especially in radio, where an estimated 80 percent of programming is in record play, should pay for commercial use of the copyrighted recordings out of their revenues. The revision provides for pro-rata licenses in some cases, and exempts smaller stations from any payment.

The record royalty fee for use by jukeboxes in the bill is \$1 per box per year, on top of the \$8 per box for a music performance royalty established for the operators in the revision bill. The jukebox operator will wage an all-out fight against the record royalty and also against a proposed 50 cent registry fee provided in the bill.

The vote on the new record performance royalty in the copyrights subcommittee was four to one, with chairman McClellan and members Hart, Scott and Fong in favor, and Sen. Quentin Burdick opposed. Currently, the full committee is said to be evenly divided on this issue. (Billboard April 20.)

The question of a cost-of-living raise in statutory rates for music use, above those presently in the bill, may prove to be a rough issue in the committee. Record producers and jukebox operators will fight this one right down to the wire, while music publishers will increase pressure for a raise, especially in the mechanical rates, which they feel is years overdue.

The copyrights subcommittee first proposed, then dropped the idea of a 26.6 percent raise to offset the galloping inflation of the past years, since the rates were originally set in the 1967 House revision bill. The members decided to let statutory rate adjustment problems be handled by the new Copyright Tribunal to be set up under the bill for that purpose, with an early date for the first review. (Billboard Oct. 27, 1973.)

If a raise is voted, mechanical rates for recording copyrighted music could go from the 2.5 cents per tune ceiling proposed in the bill, to 2.1 cents, or even higher, if music publishers have their way. (Billboard Feb. 23.) The jukebox statutory fee could go from \$8 to around \$10 per box annually.

These issues will be in addition to the committee's main wrestling bout with the standoff between cable TV systems on one side, and the powerful broadcasters, film and sports interests on the other. The recent Supreme Court decision that cable TV is not liable for copyright fees under the present 1909 law took some of the steam out of the broadcaster threats to scuttle the bill over cable, but much remains to be thrashed out in the Senate committee's historic markup session.

Members of the Judiciary Committee in addition to chairman James O. Eastland are, on the Democratic side, Sens. McClellan of Ar-

kansas, Irvin of North Carolina, Hart of Michigan, Kennedy of Massachusetts, Bayh of Indiana, Burdick of North Dakota, Byrd of West Virginia and Tunney of California.

Republicans are Sens. Hruska of Nebraska, Fong of Hawaii, Scott of Pennsylvania, Thurmond of South Carolina, Cook of Kentucky, Math-

ias Jr. of Maryland and Gurney of Florida.

Copyrights subcommittee members in addition to chairman McClellan are Sens. Hart, Burdick, Fong and Scott. The address of the Senate Judiciary Committee is Room 2226, Dirksen Senate Office Building, Washington, D.C. 20510.



GRC Plans Swing To Universal Roster

By BOB KIRSCH

LOS ANGELES—GRC Records, which now features a roster estimated at 75 to 80 percent soul and the remainder spread between pop and country, is planning to swing that roster around to 60 percent pop, 30 percent soul and 10 percent country within the next several years.

According to marketing manager Bob Harrington and national r&b promotion head Oscar Fields, the firm feels it has a good cross section of artists now with its roster of 30. The company currently has disks on the Hot 100, soul and country charts.

"When we say pop," Harrington points out, "we mean all kinds of music. There is certainly still the pure soul and pure country market, but we have tried to put together a roster that can reach at least two of the three market areas."

GRC is still only a year and a half old, having been started in Atlanta by Mike Thevis as a production company and converted to a firm with three labels, GRC, Hotlanta and Aware. Employees now number between 45 and 50, with offices in Atlanta, Nashville and Los Angeles. Other offices are planned for New York, Houston and London. GRC's Sound Pit studios are located in Atlanta.

"We moved into all three fields of music so quickly," says Fields, "because we wanted to have a total record company and the only way to do this is to jump in right away. We have a full-time country promotion man in Wally Cochran, who spent more than 30 years with RCA, myself and a large staff handling soul and a number of people handling pop and crossover. Rick Landy handles publishing."

"We have no A, B or C releases," say Harrington, "as some of the major companies do. Being an independent, we have to work as hard as possible on each release. We also play single and LP release schedules pretty much by ear. Eventually, we are able to tell who are the singles artists and who the LP artists are. Each artist is pushed in all our mar-

kets we also pick out specific markets."

GRC has five staff producers in Atlanta and uses independents such as Ken Mansfield in other area. Nine of the company's 12 singles hit one of the charts last year and a larger percentage have hit this year. Of the 30 artists now on the roster, Harrington feels that the number is stable and that these are the artists who can potentially cross over.

Rock Concert

• Continued from page 1

tions. We'd all like to have another meeting in the Midwest or West within a few months, but I know Concert Associates will be too busy this spring to organize it."

Only a handful of the promoters invited couldn't attend, says Wolf. And these no-shows were due to clearly legitimate business date conflicts. Future sessions might also include auditorium administrators or artist managers when problems in those areas are being discussed.

Although the topic of exclusive national tour promotion dominated the premiere session, artist prices and other concert situations such as hall exclusivities and contract riders came into discussion.

Specific objections were voiced to a current major tour where the act's manager is sole promoter. "IFA and a number of regional promoters helped these artists grow to the headliners they are now," said Wolf.

Kin Label Reactivated

NEW YORK—Kin Records, a firm based in Farmington, N.H., has been reactivated, with Bud Bailey as promotion manager. Artists recently signed by the label include Dave MacFarland, Sharon Whitney, Norman Eldridge, the Shot Guns and Al Little. Distribution is being handled by Commercial Distributors, Portland, Maine, and Dick Record Distributors, Woburn, Mass.

MAY 18, 1974, BILLBOARD

Soul Sauce

'Soul Train' Runs Well With 'TSOP'

• Continued from page 3

No. 1 on Billboard's "Hot 100" for two weeks very recently, leads Cornelius to ponder other recording ventures, probably with the Philadelphia duo.

In addition, he has opened the coast office to spend more time trying to get top, current talent for his show. ST now averages two-and-one-half recording acts per show, where a year ago, it averaged two acts live each hour. Cornelius points out where more and more soul talent is hitting the charts each quarter and he would like to use all possible chart talent on the show.

Actually, "TSOP" started as ST theme in November, 1973, with the single releasing in late February after the album came the first of the year. The single is considered one of the biggest TV themes ever in total sales.

The show itself, still backed financially nationally by George Johnson, president of Johnson Products, Chicago, major manufacturer of cosmetic products for blacks, has doubled its station coverage in the past year to all stations nationally.

Almost 92 stations now carry the show sometime Saturday, Cornelius pointed out. Johnson is reported hotter than ever on the show and will continue its sponsorship indefinitely.

Cornelius said the first try at a "Soul Train" night club in San Francisco has been derailed temporarily by a legal hassle over the real estate there. He would consider other openings if the proper conditions arose.

Right now, he is conferring with Gamble and Huff over the possibility of a summer tour by Philadelphia International artists in conjunction with "Soul Train." Cornelius tried some live show gigs last summer with "fair success," he said. Cornelius said he had been approached also about putting a package into Las Vegas.

MAY 18, 1974, BILLBOARD

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 5/18/74

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
★	4	7	I'M IN LOVE—Aretha Franklin (B. Womack), Atlantic 2999 (Pronto-Tracebob, BMI)	33	25	13	GOIN' DOWN SLOW—Bobby Blue Bland (J.D. Odom), Dunhill 4379 (St. Louis, BMI)	68	75	4	WE CAN MAKE IT LAST FOREVER—Ronnie Dyson (H. Cosby, R. Glover, J. Harris), Columbia 46021 (Blackwood/Teamwork, BMI)		
	2	3	DON'T YOU WORRY 'BOUT A THING—Stevie Wonder (S. Wonder), Tamla 54245 (Motown) (Stein & Van Stock, Black Bull, ASCAP)	34	26	17	JUST DON'T WANT TO BE LONELY—Main Ingredient (Barrett-Freedman-El), RCA 0205 (Ingredient, BMI)	★	88	2	I WISH IT WAS ME YOU LOVED—Dells (J. Avery), Cadet 5702 (Chess/Janus) (Groovesville, BMI)		
	3	1	DANCING MACHINE—The Jackson 5 (H. Davis, D. Fletcher, W.D. Parks), Motown 1286 (Jobete, ASCAP Stone Diamond, BMI)	35	27	12	TOUCH AND GO—Al Wilson (J. Fuller), Rocky Road 30076 (Bell) (Fullness, BMI)	70	78	6	SCRATCH—The Crusaders (W. Henderson), Blue Thumb 249 (Four Knight, BMI)		
★	9	8	BE THANKFUL FOR WHAT YOU GOT—William De Vaughn (W. De Vaughn), Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP)	36	28	12	WHO IS HE AND WHAT IS HE TO YOU—Creative Source (B. Withers, S. McKenney), Sussex 509 (Interior, BMI)	★	86	2	TOO LATE—Tavares (L. Lambert, B. Potter), Capitol 3882 (ABC/Dunhill/One Of A Kind, BMI)		
	5	2	THE PAYBACK—James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14223 (Dynatone/Belinda/Unichappell, BMI)	37	30	17	IT'S BEEN A LONG TIME—New Birth (Baker, Wilson), RCA 0185 (Dunbar/Rutri, BMI)	★	90	2	WILDFLOWER—New Birth (Edwards-Richardson), RCA 0265 (Edsel & Aloud, BMI)		
	6	7	SATISFACTION GUARANTEED—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3543 (Columbia) (Mighty Three, BMI)	38	31	25	THIS HEART—Gene Redding (D. Lambert, B. Potter), Haven 7000 (Capitol) (ABC/Dunhill, BMI)	★	—	1	I'M COMING HOME—Spinners (T. Bell, L. Bell), Atlantic 3027 (Mighty Three, BMI)		
★	17	6	FOR THE LOVE OF MONEY—O'Jays (K. Gamble, L. Huff, A. Jackson), Philadelphia International 3544 (Columbia) (Mighty Three, BMI)	39	34	10	I BELIEVE—The Ebonyz (E. Drake, I. Graham, J. Shirl, A. Stillman), Philadelphia International 7-3541 (Columbia) (Cromwell, ASCAP)	★	74	4	WHAT AM I GONNA DO—Gloria Scott (V. Wilson, T. Anderson), Casablanca 0005 (Warner Bros.) (Va-De-Ta, BMI)		
	8	5	LET'S GET MARRIED—Al Green (A. Green), Hi 45-2262 (London) (Jec/Al Green, BMI)	40	36	13	I GOT TO TRY IT ONE TIME—Millie Jackson (Millie Jackson, Brad Shapiro), Spring 144 (Polydor) (Gaucho/Belinda/Double Ak-Shun, BMI)	★	75	7	UNDER THE INFLUENCE OF LOVE—Love Unlimited (B. White, P. Politi), 20th Century 2082 (Fox Fanfare, Very Own, BMI)		
★	12	10	CAN YOU HANDLE IT—Graham Central Station (L. Graham), Warner Bros. 7782 (198FOE, None)	41	38	17	LOOKIN' FOR A LOVE—Shelby Womack (J. W. Alexander, Z. Samuels), United Artists 375 (Kags, BMI)	★	91	2	FISH AIN'T BITTIN'—Lamont Dozier (M. Jackson, J. Reddick), ABC 11438 (Bullet-Proof, BMI)		
★	24	6	HOLLYWOOD SWINGING—Kool & The Gang (Kool & The Gang, R. West), De-Lite 561 (P.I.P.) (Gang/Delightful, BMI)	42	39	12	POWER OF LOVE—Martha Reeves (Gamble, Huff, Simon), MCA 40194 (Blackwood/Gaucho/Belinda, BMI)	★	77	7	I CAN PLAY (JUST FOR YOU AND ME)—Maceo & The Macks (J. Fankow, The People 634 (Polydor) (Big Elk, ASCAP)		
★	15	9	THE SAME LOVE THAT MADE ME LAUGH—Bill Withers (B. Withers), Sussex 513 (Interior, BMI)	43	48	6	SWEET RHODE ISLAND RED—like & Tina Turner (T. Turner), United Artists 409 (Huh/Unart, BMI)	★	—	1	ON AND ON—Gladys Knight & The Pips (C. Mayfield), Buddah 423 (Curton, BMI)		
	12	6	YOU MAKE ME FEEL BRAND NEW—Stylists (T. Bell, L. Creed), Avco 4634 (Mighty Three, BMI)	44	40	17	THANKS FOR SAVING MY LIFE—Billy Paul (K. Gamble, L. Huff), Philadelphia International 7-3538 (Columbia) (Mighty Three, BMI)	★	79	85	4	IT'S WORTH THE WAIT—Gwen McRae (C. Reid), Cat 1992 (T.K.) (Sherlyn, BMI)	
	13	8	TSOP—M.F.S.B. (K. Gamble, L. Huff), Philadelphia International 7-3540 (Columbia) (Mighty Three, BMI)	★	61	4	TIME WILL TELL—Tower Of Power (S. Kupka, E. Castillo), Warner Bros. 7796 (Kupka, ASCAP)	★	80	87	3	THE BOY NEXT DOOR—Betty Swann (P. Hurt, A. Bell), Atlantic 3019 (Cookie Box/Mom Bell/Cotillon, BMI)	
	14	11	MIGHTY MIGHTY—Earth, Wind & Fire (M. White, V. White), Columbia 4-46007 (Sagfire, BMI)	★	71	2	SON OF SAGITTARIUS—Eddie Kendricks (F. Wilson, L. Caston, A. Pore), Tamla 5457 (Motown) (Stone Diamond, BMI)	★	81	77	6	SALLY B. WHITE—Charles Bevel (C. Bevel), A&M 1501 (Butler/Chappell, ASCAP)	
★	19	8	BENNIE & THE JETS—Elton John (E. John, B. Taupin), MCA 40198 (Dick James, BMI)	★	68	4	FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)—Impressions (E. Townsend), Curton 1997 (Buddah) (Cheriton, BMI)	★	—	1	IT'S HER TURN TO LIVE—Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54246 (Motown) (Tama/Jobete, ASCAP)		
	16	13	OUTSIDE WOMAN—Bloodstone (Harry Williams), London 45-1052 (Crystal Jukebox, BMI)	★	65	3	ARISE AND SHINE—Independents (C. Butler, M. Young), Wand 11273 (Scepter) (Butler, ASCAP)	★	93	2	BEHIND CLOSED DOORS—Little Milton (K. O'Dell), Stax 0210 (Columbia) (House Of Gold, BMI)		
	17	10	SUMMER BREEZE (Part 1)—Isley Brothers (J. Seals, D. Crofts), T-Neck 2253 (Columbia) (Dawnbreaker, BMI)	★	50	5	SLEEPIN'—Diana Ross (R. Miller, T. Elinger), Motown 1295 (Stein & Van Stock, ASCAP)	★	84	89	3	COME AND GET YOUR LOVE—Redbone (Blackwood/Novelene, BMI)	
	18	20	CHAMELEON—Herbie Hancock (P. Jackson, H. Mason, B. Maupin, H. Hancock), Columbia 4-46002 (Hancock, BMI)	★	67	5	RHAPSODY IN WHITE—Love Unlimited Orchestra (B. White), 20th Century 2090 (Sa-Yette/January, BMI)	★	85	—	1	A FUNKY SONG—Ripple (K. Samuels/Ripple, Inc.), GRC 2017 (Act One, BMI)	
	19	14	CARRY ME—Joe Simon (P. Mitchell, E. Shelby), Spring 145 (Polydor) (Muscle Shoals, BMI)	★	52	8	MAKE UP FOR LOST TIME—Montclairs (J. Strickland, B. Patterson), Paula 381 (Jewel) (Son-Ma/Rogan, BMI)	★	86	84	6	AM I GROOVIN' YOU—Z.Z. Hill (Z.Z. Hill), United Artists 412 (Unart/Hillwin, BMI)	
★	37	5	SIDESHOW—Blue Magic (B. Eli, V. Barrett), Atco 6961 (Friday's Child/Poo-Poo/Six Strings, BMI)	★	53	60	7	GETTIN' WHAT YOU WANT (LOSIN' WHAT YOU GOT)—William Bell (W. Bell, R. Hanson, J. McDuffe, E. Gordon), Stax 0198 (Columbia) (Azrock, South Memphis, BMI)	★	87	95	3	ROCK YOUR BABY—George McCrae (H.W. Casey, R. Finch), T.K. 1004 (Sherlyn, BMI)
	21	16	TOUCH A HAND, MAKE A FRIEND—Staple Singers (H. Banks, R. Jackson, C. Hampton), Stax 0196 (Columbia) (East/Memphis, BMI)	★	54	62	4	I'M FALLING IN LOVE WITH YOU—Little Anthony & The Imperials (J. Davis), Avco 1640 (Mighty Three, BMI)	★	88	96	3	TREAT ME LIKE I'M YOUR MAN—Johnny "Guitar" Watson (J. Watson), Fantasy 721 (Jowat, BMI)
	22	18	HEAVENLY—The Temptations (N. Whitfield), Gordy 7135 (Motown) (Stone Diamond, BMI)	★	55	49	7	CHICAGO DAMN—Bobbi Humphrey (L. Mizell), Blue Note 395 (United Artists) (Atruby, ASCAP)	★	89	92	5	LONG AS THERE'S YOU (I GOT LOVE)—Leon Haywood (L. Haywood, M. McQueen Jr., B. Williams Jr.), 20th Century 2065 (Jim Eddy/Mother Wit, BMI)
★	29	9	HELP YOURSELF—The Undisputed Truth (N. Whitfield), Gordy 7134 (Motown) (Stone Diamond, BMI)	★	56	64	3	IT'S BETTER TO HAVE (And Don't Covet)—Don Covay (D. Covay, E. Watts), Mercury 73469 (Phonogram) (Ragmop, BMI)	★	91	94	2	MAKING MY DAYREAM REAL—We The People (L. McNeal), Lion 164 (MGM) (Unichappell, BMI)
★	32	10	HEY BABE—The Joneses (G. Dorsey), Mercury 72458 (Phonogram) (Landry/Unichappell, BMI)	★	57	63	8	TELL ME WHAT'CHA GONNA DO—General Crook (G. Crook), Wand 11270 (Scepter) (Germaine-Our Children, BMI)	★	92	99	2	ROCK YOUR BABY—George McCrae (H.W. Casey, R. Finch), T.K. 1004 (Sherlyn, BMI)
	25	21	SWEET STUFF—Sylvia (H. Ray, S. Robinson, A. Goodman), Vibration 529 (All Platinum) (Gamb, BMI)	★	58	54	8	MESSING UP A GOOD THING—John Edwards (F. Johnson, T. Woodford, C. Ivery), Aware 037 (GRC) (Shortbooe, BMI)	★	93	100	2	WHAT ABOUT ME—First Class (J. Hammond), Today 1528 (Perception) (Twenty Eight East/Patrick Bradley, BMI)
	26	22	HONEY PLEASE, CAN'T YA SEE—Barry White (Barry White), 20th Century 2077 (Sa-Yette/January, BMI)	★	59	52	8	LIFE AND DEATH—Chairman Of The Board (H. Ray), Invictus 1263 (Columbia)	★	94	97	3	SECRET AFFAIR—Mature's Gift (D. Crawford, C. Mann), ABC 11422 (American Broadcasting/DaAnn, ASCAP)
	27	23	BEST THING THAT EVER HAPPENED TO ME—Gladys Knight & The Pips (J. Weatherly), Buddah 403 (KECA, ASCAP)	★	60	55	7	HONEYBEE—Gloria Gaynor (M. Steals, M. Steals, M. Ledbetter), MGM 14706 (Dramatis, BMI)	★	95	—	1	GIVE IT UP OR TURNIT A LOOSE—Lyn Collins (C. Bobbit), People 636 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
★	42	5	ONE CHAIN DON'T MAKE NO PRISON—Four Tops (D. Lambert, B. Potter), ABC 4386 (ABC/Dunhill, BMI)	★	61	66	7	COME DOWN TO EARTH—New Censations (Van McCoy), Pride 406 (Van McCoy, BMI)	★	96	—	1	WHERE DO WE GO FROM HERE—Trammps (R. Baker), Golden Fleece 3253 (Columbia) (Golden Fleece/Mighty Three, BMI)
★	44	4	THERE WILL NEVER BE ANY PEACE—The Chi-Lites (E. Record), Brunswick 55512 (Julio Brian, BMI)	★	62	81	2	WHAT COMES UP (Must Come Down)—Tyronne Davis (L. Graham, J. Sibley), Dakar 4532 (Brunswick) (Julio Brian, BMI)	★	97	98	3	STRANGE FUNKY GAMES AND THINGS—Jay Dee (B. White), Warner Bros. 7798 (Sa-Yette/January, BMI)
	30	33	THE LONE RANGER—Oscar Brown Jr. (O. Brown Jr.), Atlantic 3001 (Bootblack, BMI)	★	63	82	3	JIVE TURKEY (Part 1)—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce), Mercury 395 (Phonogram) (Ohio Players/Unichappell, BMI)	★	98	—	1	LOUISE—Ray Charles (L. Robin), CrossOver 974 (Famous, ASCAP)
★	43	4	WONDERFUL—Isaac Hayes (I. Hayes), Enterprise 9095 (Columbia) (Incense, BMI)	★	64	69	6	DISRESPECT CAN WRECK—Escorts (G. Kerr, R. Walker), Alithia 5062 (Sound Ideas, ASCAP Horn Of Plenty, BMI)	★	99	—	1	I'VE BEEN BORN AGAIN—Johnnie Taylor (D. Davis, J. Dean), Stax 0208 (Columbia) (Groovesville, BMI)
	32	35	LOVE THAT REALLY COUNTS—Natural Four (J. Hutson, S. Hutson, M. Hawkins, J. Reeves), Curton 1995 (Buddah) (Silent Giant, Aopa, ASCAP)	★	65	74	5	THAT'S THE WAY IT WILL STAY—Tomorrow's Promise (M. Matthews), Capitol 3855 (Astronomical, BMI)	★	100	—	1	JUST IN THE NICK OF TIME—Chocolate Syrup (J. Crawford), Brown Dog 9000 (Mainstream) (Lifestyle, BMI)

Gladys Knight & The Pips
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Jukebox Programming

Discotheques Keyed In Mercury Service

By ANNE DUSTON

CHICAGO—Mercury Records is mounting a national program of service to discotheques because of demand from discotheque customers in New York City that caused the re-issuance of the single "(Oh No! Not) The Beast Day," recorded in England by Marsha Hunt on Vertigo label (VE-109), says Lou Simon, vice president, Mercury.

The single was originally issued in June, 1973, and did not receive appreciable airplay or appear on the charts. When the African sound record was played in soul discotheques in New York, however, customers began demanding it at retail stores, and it found its way onto the playlist of WWRL-AM, soul station, creating a further demand, Simon says. The record was re-released in April.

"Discotheques had fallen from their 'fad' popularity by the late 60s, and had melted into the club scene, but early this year, they emerged as a creative source for finding undiscovered dance records of the past, with the result that the renewed demand can get a record re-issued," Simon notes.

The discotheque concept began in Europe in the 60s as intimate night clubs with strobe light effects and incredible sound systems playing recorded dance music, usually rock and soul. The translation to the American scene saw recorded music interspersed with live music, with the decor ranging from chic to funky. Discotheques now can be found in all communities, from large cities to small towns, across the nation.

The music is presented by a dj, "usually a street person," Simon terms him, and the various clubs compete fiercely to discover danceable music that was somehow

overlooked by the public, as well as new releases with a danceable best.

Mercury's new penetration of this market includes finding out where the people are who run the clubs, and making new records available to them. The company is presently screening a list of national discotheques to service with dance music.

New Rock-Ola Distrib'rs Named

CHICAGO—Two new Rock-Ola jukebox and vending equipment distributors have been named to serve the northwest, executive vice president Edward G. Doris, Rock-Ola Manufacturing Corp., announced.

McKee Distributing Co., Portland, Ore., will service operators in Oregon, Utah, and southern Idaho. Northwest Sales Co., Seattle, Wash., will handle Alaska, Washington and north and central Idaho.

What's Playing?

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

AURORA, ILL.: POP PURCHASES

Louise Johnson
Twin Oaks Music
301 High 60505
(312) 898-0907

"Band On The Run," Paul McCartney/Wings
"I Won't Last A Day Without You," Carpenters
"My Girl, Bill," Jim Stafford, MGM 14718
"Sundown," Gordon Lightfoot, Reprise 1194

COLFAX, WIS.: POP, COUNTRY PURCHASES

Janice Hubbard
Coin Machines, Inc. 54730

Pop
"Another Park, Another Sunday," Doobie Brothers, Warner Brothers 7795
"Sundown," Gordon Lightfoot, Reprise 1194
"Band On The Run," Paul McCartney/Wings

Country
"My Girl, Bill," Jim Stafford, MGM 14718
"Don't Let Go," Mel Tillis & Sherry Bryce & The Statesiders, MGM 14714
"I Don't See Me In Your Eyes Anymore," Charlie Rich, RCA 0260
"They Don't Make 'Em Like My Daddy," Loretta Lynn, MCA 40223
Cover
"Ma," Lena Zavaroni, Stac 0206

LANGLEY, S.C.: POP, COUNTRY PURCHASES

Thelma Drawdy
Connell's Amusement Co.
Box 201
(803) 593-3986

Pop
"You Won't See Me," Anne Murray, Capitol 3867
"Band On The Run," Paul McCartney/Wings
"Already Gone," Eagles, Asylum 11036
"Save The Last Dance For Me," De Franco Family, 20th Century 2088
Country
"I Don't See Me In Your Eyes Anymore," Charlie Rich, RCA 0260
"I'm Not Through Loving You Yet," Conway Twitty, MCA 40224
"My Girl, Bill," Jim Stafford, MGM 14718

NEW ORLEANS: SOUL, POP PURCHASES



Henry Holzenhal
TAC Amusement Co.
4102 Washington 70125
(504) 822-1500

Soul*
"Let's Get Married," Al Green, Hi 2262
"Wonderful," Isaac Hayes, Enterprise 9095
"For The Love Of Money," O Jays
"Just Don't Want To Be Lonely," Main Ingredient
"Dancing Machine," Jackson Five
Easy Listening
"Who's Gonna Love Me Tomorrow," Jimmy Dean, Columbia 45981
"I'm Gonna Make It All The Way," Frank Sinatra, Reprise 1196
(*Are using these all in pop locations also)

PEORIA, ILL.: POP, COUNTRY PURCHASES



Bill Bush
Les Montooth Phonograph Service
506 Evans
(309) 676-8214

Country
"I'm Not Through Loving You Yet," Conway Twitty, MCA 40224
"I Gave Up Good Morning," Red Steagall, Capitol 3825
"Room Full Of Roses," Mickey Gilley, Playboy 50056
"I Don't See Me In Your Eyes Anymore," Charlie Rich, RCA 0260
"My Girl, Bill," Jim Stafford, MGM 14718
Pop
"Billy Don't Be A Hero," Bo Donaldson & The Heywoods, ABC 11435
"Rock Around The Clock," Bill Haley & The Comets, MCA 60025
"Sundown," Gordon Lightfoot, Reprise 1194

Billboard SPECIAL SURVEY for Week Ending 5/18/74

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	10	★	31	39	3	LET ME IN YOUR LIFE Aretha Franklin, Atlanta SD 7292
2	3	6	★	39	41	3	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712
3	4	8		33	37	4	MIGHTY LOVE The Spinners, Atlantic SD 7296
4	1	22		34	22	37	THE PAYBACK James Brown, Polydor PD2-3007
★	10	27	★	35	46	2	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)
6	6	8		36	43	3	WAR LIVE United Artists UA-LA 193-J2
7	8	16		37	28	25	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
8	5	10	★	38	50	3	BOOGIE DOWN Eddie Kendricks, Tamla T 330V1 (Motown)
9	7	14		39	42	36	RHAPSODY IN WHITE Love Unlimited Orchestra, 20th Century T-433
★	13	21		40	45	3	LIVIN' FOR YOU Al Green, Hi ASHL 32082 (London)
11	14	31		41	44	14	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285
★	16	6		42	31	26	+ 'JUSTMENTS Bill Withers, Sussex SRA 8032
13	15	12		43	53	2	EUPHRATES RIVER Main Ingredient, RCA APL1-0335
★	18	7		44	32	21	STREET LADY Donald Byrd, United Artists BW LA 140-F
15	17	9	★	46	47	5	THE DELLS VS. THE DRAMATICS The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus)
★	20	4		47	35	27	PURE SMOKEY Smokey Robinson, Tamla T6-33151 (Motown)
17	19	15		48	—	1	LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA LA 1996
★	24	4		49	51	6	BACK TO OAKLAND Tower Of Power, Warner Bros. BS 2749
★	26	4		50	—	1	ANTHOLOGY Marvin Gaye, Motown M9 791A3
20	23	7		51	54	2	BLACKS AND BLUES Bobbi Humphrey, Blue Note BN LA 142-G (United Artists)
21	25	5		52	55	2	SCRATCH The Crusaders, Blue Thumb BTS 6010
★	29	3		53	58	2	ANTHOLOGY Gladys Knight & The Pips, Motown M792
23	9	29		54	36	21	IMAGINATION Gladys Knight & The Pips, Buddah B05 5141
24	27	7		55	38	38	BEST OF THE MOMENTS Stang ST 1019 (All Platinum)
25	12	40		56	40	9	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)
26	11	17		57	48	28	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)
27	21	32		58	—	1	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)
28	30	15		59	—	1	BLUE MAGIC Alco 7038
29	33	9		60	—	1	KNIGHT TIME Gladys Knight & The Pips, Soul S 741V1 (Motown)
30	34	6					I CAN'T STAND THE RAIN Ann Peebles, Hi XSHL 32079 (London)
							ANTHOLOGY Smokey Robinson & The Miracles, Motown M793 R3
							CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST
							MEETING OF THE MINDS Four Tops, ABC-Dunhill DSD 50166
							3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)
							CROSSWINDS Billy Cobham, Atlantic SD 7300
							ALIVE & KICKING Delfonics, Philly Groove PG 1501 (Bell)
							STONE GON' Barry White, 20th Century T 423
							SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)
							LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)
							FOXY BROWN Wille Hutch, Motown M6-811 S1
							GRAHAM CENTRAL STATION Warner Bros. BS 2763
							WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)
							NATURAL FOUR Curtom CRS 8600 (Buddah)
							1990 Temptations, Gordy G-966V1 (Motown)
							THE OHIO PLAYERS EMI ST-192 (Capitol)
							THEY SAY I'M DIFFERENT Betty Davis, Just Sunshine JSS-3500 (Famous)
							DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1
							FINALLY GOT MYSELF TOGETHER Impressions, Curtom CRS 0598 (Buddah)
							ETHNIC STEW Tribe, ABC ABXC 807
							WHIRLWINDS Deodato, MCA 410
							COME LIVE WITH ME Ray Charles, Crossover CR 9000
							DRAMATICALLY YOURS Ron Banks And The Dramatics, Volt VOS-9501 (Columbia)
							I WANNA GET FUNKY Albert King, Stax STS 5505 (Columbia)
							UNREAL Bloodstone, London XPS 634
							UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414
							JAMALCA Ahmad Jamal, 20th Century T 432
							BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)
							LOVE, SEX & THE ZODIAC Cannonball Adderley, Fantasy F-9445
							SAVE THE CHILDREN Motown M800-R2
							NO TIME TO BURN Black Heat, Atlantic SD 7294

MAY 18, 1974, BILLBOARD



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Classical Music Recording Live Opera

By EVAN SENIOR

LONDON—With this month's issue of EMI's English-language complete recording of Wagner's "Siegfried, No. 3" of the four-opera cycle of "The Ring," Britain's recording industry has brought off not only its first full opera recorded entirely from theater performances but one of the most difficult and complex recording operations ever undertaken in this country.

Recording an opera in the studio involves long-term planning and rehearsal, not only for producer and performers, but for the recording engineers who can use almost any time they wish for experimental microphone placing, for balance between parts of the orchestra and between orchestra and singers. Recording in the theater is another matter. When EMI decided to make the recording of the complete Ring in English, the first move was to bring back from retirement former senior producer Ronald Kinloch Anderson, not entirely new to the project because it has already been discussed before he left the company. Next problem was the actual recording. Time was important, and EMI was given one dress-rehearsal and two actual performances with audiences.

"The dress rehearsal was also a rehearsal for us," Anderson says. "Because of the agreement with the musicians, we could not hear a single note through our recording equipment until this started, though we had listened and made notes at previous performances. We had to use this, not only for actual recording, but as an experiment for the placing of our microphones and for balancing, and our engineers had placed their microphones where they thought might be best."

Recording engineers Stuart Eltham and Robert Gooch had one of the most difficult jobs of their careers. Two recording machines were set up in a back room of the London Coliseum, both twin-track stereo recorders, working from a balance mixer using for most of the time 10 channels from separate microphones, four around the stage, two high up in the flies, three in the orchestra pit and two more placed high under the auditorium ceiling. There was an extra 11th channel for special use when needed. After rehearsal tests, when it was decided to install the extra two microphones in the ceiling, came a problem. Because there would be audiences in the two public performances extra care had to be taken with cables, of which many hundreds of yards were used between the stage and pit and the recording room. To link the ceiling mikes the smallest engineer assistant was chosen to burrow under the stage, take the cables outside and up the wall of the building, and then climb through a small hole in the roof, being drenched in the process by a sudden thunderstorm and cloudburst.

At the dress rehearsal, still undecided exactly how to capture this and the performances, producer and engineers listened carefully and made such adjustments as they could for balance and using it as a guide for the coming performances.

Using the two recording machines as a precaution against possible failure of one, the three performances of between four and five hours each used a total of 60 reels of tape, and eventually all were ready for comparison and editing. Anderson spent three days a week, each of six hours, listening to all three performances, over a period of four weeks, checking not only against the full orchestral score, but against the vocal score

carrying the Andrew Porter translation.

"When I started," he said, "I decided that the recorded quality of the rehearsal was less good and that I would use excerpts from this only in an emergency, when something had gone hopelessly wrong in both the public performances, or where there was audience or other noise impossible to erase. There are audience noises, inevitably, but we have tried to avoid these much as possible.

In the end, a complete master-tape was made up and edited from the three performances, using mainly the two public ones. "Out of a possible 1,000 tape-joins in the editing," says Anderson, "there are probably no more than 20 or 30 from the dress-rehearsal matched in. I could probably hear the difference in these few seconds of music, but I don't think anybody else will."

On musical grounds, Anderson declares that he is "more than satisfied." So was conductor Reginald Goodall, who heard the whole final master-tape through before the discs were cut. "There were many things that we modified after the rehearsal, and many that if we continue to record the Ring in English from public performances we shall carry on altering, with collaboration from the singers and musicians and stage-staff.

Anderson is looking forward to the possible completion of the whole cycle with the remaining works, "The Rhinegold," "The Valkyrie" and "The Twilight of the Gods."

Joplin to Be Cited

NEW YORK—The Missouri city where Scott Joplin wrote his classic "Maple Leaf Rag" will honor the composer during a ragtime festival scheduled for Sedalia July 25-27. Artists associated with the recent ragtime revival will perform and seminar discussions on the musical form will be held.

Among artists booked for the fete are Max Morath, featured on the Vanguard label, and Bill Bolcom, who has recorded several rag albums for Nonesuch. A traditional "cutting contest" will allow young rag pianists to display their talents.

Scene of the festival is a parking lot, once the location of the Maple Leaf Club, where Joplin performed. Coordinators of the event are Dick Zimmerman and Larry Melton. The Sedalia Chamber of Commerce is backing the fest with a \$20,000 contribution.

Barenboim, Elgar LP's

NEW YORK—Columbia Masterworks, Daniel Barenboim and the London Philharmonic are conducting a major survey of the orchestral music of Sir Edward Elgar, and the label has released two new recordings by the composer. Barenboim and the London Philharmonic are featured in "Symphony No. 1 in A-Flat," and "Falstaff" and the "Cockaigne Overture."

The first Barenboim recording of Elgar, the Second Symphony, was released by Columbia Masterworks last spring. Plans are underway for at least three more Barenboim-Elgar recordings. The artist has already recorded the complete "Pomp and Circumstance Marches" with the London unit.

Billboard FM Action Picks

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

BUFFALO, N.Y.: WPHD-FM, Steve Lapa
COMPTON, Cal.: KJLH-FM, Rod McGrew
DENVER, Colo.: KBPI-FM, Frank Felix
NEW HAVEN, Conn.: WPLR-FM, Gordon Weingarth
NEW YORK, N.Y.: WNEW-FM, Dennis Elsas
NEW ORLEANS, La.: WTUL-FM, Allan Smason
NORFOLK, Va.: WOWI-FM, Larry Dinger
PORTLAND, Ore.: KQIV-FM, Larry Scott

AMONDUUL II, "Vive La Trance," United Artists: WTUL-FM
ARITO, "Virgin Land," Salvation: WVVS-FM, WBRU-FM
HOANCEE ARNOLD, "Tales Of The Exonerated Flea," Columbia: WBRU-FM
AEROSMITH, "Get Your Wings," Columbia: WNEW-FM
PHIL AUSTIN, "Roller Maidens From Outer Space," Epic: WOWI-FM
A FOOT IN COLD WATER, "The Second Foot In Cold Water," Daffodil of Capitol: KQIV-FM
MAGGIE BELL, "Queen Of The Night," Atlantic: WTUL-FM
RITA JEAN BODINE, "Sitting On Top Of My World," 20th Century: KYLE-FM
GARY BURTON AND CHICK COREA, "Crystle Silence," ECM: WIOT-FM
CHASE, "Pure Music," Epic: WTUL-FM
RICK CUHNA, "Cuhna Songs," GRC: KYLE-FM
DAVID ALLEN COE, "The Mysterious Rhinestone Cowboy," Columbia: WNEW-FM
RY COODER, "Paradise And Lunch," Warner Bros.: KBPI-FM
RITA COOLIDGE, "Fall Into Spring," A&M: KBPI-FM, WPLR-FM, WPHD-FM, WNEW-FM, KOIV-FM
GEORGE CROMARTY, "Grass Roots Guitar," Thistle: WVVS-FM
MILES DAVIS, "Big Fun," Columbia: WPLR-FM, WOWI-FM, WIOT-FM, KOME-FM
DEODATO, "Whirlwinds," MCA: KJLH-FM
DIAMOND, Paramount: KYLE-FM
DR. JOHN, "Desitively Bonnaroo," Atco: WTUL-FM, KOME-FM
EAGLES, "On The Border," Asylum: WRRN-FM
EARTH, WIND AND FIRE, "Open Your Eyes," Columbia: WTUL-FM
BILLY ECKSTINE, "If She Walked Into My Life," Enterprise: KJLH-FM
BRIAN ENO, "Here Comes The Warm Jets," (Import), Island: KOME-FM
ESCORTS, "Three Down And Four To Go," Alithia: KJLH-FM
CARLOS GARNETT, "Black Love," WPRB-FM
MARVIN GAYE, "Anthology," Motown: WRRN-FM
PAUL GERMIO, "Hard Life Rocking Chair," Adelphi: WVVS-FM, WOWI-FM, WBRU-FM
GUESS WHO, "Road Food," RCA: WIOT-FM
ARLO GUTHRIE, Reprise: KBPI-FM
LANI HALL, "Sundown Lady," A&M:
HATFIELD AND THE NORTH, (Import), Virgin: KGB-FM
CATFISH HODGE, "Dinosaurs And Alley Cats," Eastbound: WVVS-FM, WIOT-FM
HOLLIES, Epic: WRRN-FM, WPHD-FM, KAUM-FM, WIOT-FM
PAUL HORN, "Visions," Epic: KOME-FM
JANIS IAN, "Stars," Columbia: KYLE-FM, KBPI-FM, WIOT-FM
IF, "Not Just A Bunch Of Pretty Faces," Capitol: WPRB-FM, WVVS-FM, WPLR-FM
QUINCY JONES, "Body Heat," A&M: KJLH-FM, WVVS-FM, KOIV-FM, WOWI-FM, KOME-FM

PRINCETON, N.J.: WPRB-FM, Daisann McLane
PROVIDENCE, R.I.: WBRU-FM, Dick Wingate
SAN DIEGO, Cal.: KGB-FM, Art Schroeder
SAN JOSE, Cal.: KOME-FM, Cliff Feldman
TEMPLE, Texas: KYLE-FM, Bill Grant
TOLEDO, Ohio: WIOT-FM, Dave Lonca
VALDOSTA, Ga.: WVVS-FM, Bill Tullis
WARREN, Pa.: WRRN-FM, Max Patch

JANIS JOPLIN, "Live," (Re-Release), Famous/Charisma: KOME-FM
ALBERT KING, "I Wanna Get Funky," Stax: WPRB-FM
ROBERT KLEIN, "Mind Over Matter": WPHD-FM
PAUL KOSOFF, "Back Street Crawler," (Import), Island: KOME-FM
KRIS KRISTOFFERSON, "Spooky Ladys Sideshow," Monument: KBPI-FM, WVVS-FM, WNEW-FM, KQIV-FM, WOWI-FM
HUBERT LAWS, "In The Beginning," CTI: KJLH-FM
LINDA LEWIS, "Heart Strings," Warner Bros.: WPLR-FM
LORI LIEBERMAN, "A Piece Of Time," Capitol: WNEW-FM
LOGGINS AND MESSINA, "On Stage," Columbia: WRRN-FM, WPRB-FM, KYLE-FM, WPHD-FM, WOWI-FM
KEN LYON AND TOMBSTONE, Columbia: KYLE-FM, WPLR-FM
MAHAVISHNU ORCHESTRA, "Spocalypse," Columbia: WPLR-FM, WNEW-FM, WBRU-FM
CURTIS MAYFIELD, "Sweet Exorist," Curtom: KJLH-FM
BEST OF THE MOVE, A&M: WPLR-FM, WNEW-FM, KOME-FM
NEKTAR, "Remember The Future," Passport: KYLE-FM
NEW YORK DOLLS, "Too Much Too Soon," Mercury: WIOT-FM
OZARK MOUNTAIN DAREDEVILS, A&M: WPHD-FM, WTUL-FM
PASSPORT, "Looking Through," Acto: WPRB-FM
PERSUASIONS, "More Than Before," A&M: KPBI-FM
SHAWN PHILLIPS, "First Impressions," (Import), Capitol of Canada: KQIV-FM
FLORA PURIM, "Butterfly Dreams," Milestone: WOWI-FM
JOHNNY RIVERS, "Road," Atlantic: WRRN-FM, WPHD-FM
BOBBY RODRIQUEZ, "Simply Macrame," Jazz Men: KJLH-FM
ROSS, RSO: WOWI-FM
BOZ SCAGGS, "Slow Dancer," Columbia: WRRN-FM
GLORIA SCOTT, "What Am I Going To Do," Casablanca: KJLH-FM
SHARKS, "Jab It In Your Eye," MCA: WOWI-FM
BEN SIDRAN, "Don't Let Go," Blue Thumb: WVVS-FM, WIOT-FM
LYNYRD SKYNYRD, "Second Helping," MCA: KGB-FM, WTUL-FM, KAUM-FM
ACE SPECTRUM, "Inner Spectrum," Atlantic: KJLH-FM
JOHNNY TAYLOR, "Super Taylor," Stax: KOME-FM
TEN YEARS AFTER, "Positive Vibrations," Columbia: KYLE-FM, WNEW-FM, WBRU-FM
ISAO TOMITA, "Shon Flacks Are Dancing," RCA: WVVS-FM
TASAZALLAN TRESIDENTTI, "Milky Way Moses," (Import), Sonet: KGB-FM
VARIOUS ARTISTS, "Save The Children," Motown: KJLH-FM, WIOT-FM
DAVID WERNER, "Whizz Kid," RCA: WRRN-FM
WEST, BRUCE AND LAING, "Alive And Kickin'," Columbia: KYLE-FM
WET WILLIE, "Keep On Smiling," Capricorn: WVVS-FM, WPLR-FM
EDGAR WINTER, "Shock Treatment," Epic: WNEW-FM

Bubbling Under The Top LP's

201—VELVET UNDERGROUND, Live With Lou Reed 1969, Mercury SRM2-7504 (Phonogram)
202—CHARLIE RICH, Fully Realized, Mercury SRM 2-7505
203—BLACK HEAT, No Time To Burn, Atlantic SD 7294
204—DARYL HALL & JOHN OATES, Abandoned Luncheonette, Atlantic SD 7269

205—ROBERT KLEIN, Mind Over Matter, Brut 6600
206—KANSAS, Kirshner KZ 32817 (Columbia)
207—NATURAL FOUR, Curtom CRS 8600 (Buddah)
208—HISTORY OF BRITISH ROCK, Sire SAS 3702 (Famous)

Bubbling Under The HOT 100

101—LOVE THAT REALLY COUNTS, Natural Four, Curtom 1995 (Buddah)
102—YOU KEEP ME (Hanging On), Ann Peebles, Hi 2265 (London)
103—TRAVELLING BOY, Gartfunkel, Columbia 46030
104—I HATE HATE, Razy, MGM 14728
105—SWEET STUFF, Sylvia, Vibration 520 (All Platinum)

106—CHICAGO DAMN, Bobbi Humphrey, Blue Note 395 (United Artist)
107—SOMETHING THERE IS ABOUT YOU, Bob Dylan, Asylum 11035
108—WHEN THE MORNING COMES, Hoyt Axton, A&M 1497
109—TOO LATE, Tavares, Capitol 3882
110—I ONLY HAVE EYES FOR YOU, Mel Carter, Romar 716

Vox Jox

• Continued from page 28

Then he goes on to ask for advice on how to build a radio show and, frankly, Bob, I think you have your answer right there: Build a radio show. It's preparation before you go on the air that makes a good show.

Some guys do quite well with the material from the local newspapers or national magazines. Don Imus, who claims that I don't mention his name often enough and even when I do I misspell it as Robert W. Morgan, claims that Time Magazine is one of the funniest he ever read.

Even if you could afford to subscribe to a joke service, rewrite them, localize them, humanize them. He also said that he enjoyed Casey Kasem's article and "that kind of stuff does a hell of a lot for small market guys like myself. I'd like to see more of that in the future."



1 MILLION Garrard changers used in Morse Electro Products compacts and consoles rates award given here to chairman and president Philip S. Morse (left) by Donald Clarke, president of Plessey Electronics for first manufacturer to ever use that OEM amount.

Nippon/Col 'Q' Unit Facing a Challenge

By RADCLIFFE JOE

NEW YORK—Technical sessions on quadrasonic at the Audio Engineering Society in Los Angeles May 7-10 will undoubtedly include mention of the newest 4-channel system to gain wider exposure—Nippon/Columbia's UD-4.

But coming when the industry is gaining some standardization and coming too late in the view of many, UD-4 backers are faced with a challenge.

Actually, UD-4, developed jointly by Dr. Duane Cooper of the University of Illinois and Nippon/Columbia, has been described at other AES meetings. However, only in the last few months has the concept been pushed aggressively.

Takayasu Yoshida, Nippon/Columbia's manager of international relations for the record division and who was interviewed at the firm's New York offices, the universality of UD-4 is its great appeal.

It incorporates the concepts of both a discrete and matrix mode in a single unit free of any special switching circuitry and other sophisticated technical modifications.

The system which Nippon/Columbia technologists hail as being universal is further designed for use in stereo and monaural modes with equal satisfaction.

Yoshida points out that besides the feasibility of UD-4, would-be manufacturers would need only make minor modifications in their own systems in order to accom-

modate a UD-4 mode. "It is but a simple matter of adding another position to the 4-channel mode switch," he says.

However, many manufacturers do not see it as being as simple as that. They feel that the crux of the problem is in Nippon/Columbia's timing, which is off.

In polling potential licensees for the system in this country, the reaction almost invariably was, "It is a very feasible idea, but we have only just got the retailer and consumer to the point where they are beginning to feel that much of the confusion has gone out of 4-channel and that some semblance of standardization is on the way. To present them at this crucial moment with yet another system, could very well set back our efforts to proliferate the 4-channel idea."

Because of this general feeling, there is a certain lukewarm attitude toward UD-4 by many manufacturers, some of them powerful enough to be pace setters on the quadrasonic market.

Nippon/Columbia is not, however, deterred by the current negativism. A division of the giant Japanese Hitachi combine, Nippon/Columbia plans to have Hitachi manufacture at least some of the systems for the European and U.S. markets while it works on selling manufacturers on the feasibility of its system.

AES Tone Toward 'Q' Less Rigid

• Continued from page 1

vice president, acoustics and magnetics, CBS Laboratories. CBS has over 170 SQ matrix titles released. It has signed Philips as a licensee and has proved itself as a viable quadrasonic system in Bauer's view.

Relaxing in the lobby of the Los Angeles Hilton prior to AES with Rex Isom, RCA engineer and ideologically on the opposite side of the table from Bauer because of RCA's strong discrete position, Bauer says:

"I suppose because the Nippon/Columbia UD-4 system challenges the CD-4 system I should be happy about its arrival, but I am not. UD-4 confuses the picture."

Actually, the Nippon/Columbia quadrasonic format has been presented at previous AES conventions. But what makes it newsworthy

now is the determination of Nippon/Columbia to launch it.

Bauer joins others in regretting the poor timing of the really fourth quadrasonic format, counting CBS' SQ, Sansui's QS and the RCA/JVC discrete CD-4.

In a carefully explained graph, Bauer points to some distinctions he sees in the stereo (or 2-channel) and monaural (1-channel) implications of UD-4, which he finds lacks compatibility.

He believes in terms of front channel separation UD-4 "causes the orchestra to shrink up." In terms of center front soloist phase, he believes soloists are spread out too far.

His own graph:

- Front channel separation: SQ (infinite); QS (7.7 dB); UD-4 (7.7 dB).
- Center front soloist phase: SQ

CEG Will Tell It All

NEW YORK—The public relations committee of the Consumer Electronics Group of the Electronic Industries Assn. is preparing a campaign of newspaper supplements and radio-TV public service announcements designed to provide consumers with the most up-to-date information on purchase, maintenance and servicing of their home electronics equipment.

The organization's tentative plans call for a series of radio-TV spots aimed at encouraging the consumer to explore careers as consumer electronics technicians. Such courses are being offered as part of the EIA/CEG's Service Technician Development Program.

Other announcements in the campaign will deal with highlights of historical events in the growth of consumer electronics, explanations of terms used in the field, conservation of energy, and getting the best value in the purchase of consumer electronics products.

Newspaper supplements will include articles on the subjects planned for discussion on radio and TV, as well as tips on selection and evaluation of service technicians and detailed descriptions of the latest in consumer electronics products.

Audio Back-Up May Aid Line

LOS ANGELES—International Tape Assn. (ITA) executive director Larry Finley claims the market for audio cassettes can be expanded "phenomenally" if video system program producers supply audio-only versions as back-up to programming.

He says Dick Kelly, director of marketing, Time Life Multi-Media, is very interested following Finley's experiments with audio recordings of Time Life's five-cassette TV tennis lesson package.

Finley says also that Donald Hess, director of the Granite school district in Salt Lake City, whose institution uses 355 Sony U-Matic units and has purchased over 50,000 TV cassette blanks, also wants to try audio back-up.

"After we had returned the Time Life tennis lessons, my wife Betty and I found that by listening to the audio only we could perfectly retain the video images," Finley says.

(in phase); QS (in phase); UD-4 (90 degrees).

- Monaural transmission of 4-channel: SQ (100); QS (back channel loss of 7.7 dB); UD-4 (100).

- Transmission of monaural center back signal: SQ (zero); QS (zero); UD-4 (100).

CD-4, meanwhile, is making programs. A panel here developed how lacquer transfer formerly occupied four standard 19-inch racks, but that now due to cutting technology improvements and miniaturization, the entire system occupies one rack.

Participating in the panel were Yammori Kokubun and Sadahiko Muramoto, JVC Japan, and John Eargle, JME Associates, Hollywood.

Another quadrasonic panel scheduled after press time was chaired by Lee Herschberg, Warner Bros. Records.

1st 'Q' Blank Line By CBS to Bow

By RADCLIFFE JOE

NEW YORK—Columbia Magnetics, subsidiary of CBS, has developed a slotted 8-track cartridge that can record and/or playback to either 4-channel or regular stereo modes.

The cartridge, designated "ConvertaQuad," according to Ted Cohen, director of national consumer sales for Columbia Magnetics, was designed to fill a demand created by the increasing number of 4-channel 8-track recorders now available on the consumer market.

The new cartridge incorporates all the features of the original Columbia "Fail Safe" cartridge with its collapsible hub that retards jamming, and its three-point suspension system with self-lubricating Deldrin.

According to Cohen, the "Convertaquad" cartridge will replace the firm's conventional 8-track cartridges in both the Columbia and Soundcraft lines, and will be available to the consumer by June at a modest increase in price.

"ConvertaQuad," which will be debuted at the Summer Consumer Electronics show, will also feature the new 50-minute length, designed to accommodate the longer albums

(23 or 24 minutes per side) for which most cartridge manufacturers do not make adequate provisions.

The new "ConvertaQuad" cartridge with its new length and other features will be touted in print and electronic media advertising and point-of-purchase displays, as part of an ambitious summer and fall promotion campaign that will also utilize a German Shepherd dog in a unique TV commercial designed as a take-off on a recent successful glass-shattering TV and radio promotion for Memorex blank tape products.

According to Cohen, creator of the commercial, the idea was germinated by a recent movie, "The Doberman Gang," and the product, already shot and in the can, will be made available to Columbia Magnetics dealers for use in their fall co-promotion campaigns.

The launching of the commercial, geared to impress on viewers the remarkable range of the new iron oxide formulations used in Columbia Magnetics tapes, will be supported by special point-of-purchase displays, and trade and consumer publications advertising.

Tape Player In 80% of U.S. Homes, ITA Says

LOS ANGELES — Dramatic household ownership of tape players exceeding 80 percent of U.S. homes is claimed by International Tape Assn. (ITA) as a result of comparing U.S. Department of Commerce import figures and exhaustive telephone poll figures from 600 homes in six cities.

The study of cumulative six-year sales figures shows in excess of \$7 billion at retail for all audio tape equipment, ITA claims.

Highlights of the six-year report:

- Since 1968, 93,489,540 units imported with an import value of \$2,453,195,000.
- '68 to '73 increase of 201.7 percent.
- Dollar import value up 229.6 percent.
- Average import price per unit

up from \$22.35 to present \$29.60 or 32.4 percent higher.

ITA executive director Larry Finley says that after subtracting the 17,597,000 total six-year figure for imported card stereo players, the balance of 75,892,500 dramatically exceeded the estimated 68,200,000 U.S. households.

"We first telephoned 100 homes in Tucson (headquarters of ITA). When the over-80 percent figure popped up, I told our girls to start coming in at 6 a.m. and telephone other cities." He says 100 homes were contacted in Tucson, Atlanta, Stamford, Detroit, El Paso and Peoria with "less than 20 people hanging up on us."

Many people volunteered information on car stereo players too, with many adding they had had a set stolen.

Magnetic Recording Tape by TDK Will Bow

By HIDEO EGUCHI

TOKYO—A new generation of magnetic recording tape will be introduced to the U.S. audio market June 10 with nationwide distribution of "Audua" open-reel blanks, TDK Electronics said in this music capital April 25.

Although the Japanese manufacturer would not quote prices, they are expected to be higher than those listed for TDK's current open-reel blank loaded tape.

The new Audua tape will be available in 10-inch and 7-inch reels for recording/playback times of 180, 90, 60 and 45 minutes at the standard speed of 7½ inches per second, TDK said.

It is most suited for the recording and reproduction of jazz, rock and electronic music, the manufacturer added. It is claimed to be compatible with all open-reel tape decks—by tone control adjustment on models without bias selector.

Manufacturer's specifications indicate that Audua open-reel blank loaded tape will offer savings in high fidelity recording at slower speeds, e.g., 3¼ inches per second, with low noise and high output.

At the same time, TDK said it would be marketing a new line of low-noise open-reel blank loaded tape in the two-reel sizes and four lengths, of "normal" bias. Consequently two new types of open-reel blank loaded tape will join TDK's current line, June 10, wherever its brand is marketed.

Tape Duplicator

By ANNE DUSTON

Panelists and moderators for the first Video Systems Exposition Conference, to be held concurrently with the Summer Consumer Electronics Show, McCormick Place, Chicago,

June 9-12, were announced by Richard G. O'Brien, chairman of the video systems subdivision, Electronic Industries Assn. The Video Systems exposition will

include exhibits of major hardware and software producers, conferences, a video library with booths for individual viewing of hundreds of tape titles, and an applications theater, with a scheduled program of video uses and applications presented by the originating producer or institutional user.

The exposition is under the direction of Ken Winslow, video industry meeting planner, writer and consultant. A \$25 registration fee will admit the attendee to all features, as well as Sunday afternoon cocktail reception, continental breakfast and buffet lunch on Monday and Tuesday, and champagne party on Tuesday afternoon.

The schedule of events includes breakfast (9-10 am), conference (10:30-12:30, Monday and Tuesday), lunch (12:30-2 pm), video library (12:30-6 pm) and Showcase Theatre (2-4 pm).

Monday's conferences will deal with video systems equipment and programming. The first panel, moderated by David Lachenbruch, Television Digest, on Outlook: Video Systems Equipment, will have panelists Al Barshop, Panasonic; Richard O'Brien, Sony; William Amos, Philips Broadcast Equipment Corp.; Robert R. Owen, Akai; William Madden, 3M Co.; and Joerg D. Agin, Eastman Kodak.

The second panel, Outlook: Video Systems Programming, moderated by Charles Tepfer, ETV Newsletter, will feature panelists William Kelly, Time-Life Multi-Media; William Perrin, National Instructional TV Center; Charles R. Dickoff, American Video Network; John DeAno, Advanced Systems, Inc.; and Martha Stuart, Martha Stuart Productions.

The theme of Tuesday's conferences will be Video Systems Case Studies, with the first panel moderated by Rosita Sarnoff, Video Publisher, with panelists Joseph Biedenbach, Hershey Medical Center; William R. Richards, United Methodist Communications; Henry Bohne, U.S. Bureau of Prisons; and Joseph Massillo, Caterpillar Tractor Co.

The second panel, moderated by Stephen Poe, Videoplayer, will include panelists David Prowitt, WNET-TV; Erling Jorgensen, Michigan State University; Herbert Wolff, New England Mutual Life; and Al Markim, Teletronics International.

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No. 208 8 TRACK CARTRIDGE SPRING PAD
No. 508 8 TRACK FOAM PAD
No. 901 SPECIAL FOAM SHIELD
No. 735 CASSETTE HUBS
No. 302 CASSETTE PINS
No. 020 CASSETTE WINDOWS
No. 720 FLANGED GUIDE ROLLERS

SPECIAL DESIGNS ON REQUEST

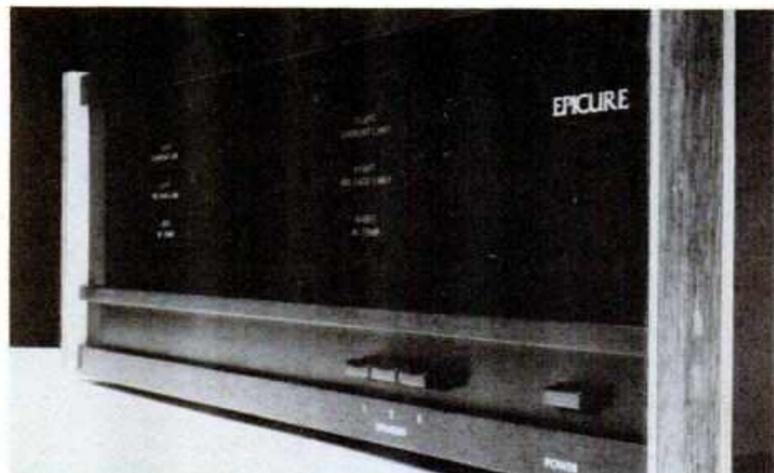
New Products



SOUNDWEST's "Car Speaker" features the first top-mounted Chrome foam grille, chrome plated for a transparent-like texture. Retail is \$39.95 with heavy duty 14-oz. magnet, or \$19.95 with full range air-suspension speaker.



PANASONIC introduces its Dyna-mite, RQ-830S, 8-track player. The plunger doubles as a handle and program selector, the program number is in big digits and the tone is rich. The player comes in red, blue or yellow and sells for \$39.95.



EPICURE's new model One power amplifier. A unique feature is overload indicators for voltage, current and temperature. The model One has 125 watts per channel into 8 ohms at or below 0.2% distortion and sells for \$649.



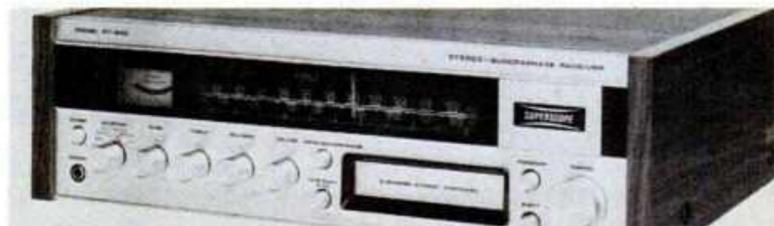
IRISH MAGNETIC TAPES have added 42 and 84 minute cartridges to its line of 8-track blank tapes. A special introductory offer of "buy 2 get 3" will be offered on the 84 minute cartridge.



BSR introduces the FEW-2 stereo frequency equalizer which operates in five frequency ranges with separate controls for each channel. Equalizer compensates for speaker frequency imbalance and other sound deficiencies and can create special sound effects.



AKAI introduces the 4000DB to its line of tape recorders. This Dolby version of the popular 4000DS features 3 separate heads for instantaneous monitoring, sound on sound, and line/mic mixing. Retail: \$369.95.



SUPERSCOPE's combination stereo receiver/8-track player, model RT-840. Quadrphase circuitry and a second pair of speaker systems enable the effect of 4-channel sound to be derived from both stereo and matrix encoded sources. The RT-840 includes many other quality features and sells for \$199.95.



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Wanted: Distributors.

Rep Rap

Webb Electronic Sales, Overland Park, Ka., has added **Ambiphone Quadraphonic** open reel tapes, and the new **Project 3** series of CD-4 quadradiscs.

The Ambiphone product uses state-of-the-art recording and processing techniques, with a dynamic range of over 90 dB. The first three releases are classical piano, with future releases of the Riverside Church pipe organ, the New Orleans Mardi Gras Festival, and a well-known jazz ensemble planned.

Project 3 artists include Enoch Light and the Light Brigade, Tony Mottola, and Dick Hyman.

★ ★ ★

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 range "for the middle market, people moving from systems to components, but not into audiophile products," Lee Starkweather says.

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.



TEAMING UP to form **Equinox Sales Co. Ltd.** in Fullerton, Calif., are former **Altec** executives **Jerry Shaw** (left) and **Paul Miller**.

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 quar-

ter, 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

forces to form a sales rep firm specializing in consumer products, **The Equinox Sales Co. Ltd.**, with offices at 210 N. Richman, Fullerton, Calif., and a branch at 325 Mason St., San Francisco.

Jerry Shaw, president and treasurer of the

new company, was **Altec's** national sales manager. **Paul Miller**, vice-president and secretary of **Equinox**, was responsible for the design of **Altec's** 891 and **Stonehenge** bookshelf speakers, as product manager.

Jensen Sound Labs has opened a 10,000 sq. ft. warehouse in Redwood City, Calif., to serve Wash., Ore., Calif. and Nev. Other major warehouses are in Hawthorne, Pa., and Schiller Park, Ill.

Here's how you can go to the C.E.S. Show in Chicago without going to Chicago.

Fact is, **Billboard** provides a complete timetable of the Consumer Electronics Industry every week of every year, and is unparalleled in reaching the important consumer electronics market.

And at this year's Consumer Electronics Show at McCormick Place, **Billboard's** C.E.S. Spotlight coming in the June 15 issue, will be a vital medium to expose your products to an expanding universe of retailers, sales representatives, distributors, importers and manufacturers — all friends of ours who will be attending the C.E.S. show. If you take advantage of **Billboard's** C.E.S. issue, we can introduce you to them.

Billboard has consistently provided in-depth coverage of the largest consumer electronics exhibit of its kind. And our editorial staff will be traveling to the windy city to bring you up to date on the latest innovations in home entertainment.

Why not take advantage of **Billboard's** C.E.S. issue and make some new friends? It could be a worthwhile relationship. And if you want a head start, **Billboard's** pre-show issue in the June 8 issue is just what you're looking for to kick off what promises to be the biggest Consumer Electronics Show yet. The ad deadline for the pre-show issue is May 24.

You haven't much time left. Get on the phone to a **Billboard** sales representative now. At **Billboard** you've got a friend.

All Aboard Billboard's June 15 Issue!

Pre-show issue date: June 8
Pre-show ad deadline: May 24

C.E.S. issue date: June 15
C.E.S. Deadline: June 1

Automatic Turntable: Major Role

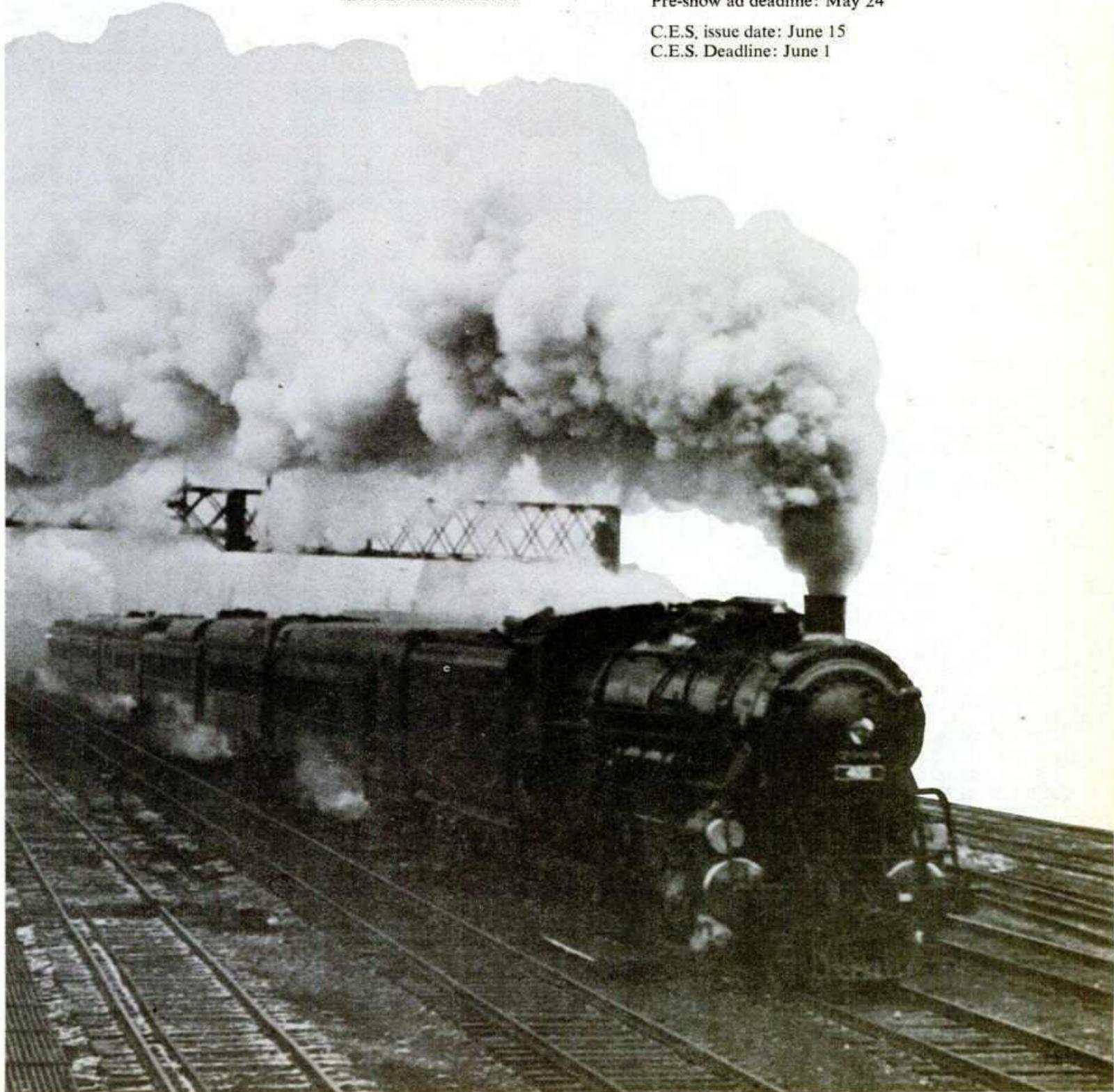
NEW YORK—Automatic turntables are expected to play a major role in the stereo component market this year because of inflation and basic style changes in compact systems, according to **Karl Jacobs**, general manager, **Glenburn/McDonald Inc.**

In a special bulletin to the company's sales representatives, **Jacobs** said, "The nature of the compact market is changing, most of the new compact systems now incorporate a receiver with a built-in 8-track player and speakers, but no turntable.

"This change in manufacturing policy can give the average retailer an opportunity to tailor-make systems with the simple addition of an automatic turntable component."

Jacobs said the design of new product in the automatic turntable market should increase the replacement segment of the market this year. He said, "We know there is a replacement market because automatic turntables, such as those produced by **Glenburn**, are very different from those that were available on the market three or four years ago."

(Continued on page 41)



MAY 18, 1974, BILLBOARD

Norelco-Style Styrene Box Prices Expected to Zoom

INDIANAPOLIS—The lifting of price controls will add 45 percent to the cost of Norelco-style styrene boxes which have been forced to stay at the same 1969 level of 5 cents, according to Don Ball, director of

marketing, ejection molded cassette boxes, Creative Packaging Co.

The increase amounts to an average of 9 percent a year for the last five years, which Ball said the company has been absorbing.

Besides a 123 percent rise in the cost of styrene since October 1973, labor costs based on national average hourly rate for plastics and rubber industries have risen from \$3.07 to \$3.90 from 1969 to 1974, with a government prediction of an increase to \$4.11 by the end of the year.

Styrene supply is predicted to be tight for the rest of this year, with some loosening up in 1975, and sufficient supply available by 1976. The result is that there is not enough material to meet demand.

Creative Packaging, in an effort to find alternative material, is now producing a clear plastic box named Taprap that used K-resin, with some of the properties of styrene, but formed by a thermal process. A final alternative, Ball says, is folding cardboard boxes.

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Car Stereo Car Cassette Display Set By Clarion

LOS ANGELES—Clarion Corp. exemplifies the continuing push in car cassette with seven models set to be shown at the Consumer Electronics Show (CES) June 10-12 in Chicago. The firm's price range is wide and its feature array is broad. Only one model has record feature, indicative of the player-only evolution of cassette in cars.

Models are 810, compact, front-load with slide (\$74.95); 811 with fast forward/rewind (\$109.95); 940 with following features also in 811: auto tape reverse, slide controls, indicator lights and auto/manual switching (\$89.95); 812 with on/off switch on microphone and extension cord on mike (\$129.95).

Models with radios: 651 in-dash with built-in AM but can go under dash too (\$119.95); 650 with multiplex FM and in-dash with stereo broadcast light (\$149.95); 653 deluxe in-dash with AM/FM stereo and front panel eject button (\$179.95).

Clarion will be at the Regency-Hyatt Chicago in the Regency suite.

Automatic Turntable

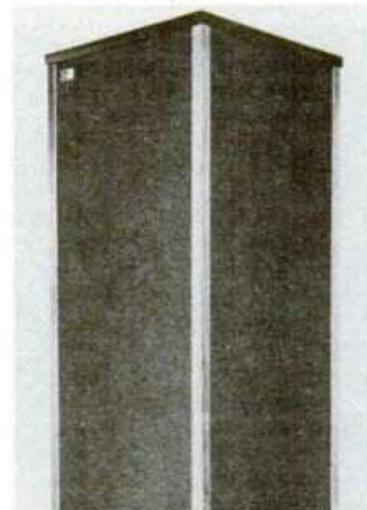
• *Continued from page 41*

Urging his reps to begin conditioning their dealers to the sales possibilities that the automatic turntable represents this year, Jacobs pointed out that the total sales of the automatic and single play turntable markets in 1973 were in the vicinity of 1 million units.

He said, "It is my expectation that 1974 will show at least a 30 percent increase, and 1975 an additional 30 percent increase."

Meanwhile, the company is changing its name from Glenburn McDonald Inc. to the Glenburn Corp. According to William McDaid, president of the firm, the change is designed to avoid confusion with any competitor.

Dr. Daniel M. McDonald continues as founder and chairman of the board of the Glenburn Corp., which manufactures automatic turntables and 8-track players.



EPI introduces "The Tower" speaker. Model 1000 weighs 180 lbs., measures 18" X 18" X 75" and features a frequency response of 22 to 18 KHZ ± 3dB, 60 to 250 Watts RMS and four full sided woofer-tweeter modules. Speakers sell for \$1000 apiece.

SCHWARTZ IV

Stock Balancing Is Concern to Buyers

By EARL PAIGE

EDITOR'S NOTE: Previous installments of this in-depth profile of Troy, Mich. rep Arnold "Arnie" Schwartz (Billboard, April 27, May 4/11) have covered telephone efficiency, line conflicts and hiring housewives as reps.

TROY, Mich.—If reps fail to understand buyers the same is true for people working with buyers, says Schwartz, head of a five-man rep organization, Arnold Schwartz Associates. Schwartz feels he can comment on buyers because he once was a buyer and still is proud of the mix of product he was able to come up with in the drug chain he worked for.

Stock balancing is of prime concern to buyers, Schwartz believes. In his experience he used a very simple system of stock number codes. If the item was a staple or stock keeping unit (SKU) the number ended in 98 or 88. If an item was a close-out it ended in 1, 2 or 3. If it was to be discontinued, 7. Schwartz also used color-coded tags.

"Coding prevents panics," Schwartz says. "It's also a good idea for the buyer to indicate he is into some kind of planning. A lot of people in a store, especially people on the selling floor, often think the buyer doesn't know what he's doing."

A buyer is very proud of his repertoire, Schwartz believes. It represents a challenge and requires a lot of thought and planning. Although the list Schwartz had during the last Consumer Electronics Show is out of date, he still believes that for a small drug chain it is close to ideal.

It's broken into 11 categories:
Car stereo players and speakers—Dyn DS817 (\$29.96); DS901 (\$39.96); DS903 (\$49.96); DS6025 (\$76.96) and a wedge speaker set at \$6.96 and a flush mount at \$8.96.

Televisions: GE 12-inch (\$84.88);

GE 15-inch (\$94.88) and Hitachi 12-inch (\$84.88) all b&w, of course.

Walkie Talkie & phonograph: Realtone walkie talkie (\$12.97) and GE phonograph (\$17.88).

Eight-track/radio players: Panasonic RQ409S or RQ309S (\$39.95); GE cassette recorder (\$31.99); GE M8430 tape player (\$28.97); Rhapsody RY833 (\$44.88); Rhapsody RY455 or Westbury 6100 (\$89.95).

Digital AM/FM clocks: GE at \$30.97, \$37.97, \$42.97 and \$49.99.

AM/FM police/marine: Rhapsody (\$19.88); GE (\$32.97); Rhapsody (\$42.95); Panasonic (\$54.95).

Universal adaptor: \$4.89.
AM/FM jumbo radios: Rhapsody (\$19.88); GE (\$32.97); GE with AM/FM/AC/DC (\$39.99); Panasonic (\$29.95).

AM novelty: Panasonic Ball & chain (\$11.88) and bracelet (\$11.88).

AM pocket: Alaron (\$3.99); GE (\$4.99).

Superscope Adds 3 New Products

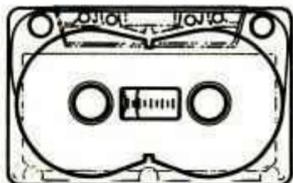
LOS ANGELES — Superscope Inc. has added a 4-channel deck, a component with three-way flexibility and a pro mixer to its line.

Model TC-388-4 is the 4-channel deck, a reel-to-reel unit priced at \$549.95. Features include three heads, pause control with built-in muting, total mechanism shut-off and individual record switches.

Model QRT-440, priced at \$369.95, is a component with stereo/quadrasonic capability. An SQ matrix decoder is built into the unit and there is a tape player for 4-channel 8-track cartridges. There is also an AM-FM receiver built in.

The MX-20 is an 8-channel in/4-channel out mixer/console for professional recording applications. The unit sells for \$1,050.

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Country Music

20th Century Signs Four In Move to Country Field

NASHVILLE—Twentieth Century, just a couple of weeks after announcing its move into the country field, has already signed four artists and still is in the process of adding more.

Jim Vienneau, who heads the office here and the country operation, said former MGM singer Lois Johnson has been joined by Billy Thundercloud and the Chieftones, Ronnie Mack and Bill Rice. Thundercloud, a Canadian Indian act, has been exceptionally strong in bookings. Mack is piano player for Mel Tillis, and a songwriter as well as a singer. Rice formerly recorded for Capitol.

Despite his new position, Vienneau will continue to produce Hank Williams Jr., and Mel Tillis for MGM, through his Curb-Vienneau Production Co.

There is no publishing company affiliated with the new branch setup here.

The 20th Century offices are taking over those of Curb-Vienneau Productions.

Although no artists have been recorded as yet, Vienneau indicated they would start in about another week.

"We've just signed these four so far," Vienneau said. "And we're going to go from there."

Sea Cruise Pact Signed

ST. LOUIS—Sea Cruise Productions, headquartered here, has signed a multi-faceted contract with Terry Waghorne, managing director of Southern Sound Records in London.

The agreement calls for distribution of the firm's label, Briarmeade Records, as well as representation of its publishing companies and Sea Cruise Productions. The publishing firms are Briarmeade Music Unlimited (ASCAP) and Keeta Music (BMI).

The Sea Cruise logo will be utilized on all product released in England and Ireland, and will be desig-

nated Sea Cruise Productions (UK).

First releases include artists Frankie Ford, Al Jordan, Billy Joe Duniven, Pallardy & Hawkins, Etta Cox, and Jimmy Ward & the Streakers. Old masters of Marvel Felts, now a hot Cinnamon artist, also will be released.

The production company also has signed Frankie Ford to ABC/Dunhill, and his first single there is "Blue Monday," a Papa Don and Tommy Cogbill production, recorded in Nashville.

Sea Cruise and Briarmeade are owned jointly by Ken Keene and Frankie Ford.

Loretta Lynn to Headline IFCO Show on June 12

NASHVILLE—Loretta Lynn will headline a lineup of country talent at the 7th annual dinner and show of the International Fan Club Organization on the opening night of Fan Fair here, June 12.

The show will be held at the Municipal Auditorium. The program also will feature Doyle Holly, Joe Stampley, Del Reeves, Jeannie C. Riley, Mother Maybelle and the Carter Family, Joe Bob Barnhill, Conway Twitty, Nat Stuckey, Cal Smith and Ray Griff.

Fan Fair this year is expected to draw an estimated 15,000 people. More than 5,000 already have registered, according to Jerry Sobel, public relations director of the "Grand Ole Opry."

Masters of ceremonies for the program will be Larry Scott of KLAC-AM, Los Angeles, and George James, KPIK-AM & FM in Colorado Springs.

A special award will be established at the dinner in memory of the late Tex Ritter, who was a member of the organization.

Homesteaders Dialhit

NASHVILLE—The Homesteaders have formed their own organization to handle bookings for the act as well as handling recording and publishing.

The group has formed Dialhit as the publishing wing.

Two Old-Time Performers Join In Fund-Raising Show

FLORENCE, Ala.—Two old-time performers, who had not appeared on stage for a number of years, took part in a benefit for a veterans' memorial fund-raising show at the behest of Sam Phillips.

One was Jack Clement, who returned to the stage for his first scheduled public appearance in 10 years. The other was Audrey Williams, who was married to the late Hank Williams. It also had been a number of years since she performed.

Phillips also brought in Jerry Lee Lewis, Susan Hudson, Eddie Bond, Elmer Fudpucker, David Bubar and Smith Vinson.

The appearance was something of a reunion for Clement, Phillips and Lewis, each of whom made names in Memphis at Sun Records in the

1950s. Clement, at the time, was an engineer and producer at Sun. He since has been writing, publishing, building recording studios, running a label, producing motion pictures, and producing Charley Pride.

Mrs. Williams is a long-time friend of Phillips.

Country Show Rating

NASHVILLE—The pulling power of good country music network television was demonstrated again with the ratings on "Country Comes Home" on NBC-TV.

Surveys show the first portion of the show had a 40 share of the audience, and the second portion a 41 share. This means the show reached an estimated 50,100,000 homes.



FELTS NOTED—The Cinnamon bunch look over the Captain Narvel T-shirts for Narvel Felts, seated. Left to right, standing, are Johnny Morrison, president; Thomas Williams, director of artist relations, and Jerry Foster, director of A&R.

MAY 18, 1974, BILLBOARD

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Billboard

Hot Country Singles

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★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	2	11	COUNTRY BUMPKIN—Cal Smith (D. Wayne), MCA 40191 (Tree, BMI)	35	38	9	DALLAS—Connie Smith (L. Williams), Columbia 4-46008 (Acuff-Rose, BMI)	68	77	6	I'LL HAVE TO SAY I LOVE YOU IN A SONG—Jim Croce (J. Croce), ABC 11324 (Blendingwell/American Broadcasting, ASCAP)	
2	3	10	NO CHARGE—Melba Montgomery (H. Howard), Elektra 45883 (Wilderness, BMI)	36	23	11	JUST ENOUGH TO MAKE ME STAY—Bob Luman (J. Weatherly), Epic 5-11087 (Columbia) (Keca, ASCAP)	69	78	4	SWEET AND TENDER FEELING—Mac White (M. White), Commercial 1315 (N.S.D.) (Milene, ASCAP)	
★	7	8	PURE LOVE—Ronnie Milsap (E. Rabbit), RCA 0237 (Briarpatch/Pi-Gem, BMI)	★	56	3	I DON'T SEE ME IN YOUR EYES ANYMORE—Charlie Rich (Benjamin Weiss), RCA 0260 (Laurel, ASCAP)	70	67	7	HAVE IT YOUR WAY—Dave Dudley (D. Dudley), Rice 5067 (New Keys, BMI)	
★	6	10	HONEYMOON FEELIN'—Roy Clark (R. Hellard, G.S. Paxton), Dot 17496 (Famous) (Goustic, BMI)	★	46	8	THE SAME OL' LOOK OF LOVE—David Houston (C. Taylor, G. Richey, N. Wilson), Epic 5-11096 (Columbia) (Algee/AI Gallico, BMI)	★	-	1	TAKE MY LIFE & SHAPE IT WITH YOUR LOVE—George Kent (R. Porter, B. Jones), Shannon 818 (N.S.D.) (Above, ASCAP/Beyond, BMI)	
5	1	12	IS IT WRONG (For Loving You)—Sonny James (W. McPherson), Columbia 4-46003 (Hill & Range, BMI)	★	53	4	HE THINKS I STILL CARE—Anne Murray (D.L. Lipscomb), Capitol 3867 (Jack/Glad, BMI)	★	83	2	I WANT TO STAY—Harvel Felts (J. Foster, B. Rice), Cinnamon 798 (Jack & Bill, ASCAP)	
★	17	6	THE STREAK—Ray Stevens (R. Stevens), Barnaby 600 (Chess/Janus) (Ahab, BMI)	★	40	15	HELLO LOVE—Hank Snow (Betty Jean Robinson, Aileen Minich), RCA 0215 (Four Star, BMI)	★	84	4	STILL A LOT OF LOVE—Darrell McCall (D. Owens, A. Roshelle), Atlantic 4019 (Hill & Range, BMI)	
★	11	8	SOMETHING—Johnny Rodriguez (G. Harrison), Mercury 73471 (Phonogram) (Harrissongs, BMI)	★	51	3	HOW LUCKY CAN ONE MAN BE—Joe Stampley (J. Stampley), Dot 17502 (MGM) (Su-Ma, BMI)	★	74	4	QUE PASA—Kenny Price (E. Stevens, E. Rabbit), RCA 0256 (Debbave/Briarpatch, BMI)	
★	16	7	I WILL ALWAYS LOVE YOU—Dolly Parton (D. Parton), RCA 0234 (Owepar, BMI)	★	42	6	SHE'S IN LOVE WITH A RODEO MAN—Johnny Russell (B. McNeil), RCA 0248 (Jack, BMI)	★	88	2	YOU MAKE ME FEEL MORE LIKE A MAN—Mel Street (J. Riggs), GRT 002 (Frater, ASCAP)	
★	12	9	ON THE COVER OF THE MUSIC CITY NEWS—Buck Owens (S. Silverstein, B. Owens, J. Shaw), Capitol 3841 (Evil Eye, BMI)	★	43	13	AT THE TIME—Jean Shepard (Bill Anderson), United Artists 384 (Stallion, BMI)	★	76	85	4	LADYLOVER—Bobby Lewis (B. Lewis, G. Kennedy), Ace Of Hearts 0480 (Golden Horn, ASCAP)
★	14	8	LAST TIME I SAW HIM—Dottie West (M. Masser, P. Sawyer), RCA 0231 (Jobete, ASCAP)	★	58	4	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn (J. Chesnut), MCA 40223 (Passkey, BMI)	★	77	90	3	FRECKLES & POLLIWOG DAYS—Ferin Husky (D. Owens, D. Frazier), ABC 11432 (Blue Crest/Hill & Range, BMI)
★	11	8	SOME KIND OF WOMAN—Faron Young (J. Peppers, T. Cash), Mercury 73464 (Phonogram) (Coal Miners, BMI)	★	45	10	BITTER THEY ARE, HARDER THEY FALL—Larry Gatlin (L. Gatlin), Monument 7-8502 (Columbia) (First Generation, BMI)	★	79	86	5	I MISS YOU—Jeannie Seely (H. Cochran, C. Cochran), MCA 40225 (Tree, BMI)
★	27	6	IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (J. Rostill), MCA 40209 (AI Gallico, BMI)	★	46	8	TORE DOWN/NOTHING BETWEEN—Porter Wagoner (P. Wagoner), RCA 0233 (Owepar, BMI)	★	80	87	4	CLOSE TO HOME—Roy Drusky (A. Harvey), Capitol 3859 (United Artists/Big Ax, ASCAP)
13	4	12	THINGS AREN'T FUNNY ANYMORE—Merle Haggard (M. Haggard), Capitol 3830 (Shade Tree, BMI)	★	47	12	SILVER THREADS AND GOLDEN NEEDLES—Linda Ronstadt (J. Rhodes, D. Reynolds), Asylum 11032 (Central Songs, BMI)	★	81	92	2	GOOD WOMAN'S LOVE—Jerry Reed (C. Coben), RCA 0273 (Delmore, ASCAP)
14	5	14	(Jeannie Marie) YOU WERE A LADY—Tommy Overstreet (Moreno, Charlie Black), Dot 17493 (Famous) (Ricci Moreno, SESAC)	★	48	9	TOY TELEPHONE/TENNESSEE TO TEXAS—Johnny Bush (L. Kingston, F. Bycus), RCA 0240 (Owepar, BMI)	★	82	-	1	STATUE OF A FOOL—Brian Collins (J. Crutchfield), Dot 17489 (Columbia) (Sure Fire, BMI)
15	9	12	WE SHOULD BE TOGETHER—Don Williams (A. Reynolds), JMI 36 (Jack, BMI)	★	49	7	THE PILLOW—Johnny Duncan (J. Duncan), Columbia 4-46018 (Algee, BMI)	★	83	89	2	I BELIEVE THE SOUTH IS GONNA RISE AGAIN—Bobby Goldsboro (B. Braddock), United Artists 422 (Tree, BMI)
★	20	8	LEAN IT ALL ON ME—Diana Trask (J. Whitmore), Dot 17496 (Famous) (Algee/AI Gallico, BMI)	★	50	8	GEORGIA KEEPS PULLING ON MY RING—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40200 (Battleground/Emerald Isle, BMI)	★	84	91	5	LONELY STREET—Tony Booth (Belew, Stevenson, Sowerd), Capitol 3853 (Four Star, BMI)
17	18	9	YOU DON'T NEED TO MOVE A MOUNTAIN—Jeanne Pruett (J. Rushing, W. Holyfield), MCA 40207 (Jack, BMI)	★	51	4	RAGGED OLD FLAG—Johnny Cash (I.R. Cash), Columbia 4-46028 (House Of Cash, BMI)	★	85	98	2	SOMETHING ON YOUR MIND—Jack Blanchard & Misty Morgan (J. Blanchard), Epic 11097 (Columbia) (Birdwalk, BMI)
★	22	8	WHEN THE MORNING COMES—Hoyt Axton (H. Axton), A&M 1497 (Lady Jane, BMI)	★	52	7	FRIEND NAMED RED—Brian Shaw (S. Weedman, G. Taylor), RCA 0230 (Dunbar, BMI)	★	86	82	5	IT'S ALL IN THE GAME—Slim Whitman (C. Sigman, Gen. C. Dawes), United Artists 402 (Warner Bros., ASCAP)
19	19	10	MY PART OF FOREVER—Johnny Paycheck (J. Foster, B. Rice), Epic 5-11090 (Columbia) (Jack & Bill, ASCAP)	★	53	5	GOODBYE—Rex Allen Jr. (L. Butler, B. Killen), Warner Bros. 7788 (Tree, BMI)	★	87	-	1	SOMEONE CAME TO SEE ME—Patti Page (T. Saussy), Epic 5-11109 (Columbia) (Gallean/Easy Listening, ASCAP)
20	10	13	A VERY SPECIAL LOVE SONG—Charlie Rich (B. Sherrill, Norro Wilson), Epic 5-11091 (Columbia) (Algee, BMI)	★	54	3	IT'S THAT TIME OF NIGHT—Jim Ed Brown (B. Graham), RCA 0267 (Show Biz, BMI)	★	88	94	2	THAT DOESN'T MEAN (I Don't Love My God)—Ray Griff (R. Griff), Dot 17501 (Famous) (Blue Echo, ASCAP)
★	28	6	DON'T LET GO—Mel Tillis & Sherry Bryce (J. Stone), MGM 14714 (Screen Gems-Columbia, BMI)	★	55	5	I WANTA GET TO YOU—La Costa (C. Taylor, N. Wilson, G. Richey), Capitol 3856 (Algee/AI Gallico, BMI)	★	89	96	2	ONE NIGHT STAND—Rick Nelson (D. Larden), MCA 40214 (Matragun, BMI)
22	25	8	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy (S. Schaffer, D. Owen), GRC 2006 (Blue Crest/Hill & Range, BMI)	★	56	8	JUST FOR OLD TIMES SAKE—Eddy Arnold (H. Hunter, J. Keller), MGM 14711 (Screen Gems-Columbia, BMI)	★	90	-	1	SEXY LADY—Freddie Weller (F. Weller), Columbia 4-46040 (Roadmaster, BMI)
★	35	5	WE COULD—Charley Pride (F. Bryant), RCA 0257 (House Of Bryant, BMI)	★	57	2	I'M NOT THROUGH LOVING YOU YET—Conway Twitty (C. Twitty, L.E. White), MCA 40224 (Twitty Bird, BMI)	★	91	93	3	PLEASE HELP ME SAY NO—Mary Kay James (J. Rushing), JMI 38 (Jack, BMI)
★	30	7	STOP THE WORLD (And Let Me Off)—Susan Raye (C. Belew, W.S. Stevenson), Capitol 3850 (Four Star Music, BMI)	★	58	5	I'D FIGHT THE WORLD—Jim Reeves (H. Cochran, J. Allison), RCA 0255 (Pamper, BMI)	★	92	-	1	STOMP THEM GRAPES—Mel Tillis (R. McCown), MGM 14720 (Sawgrass, BMI)
25	26	10	STORMS OF TROUBLED TIMES—Ray Price (J. Weatherly), Columbia 4-46015 (Keca, ASCAP)	★	59	3	ONE DAY AT A TIME—Don Gibson (G.S. Paxton), Hickory 318 (MGM) (Acoustic, BMI)	★	93	95	3	I NEVER HAD IT SO GOOD—Buddy Alan (P. Williams, R. Nichols), Capitol 3861 (Almo, ASCAP)
★	40	5	ROOM FULL OF ROSES—Mickey Gilley (Spencor), Playboy 50056 (Hill & Range, BMI)	★	60	3	MARIE LAVEAU—Bobby Bare (S. Silverstein, B. Taylor), RCA 0261 (Evil Eye, BMI)	★	94	-	1	SATISFY ME & I'LL SATISFY YOU—Josie Brown (B. Dees), RCA 0266 (Tree, BMI)
27	29	9	CAPTURED—Terry Stafford (R. Bourke, E. Rabbit), Atlantic 4015 (Noma/S.P.R., BMI)	★	61	16	SUPERSKIRT—Connie Cato (R. Hellard, Gary S. Paxton), Capitol 3788 (Acoustic, BMI)	★	95	97	3	PLAY WITH ME—Penny De Haven (J. Foster, B. Rice), Mercury 73468 (Phonogram) (Jack & Bill, ASCAP)
★	34	7	BLOODY MARY MORNING—Willie Nelson (W. Nelson), Atlantic 3020 (Willie Nelson Music, BMI)	★	62	6	COME HOME—Jim Munday (J. Munday), ABC 11428 (Chappell & Co., ASCAP)	★	96	-	1	I'M A YO YO MAN—Rick Cunha (R. Cunha, M. Cooper), GRC 2016 (Martin-Cooper, ASCAP)
29	15	11	SMILE FOR ME—Lynn Anderson (R. Bourke), Columbia 4-46009 (Chappell, ASCAP)	★	63	7	GOOD MORNING LOVING—Larry Kingston (L. Kingston), JMI 37 (Owepar, BMI)	★	97	99	2	PRAYER FROM A MOBILE HOME—Del Reeves (H. Mills), United Artists 427 (Gee Whiz, BMI)
★	42	4	THIS TIME—Waylon Jennings (W. Jennings), RCA 0251 (Baron, BMI)	★	64	5	ONE DAY AT A TIME—Marilyn Sellars (Wilkin Kristofferson), Mega 205 (Buckhorn, BMI)	★	98	100	2	HONKY TONKIN'—Troy Seals (T. Seals, D. Goodman, J. Bettis, D. Gilson), Atlantic 4020 (Danor, BMI/Almo, ASCAP)
31	32	11	BORN TO LOVE & SATISFY—Karen Wheeler (B. Rice, J. Poster), RCA 0223 (Jack & Bill, ASCAP)	★	65	6	YOU ONLY LIVE ONCE (In A While)—Glen Barber (M. Newbury), Hickory 316 (MGM) (Acuff Rose, BMI)	★	99	-	1	MY GIRL BILL—Jim Stafford (J. Stafford), MGM 14718 (Kaiser/Famous/Boo, ASCAP)
32	37	6	COUNTRY LULLABY—Johnny Carver (B. Mann, C. Weil), ABC 11425 (Screen Gems- Columbia/Sumnerhill, BMI)	★	66	10	LAST OF THE SUNSHINE COWBOYS—Eddy Raven (E. Raven), ABC 11421 (Milene, ASCAP)	★	100	-	1	HOW FAR OUR LOVE GOES—Billy Walker (C. Putman, J. Crutchfield, B. Killen), MGM 14717 (Tree, BMI)
★	39	7	THE TELEPHONE CALL—Tina and Daddy (B. Sherrill, C. Taylor), Epic 5-11099 (Algee, BMI)	67	63	10						
34	13	11	RAINY NIGHT IN GEORGIA—Hank Williams Jr. (T. White), MGM 14700 (Combine, BMI)									

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MAY 18, 1974, BILLBOARD

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RCA Records and Tapes



SHOW BIZ MUSIC



Nashville Scene

By BILL WILLIAMS

There is something in this business that seems to bring out the ham. Performing in Booneville, Mo., Porter Wagoner was given a country ham, while Dolly Parton was handed a bouquet of flowers, along

with standing ovations. And in Fort Worth, Tex., Jerry Clower has cut a new live album for mid-June release, titled "Country Ham." ... UA's Jean Shepard played to standing room crowds at Petersburg, Ill. ... RCA's Jim Ed Brown, along with Marcie & Margie Cates of MCA, did a benefit in Princeton, Ind., and raised \$2,000 for retarded children. ... Dot has signed Gunilla Hutton of "Hee-Haw," and Jim Halsey has booked her with Roy Clark for the Frontier Hotel in Las Vegas for three weeks. ... Dot's Diana Trask has been set by Bob Henry, producer of the "Mac Davis Show," for two special guest appearances on the NBC summer series.

The Americana Corp. has booked a big show at the Terrace Ballroom in Salt Lake City, sponsored by KSOP. Ten West Coast artists drew more than 3,000. On the show were Jerry Naylor, Molly Bee, Kay Adams, Kay Austin, Billy Armstrong, Johnny & Jonie Mosby, Tex Williams, Billy Mize, Johnny Bond and Tokyo Matsu. It's now been re-booked. ... GRT's Dave Mack back from a Florida honeymoon. An outstanding promotion man. ... Ray Ragan of Hatfield, Pa. has signed with Cherish Records and has recorded with Don Smith producing. ... Yolanda Roberts and the Country Storm opened the plush new Nashville South Club at Fort Lauderdale, and it was a smashing success. ... Marie Owens has signed with Hubert Long International for exclusive representation.

Nashville's Music Row takes on more class. Now it's a Hall of Fame Motor Inn, located behind the Country Music Hall of Fame. The man behind it is Harold Hitt, president of Metropolitan Music Co. The inn will feature live entertainment and dancing. ... Dottie West, Billboard's big international award winner, has recorded a set of new jingles for the Navy, which should aid recruiting. Her husband, Byron Allen, is doing some independent producing in their private studio, working with Gloria Monroe, whose background is a Texas writer-singer. Also, Penni Lane has rejoined Dottie's staff. ... Lawrence Rinaldi of Summerland Key, Fla., writes plaudits to Johnny Cash for his "Ragged Ole Flag" and reports that sales there have been phenomenal following a promotional push by Duke Yannacone on WKWF-AM.

Ace Cannon, leading country saxophonist, did double duty at Hattiesburg, Miss. He played in the Magnolia Open Golf Tournament by day and drew a packed house every night at the Cobblestone Lounge. This week he teamed with Mel Tillis for a show in Shreveport and with Johnny Rodriguez for shows in Alexandria and Pine Bluff. ... Jim Queen of River Records in Memphis is pushing for what he calls a "Major Independent Spectacular" during the October convention in Nashville. ... Billy Thundercloud and the Chieftones will be at Notre Dame again this July for "America's Youth on Parade." It's

his third appearance at the event. ... The Donna Fargo Show is now traveling in two buses, providing full personnel and equipment transportation. ... Charlie Louvin, now with the A.Q. Talent Agency, drew a standing ovation at West Palm Beach. ... Junior Samples will be featured in an upcoming TV special called "Fat of the Land."

Doyle Holly was listed in a leading national magazine as Dolly Holly. ... Entertainers again pitched in to help tornado diaster victims of Kentucky and Indiana at a show in Louisville. Those taking part were Stu Phillips, Kenny Price, Pee Wee King, Billy Jo Spears, Mike Page and Paige O'Brian. ... Lou Rochelle has moved his family from Texas to Nashville. The first song he had recorded as a writer, that by Darrel McCall, came into the Billboard chart. ... Dot's Larry Baunach utilized 150,000 watts of air for a promotion. Appearing on Billy Parker's all-night show on KVOO in Tulsa, he got in a conversation with Charlie Douglas on WWL in New Orleans. Then they put in a call to Buddy Raye at WWVA in Wheeling. All are 50,000 watters. ... Tina Jones, daughter of George Jones and Tammy Wynette, stole the show at the Great Stars for Alabama presentation in Montgomery.

O.B. McClinton, who now makes Memphis his home, will do his second show this year in June at the Mid-South Coliseum. ... Ferlin Huskey booked for six dates in *(Continued on page 48)*



MARIE SIGNS—Marie Owens, right, has signed with Hubert Long International for exclusive representation. With her are Dick Blake, president of HLI, and her manager, Joe Johnson.

Floyd Cramer's Golf Classic Set

NASHVILLE—The first annual Floyd Cramer Multiple Sclerosis Golf Classic has been set for July 12-14 at Crockett Springs National Golf and Country Club here.

Leading the list of headliners will be Ara Parseghian, Notre Dame football coach, who is national chairman of M.S. All proceeds from the tourney will benefit the Multiple Sclerosis Society.

The tournament is expected to attract professionals and celebrities around the nation.

Cramer, an RCA instrumentalist, is one of the area's most avid golfers.

AD KORP

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From Las Vegas to London with Diana Trask.



Diana Trask is a country singer you can't keep down in the country. Her career is flying high, jetting her across the world, while her songs shoot straight up the charts!

She just finished Las Vegas stints with Roy Clark and Danny Thomas.

Meanwhile, back on the charts, her hot single, "Lean It All On Me" keeps climbing. "Lean It All On Me" is also the name of her album.

At the moment, Diana's off to London, where she begins a tour with Glen Campbell, bringing American country music to Europe.

When she returns, it's a roundup of TV appearances, kicking off with the Midnight Special on April 12th, hosted by friend, Roy Clark.

If all this sounds like a country dream-come-true, that's because it is. Diana Trask has caught on, from Nashville, to Los Angeles, to Las Vegas, to London. Stock up on success.



Single:
DOA-17496

"Lean It All On Me"

Album:
DOS-26021

8 Track:
8150-26021

Cassette:
5150-26021



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DADDY LOVES YOU HONEY

(3887)



MAY 18, 1974, BILLBOARD

Nashville Scene

• Continued from page 46

Alaska in June. . . Betty Hofer, president of the Open Door Agency, and Bill Denny, president of Cedarwood Publications, joined the list of lecturers at Belmont College in Nashville.

Gene Poag Jr., back home in Tampa after almost a week in Nashville, stopped off for an appearance at the Cerebral Palsy telethon in Jackson, Tenn. . . Rudy Wesley and his band, as yet unnamed, are playing week-long dates in a series of places. . . Hank Thompson, appearing at Beaver, Okla., was awarded a gold place cow-chip, the ultimate. . . The Cajun & Country Music Assn., headed by Ivan Theriot, will be represented for the first time this year at Fan Fair. They bring a lot of tradition with them. . . Del Reeves, playing a small town, drew four times the population of the place. . . Top Billing's Barbara Farnsworth vacationed in Honolulu while Crystal Gayle was on a tour of the islands. Commander Cody and his Lost Planet Airmen have been set for five extra personal appearances in November, encompassing eight days. Part of it will be with the New Riders of the Purple Sage.

Kenny O'Dell will be a busy man over the next month or so. He'll be in L.A. to host a three-hour Continental Country special to be aired June 15 and 16, as well as taping a one-hour special for Continental and take part in a tribute to Charlie Rich to air over Labor Day weekend. Kenny is also in the studio working on his next Warner Bros. LP. . . Jean Shepard will be guest star for four shows of the "Navy Hoedown" series to air next month. The show is syndicated to more than 2,000 radio stations as a public service presentation of the U.S. Navy Recruiting Command. Disk jockey and Grand Ole Opry manager Hal Durham hosts the series. . . Barbara Mandrell currently headlining at the Golden Nugget in Las Vegas. . . Diana Trask will make two appearances on NBC-TV's Mac Davis Show this summer, then heads for Las Vegas for three weeks with Milton Berle at the Sands.

Glenn Reeves has instigated a new deal following "Jamboree USA" in Wheeling, and it's going over big. It's a post show party held each Saturday night on Interstate 70 across the line in Pennsylvania. The crowds from the "Jamboree" flock there for additional entertainment, hosted by Freddy Carr and joined by the Country Roads, the Jamboree Staff Band, and frequently the leading guest. Sponsored by Holiday Inns, the idea is to help break in new talent. . . More troubles for Jerry Lee Lewis. A woman who brought suit against him for allegedly insulting and slapping her three years ago at a nightclub has been awarded \$1,000 damages. Lewis denied it all. . . O.B. McClinton provides banquet entertainment during a seminar for Mississippi broadcasters in Biloxi June 7. . . Johnny Paycheck, booked by Shorty Lavender, drawing exceptionally big crowds. . . Arlene Harden has signed with Capitol, and thus is back in the capable hands of Frank Jones who produced her big records at Columbia. Charlie Louvin has signed with the AQ Talent Agency.

American Sound recording artist Duane Taylor was in Nashville recently with businessman William C. Hines to discuss recording with

Country Music

Billboard

Hot

Country LP's

Billboard SPECIAL SURVEY for Week Ending 5/18/74

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* Star Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	56	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
2	3	10	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
3	2	9	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
4	5	6	HELLO LOVE—Hank Snow, RCA APL1-0441
5	6	10	WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker, Columbia KC 32744
6	7	9	THE ENTERTAINER—Roy Clark, Dot DDS 1-2001 (Famous)
★	10	5	HONKY TONK ANGEL—Conway Twitty, MCA 406
8	8	14	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
★	16	4	GOOD TIMES—Elvis Presley, RCA CPL1-0475
10	12	6	ANOTHER LONELY SONG—Tammy Wynette, Epic 32745 (Columbia)
★	15	37	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
12	14	27	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
13	13	8	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
14	4	10	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard, Capitol ST-11276
★	22	3	THIS TIME—Waylon Jennings, RCA APL1-0539
16	18	21	AMAZING LOVE—Charley Pride, RCA APL1-0397
17	9	11	MY THIRD ALBUM—Johnny Rodriguez, Mercury SRM 1-699 (Phonogram)
18	19	9	DON WILLIAMS, VOL. II—JMI 4006
19	20	6	THE LAST LOVE SONG—Hank Williams Jr., MGM SE 4936
20	11	11	FULLY REALIZED—Charlie Rich, Mercury SRM 2-7505 (Phonogram)
21	23	19	LET ME BE THERE—Olivia Newton-John, MCA 389
★	29	18	AN AMERICAN LEGEND—Tex Ritter, Capitol 11241
23	24	7	LET'S GO ALL THE WAY TONIGHT—Mel Tillis & Sherry Bryce, MGM SE 4937
24	21	19	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
25	17	11	JOLENE—Dolly Parton, RCA APL1-0473
26	28	6	SWEET COUNTRY—Charley Pride, RCA APL1-0217
27	31	6	SOME KIND OF WOMAN—Faron Young, Mercury SRM 1-698 (Phonogram)
★	34	5	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
★	38	2	TORE DOWN—Porter Wagoner, RCA APL1-0496
30	32	5	THE ATKINS-TRAVIS TRAVELING SHOW—Chet Atkins, Merle Travis, RCA 0479
31	27	12	KID STUFF—Barbara Fairchild, Columbia KC-32711
★	40	2	GREATEST HITS—Bob Luman, Epic 32759 (Columbia)
★	—	1	NO CHARGE—Melba Montgomery, Elektra 75079
34	35	3	THE BEST OF SUSAN RAYE—Capitol ST 11282
35	39	2	GEORGE HAMILTON IV GREATEST HITS—RCA APL1-0455
36	36	4	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME—Ray Price, Columbia 32777
★	46	3	SNAP YOUR FINGERS—Don Gibson, Hickory 4509 (MGM)
38	37	7	PHASES AND STAGES—Willie Nelson, Atlantic SD 7291
★	—	1	THE BEST OF NAT STUCKEY—RCA APL1-0540
40	44	20	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-2-0290
41	43	4	FASTEST GRASS ALIVE—Osborne Brothers, MCA 374
42	25	13	SONG AND DANCE MAN—Johnny Paycheck, Epic KE 32570 (Columbia)
43	48	9	THE BEST OF DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1-0425
44	26	19	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram)
45	47	4	WHEN YOUR GOOD LOVE WAS MINE—Narvel Felts, Cinnamon 5002
46	41	8	THAT'S THE WAY LOVE GOES—Connie Smith, Columbia 32581
47	—	1	STILL LOVING YOU—Bob Luman, Hickory 4508 (MGM)
48	49	2	FOR WIVES AND LOVERS—Jerry Wallace, MCA 408
49	33	10	SHE'S GOT EVERYTHING I NEED—Eddy Arnold, MGM 4912
50	30	25	NEW SUNRISE—Brenda Lee, MCA 373

Johnny Dollar, producer for Brite Star. . . Penrod, a country-pop singer, is now being distributed by Geauga Record Distribution, is set to go on tour, and will do another

Nashville session. . . Tex Clark is now a staff writer for Music City Entertainer, along with Greta Allen. Cliff Ayers publishes the Nashville consumer paper.

Gospel News

GMA Adds Affiliated Chapter In Southwest

A second affiliated chapter, centered in the Southwest, has been added to the Gospel Music Assn. following action by the board of directors of GMA.

Brock Speer, president of the parent organization, said the 28 members of the Southwest Chapter would be headed by Bob Wills,

Gospel Duo File Bankruptcy Plea

NASHVILLE—Ron and Robert Blackwood, two of the gospel-singing Blackwood Singers, have filed a petition for bankruptcy in federal court here. They are not associated with the Blackwood Brothers. They list joint liabilities of \$140,000 for their partnership and related companies, and virtually no assets.

Ron Blackwood has resigned his positions as president of both Century II Promotions and the Timothy Amos Agency. Robert Blackwood said he had no income except for singing at community churches. Ron Blackwood admitted to the court that he drives an \$11,800 car, but owns no other property.

The businesses listed in their joint indebtedness include Blackwood Enterprises, Inc.; Blackwood-Marshall Music; Blackwood Family Productions; Marshwood Productions, and Black Knight Productions.

manager of the Inspirationals singing group, based in Arlington, Tex. Wills is the chapter's representative to the GMA board of directors. The chapter now is seeking 60 members, all living in Texas, Kansas, Oklahoma, Louisiana, New Mexico and Arkansas.

The first affiliated chapter in GMA was Gospel West, which was approved at the January meeting held at Anaheim, Calif. The chapter, with a membership of 42, covers the states of California, Hawaii, Alaska, Oregon, Washington, Arizona, Colorado, Nevada, Idaho, Wyoming, Utah and Montana. This chapter is chaired by Sam Starr, manager of the Californians. He is also a representative on the GMA board.

Total membership in GMA stands just under 2,000.

The GMA board also set Sept. 30 as the date for the 1974 Dove Awards, with balloting to begin in June. A special award will be presented this year to the Most Promising New Gospel Talent. This award will be determined by a vote of the GMA board of directors.

The association also will set up a "hot line" service to radio and TV stations, giving information on the winners immediately to stations requesting the service.

Three states already have proclaimed Gospel Music Week during October: Vermont, Missouri and

(Continued on page 50)

5 Categories of Gospel Music Listed for Radio Programming

NASHVILLE—Five categories of gospel music are available for programming, according to Duane Allen of the Oak Ridge Boys, who keynoted the Second Annual Gospel Radio Seminar here last week.

Allen, a one-time radio man, said the five types are convention, southern gospel, sacred, country-bluegrass gospel and contemporary gospel. Categorization in this field has always been particularly difficult.

The singer urged the radio audience to familiarize itself with all five types of music and then encouraged everyone to search even further for newer sounds so the gospel industry can continue to expand.

Some 50 persons, mostly broadcasters, attended the seminar at Roger Miller's King of the Road for the two-day workshop. Some of them were new in the programming of gospel music, while others were veterans looking for new approaches.

As part of his keynote, Allen played a taped message from Johnny Cash.

Second on the seminar agenda was Jim Black, a new representative of gospel music for SESAC. All of the sessions were serious discussions, dealing with music formats, on-the-air personnel training, promotions, audience participations and gospel radio in general.

The first day of the workshop was

followed by a banquet and show, produced by Lou Hildreth of the Nashville Gospel Talent Agency, and hosted by Charlie Monk of ASCAP. It featured Bob Wills and the Inspirationals of Fort Worth, a cousin of the legendary Bob Wills in the country field, and a 15-year-old writer-singer, Kathy Cline, who presented her own original material. Saturday's workshop emphasized

professionalism in gospel broadcasting. The seminar was closed with a talk by Bob Benson, vice president of Benson Publishing, who lent humor to the seriousness of the meeting. Benson is an innovator in the gospel field.

The director of the seminar, Dr. Jerry Prock, said plans for next year's gathering would be announced soon.

J.T. Benson Pub. Co. Buys Ten-Acre Tract to Relocate

NASHVILLE—The John T. Benson Publishing Co., one of the largest sacred, gospel and religious music publishing and recording firms, has purchased a 10-acre tract in the new MetroCenter here.

It thus will become the first member of this city's music industry to relocate in the office park and distribution area, which extends to the Cumberland River.

A 60,000 square foot office and distribution complex is planned for the site. It will house all Benson operations and include new recording studio facilities, as well as an auditorium seating more than 150 people. The auditorium will be used for sales meetings, conferences, special performances, and large-scale recording situations.

Cost of the transaction will be ap-

proximately \$1,250,000. It is anticipated that the complex will be occupied within 12 months.

Benson Publishing was begun by the Benson family in 1902. Its deep involvement in the sacred, gospel and religious music field dates back to 1948. The company employs 85 people, and has been in its present location for three years, where it occupies 30,000 square feet of space.

"Our need for additional space has greatly accelerated during the last five years," said John T. Benson.

Earlier, the same firm announced that its entire filing system is converting to microfilm. Electric Business Machines of Nashville acted as consultant and distributor for the new 3M 3400 system.

Ed Benson, operations director,

(Continued on page 50)

MAY 18, 1974, BILLBOARD

Now there's more than one National Anthem.

BOBBY GOLDSBORO SINGS:

'I Believe The South Is Gonna Rise Again'

ON UNITED ARTISTS RECORDS

UA-XW422-XW

© MCMLXXIV United Artists Records, Inc.

Shaped Notes

Heartwarming/Impact records has announced that two artists on the label, **the Imperials** and **Henry & Hazel Slaughter**, have been selected by the Christian Bookseller's Assn. to appear at the group's annual convention in Minneapolis in July. . . . **The Oak Ridge Boys**, who are on their fourth European tour, received word even before they left that tickets for all performances were sold out in advance. Promotion for the overseas trek is being handled by Pilot Productions of Sweden. . . . **Andrae' Crouch** and the **Disciples**, the internationally known contemporary gospel music performers, artists

and composers, have appointed **Bill Rayborn** executive director of the AC&D enterprises. Rayborn will be in charge of all operations and personnel in the group's Panorama City, Calif., offices, handling bookings, promotion, and "other soon-to-be announced ventures." Rayborn most recently served as national promotion director for Word Inc., in Waco, Texas.

The Cruse Family has signed a long-term recording contract with Superior Records. . . . Though it's been recorded more than 300 times in the past 40 years, **Albert E. Bromley's** classic gospel song, "I'll Fly Away," continues to dominate the list of recordings supplied by SESAC. The latest list shows 16 recordings of the song in 1973, which doesn't include many by part-time groups. Altogether, SESAC lists 43 recordings in the past year of Bromley material. . . . Rapid acceptance of Campus Life's "Reality" is reported by **Ken Overstreet**, first vice president of Youth for Christ/Campus Life International. In just

over one month, 28 stations have picked up the innovative new religious radio syndication. The show includes a blend of the best contemporary religious music available today. It's available free of charge in either 30- or 40-minute formats with cut-away option of two minutes at the end of each half hour.

Arrangements have been announced by **Del Delamont**, president of Delamont Music Services, and **Mrs. Lou Hildreth**, president of Nashville Gospel Talent Agency, whereby the two booking agencies have cooperative accessibility to talent with both. The move is considered significant due to the growing overlap trend between country and gospel music, with both types of acts working together. This is a cooperative effort, not a merger. . . . **The Rambos**, who didn't work the road at all for some time, are working 17 dates in May all over the country. . . . **The Blue Ridge Quartet** is set for an Anniversary Sing at the Capitol Music Hall in Wheeling, W.Va., Sept. 22, broadcast on WWVA. It will include four hours of gospel singing. . . . **The Royal Gospel Singers** celebrated their 16th anniversary at the Church of God Tabernacle in Nashville, featuring **Ines Andrews** of Chicago, **Sara Jordan Powell** of Houston, Tex., the **Memphis Community Singers**, the **B. C. & H. Mass Choir** of Nashville and the **Greater Evangelistic Choir** of Cleveland.

The **Speer Family** has completed a five-day tour of New Brunswick, Halifax and Prince Edward Island. Following their last appearance, they had to take a ferry across the bay to fly back to Nashville for the wedding of their daughter, nearly 1,000 miles away. They played to full houses every night and were the first gospel group to play the area. . . . **Wally Goff**, one of the **Singing Goffs**, is recovering from serious injuries suffered in an accident near Orangeburg, S.C. He was hospitalized at Columbia, S.C., with arm and leg injuries. Wally was pinned in the wreckage. A lady companion also was injured. Despite warnings that he may never perform again (he is an organizer and singer), movement has returned to his fingers, and he hopes to rejoin his brothers in a few months. . . . **Hovie Lister** of the **Statesmen** has added a lead singer for the group, **Elmer Cole**, of Chattanooga. He's also a fine songwriter. . . . The new **Jake Hess** album has a group consisting of Jake, daughter Becky, son Chris and four musicians.

The Blackwood Singers appeared at a banking convention in Nashville, along with **Archie Campbell**. . . . **Lt. Gov. Jere Beasley** of Alabama was honored guest at a recent singing in Decatur, Ala., featuring the **Oak Ridge Boys** and **Jake Hess**. . . . Sixteen-year-old **Ronnie Fairchild**, gospel pianist, is the son of **Tommy Fairchild** of the **Blackwood Brothers**. . . . **Reba Rambo**, who suffered neck and back injuries in an auto accident in Nashville, checked out of the hospital to attend the funeral of her grandmother, then had to be rushed back to Nashville for hospitalization when she became ill. Some bookings were canceled, but she is well and performing now.

J. T. Benson

• Continued from page 49

said the addition is a major step toward more efficient operation, with decreased personnel time for filing and customer service.

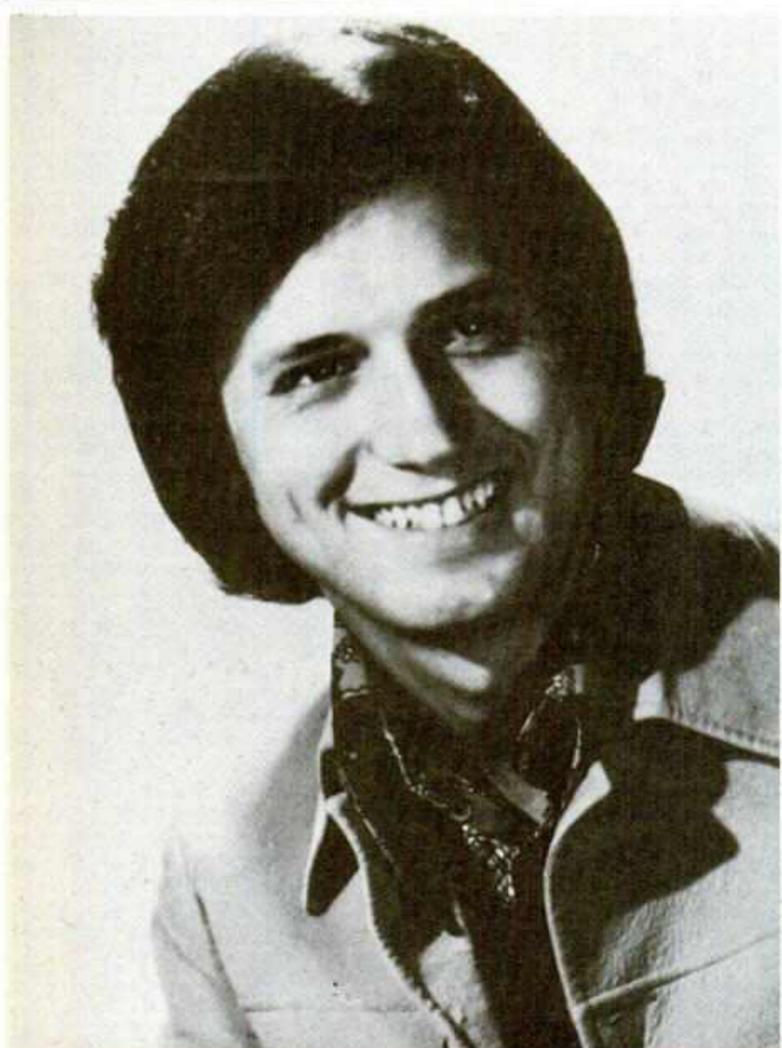
Benson owns the Heartwarming/Impact labels.

GMA Adds Chapter

• Continued from page 49

Kentucky. Speer said all 50 governors have been requested to make such a proclamation.

A bill also is pending in Congress to proclaim a national Gospel Music Week during the first week of October each year.



OPRYLAND RECORDS HAD A FEELING AND

J. DAVID SLOAN

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Billboard SPECIAL SURVEY for Week Ending 5/18/74

Billboard Best Selling Gospel LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	6	10	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
2	2	24	ARETHA FRANKLIN Amazing Grace, Atlantic SD 2-906
3	1	28	INEZ ANDREWS Lord Don't Move The Mountain, Songbird SBLP-226 (ABC)
4	9	20	PILGRIM JUBILEE SINGERS Don't Let Him Down, Peacock PLP 193 (ABC)
5	4	14	SHIRLEY CAESAR The Invitation, Hob HBX 2160 (Scepter)
6	7	14	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/Goldband)
7	12	24	SENSATIONAL NIGHTINGALES It's Gonna Rain Again, Peacock PLP 175 (ABC)
8	3	28	JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270
9	17	24	DIXIE HUMMINGBIRDS We Love You Like A Rock, Peacock PLP 178 (ABC)
10	20	14	INSTITUTIONAL RADIO CHOIR One More Day, Zanzee SVLP 2600
11	19	20	JAMES CLEVELAND & THE GOSPEL GIRLS Trust In God, Savoy MG 14302
12	25	10	THE PEOPLE'S CHOIR OF OPERATION PUSH The Gospel Truth GTS 2720
13	23	10	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I Told Jesus To Change My Name, Savoy MG 14322
14	5	24	REVEREND W. LEO DANIELS Sermon—Build Your Own Fire, Jewel LPS 0081
15	—	1	JAMES CLEVELAND With The Southern California Community Choir—I'll Do His Will, Savoy MG 14284
16	16	5	THE HENRY JACKSON COMPANY The Gospel Truth GTS 2719
17	—	1	THE BEST OF MIGHTY CLOUDS OF JOY, Vol. 2 Peacock PLP 183 (ABC)
18	14	28	BROOKLYN ALLSTARS I've Got My Ticket, Jewel LPS 0067
19	32	24	SHIRLEY CAESAR SINGERS Get Up Brother, Hob HBX 2144 (Scepter)
20	11	20	THE RANCE ALLEN GROUP The Gospel Truth GTS 2701
21	—	1	RANCE ALLEN GROUP Brothers, The Gospel Truth GTS 1212
22	—	1	JACKSON SOUTHERNAIRES Save My Child, Songbird SBLP-230 (ABC)
23	27	5	REVEREND MACED WOODS AND CHRISTIAN TABERNACLE CONCERT CHOIR A New Dawning, The Gospel Truth 2722
24	8	24	BROOKLYN ALLSTARS Too Close To Heaven, Nashboro 7114
25	29	20	THE ANGELIC CHOIR Hold The Light, Savoy MG 7001
26	10	10	JAMES CLEVELAND Down Memory Lane, Savoy MG 14311
27	—	1	SWANEE QUINTET Everybody Ought To Know The Man, Creed 3054 (Nashboro)
28	18	28	BEAUTIFUL ZION MISSIONARY BAPTIST CHURCH CHOIR I'll Make It Alright, Myrrh SP 6514 (Word/Goldband)
29	—	1	REVEREND W. LEO DANIELS The Real Thing, Jewel LPS 0087
30	—	1	SOUL STIRRERS Strength, Power And Love, Jewel LPS 0084
31	15	20	DOLORES BARRETT & BARRETT SISTERS God So Loved The World, Creed 3035 (Nashboro)
32	—	1	THE GOSPEL SOUL OF SAM COOKE WITH THE SOUL STIRRERS Vol. 1 Specialty SPS 2116
33	26	28	RANCE ALLEN GROUP Truth Is Where It's At, The Gospel Truth GTS 2709
34	—	1	REVEREND W. LEO DANIELS Straddle The Fence, Jewel LPS 0088
35	—	1	ERNEST FRANKLIN & CHOIR Close To Thee, Jewel LPS 0063

International News

U.K. Co. Formed to Aid In Artist Royalty Distribution

LONDON—A new company has been formed in the U.K. to assist in the distribution of record performance royalties due to performers.

The company, Interpar (International Performing Artists' Recordings Ltd.), has been created by Adrian Sterling, an expert on international laws relating to the protection of intellectual property, who was formerly deputy director of the International Federation of the Phonographic Industry.

Sterling told Billboard: "The company is an independent organization which will act as a clearing house for overseas societies administering remuneration due under local law to performers in respect of the broadcast or public performance of published commercial recordings. These royalties arise under the laws of a number of countries which have ratified the Rome Convention of 1961. Interpar will aim at working in close collaboration with existing societies and with musicians' unions and organizations."

Although virtually a one-man operation at present, Interpar hopes ultimately to have an advisory board on which performers will be represented. Sterling will also invite some kind of governmental participation.

The lack of a British organization to distribute record performance royalties due to British artists from foreign countries was spotlighted last year in Billboard (Oct. 27) when the Danish Gramex organization revealed that it was holding about \$600,000 due to British artists for Danish radio, discotheque and juke box plays, but could find no organization to distribute the money. Sterling's initiative is a logical development—and a timely one, because the probability is that more and more countries will ratify the Rome Convention. Among those in Europe which are currently paying record performance royalties are Austria, Denmark, Sweden and West Germany. Italy is also about to ratify the Convention and Sterling anticipates that more countries will follow suit in the years to come.

Interpar will concentrate initially on British performers. After 20 years of involvement in international negotiations concerning copyright and the protection of intellectual property, Sterling is well equipped to administer the complicated machinery involved in meeting the differing requirements of the laws of various countries.

With the amount of U.K. and American material which is currently being programmed all over the world, he should find no lack of support in the U.K. and U.S. for his move. He accepts, however, that it would be perfectly possible for someone else to set up a competitive organization, but feels that the complexities involved might be a deterrent.

"Basically my aim is to assist in

Greece Gold To "Mikra"

ATHENS—Gold disks have been won by the creators of the album Mikra Asia (Asia Minor) for sales of over 50,000. Recipients were composers Apostolos Kaldaras and Pythagoras, and artists Yiorgchos Dallaras and Haris Alaksiou.

Gold disks are not regularly presented in Greece and not based purely on sales. They also take into account artists' contribution to music. There are no silver and platinum awards.

the recognition of principles of the Rome Convention and to act as a clearing house in the administration of record performance royalties due to artists from those countries where an organization exists to carry out the provisions of the Convention," Sterling told Billboard. "Interpar will be a nonprofit-making organization whose officers will be paid normal remuneration for their professional services.

"I believe it is possible to administer a large proportion of the sums due internationally to performers under the Rome Convention and adopt systems to do this which will not involve the performers in heavy administrative costs."

There is little possibility that Sterling's venture will, for the present, have much influence on the British situation where record performance rights are collected from the BBC by the PPL on behalf of the record industry and then distributed by the companies to individual artists and to the Musicians Union on a non-individual basis.

The Musicians Union has long held the view that record performance royalties should be distributed on a collective rather than an entirely individual basis on the grounds that this better compensates those musicians whom it holds to be affected by the use of records on radio.

Polydor Plays Both Sides As Soccer Cup Test Is Set

HAMBURG—The World Soccer Cup kicks off in Germany in June and Polydor has high hopes of scoring heavily, whoever wins. The West German and Scottish teams have made records for the company and sales expectations are high in both the host country and the U.K.

Deutsche Grammophon released an LP in late 1973—keeping ahead of any competition—which featured the West German national team singing favorite beer hall songs and a specially composed number "Fuss-

'Dracula' Flies As TV Spot

LONDON—EMI's "Dracula" album is being promoted on TV during breaks in the Wednesday evening thriller films.

Four seven-second spots are being taken on Thames, two on May 15 and two on May 22.

Backing the campaign will be a national newspaper competition next week.

First prize will be a trip to Rumania visiting the castles from where the Dracula legend is supposed to have emanated.

Runner-up prizes will be 250 albums, 25 cassettes and 25 cartridges. Dealer promotion will include 250 window displays nationwide and 1,200 in-store displays.

The Hammer City Records' production was released on Friday and is the first gatefold sleeve on EMI's Studio label. It retails at \$6.08.

The record includes music and sound effects from Dracula films and a narrative by Christopher Lee.

Vic Lanza, EMI's middle-of-the-road marketing manager, said: "We may extend the TV advertising depending on the response from the initial spots. We estimate reaching 350,000 viewers each night we advertise."

MetroSound In Tape Deal

LONDON—MetroSound is to manufacture all the new tape product which will be released on the Rhapsody label and distributed by Enterprise and President Records. The first batch of six titles is scheduled for release on June 1, and comprises two recordings each by Jo Ment and Stef Meeder, together with one by Anna Dell and a recording of Hawaiian music. All six will be available on cassette only.

President's sales manager, Cliff Fraser, comments: "We are going to tread fairly carefully with these tapes, and we shall be guided by record sales in determining future catalogue. I would anticipate about eight titles being released quarterly, and at the moment we are not considering putting any Rhapsody product out on cartridge as there just is not the market for it."

Eddie Kassner, chairman of President, emphasizes that the deal with MetroSound in no way affects the company's existing contract with Ampex, recently renewed for a further two years, for the manufacture of President and Joy label product and its distribution in Europe. However, as Ampex has not been able to distribute successfully in England, Enterprise and President will now handle the distribution in this country of the 20-item catalog, all but three of which are available in both cassette and cartridge.

ballist Unser Leben" (Football Is Our Life) which is the title of the album and a single.

The album has proved to be a steady seller. About 20 percent of the special retail price is shared between the United Nations Children's Fund and the German soccer federation. In the U.K. where hopes are pinned on the Scottish team, following England's failure to get through the qualifying round, Polydor London has netted a handsome contract with the Scots squad.

An album, out in April featured not only the Scottish team, but also Scottish pop stars such as Rod Stewart, Lulu, Junior Campbell, Middle Of The Road, Gallagher and Lyle, the Bay City Rollers and the JSD band. The project, which includes a single by the team on its own, was produced by the songwriting/production team of Bill Martin and Phil Coulter who were also responsible for the million-selling "Back Home" single recorded by the English team for the last World Cup.

(Continued on page 53)

Fioto, Kahl Enter Deal

NEW YORK—Fred Fioto, president of the Delightful Music, Vignette Music, Fredmel Music, and Stephanye Music Publishing firms, and Phil Kahl, vice president of Big Seven Music Publishing Corp., jointly announced the completion of a sub-publishing agreement under which the Big Seven foreign subsidiary, Planetary-Nom Music International will represent Fioto's publishing companies in all international markets with the exception of the U.S. and Canada.

Among the copyrights covered by this agreement are all of the original material recorded by Kool and The Gang.



ANDY WILLIAMS in Holland to headline the annual UNICEF Gala, an event which was attended by members of the Dutch Royal Family and which was televised throughout 15 countries of the world. Williams is with Holland's Prince Pieter Van Vollenhoven, right, and CBS Holland's artists relations manager Leo Moolenijzer.

Pye Invasion of U.S. Seen For Summer; Granite Link

By RICHARD ROBSON

LONDON—The first major step by Pye in the setting-up its new overseas arrangements was taken by the company last week for the key North American market.

Chairman, Louis Benjamin, managing director, Walter Woyda, and international director, Nick Hampton, made a short trip to the U.S. to put the finishing touches to a blueprint to launch the Pye labels in the U.S. for the first time during the summer.

Rather than link with an American major for the labels—as had been widely anticipated—Pye will be utilizing the sales, distribution and manufacturing framework set-up for Granite Records, the label launched by ATV Music in the U.S. last year.

It is not clear whether Granite—the equivalent of Bradleys in this country—will disappear or continue to operate as a Pye-owned label.

It has developed primarily as a country outlet and it is not yet known whether the artists concerned would be happy to move to one of the Pye labels.

Granite product is pressed by GRT—which initially had a stake in Pye's Precision Tapes off-shoot—and distributed by the independent network in the U.S. These arrangements will remain unaltered at least for the time being.

Although Pye is looking for an executive to head its new operation in America, all major policy decisions will be taken in London.

Benjamin stressed this week the build-up of the new operation will be gradual and that Pye will continue to license product in America, as it has done in the past.

"It wouldn't be fair to either ourselves or our artists to expect the new set-up to become fully operational from day one. There are bound to be teething problems and we want to get all the snags ironed out and the whole thing running smoothly before we start channelling all product through the new operation."

Apart from limited success with Mungo Jerry, Pye's sales record in the U.S. in recent years has not been impressive—one of the reasons behind the launch of the new operation. Pye is the last U.K. major still without its own company in the U.S.

Benjamin added that Pye's complete revision of all overseas arrangements will be confined initially to America and Holland, where the company is shortly hoping to announce new plans. Pye wants to consolidate its new arrangements for

these two countries before tackling other territories.

Meanwhile, Pye has just concluded a longterm licensing deal for the U.K. with the American Vanguard label after a spell in this country with RCA.

The outlet has substantial classical and contemporary catalogs and was previously handled by Pye in the U.K. during the mid-'50's.

The label's classical repertoire will be administered by Pye marketing manager, Jack Boyce, while house producer and Mainstream label manager Terry Brown will assume responsibility for the contemporary product. First releases will be in July.

Studio in Hungary Is Completed

BUDAPEST—After many years work, the Hungarian State Film manufacturing company has completed a new sound studio here. Construction has taken so long due to financial difficulties. The studio was designed by architect Peter Molnar and the acoustics follow the plans of the famous Soviet acoustics expert, Professor A.N. Kacserovics. To completely soundproof the studio the principle of floating a room within a room was used.

The studio is 457,800 cubic feet and special wooden panels in the ceiling guarantee excellent acoustics. Air conditioning, which is quite soundless, can be used while the studio has a recording session in progress.

The studio has been mainly designed for symphonic orchestras, but can be returned for light music and group work. Quadraphonic recording is possible through the mixing desk specially constructed with 28-in and 28-out by Neumann. Recording equipment is Ampex MM-1000 eight channel with an Ampex double channel device for dubbing. The equipment has a six-fold Dolby system and Altec amplifiers.

The studio is to be used for film soundtracking and for recording on the Qualiton, Hungaroton and Pepita labels. The Hungarians hope that it will also attract work from outside the country. Studio cost was \$2,137,000.

GRC Talks In Far East; Seeks Disk/Pub Deals

NEW YORK—General Recording Corp., Michael Thevis and their international representative, Robert Weiss and his One World of Music Agency, have begun negotiations with Japanese record and music publishing licensees in the second phase of Far East exploration for GRC Records and the Thevis Music Group.

Weiss, president of the international licensing and consulting

agency, One World of Music, will present GRC product and music publishing catalogs to over 40 major firms in the Far East including Hong Kong, Singapore, Bangkok and Manila.

He will work closely with Thevis' Music Group including Act One Music and Grapevine Music in Atlanta, Nolanta Music and Silver Thevis Music in New Orleans, and Thevis' co-owned publishing firms, Moonsong Music in Birmingham and Blue Surf Music in North Carolina. Weiss will be seeking licensee's from each foreign city to serve as representative for GRC product and music catalogs. According to Michael Thevis, president of GRC, Weiss will be involved in placing GRC catalogs in distribution around the world as well as acquiring publishing catalogs and masters for Thevis Enterprises.

Plans for GRC include a five-week trip to London by Thevis: Buz Wilburn, president of GRDC; Rick Landy, general manager of Thevis' Music Group, and Weiss, to begin negotiations for the fall opening of an international branch recording and publishing office there.

In furthering the world-wide expansion, Thevis, who is also president of the Sound Pit recording studio and Jason Management with offices in Atlanta, Nashville and Los Angeles, plans to establish international distribution and licensee representation in Germany, France, Spain, Holland, Mexico and Latin America within the next year.

Col, Phonogram Iglesias Deal

MADRID—Discos Columbia has signed a distribution agreement with Phonogram Germany for all product released by Julio Iglesias. The deal covers Germany, Austria, Scandinavia, South Africa and New Zealand.

Columbia has also signed a similar distribution agreement with Metronome for Donna Hightower product to cover Germany and Austria only. In both cases, the German companies have had sales success with product they have already released by the two artists and Columbia has now decided to negotiate long-term contracts.

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Doobie Brothers—What Were Once Vices Are Now Habits—Warner Bros.—2750
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Decca Ltd. 'Pleased' With Spot Results

LONDON—Decca's four-week flirtation with local radio advertising shows signs of becoming a serious affair.

Head of promotion, David Rickerby, states that he is pleased with the results of experimental promotion on Radio Clyde and the Birmingham-based BRMB station.

Nine acts distributed through Decca—Thin Lizzy, Caravan, Mike Storey, Seventh Wave, Ray Charles, Sydney Devine, Atomic Rooster, Ricky Wilde and Ann Peebles—were featured.

Decca took air time between 7 a.m. and 11 p.m. on Wednesdays, Thursdays, Fridays and Saturdays to promote both albums and singles.

Rickerby said the most relevant question posed by the trial was when a record should be advertised in relation to its release date.

"Is it better to advertise prior to release date and build up an advance interest or is it more advantageous to take the air time when a record is beginning to move?"

He said another factor was how ambitious radio promotion should be in the number of records advertised at any one time.

Rickerby said Decca's decentralized distribution system through the four selecta depots in London, Glasgow, Manchester and Leicester made it easier to gauge response to local radio promotion.

Thin Lizzy's "Little Darling" showed an improved response in Glasgow and Ann Peebles' "I Can't Stand the Rain" increased sales in Birmingham.

He said: "Regional promotion is here to stay and although promotion departments may not expand to cater for it, I feel that more people will be based outside London."

CBS U.K. Hot On U.K. Chart

LONDON—CBS Records U.K. is having a hot streak on the English chart, currently garnering 13 of the top 50 singles listed. The disks represent a wide variety of across the board material, including the top song, "Waterloo" by Abba, Swedish group that won the Eurovision song contest last month.

Philly International has four of the top singles, and making their initial appearances this week are David Essex's single "America" and "Go," sung by CBA CBS Italy's Gigliola Cinquetti, which ran second at Eurovision.

Greece Fest Imperiled

ATHENS—Greece's annual international song festival is in jeopardy following the withdrawal of a Government grant.

The Olympiad of Song—which draws crowds of between 30,000 and 50,000 has been cancelled this year and it seems unlikely it will be staged again.

The festival's problems have been caused mainly by the Greek Ministry of Sciences and Culture taking away its grant of about \$120,000 to sponsor the Greek National Theatre's tour of Japan. The festival, which has been running for six years, has been held in the 60,000-seater Panathenian stadium.

From the Music Capitals of the World

LONDON

DJM Records has dropped its plans to relaunch the Page One label as the firm's proposed new mid-price LP line. Instead, the company is introducing a new series under the DJM banner—identified by silver on black record labels instead of the usual yellow on black—to cater for mid-price product.

DJM Records' head Stephen James explained it had now been decided there wasn't really enough material available in the company's catalog and suitable for mid-price albums to warrant the launch of a completely new label. It is hoped, however, the series will be in July.

Short run international variety shows are to replace the traditional long summer shows at the Palladium. Starting the program is Frankie Vaughan followed by Vic Damone and Mama Cass. Debbie Reynolds makes her first Palladium appearance since 1953 on July 30 at the start of a three-week run. She will bring with her a 22-strong entourage from her Las Vegas production.

B&C Records has now completed the transfer of all product from the now-demised Pegasus label to Mooncrest. Pegasus collapsed about a year ago, and several titles were deleted and the rest scheduled for the now completed transfer to Mooncrest. The albums involved include releases from Steeleye Span, Nazareth and Shirley Collins and the Albion Country Band. . . . BASF (U.K.), has made its MPS jazz label available nationwide through a pressing and distribution deal with Decca. Some MPS titles were available through Polydor a few years ago and more recently about 20 albums have been released by BASF through independent distributors.

Saturn Studios has opened an agency called Andy Cowan-Martin Production and Management, based in Worthing. . . . Golding Audio, the Colchester-based hardware organization, is ending tape software distribution to nearly 400 automotive outlets on Monday (13) to concentrate on hardware. Managing director Robin Golding said that tape had never been the company's primary interest and never accounted for more than 10 percent of turnover. "Previously, we had to supply tape to customers simply as a sales aid, now the supply situation is better." . . . A major expansion of writers Bill Martin and Phil Coulter's (Puppet on a String) publishing and production activities is planned following the breakdown of their negotiations with Lion International. The pair will concentrate on building up their Mews Music and Martin-Coulter Music catalogs and developing their Martin-Coulter Enterprises production company.

General manager Adrian Rudge, whose Intersong offices were gutted by fire two days after his March return from America, celebrated the move into new office by finalizing deals made on the U.S. trip. From his new fifth floor suite in the New Bond Street Chappell building Rudge announced the signing of the Heavy Music catalog for the U.K., as well as signing ex-Bread member James Griffin to a songwriting deal for the world excluding the U.S. and signing Canadian rock band the Stampeders for the U.K. . . . Receptions are being thrown by the Italian Institute for Manticore group PFM in the presence of M. Montuori, cultural attache, and Polydor for Focus with guest of honor H. Th.

Schaapveld, Netherlands Minister Plenipotentiary. . . . New HQ for McCartney Productions at 12-13 Greek Street. . . . Although Carpenters' album "The Singles 1969-73" has been U.K.'s number one LP for 14 of the last 15 weeks, Simon and Garfunkel's "Bridge Over Troubled Water" still holds record of 15 unbroken weeks. . . . John Velasco, general manager of United Artists Music has recently signed American singer/songwriter Billy Livsey to a songwriting deal. Debut album due for September release on WWA Records. MARTIN THORPE

STOCKHOLM

Blue Swede's lead singer, Bjorn Skifs, is currently in the U.S. promoting "Silly Milly," the group's follow-up single to "Hooked on a Feeling." This fall, the group will undertake their first tour of America, which is being set by the CMA agency. Meanwhile, the group will be visiting Germany for tv appearances and general promotion work and later this month, start their summer series of concerts in Swedish folk parks. . . . Inger Ost and Torsten Wallin (Metronome) have recorded a Swedish version of the Dutch Eurovision Song Contest entry, "I See a Star," under the title "Du Hor En Sang" and with lyrics by Bosse Carlgren. . . . Following their recent successful tour here, Nazareth, whose "Loud and Proud" album has been in the Swedish charts for 15 weeks, have released a new LP, "Rampant." . . . Family Four (RCA) will play in Munich on June 7 at the opening of the series of World Cup football matches. . . . EMI recording group Landslaget have just released their second album, "Travellin' In Our Songs" here. The LP is scheduled for release in the U.S. shortly to follow-up the issue of their American single, "Friday's My Day." . . . Sylvia Vrethammar's (Sonet) recent folk park appearance with Goran Fristorp, Carlos Alberto Sampaio and Rune Ofwerman's quartet is to be included in a German tv special devoted to Swedish folk parks. Sylvia will also host the show. . . . Gramofon AB Electra is mounting a major campaign dubbed Gamla Godingar (Oldies But Goodies) to promote old standards. The campaign will include window stickers and streamers and a folder giving details of around 20 albums from Electra and lines such as RCA, Decca, MCA, Coral and London which it distributes. The campaign will also spotlight the soundtrack album from the film "American Graffiti," currently showing in Stockholm. . . . The Swedish pop magazine Ny Musik (New Music), which was launched by Ahlen & Akerlund in September, 1973, has folded after only 13 issues. Reasons given for its closure are low circulation—the last issues sold about 40,000 copies—and poor advertising support. . . . The group Flamingokvintetten IV has sold over 125,000 copies of their current single on their own FLAM label which qualifies them for a Platinum Disk. . . . Strepplers (Polydor) were recently presented with Gold Disks for their album, "Alltid Pa Vag," which has sold over 25,000 copies here. . . . Arthur Eriksson, a religious singer who records for the Solist label, recently received two Gold Disks and one Diamond Disk to mark combined sales of his three latest albums of over 100,000 copies. . . . Producer Svante Widen recently returned

(Continued on page 53)

International News

From the Music Capitals of the World

• Continued from page 52

from Nashville, Tennessee, where for the past year he has been organist for the **Evangel Temple Choir**. **Widen** will now head-up a Swedish edition of "Grand Ole Gospel Time" which will be held once a week in the Pentecost Church in Stockholm. . . . The Sonet album "Yesterday and Today," featuring **Svend Asmussen** and **Toots Thielemann**, has been released by A&M in the U.S. . . . Eurovision Song Contest winners **Abba** have cancelled their month-long tour of the folk parks in order to con-

Spring Fest In Warsaw

WARSAW—For the third year running, talent from the Socialist countries gathered in Warsaw recently for the annual Stage Spring music festival. Countries represented this year included Czechoslovakia, Hungary, Rumania, East Germany, the USSR and the host, Poland.

Czechoslovakia sent a particularly strong contingent of artists which included such top names as Waldemar Matuszka and Nadia Urbankova, while East Germany sent the country's top male singer, Frank Schobl.

The organizers of the event are hoping that as the stature of the festival grows, it will attract Western concert promoters to Warsaw to watch Socialist talent in action which could eventually lead to Eastern artists being booked to appear in concerts in the West.

Stigwood 'Satisfied' With U.S. Expansion

LONDON—The international activities of the Robert Stigwood Group's entertainment arm have been successfully consolidated, chairman Robert Stigwood stated in his annual report.

Although in the current economic climate he was reluctant to forecast performance in the current year, Stigwood expressed his satisfaction with the expansion in the U.S., where 60 percent of the group's income is now earned.

Surveying the 12 months to the end of September, Stigwood said the RSO label's policy had been one of extreme selectivity and thorough promotion, while on the management side "Jesus Christ Superstar"

'Country and Eastern' Festival for Czechs

LONDON—Plans are being formulated for a "Country and Eastern" festival of music to be held in Prague early in 1975.

Discussions are under way between the Czechoslovakian Minister of Culture and Mervyn Conn to hold the country music gathering, which would incorporate artists from the United States, the United Kingdom, Poland, the Soviet Union, Romania, Bulgaria and Czechoslovakia.

The action comes on the heels of an appearance of George Hamilton IV, an American artist who records for RCA Canada, in Moscow. This has been preceded by four sell-out

shows in Prague, with 28,000 in attendance. This would not conflict with next year's Seventh International Festival of Country Music in the U.K., held at Wembley Pool near here each Easter weekend. While Hamilton performed before understanding audiences here, his Moscow visit was limited to three concert lectures at the Moscow University, the Foreign Language Institute, and the Railway Institute. Conn said he is convinced that Eastern Europe is ready for "Western" music. In addition to his annual festival, Conn has promoted several series of tours by U.S. artists in both the U.K. and Western Europe.

LEIF SCHULMAN

TOKYO

Albums of "Tubular Bells" (Theme From "The Exorcist"), the top LP recorded by **Mike Oldfield** for Virgin Records of London, have been imported from the U.K. via Caroline Records (Exports) and distributed by Avenue Recordings Japan for sale here from April 25 at the retail price of 2,400 yen or about \$8 each. **William Peter Blatty**, author

of the best-selling novel and producer of the awards-winning film, was here recently with **Richard Lederer**, vice-president of Warner Bros., to promote Japan-wide distribution of the movie for premiere showings shortly. . . . **Norio Ohga**, president of CBS/Sony, disclosed here April 24 that the six-year old joint recording venture's April Music publishing division was established as a separate "sister" company April 21. Its capitalization of 36 million yen (about \$120,000), shared 50-50 by CBS and Sony, was approved by the Japanese Government's Foreign Capital Investment Council April 23. President of K.K. April Music is **Norio Ohga**. Its directors are **Toshio Nirazuka**, **Toshio Ozawa**, **Kyoichi Yanai** and **Tokunaga Watai** (auditor). Its publishing, production and administration departments are headed by **Masako Aoki**, copyright manager, **Kaiki Hasegawa**, producer, **Yoshimaru Ohgama**, business section chief, respectively. Following the successful publication of "The Michel Polnareff Songbook" here in June 1972 by CBS/Sony's former division, Volume II is scheduled for issue July 1 by the new music publishing company. . . . The '74 (19th) Eurovision Song Contest was featured over Fuji TV on the Emperor's Birthday, April 29, via videotape, with **Shizue Abe**, Canyon recording artist, and **Ben Okano**, president of Music Labo, discussing light music trends in Europe.

Robert W. Sarnoff, RCA chairman of the board, was at the supper party held at Maxim's of Tokyo, April 18, in honor of **Anna Moffo**. The American soprano autographed record albums at Yamano Gakki's main music store on the Ginza April 20. . . . **Yasuyoshi Tokuma**, president of Tokuma Musical Industries (Minorophone), has become owner of the Daiei motion picture company that went bankrupt Oct. 25, 1971. He expects to establish a new Daiei Aug. 20 with a capital of 200 million yen, to produce five feature films a year. He completed a business trip to China, April 25-May 10, accompanied by **Tatsumi Yamashita**, managing director of TMI. . . . 381,512 requests for tickets to the concerts scheduled for the **Carpenters** (A&M), May 31 and June 12, at the 11,000-seat Nippon Budokan were received by Kyodo Tokyo and Nippon Hoso prior to the public drawing April 21, far exceeding the 200,000 for the **Beatles** (Apple) in June of 1966. All 25,000 tickets to the duo's slated performances in Osaka, Kobe and Fukuoka were sold out the day they went on sale. King Record, with whom A&M has a foreign licensing agreement, estimates that the **Carpenters** accounted for 5 percent of total international A&R sales in Japan during the past year.

Milva of San Remo Festival fame is here in Japan for the sixth time, but this time the Ricordi recording artist is appearing with **Roberto Fia**, whose recording of the theme song

(Continued on page 63)

Polydor Plays

• Continued from page 51

In Germany, where World Cup fever is already running high, DGG has a number of other soccer-related marketing tricks up its sleeve. One double album features music from the various German cities playing host in the championship and favorite songs chosen by the top names in the world of soccer.

Executive Turntable

• Continued from page 4

mote Chappell's entire music catalog. Reeves was most recently affiliated with ABC-Dunhill Records as a writer and artist.

★ ★ ★

Fred DeMann has been appointed to the newly created position of national promotion coordinator at Elektra/Asylum Records. He is responsible for coordinating the efforts of field staff and maintaining trade relations for the label. Reeves was most recently director of creative services for United Artists Records. . . . **Jay Jensen** has been promoted to branch manager for the CBS Records Dallas branch office. He is responsible for all sales and promotion activities within the Atlanta marketing area, which includes such cities as Memphis, Oklahoma City, Tulsa, and Little Rock. Jensen was a Columbia field sales manager for the last two years. . . . Also at CBS, **Eddie Sims** has been appointed local r&b promotion manager, western region. . . . **Nancy Lewis** has been named director of international creative services for the Buddah Records Group. She will act as liaison for all Buddah foreign licensees, coordinating foreign promotion and artist relations activities. Ms. Lewis has been director of publicity for the label, a position in which she will remain. . . . **Barry Freeman** has joined WEA Distributing Corp. in Los Angeles as local promotion man for Atlantic Records. He was most recently with Capitol Records in Los Angeles as both a local and a regional promotion man. . . . **Ron Sunshine** has joined **Kevin Hunter** as a partner in New Directions. New York-based management firm. He was with CMA for the past two and a half years. He was also one of the founders of Premier Talent, serving as vice president from 1964 through 1970. . . . At RCA Records, **Paula Hyun Batson** has been appointed administrator, press and information, West Coast. She was most recently a public relations representative for artists **Waylon Jennings** and **Willie Nelson**. . . . Also at RCA, **Lorraine Lawrence** has been appointed copywriter/producer and **Ellen Mandell** has been appointed creative advertising coordinator in the label's creative services department. . . . **Barbara Pepe** has been appointed editorial coordinator/trade press liaison for Famous Music. She was most recently in the publicity department of Atlantic Records. . . . **Steve Weiss** has been named as attorney and administrator of Swan Song Records. He will continue his private law practice. . . . **Joseph Sluder** has been named manager of custom sales for Ed Bosken's Queen City Albums Inc., Cinn. Also, **Roy Emory**, formerly with Starday-King, joins the firm as head of the traffic department. . . . **Morton Fink** joins Sony Video Products division as vice president, planning and development. . . . **Alan N. Cohen** has been elected president and chief executive officer of the Madison Square Garden Corp., New York.



DRAKE



McGREGOR

Harrison Drake, president and chief operating officer of Dun & Bradstreet Companies Inc., has been elected to the board of directors of the Magnavox Co. In other Magnavox appointments, **Brack W. Duker**, **John M. Fauth** and **Donald L. Hamilton** have been named corporate vice presidents. Other Magnavox changes: **James A. Egan**, vice president of Magnavox Consumer Electronics Co. and formerly director of sales, will be in charge of an expanded sales, service and distribution department. **Gerald A. Michaelson** has been appointed a vice president of Magnavox Consumer Electronics Co. and director of a new department, marketing and merchandising service. **Mark B. Bollman Jr.**, a corporate vice president, will direct an expanded department that will consolidate all Consumer Electronics Group advertising, public relations and related activities in New York and Fort Wayne offices. **John O. Silvey**, vice president of Magnavox Consumer Electronics Co., will be in charge of an expanded product design, development and engineering department.

Sansui Electronics Corp. in the U.S. has made several promotions to prepare for future expansion. **Bernard Bernstein**, presently national sales manager, becomes vice president of sales. **Vicky Fita-pelli** becomes his assistant. **Y. Hori** continues as board director of Sansui Electronics Corp. and becomes director of merchandise planning. **Norman Kaminsky** joins Sansui as a vice president and controller. In the New York office **M. Sasao** becomes sales administrator, New York, and **T. Jubert** becomes credit manager. In the Los Angeles office **K. Nakatsuka** becomes general manager. **Ken Hoshino** is sales manager of the Western branch, and **David Maskell** becomes sales administrator, Western branch. . . . **Don McGregor** has been appointed assistant national promotion director for Warner Bros. Records. Before joining the company, he was a radio personality on a variety of stations.

★ ★ ★

Joseph Sluder has been named manager of custom sales for Ed Bosken's Queen City Albums, Inc., Cincinnati. **Roy Emory**, formerly for 18 years with Starday-King in Cincy, has joined Queen City to head up the traffic department. Meanwhile, the veteran **Pat Nelson** continues of sales promotion for the firm's QCA label.

Can-Base, Labels Thriving, Says Siegel, Promo Rep

VANCOUVER—Can-Base Industries and its subsidiary record labels, Mushroom Records and Hellroaring Records, have been thriving in the last few months, according to promotion representative Shelly Siegel.

Can-Base Studios a division of Can-Base Industries have had such artists as Terry Jacks, Chilliwack, Susan Jacks, H.P. Riot, Alexis, Songbird, Comox, Tom Middleton, Ptarmigan, the Incredible Bongo Band and Jayson Hoover into the studio recently with producers such as Mike Flicker, Terry Jacks, Steve Douglas, Bob Brooks, Paul Hern, Perry Botkin Jr. and Mike Viner.

The Mushroom label, just recently formed by Can-Base have just released their first two singles, by Alexis and Songbird. The Songbird single entitled "I Believe" is getting very good reaction from most programmers and has been confirmed for play already on CKCK, Regina; CFQC, Saskatoon; CKSL, London; CKOM, Saskatoon; CKOY, Ottawa; CKRC, Winnipeg; and a number of other secondaries.

Mushroom's third single is by Jayson Hoover and produced by Mike Flicker entitled "Love Will Get You." The record was charted at CKXL, Calgary before it was even pressed.

The first album release will be by Alexis Radlin and is entitled simply "Alexis." The second will be a double live album by Paul Horn which will include a 24-page booklet. It is scheduled for a June 1 release.

Teen Angel and the Rockin'

Hardy Sets Up Indie Label

TORONTO—Hagood Hardy, well-known Canadian composer, arranger and performer has set up an independent record label, Isis Records. No distribution deals have been announced.

The first release will be a single "The Homecoming," written by Hardy and was first exposed to the public as a theme for a Salada Tea commercial. The response to the song was so strong that Salada and their agency, the Leo Burnett Co. encouraged Hardy to write an expanded version.

Regarding plans for the label, Hardy stated, "Our production focus will be on total quality. Our recording opportunities will take us into a number of fields of music including contemporary, jazz and classical."

Hagood Hardy Productions, another of his companies, is concerned with jingle production, composing and arranging music for film and television and the management of Hardy as a performer.

Rebels who record for Hellroaring Records another Can-Base affiliate are currently appearing throughout Ontario and Siegel reported that the album product that has just been made available in Eastern Canada is selling "in excess of our expectations." Displays for both of the Teen Angel albums have been set up on a national level. The first Teen Angel album has sold almost 20,000 units. The band is scheduled to return to the studio for a third album in early September.

GRT of Canada Ltd. is handling the distribution for Mushroom and Hellroaring Records in Ontario, Quebec, and the Maritimes.

A&M Promo Team See Rap With PD's Key to Success

TORONTO—This year A&M Records of Canada won a Juno Award as "Top Record Company in Promotional Activities." The award came at a time when Peter Beauchamp, national promotion manager of A&M, was promoted and put in charge of a&r, talent development and artist relations for artists signed to A&M in Canada. Doug Chappell who was formerly with MDC Distributors and handled Ontario promotion for A&M product, and later promoted to national promotion coordinator has taken over Beauchamp's job.

Beauchamp and Chappell recently talked to Billboard about their approach to promotion in this country, and a consensus of their opinions indicates that a rapport with music and program directors is essential to successful record promotion.

Says Beauchamp, "When you go in to see a music or program director there must be a certain amount of give and take. The promotion man must develop a credibility and gain the respect of the MD. Usually very little is accomplished by crying on his shoulder. In the end you are going to have to prove to him that the record is good. Listen to some of their problems and be honest and open about the merit or lack of merit of the various records that you present."

Why has A&M had so much success in the past year in promotion? Chappell felt that it was the free hand that the A&M promotion crew has been given by the company's president, Gerry Lacoursiere. "Gerry thought enough of the promotion team to let us do most things in the way that we wanted," said Chappell. "We don't have to live up to any corporate image. For instance nobody worries about the fact that most of the guys wear jeans. I think in a lot of ways we are a little more modern than most companies and I

Banks Looks for 'Good Showing' With Edmonton TV Station Tie

EDMONTON, Alta.—There are very few areas of the music industry that Tommy Banks has not been involved in. Musician, conductor, arranger, talk-show host, record company president, club owner and organizer of a new independent Edmonton television station are all hats currently being worn by Banks.

At the moment, the center of his activities is in the new independent Edmonton TV station, ITV, which will carry the new version of the Tommy Banks Show. The original show, which started in 1967 on the CBC Network in Canada, was dropped by that network recently although there are allegedly still some

shows to run on that contract. When this talk/variety show first ran on CBC it was an hour long but for the last two seasons it was cut to a half hour, and it began to lose viewers. The ITV show will return to the one-hour format. Artists already booked for the tapings at Hamilton, Ontario's Telecentre include Steve Allen, Canned Heat, Sylvia Tyson, Henry Morgan, David Steinberg, Pagliaro, Richard Lamparski, Monique Leyrac, Terry Jacks, Bob Ruzicka, George Plimpton and John Ferguson. Handling the booking arrangements for the show are producer, Wendell Wilks and associate producer, Ann Stark.

Also included in programming plans for ITV is the production of six pop-oriented concerts which will feature various big-name artists in concert with the Edmonton Symphony Orchestra and will make use of a number of Banks' other skills in the area of arranging and conducting. The shows are being produced with an eye to international syndication.

Calgary-born Banks knew from the very beginning that he was going to make music his life.

In 1955, Banks formed the 13-piece Tommy Banks Orchestra which in 1960 became the house band for the Paddock Club in Edmonton, a club which at that time featured some of the biggest names in show business.

In 1963, Banks opened his own club, the Embers, with a partner, booking in a number of top supper club acts. Banks still holds an interest in the club, though he is no longer an active proprietor. 1967 saw the start of his talk/variety show on CBC and though the show has just been dropped by that network, Banks is one of the greatest boosters of the CBC.

"There wouldn't be an entertainment scene in Canada if it weren't for the CBC," said Banks. "The level of competence of studio musicians in Canada is directly attributable to the CBC because up until recently it was the only game in town and a lot of musicians in Canada got their start there. The network has also developed some excellent producers including people such as Norman Jewison and Chris Beard."

1967 was also the year that Banks formed a broadcast production

house under the name Century II. The facilities were used for all sorts of things including record production and during the early years of GRT's involvement in Canada, Century II had a short but successful association with them.

About two years ago, Century II started as a record label and a deal for distribution was made with Capitol Records (Canada).

Says Banks, "It was at that time that we started production on some record product. 'Cantata Canada' was our first release. It was one of the most expensive albums ever to be made in Canada and very few LPs have ever received the type of promotional push that it received. The problem was—and I think that it was more our fault than Capitol's—we sold it wrong. We pushed it as a Canadian historical album rather than a set of good songs but still we sold 16,000 copies of it and that is phenomenal when you realize that we have not yet released a single from the album."

Banks has had a close relationship with the Edmonton Symphony Orchestra for many years and has appeared as guest conductor a number of times. "The Edmonton Symphony is one of the most recorded orchestras in Canada," states Banks. "Of course, the most well-known album that they recorded was with Procol Harum. I conducted the Edmonton Symphony on Rod McKuen's album entitled "Back to Carnegie Hall," which featured the ESG. That same album contains the world premiere of McKuen's "Ballad of Distances." Pierre Hetu is the resident conductor."

Banks indicated that we can expect some novel ideas to emerge from his new show. "We are going to try some things that are really ambitious and we hope that they will work," said Banks. "We have a good-size budget so we don't have to rely on someone being in town to book them onto the show. We can fly people in from wherever they are and put them on our schedule. We are looking for quite a bit of talent development to come from the show and certainly a good deal of exposure for the acts. It is going to be consciously a Canadian show but that fact does not preclude Americans as our preliminary talent roster indicates."

certainly think that we are very visible."

Besides Beauchamp and Chappell, there are seven other people involved in the A&M promotion department across Canada: David Brodeur and Jean-Pierre Guilbert, Montreal; Colin Macdonald, Bob Roper and Debbie Gallinger, Toronto (Charley Vance recently joined the Toronto office); Ron Sinclair, Winnipeg; and Bruce Bissell, Vancouver.

In the future Chappell indicated that he was planning to try to improve communications between the promotion people within the organization.

"We are going to have a lot more meetings than before," said Chappell. "I am going to try to get out on the road rather than staying in the office so I can have a little better personal communication with our people across Canada."

Chilliwack Is Near U.S. Label Deal

VANCOUVER — Vancouver's Chilliwack, whose contract was dropped by A&M six months ago, signed April 15 with Terry Jack's Goldfish Records, which is distributed in Canada by London Records. Ray Pettinger, spokesman for Goldfish, reported that they are on the verge of obtaining an American label deal for the group.

The three-year contract was finalized after two months of interrupted negotiations. Chilliwack's first release on Goldfish—a single entitled "Something I Like About That" has just been released. Soon to follow is a recently completed album, "Ridin' High" which was cut at Vancouver's Can-Base Studios with resident producer Mike Fricker, except for three tracks produced by Terry Jacks.

Chilliwack now consists of original members Ross Turney, Glenn Miller and Bill Henderson plus recent addition, Howard Froese. The band will launch a six-week tour of the Maritimes, Ontario and Quebec on Friday (10).

Goldfish is also looking for a deal to enable them to re-release the old material of the Collector's—Chilliwack's original name when lead singer Howie Vickers was still with the group—on their label under the title of "Collector's Items."

JEANI READ

From the Music Capitals of the World

TORONTO

GRT held a reception at the RCA Studios in Toronto on May 1 to preview Ian Thomas' latest album, "Long Long Way." On May 4, Thomas and his new band performed in concert with the Hamilton Philharmonic at Hamilton Place. . . . May 3 was officially pronounced Anne Murray Day in Toronto by Mayor David Crombie. Anne, along with her back-up band, Richard, performed with the Toronto Symphony Orchestra the same evening. John Allan Cameron also appeared on the show. . . . Magic Management has signed Axe recording artist Jay Telfer to an exclusive management agreement. . . . Paul Chesebrough has purchased controlling shares in Canadian Music Sales based in Toronto. . . . Daffodil Records has released a single by John Rutter entitled "(Do You Know) the Shape

I'm In." . . . Vancouver producer David Hoole was in Edmonton last week at Century II Studios with Paul Hern.

George Struth, vice president and general manager of Quality Records Ltd. has announced the appointment of Bill Kearns as general manager of publishing for Qualrec Music Publishing Limited (BMI) and Shediae Music Publishing Limited (CAPAC). . . . Richard Adams has been signed to the Century II label. His first single is now in production with Les Bateman producing. . . . Barry Allen has left Elektra group Painter to join the production and engineering staff of Century II. . . . Bearfoot are at the Nimbus Nine Studios in Toronto working with Gerry Lyon on a new album and single. . . . Gary & Dave and Jay Telfer are preparing for a Canadian tour. MARTIN MELHUISE

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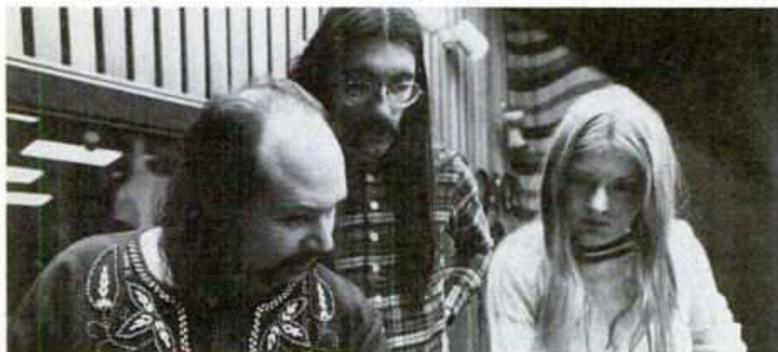
IN THE STUDIO & IN THE WINGS

An expectant hush fell over your humble reporter as Paul White, Director of A&R, Keeper of the Keys to our Future, raised his eyes from the depths of his mug and prepared to predict.

After a long pause he commenced speaking, and he told of music in the studio and of artists in the wings, of possibilities and even

back version of LOVITIS which was a regional hit for the late-lamented Mandala, is likely to be the band's first cover chart-challenger.

Also this month, jeune Quebecoise Karo will be doing her first sessions for Capitol in English. A regular hitmaker in French Canada, Karo is nonetheless fluently bilingual (both as performer and as



Bill King in the studio with Paul Hoffert (left) and Ginni Grant checking arrangements of "Dixie Peach."

probabilities you have not dreamed of.

For the benefit of you hard-nosed newshounds, however, we have removed all the poetry from his style, and any speculation from his plans. In condensed form, then, here is the gist of what he in his wisdom is confident WILL COME TO PASS... on Capitol.

Peter Donato, critic for the Mississauga Times, has decided that those who can, do, and that he can. What he has done is to create for himself an original singing-song-writing style that reminds compulsive pigeon-holders of the Billy Joel sort of atmosphere. As our newest Capitol Canadian, he will be going into the studio this month with one of Canada's finest producers, Gene Martynec, who has had a hand in on all of Bruce Cockburn's successes.

Returning to the studio is our Mr. Machismo, the virile young Justin Paige, this time with producer Hilly Leopold.

Edward Bear have just finished recording four songs by other people to conclude their upcoming album, tentatively called "Parade." In fact one of these songs, a laid-

SIVUCA AT O'KEEFE

Appearing at Toronto's O'Keefe Centre May 13-25 with Harry Belafonte is Brazilian guitarist, accordionist, pianist and singer, SIVUCA.

Since his arrival in the U.S. nine years ago, SIVUCA has circled the globe many times, not only as a solo artist but also with Miriam Makeba and more recently with Harry Belafonte. He has served as arranger, composer and featured performer with each.

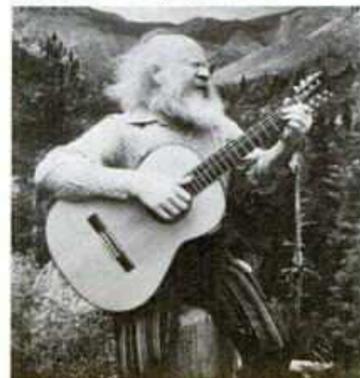
From Crawdaddy, March, 1974, a review by Peter J. Kaminsky: "The only word that can describe his work is pure, unfettered, lyrical joy. ... He is accomplished on guitar, accordion, mandolin and tonsils. He explains "I don't really play instruments. You could say that me and the instruments understand one another." And perhaps it is this relationship that Sivuca has to music that really explains how he can

composer). John Capek, the producer who came here from Australia to work with Karl Erikson and other upcomers, has been selected to assist in Karo's second debut.

Suzanne Stevens is also trying for the biculturalism special. PLUS RIEN N'EXISTE, being given saturation airplay across Quebec, will join her gold single, LE SOLEIL, as featured cuts on her debut album, now slated for June release. This month also sees the release of her first single in English, a super song called MOTHER OF US ALL, backed with a personal vision of Neil Diamond's PLAY ME.

Just signed in Quebec, an electrifying singer-songwriter of the hit-making persuasion, a lad named Alain Dorval who takes the forefront in the branch's relentless search for talented escorts.

Finally the month of June will feature the jazz-tangy rock album that Bill King has been saving himself for since he adopted this country. With the help of versatile jazz lady Ginni Grant and some expert brass-players, producer Paul Hoffert and the Bill King Band have turned "Dixie Peach" the album into an event.



A New Lean Look For Edward Bear

Mr. Edward Bear is taking his rightful place at the front of the band.

Too long has Larry Evoy hidden his personal magnetism behind his battery of drums. Now he is stepping forward and assuming a more dynamic vocal freedom. Restricting his drumming to two or three tunes per set, he will be able to concentrate more on a complete communication with his audience.

The occasion for the move is the emergence of Edward Bear as a duo. Roger Ellis, who played with the Bear for three years, has left to develop his own particular style of music. He is now living in Los Angeles where he is forming a new group.

Larry explains that the parting was entirely amicable and coincides with an overall plan to revamp the Bear show. Instead of replacing him, the band is using the accompaniment expertise of their regular touring partners New Potatoes both on the road and in the studio.

Organist Bob Kendall is continuing to work his harmonic magic and to develop his writing talents. It was he who was responsible for the Bear hit WALKING ON BACK.

And Larry Evoy is going back to the one job he first assigned himself when he started the band seven years ago: singing.

He will continue to write, of course. After all, with the above exception, he has written every single hit the band has had. But he has also been the lead vocalist on all of their successes. And, as any vocal coach will tell you, it is almost as hard to sing really well while sitting down as it is to play drums properly while standing up.

So the drums had to go. (New Potatoes' fine percussionist Carl Paminger is taking over Larry's rhythm responsibilities on most of the songs.)

At the beginning, Larry admits, he had "a naked feeling." But he has come to find it just that much easier to talk comfortably with an audience—and to sing to them. Now Larry is able to sing just as well on stage as he did in the studio.

freedom of working with his own group, he projects an unquenchable sense of joy both visually and musically."

And the Village Voice, November 22, 1973: "He is a master instrumentalist. Brazilian in birth and temperament, and one of the finest accompanists to grace the likes of Miriam Makeba and Harry Belafonte, to name but two of the shows he very nearly stole in the last year."

SIVUCA is a seasoned TV performer in many countries. He has guested on the Tonight Show, Dick Cavett, and the Julie Andrews Show, and more recently was the subject of a CBS Camera III presentation, "Sivuca And His Music."

After receiving several recording offers, SIVUCA signed with Vanguard last year, and his first album is "Sivuca" (VSDA 79337).

(ADVERTISEMENT)

ORIGINAL CASTE . . . BACK HOME

"Back Home" is the name of the new album by The Original Caste. "Back Home" is also the mood of the music on the album. And it is the reality of the trio's life.

Ten months ago The Original Caste were riding the crest of a wave of popularity swept up by a pair of million-selling singles: MR. MONDAY and the song that became an anthem of a generation, ONE TIN SOLDIER.

Then they decided to get back into the Canadian music scene.

The Original Caste that has joined Tommy Banks and his Century II label is the same trio, a little older now, a little mellower. They still have the same magic that earned them their world-wide fame: the rich singing of Bruce and Dixie

ballads, equally themselves in pop music or in country.

It is an album to approach casually. Make its acquaintance without hurry as you would with a back-fence neighbor, and it will ease its way gently into your heart.

You might sample its sun-ripened selections in the order determined by its creator (founder-writer-producer Bruce Innes). Or you might do what he would do were he to play the album for you himself: to reintroduce you to the group's music through your own favorite of their facets.

If the idea of vocal fire in an opulent setting appeals to you, start off with Dixie Lee's soaring singing in WE WILL LIVE TOGETHER and STATION WAGON MELODY. If you're



Lee Innes, and the laid-back togetherness of their instrumental work with bass player Gary Carlson.

Bruce has become a producer and has readied a solo album for imminent release. Dixie Lee is working on a second solo album and is getting ready for the birth of their baby next month. All three have just come off the road from a highly successful tour with Russell Thornberry.

And "Back Home" has become a record as well as a feeling.

The album shows them off for what they are: a versatile close-knit team equally at home in blues and

made of sterner stuff, get into Bruce's rougher folk-flavored fashioning of UNDERGROUND and BUTTE MONTANA. If you lean more towards a country mood, take a taste of his WRITTEN ALL OVER ME (a personal friend) or her LAST HIGHWAY SONG. Or you could lead off with the song I've been using to blur the memory of ONE TIN SOLDIER in people and play OVERDOSE OF THE BLUES. (Or the equally bluesy but more rocking GIVE ME THE GOOD NEWS with its unusual sax-appeal.)

However you do it, it is good to welcome our own The Original Caste back home.

HOT FLASHES

A Foot In Coldwater have started recording their third LP with John Anthony (producer of Genesis, Lindisfarne, Queen, etc.) in Toronto at Eastern Sound. The album will be mixed at Trident in England. U.S. release of the album is now firm.

The Cochrane album debut, "Hang On To Your Resistance," awaits only final jacket approval.

Good news for Fludd: I HELD OUT is breaking wide open in Ontario—it is 21 on both CHUM and CFTR, and has numbers as well at CHEX and CKOC in Peterborough and Hamilton.

Daffodil is preparing release of a two-record set of Idle Race material featuring Jeff Lynne, now leader of the Electric Light Orchestra.

And: Christmas is coming.



CHER—Train Of Thought (2:34); producer: Snuff Garrett; writer: Alan O'Day; publisher: WB, ASCAP, MCA 40245. Another powerful single from artist who has not missed in a long time, this time with a strong rock blues feel and haunting piano riff that runs throughout the song. Tune continually builds both vocally and instrumentally, with fine string arrangements filling out the vocals.

DAVID ESSEX—Lamplight (2:56); producer: J. Wayne; writer: D. Essex; publisher: April, ASCAP, Columbia 4-46041. Britisher follows his "Rock On" smash with a completely different but equally infectious tune. Using a slurring voice, Essex sounds like Ray Davies at times but keeps it original with a catchy horn arrangement and strong backup vocals. Song recently hit the top of the English charts.

THE RIGHTEOUS BROTHERS—Rock and Roll Heaven (3:23); producer: D. Lambert, B. Potter; writer: A. O'Day, J. Stevenson; publisher: Zapata, E. H. Morris & Co., Caesar's, ASCAP, Capitol 7002. The original Righteous Brothers are back with an extremely powerful song reminiscent of their best material in days gone by with this tribute to some of the biggest rock stars who have passed away. Should click immediately with new fans and those who remember them. Flip: I Just Wanna Be Me (3:35); producer: D. Lambert, B. Potter; writer: D. Lambert, B. Potter; publisher: ABC/Dunhill, BMI.

WAR—Ballero (3:25); producer: J. Goldstein; writer: S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott; publisher: Far Out, ASCAP, United Artists 432. Live recording catches this top notch group at their Latin-soul best with a repetitive verse that should stick immediately with the listener. A sure bet for pop, soul and Latin play.

recommended

BOWIE—Rebel Rebel (2:58); producer: Bowie A. MainMan Prod.; writer: Bowie; publisher: MainMan/Chrysalis, ASCAP, RCA DJHO-0287.

JOHNNY RIVERS—Six Days On The Road (3:03); producer: J. Rivers, B. Montgomery; writers: E. Green, C. Montgomery; publisher: Newkeys, Tune Pub., BMI, Atlantic 3028.

BROWNSVILLE STATION—I'm The Leader Of The Gang (3:09); producer: Morris Stevens Prods.; writer: Glitter, Leander; publisher: Duchess, BMI, Big Tree 15005. (Atlantic).

DEEP PURPLE—Burn (Edited Version) (3:36); producer: Deep Purple; writers: Blackmore, Lord, Paice, Coverdale; publisher: Purple (USA), BMI, Warner Bros. 7809.

JOHNNY MATHIS—Sweet Child (4:03); producer: T. Bell; writers: T. Bell, L. Creed; publisher: Mighty Three, BMI, Columbia 4-46048.

RASPBERRIES—Drivin' Around (3:03); producer: J. Jenner; writers: E. Carmen, D. Smalley; publishers: C.A.M., U.S.A., INC, BMI, Capitol 3885.

STEALERS WHEEL—You Put Something Better Inside Of Me (3:49); producer: A Leiber/Stoller Prod.; writers: J. Egan, G. Rafferty; publishers: The Hudson Bay, Heathside, BMI, A & M 1529.



SAM AND DAVE—A Little Bit of Good (Cures A Whole Lot Of Bad) (2:28); producer: S. Cropper; writers: G. Dalton, K. Dubarri; publishers: Portofino, Dalton and Dubarri, ASCAP, United Artists 14022. One of the more dynamic and original duos in soul history is back with the kind of funky song that has always been their trademark. Working their vocals together and off one another, they've come up with a song that should hit pop as well as soul.

recommended

ASHFORD AND SIMPSON—Main Line (3:13); producers: N. Ashford, V. Simpson; writers: Nickolas, Ashford, and V. Simpson; publishers: Nick-O-Val, ASCAP, Warner Bros. 7811.

MILLIE JACKSON—How Do You Feel The Morning After (3:10); producer: R. Gerald; writers: R. Gerald, L. Lynch; publishers: Gaucho, Belinda, BMI, Spring 147. (Polydor).

JIMMY LEWIS—Is That Any Way To Treat A Lady (2:58); producer: J. Lewis; writer: J. Lewis; publishers: Act One, BMI, Hotlanta 301. (General Recording).

BETTY WRIGHT—Secretary (2:49); producers: W. Clarke, C. Reid; writers: C. Reid, W. Clarke; publishers: Sherlyn, BMI, Alston 4622. (Atlantic).

G.C. CAMERON—Let Me Down Easy (2:59); producer: W. Monseque; writers: V. McCoy, J. Cobb; publishers: Kama Sutra, Van McCoy, BMI, Motown 1261.

LOLETTA HOLLOWAY—H-e-l-p M-e My L-o-r-d (2:47); producer: Floyd Smith; writer: Sam Dees; publishers: Act One/Moonsong, BMI, Aware 039. (General).

BOB KENNEDY—I Told You I'd Get You, Didn't I (2:55); producer: B. Kennedy; writer: R. Kennedy; publishers: Big Seven, BMI, Roulette 7155.



DENNIS CORRELL—Rock 'N Roll Heaven (3:02); producer: A Gross Kupps Prod.; writers: A. O'Day, J. Stevenson; publishers: Zapata, E.H. Morris, Ceaser, ASCAP, A & M 1535. Powerful version of song dealing with some major artist of the past.

LAX—Ain't No Way To Treat A Lady (3:28); producer: J. Florez; writer: H. Schock; publisher: Colgems, ASCAP, Warner Bros. 7806. Soft vocals and good harmonies highlight this fine ballad. Good for pop or MOR play.

RON FRASER—San Susanna Lullabye (3:21); producer: C. Stone; writers: Fraser-Stone-Henry; publishers: Sweco, BMI, Granite 506. First pop release from Granite proves fine ballad with catchy hook. Flip: Summer Shady Home (2:45); producer: C. Stone; writer: C. Stone; publishers: ATV, BMI.

CRYSTAL GAYLE—Restless (2:17); producer: K. Herston; writers: E. Bruce, P. Bruce; publishers: Tree Publ., BMI, United Artists 428. Strong country feel highlight tune that should reach both pop and country markets. Flip: Lay Back Lover (2:19); producer: K. Herston; writers: S. Pippin, R. Van Hoy; publishers: Tree Publ., BMI.

ROCKVILLE JUNCTION—Lord, Protect Me From My Friends (2:34); producer: D. Janssen; writers: J. Fahrni, P. Gilman; publishers: Hit Brigade, BMI, 20th Century 2097. Theme that many of us think of now and then highlight excellent combination of lead vocals and harmonies.

DAVE LOGGIN—Please Come To Boston (3:57); producer: J. Crutchfield; writer: D. Loggins. Soft ballad from the man who wrote "Love Song" and many other major hits. Almost in the old "San Francisco" vein. Flip: Let Me Go Now (3:08); producer: G. Spreen; writer: D. Loggins; publisher: not listed; Epic 5-11115.

BOBBY KING—Loving You Is Sweeter Than Ever (3:35); producer: R. Titelman; writers: S. Wonder, I. Hunter; publishers: Jobete, ASCAP, Reprise 1202. (Warner Bros.). Good soul tune with excellent vocals and fine arrangement.

LES VARIATIONS—Moroccan Roll (3:13); producers: R. Moss, Les Variations; writer: J. Bitton; publishers: Eco, Applewood, ASCAP, Buddah 413. Good, solid rock from one of Europe's top groups.

THE MAYBERRY MOVEMENT—I Think I'm In Love (2:32); producers: G. Carmichael, P. Adams; writers: T. Harrington, G. Holley; publishers: Sandbox, P.A.P., Rising Sun, Intersong-U.S.A., ASCAP, Event 214. (Polydor). Soul cut highlighted by strong vocals. It's So Good To Know (2:50); writer: P. Adams.



ANDY WILLIAMS—Love's Theme (3:15); producer: M. Curb; writers: A. Schroeder, B. White; publishers: Sa-Vette, January, BMI, MGM. Williams takes Barry White's fine tune and adds powerful vocals which should make this disk a hit in pop as well as on the MOR stations. Could be a major record for this fine singer.

ENGELBERT HUMPERDINCK—Catch Me, I'm Falling (2:40); producer: G. Mills; writers: D. Cotton, M. Lloyd, S. Kipner; publishers: Friends of Music/Dotted Lion, ASCAP, Parrot 40079. (London). Catchy tune from one of Britain's top ballad singers should result in a great deal of radio exposure. Pop like guitar greatly helps the arrangement.

recommended

LORI LIEBERMAN—The World Is Turning (2:58); producers: Charles Fox, N. Gimbel; writers: C. Fox, N. Gimbel; publishers: Fox-Gimbel Prods., BMI, Capitol 3889.

THE MILLS BROTHERS—He Gives Me Love (2:15); producer: R. Wood; writers: N. Simon, S. Skylar; publishers: Southern, ASCAP, Ranwood 974.



TOM T. HALL—That Song Is Driving Me Crazy (3:08); producer: Jerry Kennedy; writer: Tom T. Hall; Hallnote (BMI); Mercury 73488. A complete change of pace for the prolific one, as he again utilizes clever lyrics with a Dixieland beat this time, and has what is bound to catch on in a hurry. Flip: "Forget It." Same credits.

BILLY "CRASH" CRADDOCK—Rub It In (2:12); producer: Ron Chancey; writer: L. Martino Jr.; Ahab (BMI); ABC 11437. He has the ability to turn a pop tune into country, and the production is outstanding. It's out of his LP, and many stations already are on it. Flip: "It's Hard To Love A Hungry, Worried Man." Producer: same; writer: J. Adrian; Pick-A-Hit (BMI).

MARTY ROBBINS—Don't You Think (2:53); producer: Marty Robbins; writer: Marty Robbins; Mariposa (BMI); MCA 40236. Marty wrote this soft love ballad for himself, and sings it with that old feeling. Flip: "I Couldn't Believe It Was True"; producer: same; writers: Wallace Fowler, Eddy Arnold; Vogue (BMI).

MARTY MITCHELL—Midnight Man (2:26); producer: Earl Ball; writer: Jerry House; Sawgrass (BMI); Atlantic 4023. A very clever song done with a different approach by a newcomer, and it should catch on quickly. Flip: No info available.

NAT STUCKEY—It Hurts To Know The Feeling's Gone (2:28); producer: Jerry Bradley; writers: Doodle Owens, Warren Robb; Hill & Range (BMI); RCA 0288. A very tender sort of song, with a lot of emotion. Bradley brings out the best in Nat Stuckey with this and, though it's been said before, it's said best this time. Flip: No info available.

GEORGE JONES—The Grand Tour (3:04); producer: Billy Sherrill; writers: N. Wilson, C. Taylor, G. Richey; Al Gallico/Algee (BMI); Epic 5-11122. Excellent string arrangement to compliment the song, put together by three of the best in the business. Flip: No info available.

recommended

LEON ASHLEY—Wrong Women's Arms (2:48); producer: Leon Ashley; writers: Leon Ashley, Margie Singleton, Ashmar (BMI); Ashley 3501.

RED SIMPSON—Honky Tonky Lady's Lover Man (2:35); producer: State Stone & Gene Breeden; writer: Mitch Johnson; Criterion/Corporation (ASCAP); Capitol 3872.

DORSEY BURNETTE—Daddy Loves You Honey (3:07); producer: Steve Stone; writers: T. Hiller, I. Raymonds; Burlington Hiller (ASCAP); Capitol 3887.

CHARLEY MCCOY & BAREFOOT JERRY—Boogie Woogie (A/K/A T.D.'s Boogie Woogie); Producer: Charley McCoy; writer: Clarence "Pine Top" Smith; Edwin H. Morris (ASCAP); Monument 8611.

BOBBY LEE TRAMMELL—Marion County Tradition (2:35); producer: Farah Production; writers: Cantrell, Paimore, Terry; Toast (BMI); Cinnamon 797.

SHOJI TABUCHI—Colinda (2:58); producer: Grady Martin; writers: J. Davis, D. Guidry, L.J. LeBlanc; Peer International (BMI); Dot 17505.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.

Billboard's Recommended LP's

Continued from page 58

pop

FRESH START—What America Needs, Dunhill DSX-50175 (ABC). Good blend of rock and soul from this foursome. Vocals work best on slower material. Best cut: "Right Away."

TIM MOORE—A Small Record Company, SRS 10001 (Famous). Exceptionally pretty, well arranged set from this singer/songwriter. Best cuts are the slower love songs. Moore's songs should find a lot of artists anxious to record them in the future. Best cuts: "Second Avenue," "Love Enough."

THE ELEPHANT—Moonwatcher, SMW-20001. Fresh sounding group which could get play on rock FM and possibly MOR stations. Fine, melodic vocals from Dick Glass highlight set. Best cut: "I See You."

KOSTELANETZ PLAYS GERSHWIN—Andre Kostelanetz & His Orch., Columbia KG 32825. Here's a very pleasing two-record set containing previously released material that blends the extraordinary talents of the Gershwins with the charm and delightful conducting and arranging of Kostelanetz. Ingredients result in a dazzling, entertaining example of American music at its best.

BADGER—White Lady, Epic KE 32831. A balanced effort, with few ups or downs. Vocals by Jackie Lomax are good, as is the material and musical backup. Tinges of Blood, Sweat & Tears creep in occasionally. Best cuts: "Everybody—Nobody" and "White Lady."

comedy

PHIL AUSTIN—Roller Maidens From Outer Space, Epic KE 32489. A combination of rollicking music and dry wit—vis-avis the Firesign Theatre's comedic approach—provide Austin, one of the Firesign boys himself, with a fine format to display his wares. Material is clever and well conceived, as is musical backup and Austin's vocals.

jazz

EMBRYO—We Keep On, BASF BC 21865. An excellent offering of progressive jazz, colored with Afro and Indian overtones and the musical excitement of Charlie Mariano. Selections are strong throughout, reinforcing the crisp musical trademark of the group. The momentum is there from the outset, and, surprisingly, it continues to grow with each cut. Best cuts: "Hackbrett-Dance," "No Place To Go" and "Flute And Saz." Dealers: Once you pick it up, listen! You'll be impressed.

Off the Ticker

Continued from page 8

WARNER COMMUNICATIONS had a 10 percent increase in first quarter net income and a 30 percent increase in per share earnings, because the company had been purchasing its own shares, according to the company.

Music publishing, records and tapes combined sales in the first

quarter jumped 22 percent to \$71,206,000 from \$58,303,000 a year ago.

Net income of Warner Communications rose to \$16.1 million, or 79 cents a share, fully diluted, from \$14.6 million, or 61 cents a share, fully diluted from a year earlier.

The company also said first quarter results were cut by \$1.2 million, or 6 cents a share, due to its adoption

on January 1 of a new accounting method for motion pictures outlined by the American Institute of Certified Public Accountants.

Strong boxoffice returns from rentals of "The Exorcist" pushed first quarter earnings to a record.

MOTOROLA plans to discontinue its television business "as ex-

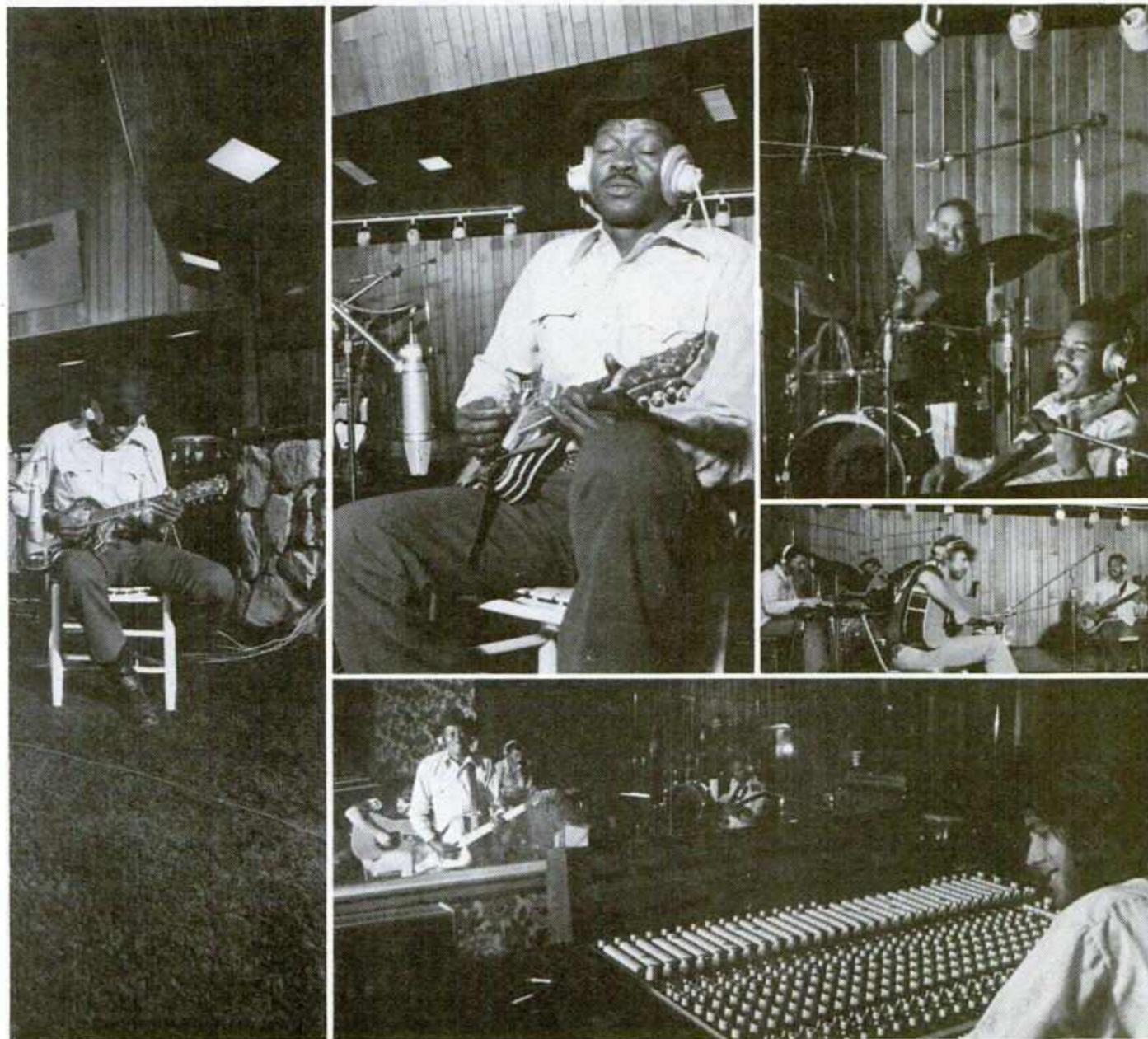
peditionally as possible" if the previously proposed sale of the division to Matsushita Electrical Industrial Co. fails to gain government approval, according to Motorola. Motorola has postponed the sale's closing to May 28 at the request of the Justice Department.

MEMOREX reported a first

quarter net loss of \$5,000, and said a comparison of current results to prior periods is not appropriate for other than sales and revenues, because of changes in accounting policy instituted at the end of 1973 when the company reported a net loss of \$119 million, including write-offs.



What the hell is Gatemouth Brown doing in Bogalusa?



He's recording at Studio in the Country.

What brought Gatemouth to Studio in the Country? A million dollars worth of audio engineering. 24 tracks. Dolby noise reduction. Peaceful surroundings, where you can concentrate on what you're doing. Musicians who can help you do it, including ideas and lyrics. And Mamie Tillman's cooking. 🍀 Gatemouth won Europe's top award last year with his blues album. But this one is something else; Cajun country. Watch for it this month. 🍀 Mandrill's here for the month of May. Then Johnny Winter returns with Thunderhead. Then Pete Fountain.

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

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Pop

MAHAVISHNU ORCH.—Apocalypse, Columbia KC 32957. The first recording effort by a totally new Mahavishnu Orchestra—John McLaughlin still in control. Disk tends to be a bit ponderous at times with the London Symphony Orchestra in support, but McLaughlin's spirit shines through. Should prove to be a challenging listening experience for McLaughlin buffs and the unacquainted.

Best cuts: "Hymn To Him" and "Smile Of The Beyond."
Dealers: As you know, band's name is well received and this offering shouldn't detract from expected sales.

RITA COOLIDGE—Fall Into Spring, A&M SP3627. Quite possibly the best set yet from this already established star, as she showcases her ability to handle material ranging from MOR to country to mild rock. Ms. Coolidge seems more at home with the material on this LP than she has with previous ones, and while she has never turned in a bad set, this would seem to indicate the potential that many felt she was showing five years ago. Perhaps the key here is that she is the star, letting her voice take the lead over the instruments. There is no reason why this album should not get almost universal radio play and make her the complete star she has always been touted as.

Best cuts: "That's What Friends Are For," "We Had It All," "Desparados Waiting for a Train," "I Feel Like Going Home."
Dealers: Display in pop and country as well as with Kristofferson, with whom she has a duet LP.

THE BEST OF BREAD VOL. 2, Elektra 7E-1005. This second package of Bread's best hits features such instant success tunes as, "Guitar Man," "Sweet Surrender," "Aubrey" and "Friends & Lovers." A perky new package with centerfold pictures of the artists combines with the contents to assure renewed chart impetus.

Dealers: Band's reputation is well known and should easily rub off on your sales figures.

JOHN STEWART—The Phoenix Concerts—Live, RCA CPL2-0265. John Stewart is one of those artists who always appears to be on the brink of stardom, and perhaps this fine double set will be the one to put him over that brink. This live set portrays not only the warm relationship that Stewart consistently builds with his audiences, but offers a showcase for some of his most brilliant old and new material. With his usual powerful voice and songs that many are familiar with but sound much more energetic in concert than they have on any studio set, Stewart may possibly have come up with a real winner. Backup vocals help greatly.

Best cuts: "The Pirates of Stone County Road," "July, You're a Woman," "Oldest Living Son," "Mother Country."
Dealers: Stewart has a legion of fans dating back to his Kingston Trio days. Place in rock and folk.

PERSUASIONS—More Than Before, A&M SP-3635. A cappella is potentially one of the most boring forms of music if not done skillfully, and is categorized by some as little more than a gimmick. Fortunately, the Persuasions are so skilled at their singing that one really doesn't notice at first that there is no music. And when it does come to the front, one realizes that the group is so good that they have no need for instruments. On the second side of this set, however, the group does make use of instrumental backup and show themselves as skillful at singing more traditional soul arrangements. The live side one is also exciting.

Best cuts: "Lookin' for a Love," "Beauty's Only Skin Deep," "I Really Got It Bad for You."
Dealers: Group has a steady following and this is their most commercial effort yet. Display in soul, pop and a cappella.

THE MOVE—Best Of The Move, A&M SP 3625. The Move were perhaps the best of the big name British bands that never quite made it in the U.S. This set, however, certainly chronicles much of the best of the band that produced such fine talents as Roy Wood, Jeff Lynne and Carl Wayne and groups like Wizzard and Electric Light Orchestra. This is a sampling of their many musical talents, from pure rock to standards. Included are a number of cuts not previously released in this country as well as all their early British hits. Thankfully, A&M had the good sense to keep the monaural cuts in their original form. A must for collectors and just plain rock fans.

Best cuts: "Flowers in the Rain," "Fire Brigade," "Night of Fear," "Brontosaurus."
Dealers: Colorful jacket opens to very informative liner notes from former Move and current ELO drummer Bev Bevan.

CROWBAR—KE32746, Epic KE 32746 (Columbia). The kind of basic, goodtime rock that is seen too seldomly these days could garner a lot of airplay and strong sales for this Canadian group. A bit of tongue in cheek humor, a reggae beat of sorts and some more serious material, all matched with fine vocals and way above average instrumental work are the components that Crowbar have used. Perhaps the songs are not quite so important here however, as the feelings they generate. One gets the feeling that Crowbar are simply having a good time, but doing it well.

Spotlight



EDGAR WINTER GROUP—Shock Treatment, Epic PE 32461 (Columbia). Edgar follows his last LP (which hit the number one spot) with a set that does more than anything he has yet come up with to showcase his instrumental skill, ability to move through different kinds of material from wild rock to softer sounding cuts to soulful tunes and his fine band. Winter is outstanding on keyboards, synthesizer and saxophone and is a more than capable vocalist on the cuts he handles lead on. Group member Dan Hartman, who wrote the majority of the cuts, is a truly outstanding vocalist and writer while Rick Derringer plays his usual choice guitar as well as handling production chores. A number of potential singles here, and the set should receive ready airplay from AM and FM stations. Winter has long passed the gimmick stage, and this LP should be final proof.

Best cuts: "Easy Street," "Sundown," "Someone Take My Heart Away," "Maybe Someday You'll Call My Name."
Dealers: Edgar Winter is one of the giant U.S. acts and a guaranteed seller. He's a constant tourer, so watch for him in your area.

Best cuts: "Something Happened Yesterday," "All the Living Things," "The Killing Time Trilogy."
Dealers: Title against red cover makes for eye catching step down display.

SAVOY BROWN—Boogie Brothers, London APS 638. The guitar stylings of Kim Simmonds merge easily with the vocals of Miller Anderson on this new album by British rock group Savoy Brown. The arrangements here connote a feeling of funky looseness that lends itself to dancing or listening. All cuts are above average but among those that stand out are "Highway Blues," "Me and the Preacher" and the title cut, "Boogie Bros."

Dealers: Album should help summer sales—pick it up!

FLASH CADILLAC & THE CONTINENTAL KIDS—There's No Place Like Chrome, Epic KE 32488. While their roots are supposedly in rock 'n' roll, Flash and the Kids are far from being a "revival" act. And, it's never more evident than on this album. The sound is definitely the 70's, and it certainly reinforces the group's ability to grow musically and to express it on vinyl. Yes, a touch of that 'ol' roll is there, but this is primarily good soft rock.

Best cuts: "Dancing," "Heartbeat," "The Way I Feel Tonight," "A Fool Like You" and "Rock And Roll Heaven."
Dealers: Expect good results.



JIMMY LEWIS—Totally Involved, Holtanta HADJ/500000 (GRC). Near flawless set from the man who has spent the past 10 years working with, producing and writing for the likes of Ray Charles. Lewis has captured the more traditional side of soul, staying away from the strings so often heard these days but adding sophistication to his funkiness. His style may remind one of Sam Cooke one moment, Otis Redding the next, but he remains totally original. Perhaps his strongest point is his ability to take stories everyone can identify with and transfer them into distinctive songs. Lewis produced and wrote all the songs on this set, and if this is an indication of things to come, he should remain a fixture on the soul and pop scene for some time to come.

Best cuts: "It Ain't What's on the Woman," "Is That Any Way to Treat a Lady," "Go On Live Your Life."
Dealers: Stock with new pop artists as well as soul. Four-color shots on cover make for good display.

SOLOMON BURKE—I Have A Dream, Dunhill DSX-50161 (ABC). Very effective set chronicling the life of Dr. Martin Luther King, with bits of King's most famous speeches in between the cuts and strong soul-gospel vocals from Burke, aided by powerful backup vocals. Set builds from the beginning, and Burke's singing seems to become more powerful as the King saga unwinds. One of the few soul concept LP's and one that works both because of the story and manner of pres-



HERB ALPERT AND THE T.J.B.—You Smile—The Song Begins, A&M SP 3620. Herb Alpert is finally back with an LP, and for his many fans this set will prove the wait has been worthwhile. Alpert's trumpet is as distinctive and superb as ever as he moves through a perfectly chosen mix of show tunes, movie title tracks, and pop hits. Spacing the uptempo and slow material perfectly, using Lani Hall's fine vocals and Quincy Jones' string arrangements on one cut all work well as one of the biggest LP sellers of all time once again demonstrates his almost impeccable taste. Nothing is overstated here, as Alpert gets his point across in each tune without wasting a single note. Besides the star's trumpet playing, the other instruments are played wonderfully and arranged in the best possible manner. An LP that should garner sales from all areas.

Best cuts: "I Might Frighten Her Away," "Promises, Promises," "Save the Sunlight," "Last Tango in Paris."
Dealers: Alpert has an audience that grew up with his music and is a ready made sales giant. Display this one as prominently as possible.

entation. Should be one of those rare sets to receive gospel and soul play.

Best cuts: "I Have a Dream," "Looking for a Sign," "Mountain Top."
Dealers: Place in soul and gospel.



QUINCY JONES—Body Heat, A&M SP-3617. Still another outstanding set from this master of jazz pop, and soul music, production and arranging. Pulling together the best session musicians and backup singers possible, Jones has come up with what may well be his most commercial effort with absolutely no loss of quality. Mixing jazzy backgrounds with soul voices proves a winning combination, especially when the musicians involved are the likes of Dennis Coffey, Phil Upchurch, Grady Tate, Hubert Laws and David T. Walker. Jones' own vocals also work well.

Best cuts: "Body Heat," "One Track Mind," "Just a Man" (with Jones vocalizing).
Dealers: Stock in jazz, soul and pop.

THE ELEVENTH HOUSE with LARRY CORYELL—Vanguard, VSD-79342. Fine mix of jazz, pop and soul from one of the most skillful and inventive guitarists in music. With his latest group, he draws heavily on the writings of percussionist Alphonse Mouzon and keyboard man Mike Mandel as well as using his own material, and comes up with what is probably his most commercially potential disk yet without sacrificing any of his quality. Certain to appeal to a wide variety of listeners. As always, Coryell is the star with his brilliant guitar work.

Best cuts: "Funky Waltz," "Right On Y'All," "Birdfiners."
Dealers: Place this in pop as well as jazz and play in store.



GENE REDDING—Blood Brother, Haven ST-9200 (Capitol). This soulful effort marks the first LP for Dennis Lambert's and Brian Potter's Haven label, and their combination with Redding has proven a winning one. Redding shows himself to be a fine vocalist, able to shout with the best or handle ballads, coming up with a brand of music that should have no trouble crossing from soul to pop. Production of Lambert and Potter is superb, as are the arrangements of Michael Omar-tian. Still, it is Redding who is the star, illustrating there is still lots of room for a newcomer to break through when he's got the talent.

Best cuts: "Blood Brothers," "This Heart," "I Can't Get Arrested," "Gotta Find a Way (To Keep You Lovin' Me)."
Dealers: Stark, black and white portrait on cover makes for good display. Place in soul and pop.

RUSTY WEIR—Stoned, Slow, Rugged, ABC ABCX-820. Way above average effort from a first time around artist, who has

come up with a mix of country and rock that comes over as original rather than simply another singer/songwriter jumping on the bandwagon. Weir has the ability to move from acoustic ballad to pure country to rock within a song without jarring the listener, and has a voice distinctive enough to give him an immediate identity. Disk should be ripe for AM or FM airplay.

Best cuts: "Whiskey Still/Whiskey Man," "Texas Morning," "Jeremiah Black," "Country Style."
Dealers: Place in rock and male vocalists.

JON LUCIEN—Mind's Eye, RCA APL1-0493. Exceptionally well done set featuring some soul flavored material and a lot of fine MOR tunes. Lucien has a topnotch voice and shows himself here to be a capable writer as well who should find some of his material covered by other artists before too long. Both the soul and MOR cuts work equally well, and various types of radio should open up for him rapidly.

Best cuts: "A Prayer for Peace," "World of Joy," "The Ghetto Song."
Dealers: Place in soul, pop and easy listening areas.



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.

DIANA TRASK—Lean It All on Me, Dot 26022. Diana, who is a phenomenal singer, really gets it out here. Her versatility shines through, and the richness of her voice was never more evident. Even with her parody of "Satin Sheets" she has a winner, and her version of "Behind Closed Doors" is the best since Charlie Rich. A truly remarkable album.

Best cuts: "Hold On To Your Man," "Jesse," "He Took Me For a Ride" and "Loneliness (Can Break A Good Girl Down)."
Dealers: Liner notes by Roy Clark add even more class to a class LP.

JERRY KENNEDY—Jerry Kennedy & Friends, Mercury 1-692. What friends he has, and they all appear one way or another on this well-thought-out album, with a lot of credit to producer Bob Beckham. On it, Johnny Rodriguez sings, Ray Stevens plays three instruments, Tom T. Hall vocalizes, Pete Drake and Lloyd Green perform; Owen Bradley plays; Mickey Newbury whistles, Charlie McCoy plays, Kris Kristofferson "counts off," the Statler Brothers sing, Boots Randolph plays, Dennis Linde plays, and on it goes. But there are the unmistakable Kennedy licks, and it's great listening.

Best cuts: Everything about equal.
Dealers: This is a name dropper.

JOHNNY CASH—Ragged Old Flag, Columbia 32917. These are all self-written songs that sing out the sort of honesty with which Cash has become synonymous. As he explains, he tried them out on his severest critics, his family, and then sings them in his stylistic form, which is basic and earthy. It's pure Johnny Cash all the way through, with a variety of topics.

Best cuts: "Southern Comfort," "I'm A Worried Man."
Dealers: Strong patriotic cover.

SUE THOMPSON—Sweet Memories, Hickory 4511. Sue brings back some memories with this one as she does some of the biggest songs of her career in "Sad Movies Make Me Cry" and "Norman," which John D. Loudermilk wrote for her some years back. She does some Mickey Newbury songs, and she retains that little girl voice. A good album all the way.

Best cuts: "Sweet Memories," "Candy and Roses" and "How Do You Start Over."
Dealers: An attractive cover should help draw attention. (MGM)

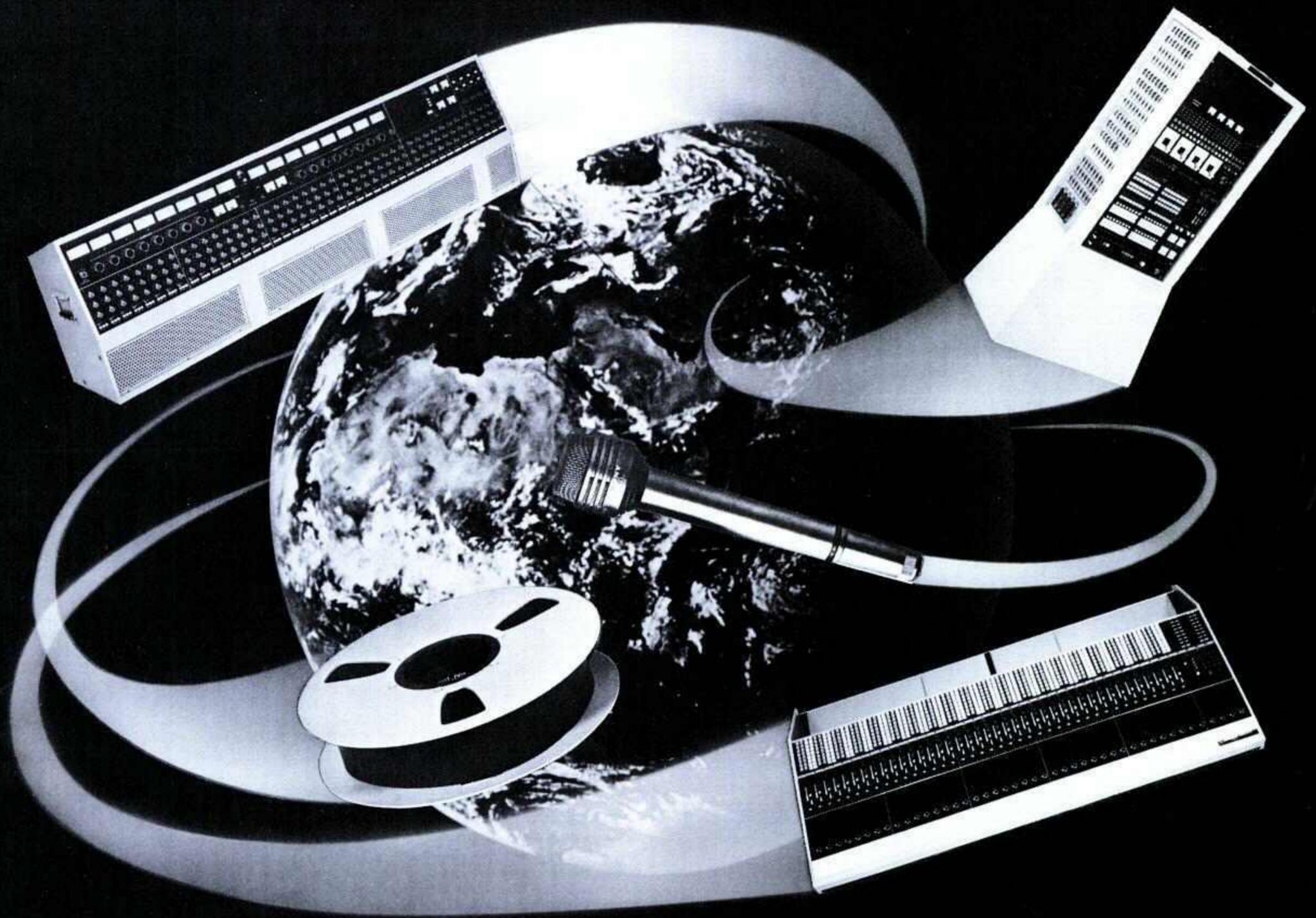
BOOTS RANDOLPH—Country Boots, Monument 32912. A collection of standards, done in the Boots Randolph style, which is the highest kind of style. He does the ballads, the up-tunes, and he even utilizes Mother Maybelle and the Carter Sisters, Helen and Anita, on two of his tunes. Some great pickers also utilized, and every Randolph fan should relish this one.

Best cuts: "Wildwood Flower," "Ruby" and "Tennessee Waltz."
Dealers: Chet Atkins wrote the liner notes, which is always a plus.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Radcliffe Joe, Nancy Erlich.

(Continued on page 56)

**How do you keep up on the needs
of the world's recording studios,
even if it is four o'clock in the morning?**



Billboard's International Directory Of Recording Studios

When you're the National Sales Manager of a large tape manufacturing company, you know that your working hours aren't always 9 to 5. Sometimes you'll get a frantic call at 4 a.m. from a studio in desperate need of software. With Billboard's International Directory of Recording Studios, coming June 8, you'll have all the pertinent studio information needed to supply your customers — no matter where in the world they are — all their software needs.

Even if you're too sleepy to ask the right questions, you'll find all the right answers in Billboard's International Directory of Recording Studios.

And because you're always on the look-out for new customers, Billboard's International Directory of Recording Studios provides an up-close look at potential clients. Not to mention a good look at what you have to offer.

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BILL ANDERSON

MAY 2. St. Joseph, Mich.
4. Cummings, Ga.
11. Succasunna, New Jersey
12. Lima, Ohio
24. Bedford, New Hampshire
25. Toronto, Ontario
26. Lebanon, Pa.

JERRY CLOWER

MAY 4. Ft. Walton Beach, Fla.
5. Birmingham, Ala.
6. Raleigh, N.C.
11. Bayou La Batre, Ala.
17. Arkadelphia, Ark.
19. Nashville, Tenn.
30. Hot Springs, Ark.
31. Jackson, Miss.
JUNE 1. Mt. Home, Ark.
4. New Orleans, La.
7. Memphis, Tenn.
8. Pervis, Miss.
14. Herrodsburg, Ky.
21. Biloxi, Miss.
24-29. Cohasset, Mass.

KIKI DEE (ROCKET RECORDS)

JUNE 1-2. Chicago, Illinois
4-5. St. Louis, Mo.
7. Dallas, Tx.
8. Houston, Tx.
11 (tent). New York City, N.Y.
13. Providence, R.I.
14. Nassau Long Island, N.Y.
16. Saratoga, N.Y.
17. Cape Cod, Mass.
19-22. Philadelphia, Pa.

MARTY ROBBINS

MAY 11. Knoxville, Tennessee
JUNE 7 (tent). Columbus, Miss.
26-28 (tent). Dallas, Tx.
29 (tent). Jackson, Tenn.

DEODATO

MAY 16. Miami, Florida
17. Florida
(More dates to be announced)

EL CHICANO

MAY 1. Coldwill, Idaho
3. San Luis Obispo, Ca.
4. Houston, Texas
5. Denver, Colorado
6-7. San Diego, Ca.
8-9. Los Angeles, Ca.
10. Bozeman, Montana
11. San Francisco, Ca.
12. San Francisco, Ca.
15. Little Rock, Ark.
18. Fresno, Ca.
22-25. Los Angeles, Ca.
31. El Paso, Tx.

THE GAP BAND (SHELTER)

MAY 22. South Bend, Ind.
3. Peoria, Ill.
4. Carbondale, Ill.
6. Bloomington, Ind.
7. Ft. Wayne, Ind.
9. Dayton, Ohio
11. Ithica, N.Y.
12. Albany, N.Y.
13. Brooklyn, N.Y.
14. Greenvale, N.Y.
16. Cherry Hill, N.J.
19. Washington, D.C.
21. Richmond, Va.
22. Norfolk, Va.
25. Tampa, Fla.

GOLDEN EARRING

MAY 1. Washington, D.C.
3. W. Palm Beach, Fla.
4. Tampa, Fla.
5. Miami, Fla.
7. Cincinnati, Ohio
8-9. Northampton, Pa.
10. Flint, Michigan
11. Philadelphia, Pa.
14. Little Rock, Arkansas
15. St. Louis, Mo.
16. Indianapolis, Indiana
17. Memphis, Tenn.
18. Cleveland, Ohio
19. Detroit, Mich.
21. Nashville, Tennessee
22. Atlanta, Ga.
24-25. San Francisco, Ca.
26. Fresno, Ca.
28. Burbank, Ca.
28-29. San Diego, Ca.
31. Santa Monica, Ca.
JUNE 1. Phoenix, Arizona
4. Toledo, Ohio
6. Charleston, S. Carolina
7. Greensboro, N. Carolina
8. Roanoke, Va.
9. Charleston, W. Va.
10. New York City, N.Y.
13. Kansas City, Mo.
14. Oklahoma City, Oklahoma
15. Dallas, Texas
16. Denver, Colorado
18. Portland, Oregon
19. Seattle, Washington
21. Buffalo, N.Y.
22. Providence, R.I.
26. Boston, Mass.

LORETTA LYNN

MAY 2. Markham, Ontario
3. Charleston, W. Virginia
4. Dayton, Ohio
5. Akron, Ohio
9. Hamilton, Ontario
10. Cincinnati, Ohio
11. Columbus, Ohio
12. Toledo, Ohio
16. Petersborough, Ontario
17. Syracuse, New York
18. Binghamton, New York
19. Hartford, Conn.
24. Rochester, New York
25. Buffalo, New York
26. Scranton, Pa.
27. Culpepper, Va.
30. Nashville, Tenn.
31. Farmville, North Carolina
JUNE 1. Lavonia, Ga.
2. Kings Mt., North Carolina
12-16. Nashville, Tennessee
24-30. Cohasset, Mass.

LYNYRD SKYNYRD

MAY 3-4. San Francisco, Ca.
5 (tent). Venlomon, Ca.
6 (tent). Campbell, Ca.
8. Denver, Colorado
10. San Diego, Ca.
12. Sacramento, Ca.
14 (tent). Santa Cruz, Ca.
15 (tent). Las Vegas, Nevada
16 (tent). Chico, Ca.
17-18. San Francisco, Ca.
20. Santa Monica, Ca.
21. Albuquerque, New Mexico
22 (tent). Salt Lake City, Utah
24. Phoenix, Ariz.

RICK NELSON

MAY 18. Arlington, Texas
19. St. Louis, Mo.
22. Lansing, Mich.
24. Hartford, Conn.
25. Lancaster, Pa.

OLIVIA NEWTON-JOHN

MAY 2. Plattville, Wisc.
3. Upland, Ind.
4. Quincy, Ill.
8. Dickson, North Dakota
9. Minot, North Dakota
10. Grand Forks, North Dakota
11. Fargo, North Dakota
12. Duluth, Minn.
14-17. Burbank, Ca.
31. Anaheim, Ca.
JUNE 1. Anaheim, Ca.
7. Anaheim, Ca.
11-14. Anaheim, Ca.
20. Anaheim, Ca.

JEANNIE PRUETT

MAY 4. Bruceton Mills, W. Va.
5. Homestead, Fla.
19. Horseshoe Bend, Ark.
25. Salesburg, Md.

LEON RUSSELL (SHELTER)

MAY 2. South Bend, Ind.
3. Peoria, Illinois
4. Carbondale, Illinois
6. Bloomington, Ind.
7. Ft. Wayne, Ind.
9. Dayton, Ohio
11. Ithica, New York
12. Albany, New York
13. Brooklyn, New York
14. Greenvale, New York
16. Cherry Hill, New Jersey
19. Washington, D.C.
21. Richmond, Va.
22. Norfolk, Va.
25. Tampa, Florida
31. Macon, Ga.
JUNE 1. E. Ridge, Tenn.
11. Indianapolis, Ind.
12. Dayton, Ohio
14. Springfield Oaks Township, Mich.

BUFFY SAINTE-MARIE

MAY 6-11. Washington, D.C.
13-18. Mocombo, Toronto, Ontario
21-26. Cleveland, Ohio
27-
JUNE 1. Boulder, Colo.
4-9 (tent). Los Angeles, Ca.

SHARKS (ISLAND)

MAY 2. Knoxville, Tenn.
3. Boone, No. Carolina
4. Elon, No. Carolina
5. Fayetteville, No. Carolina
6. Chattonooga, Tenn.
8. Toledo, Ohio
9. Cincinnati, Ohio
10. Edwardsville, Ill.
11. Evansville, Indiana
12. Bloomington, Indiana
13. Fort Wayne, Indiana
14. Altoona, Pa.
15-18 (tent). Atlanta, Ga.

SILVERHEAD

MAY 1. Tallahassee, Fla.
2. New Orleans, La.
3. Jackson, Miss.
4. Mobile, Alabama
5. St. Petersburg, Fla.
8. Shippensburg, Pa.
10. London, Ontario

SILVER HEAD (Cont.)

11. Toronto, Canada
13. Redding, Pa.
16. Cincinnati, Ohio
17. Cleveland, Ohio
18. Parsippany, New Jersey
19. Baltimore, Md.
21. Washington, D.C.

CAL SMITH

MAY 2. Markham, Ontario
3. Charleston, W. Va.
4. Dayton, Ohio
5. Akron, Ohio
9. Hamilton, Ontario
10. Cincinnati, Ohio
11. Columbus, Ohio
12. Toledo, Ohio
16. Petersborough, Ontario
17. Syracuse, New York
18. Binghamton, New York
19. Hartford, Conn.
24. Rochester, New York
25. Buffalo, New York
26. Bruceton Mills, W. Va.
27. Mechanicsburg, Pa.
31-
JUNE 1. Arlington, Va.
2. W. Grove, Pa.
8. Reinholds, Pa.
9. Hellam, Pa.
12-14. Nashville, Tennessee
15. Lavonia, Ga.
19. Albuquerque, New Mexico
20. Oklahoma City, Okla.
21-22. Dallas, Tx.
23. Austin, Tx.
26. Port Allen, La.
28. Bryan, Tx.
29. Houston, Tx.

CONWAY TWITTY

MAY 1. Fargo, North Dakota
2. Topeka, Kansas
3. Wichita, Kansas
4. Kansas City, Kansas
10. Agawam, Mass.
11. Succasunna, New Jersey
12. Culpepper, Va.
17. Lubbock, Texas
19. Rockett, Texas
7-8. Waldorf, Md.
9. Mechanicsburg, Pa.
12-14. Nashville, Tennessee
15. Spartanburg, South Carolina
29. Carlisle, Ind.
30. Angola, Ind.

JERRY JEFF WALKER

MAY 1. San Jose, Ca.
3. Lubbock, Texas
5. Austin, Texas
26. Minneapolis, Minn.

JERRY WALLACE

MAY 3-4. Wilmington, N.C.
5. McCordville, Ind.
10. Shreveport, La.
12. Pine Buff, Ark.
17. Savannah, Ga.
18. Bryan, Texas
23. Pratt, Kansas
24. Joplin, Mo.
25. Muskogee, Ohio

ROGER WILLIAMS

MAY 5. Jamestown, N.Y.
6. Boston, Mass.
10-11. Spokane, Wash.
12. Walla Walla, Wash.
24. Arlington, Texas

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MCA Hits the Road.



MCA RECORDS

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TESTIMONIAL

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HAL COOK

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Thursday Evening June 6, 1974 Beverly Hilton Hotel, Beverly Hills, California

STANLEY M. GORTIKOV

February 1, 1974

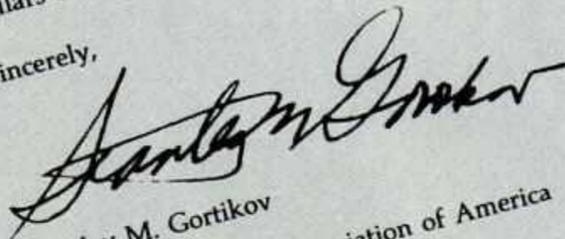
A MESSAGE TO THE MUSIC AND RECORDING INDUSTRY

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Stanley M. Gortikov
 President
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AUSTRALIA

(Courtesy Of GO-SET)
SINGLES

- This Week
- 1 MY COO CA CHOO—Alvin Stardust (EMI)
 - 2 FAREWELL AUNTY JACK—Graham Bond (Picture)
 - 3 THE LORD'S PRAYER—Sister Janet Mead (Festival)
 - 4 SEASONS IN THE SUN—Terry Jacks (United Artists)
 - 5 I LOVE YOU LOVE ME LOVE—Gary Glitter (Bell)
 - 6 DAYTONA DREAM—Suzi Quatro (RAK)
 - 7 SHE DIDN'T REMEMBER MY NAME—Osmosis (Warner Bros.)
 - 8 YOU WON'T FIND ANOTHER FOOL LIKE ME—New Seekers (Phonogram)
 - 9 SORROW—David Bowie (RCA)
 - 10 THE JOKER—Steve Miller Band (Capitol)
 - 11 EYE LEVEL—Simon Park Orchestra (Columbia)
 - 12 TEENAGE RAMPAGE—The Sweet (RCA)
 - 13 LOVE'S THEME—Love Unlimited Orchestra (20th Century)
 - 14 PUPPY SONG/DAYDREAMER—David Cassidy (Bell)
 - 15 HEARTBEAT IT'S A LOVEBEAT—De Franco Family Featuring Tony De Franco (20th Century)

LPs

- This Week
- 1 BAND ON THE RUN—Paul McCartney & Wings (Apple)
 - 2 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
 - 3 MY NAME MEANS HORSE—Ross Ryan (EMI)
 - 4 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 5 JONATHAN LIVINGSTON SEAGULL—Neil Diamond (MCA)
 - 6 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 7 CAN THE CAN—Suzi Quatro (RAK)
 - 8 PIN-UPS—David Bowie (RCA)
 - 9 TUBULAR BELLS—Mike Oldfield (Virgin)
 - 10 OLD, NEW, BORROWED AND BLUE—Stade (Polydor)

BELGIUM

(Courtesy Of Belgium Radio & TV)
SINGLES

- This Week
- 1 WATERLOO—Abba
 - 2 SEASONS IN THE SUN—Terry Jacks
 - 3 IN THE STILL OF THE NIGHT—Jack Jersey
 - 4 BE MY DAY—The Cats
 - 5 TIGER FEET—Mud
 - 6 I SEE A STAR—Mouth & McNeal
 - 7 IS EVERYBODY HAPPY—Jackpot
 - 8 PEACHES ON A TREE—Nick Mackenzie
 - 9 LONG LIVE LOVE—Olivia Newton-John
 - 10 FLEY AWAY—Teach-Inn

LPs

- This Week
- 1 ORIGINELE HITS No. 2
 - 2 GRAND GALA—Barry White
 - 3 MI AMIGO—The Walkers
 - 4 LENTEHITS
 - 5 MY ONLY FASCINATION—Demis Roussos

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- This Last Week
- 1 1 WATERLOO—Abba (Epic)—United Artists
 - 2 27 SUGAR BABY LOVE—*Rubettes (Polydor)—Pam Scene (Wayne Bickerton)
 - 3 4 REMEMBER YOU'RE A WOMBLE—*Wombles (CBS)—Batt Ent. (Mike Batt)
 - 4 11 DON'T STAY AWAY TOO LONG—*Peters & Lee (Philips)—Pedro/C. Shane (John Franz)
 - 5 12 SHANG-A-LANG—*Bay City Rollers (Bell)—Martin/Coulter (Bill Martin/Phil Coulter)
 - 6 9 ROCK & ROLL WINTER—*Wizzard (Warner Bros.)—Roy Wood/Carlin (Roy Wood)
 - 7 5 HOMELY GIRL—Chi-Lites (Brunswick)—Intersong (Eugene Record)
 - 8 6 A WALKIN' MIRACLE—Limmie & The Family Cooking (Avco)—Planetary Music (Steve Metz)
 - 9 3 SEASONS IN THE SUN—Terry Jacks (Bell)—Francis Day & Hunter (Terry Jacks)
 - 10 17 HE'S MISSTRA KNOW-IT-ALL—Stevie Wonder (Tamla Motown)—Jobete London (Stevie Wonder)
 - 11 42 RED DRESS—*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
 - 12 2 THE CAT CREPT IN—*Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
 - 13 14 LONG LEGGED WOMAN DRESSED IN BLACK—*Mungo Jerry (Dawn)—Caesar/Chrysalis (Barry Murray/Ray Dorset)
 - 14 39 THE NIGHT CHICAGO DIED—*Paper Lace (Bus Stop)—Intune (M. Murray/P. Callander)

- 15 8 YOU ARE EVERYTHING—Diana Ross & Marvin Gaye (Tamla Motown)—Gamble-Huff/Carlin (H. Davis/B. Gordy)
- 16 24 I CAN'T STOP—Osmonds (MCA)—Carlin (Wes Farrell)
- 17 7 DOCTOR'S ORDERS—*Sunny (CBS)—Cookaway/Tic Toc (Roger Greenaway)
- 18 28 SPIDERS & SNAKES—Jim Stafford (MGM)—Famous Chappell (P. Gernhard/ Lobo)
- 19 10 ANGEL FACE—*Glitter Band (Bell)—Rock Artists (Mike Leander)
- 20 16 YEAR OF DECISION—Three Degrees (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff)
- 21 15 I'M GONNA KNOCK ON YOUR DOOR—Jimmy Osmond (MGM)—Carlin (Mike Curb/Don Costa)
- 22 23 ROCK & ROLL SUICIDE—*David Bowie (RCA)—Mainman/Chrysalis (D. Bowie/K. Scott)
- 23 21 BEHIND CLOSED DOORS—Charlie Rich (Epic)—Screen Gems-Columbia (Billy Sherrill)
- 24 13 EVERYDAY—*Slade (Polydor)—Barn (Chas Chandler)
- 25 29 TSOP—MFSB (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff)
- 26 38 BREAK THE RULES—*Status Quo (Vertigo)—Valley/Shawbury (Status Quo)
- 27 48 THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US—*Sparks (Island)—Island (Muff Winwood)
- 28 25 THE ENTERTAINER—Marvin Hamlisch (MCA)—Multimood (Marvin Hamlisch)
- 29 — IF I DIDN'T CARE—David Cassidy (Bell)—Chappell (David Cassidy/Michael Lloyd)
- 30 30 WOMBLING SONG—*Wombles (CBS)—Batt Songs (Mike Batt/Belfry Prod.)
- 31 19 ROCK AROUND THE CLOCK—Bill Haley & the Comets (MCA)—Kassner
- 32 33 I'LL ALWAYS LOVE MY MAMA—Intruders (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff)
- 33 26 I KNOW WHAT I LIKE—*Genesis (Charisma)—Notebeat/Carlin (John Burns/Genesis)
- 34 — THERE'S A GHOST IN MY HOUSE—R. Dean Taylor (Tamla Motown)—Jobete London (Brian Holland/Lamont Dozier)
- 35 45 LAST TIME I SAW HIM—Diana Ross (Tamla Motown)—Jobete London (Masser/Gordy)
- 36 32 SATISFACTION GUARANTEED—Harold Melvin & the Blue Notes (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff)
- 37 46 GO—Gigliola Cinquetti (CBS)—Britico/April (Gianni Daldello)
- 38 22 GOLDEN AGE OF ROCK & ROLL—*Mott the Hoople (CBS)—April/H&H (Mott the Hoople)
- 39 34 THE MOST BEAUTIFUL GIRL—Charlie Rich (CBS)—Gallico/KPM (Billy Sherrill)
- 40 31 BILLY, DON'T BE A HERO—*Paper Lace (Bus Stop)—Intune (Murray/Callander)
- 41 20 REMEMBER ME THIS WAY—*Gary Glitter (Bell)—Leeds (Mike Leander)
- 42 43 I SEE A STAR—Mouth & MacNeal (Decca)—Brotocs/ATV
- 43 18 EMMA—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
- 44 35 JAMBALAYA/MR. GUDER—Carpenters (A&M)—Acuff-Rose/Rondor (Richard & Karen Carpenter)
- 45 41 I CAN'T STAND THE RAIN—Ann Peebles (London)—Burlington (Willie Mitchell)
- 46 — AMERICA—*David Essex (CBS)—April/Jeff Wayne (Jeff Wayne)
- 47 — JUDY TEEN—*Cockney Rebel (EMI)—Trigram/RAK (Steve Harley/Alan Parsons)
- 48 — WOLD—Harry Chapin (Elektra)—Warner Bros. (Paul Leka)
- 49 37 THE STING—*Ragtimers (Pye)—Leeds
- 50 36 SEVEN SEAS OF LOVE—*Queen (EMI)—Feldman/Trident (Ray Thomas Baxter/Queen)

DENMARK

(Courtesy Of I.F.P.I.)

- This Week
- 1 GASOLIN' 1 (LP)—Gasolin (CBS)
 - 2 WATERLOO (Single)—Abba (Polar/EMI)
 - 3 WATERLOO (LP)—Abba (Polar/EMI)
 - 4 WATERLOO (Single)—Lecia & Lucienne
 - 5 ET PORTRAET (LP)—Niels Haugsgaard (EMI)
 - 6 DODENS TRIUMF (LP)—The Savage Rose (Polydor)
 - 7 THE UNTOUCHABLE (LP)—Alvin Stardust
 - 8 JOHNNY REIMAR PARTY No. 7 (LP)—(Philips)
 - 9 SVANTES VISER (LP)—Poul Dissing/Benny Anderson (Metronome)
 - 10 FORST EN HALV TIME PA DEN ENE SIDE (Single)—Niels Haugsgaard (EMI)
 - 11 DA FARFAR VAR UNG (Single)—2 Jyder (Metronome)
 - 12 EVERYTHING I WANT TO DO (Single)—Albert Hammond (CBS)

- 13 FLEMMING ANTONY DANSKTOPPARTY No. 4 (LP)—(Telefunken)
- 14 IN ORBIT (LP)—Roger Whittaker (Philips)
- 15 MY COO CA CHOO (Single)—Alvin Stardust (Ariola/Telefunken)

GREECE

(Courtesy Hellinikos Vorras & Epikera)
SINGLES

- This Week
- 1 ANGIE—Rolling Stones (Rolling Stones)
 - 2 VIENS VIENS—Marie Laforet (Polydor)
 - 3 SUZANNE, SUZANNE—Pop Tops (Carrere)
 - 4 CAN THE CAN—Suzi Quatro (Columbia)
 - 5 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)
 - 6 WOMAN FROM TOKYO—Deep Purple (Harvest)
 - 7 SOUL MAKOSSA—Manu Dibango (Minos)
 - 8 48 CRASH—Suzi Quatro (Columbia)
 - 9 FOREVER AND EVER—Demis Roussos (Philips)
 - 10 JET—Paul McCartney & Wings (Apple)

NEW ZEALAND

(Courtesy Of N.Z.B.C.)
SINGLES

- This Week
- 1 THE AIR THAT I BREATHE—The Hollies
 - 2 SEASONS IN THE SUN—Terry Jacks
 - 3 JET—Paul McCartney & Wings
 - 4 BICYCLE MORNING—Billy Sans
 - 5 THE LORD'S PRAYER—Sister Janet Mead
 - 6 TAKE ME HIGH—Cliff Richard
 - 7 BILLY DON'T BE A HERO—Paper Lace
 - 8 BABY BLUE—George Baker Selection
 - 9 MOCKINGBIRD—Carly Simon & James Taylor
 - 10 GOODBYE YELLOW BRICK ROAD—Elton John
 - 11 DARK LADY—Cher
 - 12 SOLITAIRE—Andy Williams
 - 13 YOU'RE SIXTEEN—Ringo Starr
 - 14 HOOKED ON A FEELING—Blue Swede
 - 15 COULD YOU EVER LOVE ME AGAIN—Gary & Dave

SOUTH AFRICA

(Courtesy Of Radio Springbok)
*Denotes local origin

- This Week
- 1 HELLO GIRL—Dr. Marigold's (RTC)—(Francis Day)
 - 2 SEASONS IN THE SUN—Terry Jacks (Bell)—(E.B. Marks/MCPS)
 - 3 LOVING ARMS—Dobie Gray (MCA)—(MPA)
 - 4 LOVE'S THEME—Love Unlimited Orchestra (20th Century)—(Sa-Vette/January)
 - 5 JOLENE—Dolly Parton (RCA)—(Owepar)
 - 6 SEASONS IN THE SUN—Bobby Wright (Probe)—(E.B. Marks)
 - 7 YOU'RE SIXTEEN—Ringo Starr (Apple)—(Viva/MCPS)
 - 8 HURRY ON HOME—*Maria (Epidemic Rash)—(Francis Day)
 - 9 IF YOU NEED ME—*After All (Reprise)—(Laetec)
 - 10 MISS EVA GOODNIGHT—*Crocodile Harris (Parlophone)—(Ardmore & Beechwood)

SWEDEN

(Courtesy Of Radio Sweden)
*Denotes Local Origin

- This Week
- 1 WATERLOO (LP)—*Abba (Polar)
 - 2 WATERLOO (Single-Swedish Version)—*Abba (Polar)
 - 3 WATERLOO (Single-English Version)—*Abba (Polar)
 - 4 MIN KARLEKSANG TILL DIG (Single)—*Lasse Berghagen (Polydor)
 - 5 DARK LADY (Single)—Cher (MCA)
 - 6 THE HOOPLE (LP)—Mott The Hoople (CBS)
 - 7 PINEWOOD RALLY (LP)—*Blue Swede (EMI)
 - 8 PEP'S BLODSBAND (LP)—(Sonet)
 - 9 SEASONS IN THE SUN (Single)—Terry Jacks (Bell)
 - 10 RAMPANT (LP)—Nazareth (Vertigo)

SWITZERLAND

(Courtesy Of Radio-Hitparade)
SINGLES

- This Week
- 1 WATERLOO—Abba (Polydor)
 - 2 SEASONS IN THE SUN—Terry Jacks (Bell)
 - 3 TCHIP TCHIP—Cash & Carry (Barclay)
 - 4 I'M A TRAIN—Albert Hammond (Epic)
 - 5 MEIN NAME IST NOBODY—Ennio Morricone (Ariola)
 - 6 THIS FLIGHT TONIGHT—Nazareth (Philips)
 - 7 TIGER FEET—Mud (RAK)
 - 8 KANSAS CITY—The Les Humphries Singers (Decca)
 - 9 SCHWARZE MADONNA—Bata Illic (Polydor)
 - 10 DEVIL GATE DRIVE—Suzi Quatro (RAK)

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin
SINGLES

- This Week
- 1 SEASONS IN THE SUN—Terry Jacks (Bell/Polydor)—Aberbach
 - 2 THIS FLIGHT TONIGHT—Nazareth (Philips)—Altus/Global
 - 3 I'M A TRAIN—Albert Hammond (Epic)—Leeds/Gerig
 - 4 TEENAGE RAMPAGE—The Sweet (RCA/AEG Telefunken)—Melodie Der Welt
 - 5 DU KANNST NICHT IMMER SIEBZEHN SEIN—*Chris Roberts (Jupiter/Ariola)—Meridian/Siegel
 - 6 DEVIL GATE DRIVE—Suzi Quatro (RAK/EMI)—Melodie Der Welt

- 7 JUANITA—Nick Mackenzie (EMI)—Melodie Der Welt
- 8 TIGER FEET—Mud (RAK/EMI)—Melodie Der Welt
- 9 DAN THE BANJO MAN—Dan The Banjo Man (Rare Earth/EMI)—Aberbach (Ariola)—Young/Intro
- 10 FAHRENDE MUSIKANTEN—*Nina & Mike (Ariola)—Young/Intro
- 11 THE AIR THAT I BREATHE—The Hollies (Polydor)—Altus/Global
- 12 MY COO CA CHOO—Alvin Stardust (Ariola)—Discoton
- 13 JET—Paul McCartney & Wings (Apple/EMI)—Melodie Der Welt
- 14 EINSAMKEIT HAT VIELE NAMEN—*Christian Anders (Chranders/EMI)—Anders
- 15 ICH LIEBTE EIN MAEDCHEN—*Insterburg & Co. (Philips)

From the Music Capitals of the World

• Continued from page 53

from "Django" released here by King has hit the 300,000 mark. Nineteen subscription concerts and two open recitals were scheduled for the pair, starting April 25. . . . The ancient city of Kyoto, once the capital of Japan, is out to rival this music capital of the world. The Kyoto Contemporary Music Society, headed by Takeshi Umehara, has joined forces with a research group in the same field, led by Seiichi Inagaki, and held a concert in their city May 2. Meanwhile, Kyoto Records, headed by Hideo Nakagawa, has become independent of the folk-oriented PEP Music Service and announced a tie-up April 23 with Warner-Pioneer, represented by Tetsuro Aoyagi, the American-Japanese recording venture's A&R veep. . . . A 50-member chorus from the Johoku High School in this music capital is expected to sing 12 Japanese folk songs at the 11th ISME Concert to be held Aug. 6 in Perth, the capital of Western Australia. The chorus will be led by Tsuyeshi Sasakura. . . . The Don Burrows Quartet, an Australian jazz group, gave performances here Constitution Day, May 3, and Children's Day, May 5, during its Asia tour financed by the Australian Government.

HIDEO EGUCHI

VIENNA

Amadeo has released a new single by Wilfried Scheutz and the Crazy Baby, "Go Go Go," on its pop label Atom coinciding with the group's

12-city Austrian tour. . . . Joachim Lieben's Voices of the World promotion company staging Horst Winter, Jose Feliciano, Blood, Sweat and Tears, and Shirley Bassey at the Konzerthaus and also planning tours by Emerson, Lake and Palmer and the Les Humphries singers. . . . First single under the reign of Peter Wolf, Bellaphon's new Bazillus label manager is by Wolfgang Ambros. . . . BASF pop group Karthago just completed Austrian tour. . . . BASF's John Simon starting tour on May 17 taking in Innsbruck, Salzburg, Vienna and Graz. . . . General manager of CBS in Austria, Jaroslav Sevcik, threw press conference to launch debut single by Nick Oliver. . . . James Boys touring Austria in the summer on a promotional visit. . . . Country group Original Oberkrainer Avenik presented with gold disks for sales in Austria, Germany and Switzerland. . . . Polydor has released an album by Alpechne and Grassegger on its Austria Gold album. . . . Telefunken has extended its The Old Work series with an album of a concert by Georg Friedrich Haendel with the Concentus Musicus Vienna. . . . The English National Opera will appear during the 1975 Vienna Festival in the Volksoper. The concert—the result of talks between Lord Harewood and Carl Doench—will feature Benjamin Britten's Gloriana and Gilbert and Sullivan's Patience. . . . Program for the Vienna Music Summer from July 2 to Sept. 11 features 135 concerts and 113 theater performances.

MANFRED SCHREIBER



NEW Stax signing, 10-year-old Lena Zavaroni from Rothesay, Isle of Bute, Scotland, being presented with a silver disk for 250,000 sales of her first U.K. hit, "Ma He's Making Eyes at Me" by Hughie Green, host of the "Opportunity Knocks," TV talent show on which she was discovered.

MAY 18, 1974, BILLBOARD

Billboard HOT 100 Chart Board

Recording Industry Association of America... STAR PERFORMER...

ROCK AND ROLL HEAVEN—The Righteous Brothers... TRAIN OF THOUGHT—Cher... LAMPLIGHT—David Essex...

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label)

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HOT 100 A-Z—(Publisher—Licensee)

Index table listing song titles and their corresponding chart positions, such as 'After Midnight (Viva, BMI) 97', 'The Air That I Breathe (Landers Roberts/Air, ASCAP) 71', etc.

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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“CATCH ME, I’M FALLING”

The new single by Engelbert.

Released now, as he continues to
thrill audiences from coast to coast.

May 16-26	LATIN CASINO	Cherry Hill, New Jersey
June 24-July 7	THEATRE GO ROUND	Nanuet, New York
July 8-13	MUSICARNIVAL	Cleveland, Ohio
July 15-20	MELODY FAIR	Buffalo, New York
July 22-27	MUSIC FAIR	Shady Grove, Cleveland
July 29-Aug. 3	COLONY COLISEUM	Latham, New York
Aug. 5-10	O’KEEFE CENTRE	Toronto, Ontario, Canada
Aug. 12-17	OAKDALE MUSIC FAIR	Wallingford, Connecticut
Aug. 19-24	MUSIC FAIR	Warwick, Rhode Island
Aug. 26-Sept. 8	SAHARA HOTEL	Stateline, Nevada
Sept. 18-Oct. 8	RIVIERA HOTEL	Las Vegas, Nevada

“Catch Me, I’m Falling” is
only one of the singles on
Engelbert’s forthcoming new album
“MY LOVE.” Watch for it.



Produced by Gordon Mills.

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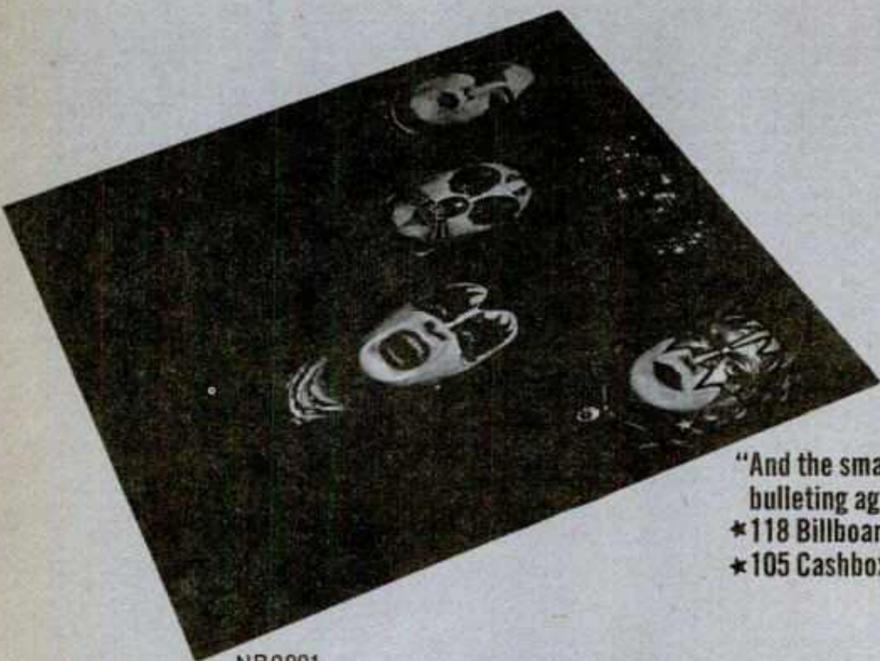
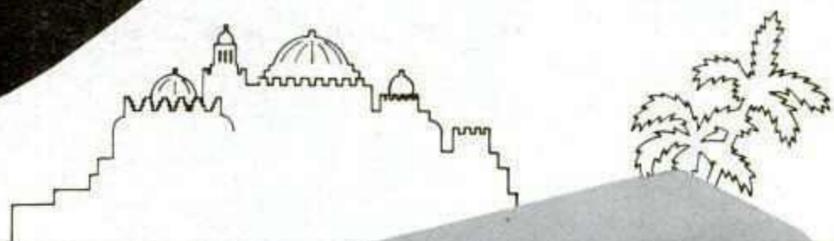
Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	Awarded RIAA seal for sales of 1 Million dollars at manufacturers level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot.)	SUGGESTED LIST PRICE											
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL				
1	1	17	THE STING/SOUNDTRACK MCA 390	5.98		6.98		6.98				36	25	12	DEEP PURPLE Burn Warner Bros. W 2766	5.98		7.97		7.97				71	70	28	LOGGINS & MESSINA Full Sail Columbia KC 32540	5.98	6.98	6.98	7.98	6.98	
2	2	6	CAT STEVENS Buddah & The Chocolate Box A&M 3623	6.98		6.98		6.98				37	39	20	JAMES BROWN The Payback Polydor PD 2 3007	7.98		9.98		9.98				72	57	17	BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS 2695	5.98		6.97		6.97	7.95
3	4	35	MARIA MULDAUR Reprise MS 2148	5.98		6.97		6.97	7.95			38	35	58	JOHN DENVER Poems, Prayers & Promises RCA LSP 4499	5.98		6.98		6.98	7.95			73	76	58	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98		6.97		6.97	
4	3	24	JOHN DENVER Greatest Hits RCA CPL1 0374	6.98		7.95		7.95				39	36	16	CARLY SIMON Hotcakes Elektra E 1002	6.97		6.97		6.97				74	62	27	BARRY WHITE Stone Gon' 20th Century TC 423	5.98		6.98		6.98	
5	6	8	GRAND FUNK Shinin' On Capitol SWAE 11278	6.98		6.98		6.98				40	38	28	O'JAYS Ship Ahoy Philadelphia International KZ 32408 (Columbia)	5.98		6.98		6.98				★	85	4	NEW RIDERS OF THE PURPLE SAGE Home, Home On The Road Columbia PC 32870	6.98		7.98		7.98	
6	7	22	PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol)	6.98		7.98		7.98				41	42	62	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98				76	81	11	MAIN INGREDIENT Euphrates River RCA APL1 0335	5.98		6.98		6.98	
7	5	8	CHICAGO Chicago VII Columbia C2 32810	9.98		9.98		9.98				42	41	20	BILLY JOEL Piano Man Columbia KC 32544	5.98		6.98		6.98				77	74	15	NEW BIRTH It's Been A Long Time RCA APL1 0285	5.98		6.98		6.98	
8	8	31	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98		12.98		12.98				43	27	14	BARBRA STREISAND The Way We Were Columbia PC 32801	6.98		7.98		7.98				78	77	31	STEVE MILLER BAND The Joker Capitol 11235	5.98		6.98		6.98	
9	11	15	JONI MITCHELL Court And Spark Asylum 7E-1001	6.97		6.97		6.97				44	45	11	TOWER OF POWER Back To Oakland Warner Bros. BS 2749	5.98		6.97		6.97	7.95			★	91	6	THE CRUSADERS Scratch Blue Thumb BTS 6010	6.95		7.95		7.95	
10	9	28	MIKE OLDFIELD Tubular Bells Virgin VR 13 105 (Atlantic)	5.98		6.97		6.97				45	44	23	EMERSON, LAKE & PALMER Brain Salad Surgery Manticore MC 66669 (Atlantic)	5.98		6.98		6.98				80	79	25	CARPENTERS The Singles, 1969-1973 A&M SP 3601	6.98		7.98		7.98	
11	12	40	STEVIE WONDER Innervisions Tamla T 326 L (Motown)	5.98		6.98		6.98				★	72	3	LYNYRD SKYNYRD Second Helping MCA 413	5.98		6.98		6.98				★	93	3	KING CRIMSON Starless And Bible Black Atlantic SD 7298	5.98		6.97		6.97	
12	10	10	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. W 2750	6.98		7.97		7.97				47	46	15	LOVE UNLIMITED ORCHESTRA Rhapsody In White 20th Century T 433	5.98		6.98		6.98				82	67	10	TODD RUNDGREN Todd Biarville 2 BR 6952 (Warner Bros.)	9.98		11.97		11.97	
★	17	18	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1 696 (Phonogram)	5.98		6.95		6.95				★	59	42	Z.Z. TOP Tres Hombres London XPS 631	5.98		6.95		6.95				83	86	23	GENESIS Selling England By The Pound Charisma FC 1050 (Atlantic)	5.98		6.97		6.97	
14	13	9	WAR War Live United Artists UA LA193 J2	9.98		9.98		9.98				49	49	79	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98		6.98		6.98				★	114	4	DHIO PLAYERS Skin Tight Mercury SRM 1 705 (Phonogram)	5.98		6.95		6.95	
15	16	8	EARTH, WIND, & FIRE Open Our Eyes Columbia KC 32712	5.98		6.98		6.98				★	61	5	JESSE COLIN YOUNG Light Shine Warner Bros. BS 2790	5.98		6.97		6.97				85	83	27	BILLY COBHAM Spectrum Atlantic SD 7268	5.98		6.97		6.97	
16	15	18	MFSB Love Is The Message Philadelphia Int'l. KZ 32707 (Columbia)	5.98		6.98		6.98				51	50	27	RINGO STARR Ringo Apple SWAL 3413 (Capitol)	6.98		6.98		6.98				86	89	5	PROCOL HARUM Exotic Birds And Fruit Chrysalis CHT 1058 (Warner Bros.)	6.98		7.97		7.97	
17	18	10	THE SPINNERS Mighty Love Atlantic SD 7296	5.98		6.97		6.97				52	51	7	BRIAN AUGER'S OBLIVION EXPRESS Straight Ahead RCA APL1 0454	5.98		6.95		6.95				87	66	10	REDBONE Wovoka Epic KE 32462 (Columbia)	5.98		6.98		6.98	
18	14	10	ARETHA FRANKLIN Let Me In Your Life Atlantic SD 7292	6.98		7.97		7.97				★	68	3	BILLY COBHAM Crosswinds Atlantic SD 7300	5.98		6.97		6.97				★	104	8	BOBBI HUMPHREY Blacks & Blues Blue Note BN LA 142 G (United Artists)	6.98		6.98		6.98	
19	21	53	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98				54	52	12	LOU REED Rock 'N' Roll Animal RCA APL1 0472	5.98		6.95		6.95				★	134	2	QUEEN II Elektra EKS 75082	5.98		6.98		6.98	
★	26	5	EAGLES On The Border Asylum 7E-1004	6.98		6.98		6.98				55	55	15	GRAHAM CENTRAL STATION Warner Bros. BS 2763	5.98		6.97		6.97				91	87	40	BACHMAN-TURNER OVERDRIVE Mercury SRM 1 673 (Phonogram)	5.98		6.95		6.95	
21	23	7	THREE DOG NIGHT Hard Labor Dunhill DSD 50168	6.98		7.95	8.95	7.95				56	53	66	JIM CROCE Life & Times ABC ABCX 769	5.98		6.98	7.95	6.98				92	88	7	BLUE SWEDE Hooked On A Feeling EMI ST-11286 (Capitol)	5.98		6.98		6.98	
★	37	16	GORDON LIGHTFOOT Sun Down Reprise MS 2127	5.98		6.97		6.97				57	47	15	BOB DYLAN Planet Waves Asylum 7E-1003	6.97		6.97		6.97				93	64	37	LOVE UNLIMITED Under the Influence Of 20th Century T 414	5.98		6.98		6.98	
23	22	19	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98		6.98		6.98				58	56	16	FOGHAT Energized Bearsville BR 6950 (Warner Bros.)	5.98		6.97		6.97			★	125	3	DEODATO Whirlwinds MCA 410	5.98		6.98		6.98		
★	32	5	FRANK ZAPPA Apostrophe Discreet DS 2175 (Warner Bros.)	5.98		6.97		6.97				59	48	10	EDDIE KENDRICKS Boogie Down Tamla T 330V1 (Motown)	5.98		6.98		6.98				95	94	31	LINDA RONSTADT Don't Cry Now Asylum SD 5064	5.98		6.98		6.98	
★	31	8	STEELY DAN Pretzel Logic ABC D-808	6.98		7.95		7.95				60	58	16	YES Tales From Topographic Oceans Atlantic SD 2 908	9.98		9.97		9.97				96	96	12	MANFRED MANN'S EARTH BAND Solar Fire Polydor PD 6019	6.98		7.98		7.98	
26	19	38	AMERICAN GRAFITTI Soundtrack MCA 2 8001	9.98		10.98		10.98	11.95			61	60	13	CHARLIE RICH There Won't Be Anymore RCA APL1 0433	5.98		6.98		6.98				★	144	2	POCO Seven Epic KE 32895 (Columbia)	5.98		6.98		6.98	
27	20	12	SEALS & CROFTS Unborn Child Warner Bros. W 2761	6.98		7.97		7.97				63	54	9	PAUL SIMON In Concert—Live Rhythmin' Columbia PC 32855	6.98		7.98		7.98				99	90	60	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	5.98	6.97	6.97	7.97	6.97	8.95
28	30	5	HELEN REDDY Love Song For Jeffrey Capitol SO 11284	6.98		6.98		6.98				64	65	26	GREGG ALLMAN Laid Back Capricorn CP 0116 (Warner Bros.)	5.98		6.98		6.98				100	97	57	SEALS & CROFTS Diamond Girl Warner Bros. BS 2699	5.98	6.97	6.97	7.97	6.97	8.95
29	28	65	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	5.98		6.95	7.95	6.95	6.95			★	75	5	MARVIN GAYE Anthology Motown M9 791A3	9.98		11.98		11.98				101	109	27	DIANA ROSS & MARVIN GAYE Diana & Marvin Motown M803V1	5.98		6.98		6.98	
30	24	9	CHARLIE RICH Very Special Love Songs Epic KE 32531 (Columbia)	5.98		6.98		6.98				66	63	11	THE MARSHALL TUCKER BAND A New Life Capricorn CP 0124 (Warner Bros.)	5.98		6.97		6.97	7.95			★	115	6	SMOKEY ROBINSON Pure Smokey Tamla T6 33151 (Motown)	6.98		6.98		6.98	
★	40	5	ROBIN TROWER Bridge Of Sighs Chrysalis CHT 1057 (Warner Bros.)	5.98		7.97		7.97				67	69	7	BILL WITHERS + Justments Sunnyside SRA 8032	6.98		7.95		7.95				103	82	25	RICK DERRINGER All American Boy Blue Sky KZ 32481 (Columbia)	5.98	6.98	6.98	7.98	6.98	
32	29	23	JIM CROCE I Got A Name ABC ABCX 797	5.98		6.98	7.95	6.98				68	73	32	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (F.L.P.)	5.95		6.95		6.95				104	106	5	SAVOY BROWN Boogie Brothers London APS 638	6.98		7.98		7.98	
33	34	8	DONALD BYRD Street Lady Blue Note BN LA 140-F (United Artists)	5.98		6.98		6.98				★	80	4	BLUE OYSTER CULT Secret Treaties Columbia KC 32858	5.98		6.98	6.98					105	112	15	BOBBY WOMACK Lookin' For A Love Again United Artists UA LA199 G	6.98		6.98		6.98	
★	43	4	MOTT THE HOOPLE The Hoople Columbia PC 32871	6.98		7.98		7.98				70	71	129	LED ZEPPELIN IV Atlantic SD 7208	5.98		6.98		6.98			★	123	4	OZARK MOUNTAIN DAREDEVILS A&M SP 4411	5.98		6.98		6.98		
35	33	30	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	5.98		6.98		6.98															107	95	26	STYLISTICS Rockin' Roll Baby A&M AV 11019	5.98		6.98		6.98		

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KLIF—Dallas WAYS—Charlotte
KJR—Seattle . . .
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Rock Steady Management

TOP LP's & TAPE

POSITION 108-290

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
108	105	9	BOZ SCAGGS Slow Dancer Columbia KC 32760	5.98		6.98		6.98	
109	100	7	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98	
110	108	11	ANNE MURRAY Love Song Capitol ST 11266	5.98		6.98		6.98	
111	107	28	JACKSON BROWNE For Everyman Asylum SD 5067	5.98		6.98		6.98	
124	35	1	LYNYRD SKYNYRD Pronounced Leh-nerd Skin-nerd MCA Sounds of the South 363	5.98		6.98		6.98	
113	102	11	HUMBLE PIE Thunderbox A&M SP 3611	6.98		6.98		6.98	
114	103	90	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97	7.95
115	117	33	THE MOTHERS Over-Nite Sensation Disc Reel MS 2149 (Warner Bros.)	5.98		6.97		6.97	7.95
145	3	1	JEFFERSON AIRPLANE Early Flight Gunt CYL 0437 (RCA)	6.98		7.95		7.95	
117	118	67	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98		6.98	7.95
140	5	1	KISS Casablanca NB 9001 (Warner Bros.)	5.98		6.97		6.97	
119	122	8	HERBIE MANN London Underground Atlantic SD 1658	5.98		6.97		6.97	
120	111	36	MARVIN GAYE Let's Get It On Tamla 1329V1 (Motown)	5.98		6.98		6.98	
138	3	1	DR. JOHN Desirefully Bonnaroo Atco SD 7043	5.98		6.97		6.97	
122	116	14	GLADYS KNIGHT & THE PIPS Anthology Motown M 792 S2	6.98		7.98		7.98	
123	84	10	VAN MORRISON It's Too Late To Stop Now Warner Bros. ZBS 2760	11.98		11.97		11.97	
124	129	21	AL GREEN Livin' For You Hi ASHL 32082 (London)	6.98		6.98		6.98	
155	3	1	GOLDEN EARRING Moontan MCA 396	5.98		6.98		6.98	
126	120	60	BREAD The Best Of Elektra EKS 75056	5.98	6.97	6.97	7.97	6.97	7.95
127	126	45	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98	
128	119	58	BEATLES 1967-1970 Apple SMO 3404 (Capitol)	9.98		11.98		11.98	
129	131	72	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98	
147	3	1	HARRY NILSSON Music From The Apple Film Son Of Dracula Ripple ABLL 0220 (RCA)	6.98		7.95		7.95	
131	101	57	BARRY WHITE I've Got So Much To Give 20th Century T 407	5.98		6.98		6.98	
132	121	50	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98	
133	127	38	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	5.98		6.98		6.98	
175	2	1	THE GUESS WHO Road Food RCA APL1 0405	5.98		6.98		6.98	
135	136	10	JIM STAFFORD MGM SE 4947	5.98		6.98		6.98	
136	141	33	JESSE COLIN YOUNG Song For Juli Warner Bros. BS 2734	5.98		6.97		6.97	
156	4	1	FOUR TOPS Meeting Of The Minds ABC DSD 50166	6.98		7.95		7.95	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
138	99	32	MARLO THOMAS & FRIENDS Free To Be... You And Me Bell 1110						
149	4	1	THE BEST OF CHARLIE RICH Epic KE 31933 (Columbia)	5.98		6.98		6.98	
140	92	28	THE WHO Quadrophenia MCA 2 10004	11.98		12.98		12.98	
166	5	1	MAGGIE BELL Queen Of The Night Atlantic SD 7293	5.98		6.97		6.97	
142	146	21	ELECTRIC LIGHT ORCHESTRA On The Third Day United Artists UA 1A188 F	5.98		6.98		6.98	11.95
143	130	37	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	5.98		6.98		6.98	
144	128	58	BEATLES 1962-1966 Apple SMO 3403 (Capitol)	9.98		11.98		11.98	
145	137	91	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97		6.97	7.95
146	113	7	ELVIS PRESLEY Good Times RCA CPL1 0475	6.98		7.95		7.95	
147	133	12	STRAWBS Hero And Heroine A&M SP 3607	6.98		6.98		6.98	
148	139	10	GLADYS KNIGHT & THE PIPS Knight Time Soul S 741V1 (Motown)	5.98		6.98		6.98	
171	2	1	MONTROSE Warner Bros. BS 2740	5.98		6.98		6.98	
150	148	8	PETER FRAMPTON Something's Happening A&M SP 3619	6.98		6.98		6.98	
151	143	24	BETTE MIDLER Atlantic SD 7270	5.98		6.97		6.97	
162	4	1	TOM SCOTT & THE L.A. EXPRESS Ode SP 77021 (A&M)	6.98		6.98		6.98	
153	159	3	ARGENT Nexus Epic KE 32573 (Columbia)	5.98		6.98		6.98	
154	152	20	BLOODSTONE Unreal London XPS 634	5.98		6.98		6.98	
155	158	50	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98		6.98		6.98	
156	151	21	TEMPTATIONS 1990 Gordy G 966V1 (Motown)	5.98		6.98		6.98	
1	1	1	TEN YEARS AFTER Positive Vibrations Columbia PC 32851	6.98		7.98		7.98	
158	154	16	LEO KOTTKE Ice Water Capitol ST 11262	5.98		6.98		6.98	
159	153	34	ROLLING STONES Goats Head Soup Rolling Stones CDC 59101 (Atlantic)	5.98		6.98		6.98	
160	167	3	THE DELLS/THE DRAMATICS The Dells Vs. The Dramatics Cadel CA 60027 (Chess-Janus)	6.94		7.95		7.95	
161	164	4	CHASE Pure Music Epic KE 32572 (Columbia)	5.98		6.98		6.98	
162	132	20	DAVID ESSEX Rock On Columbia KC 32560	5.98		6.98		6.98	
163	161	103	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97		6.97	6.95
164	157	7	CLEO LAINE Cleo Laine Live At Carnegie Hall RCA LPL1 5015	5.98		6.95		6.95	
179	3	1	MELISSA MANCHESTER Bright Eyes Bell 1303	6.98		7.98		7.98	
166	168	94	KENNY LOGGINS w/ JIM MESSINA Sittin' In Columbia KC 31044	5.98		6.98		6.98	
167	142	21	HARRY CHAPIN Short Stories Elektra EKS 75065	5.98		6.98		6.98	
168	110	14	THE WAY WE WERE/ ORIGINAL SOUNDTRACK Columbia KS 32830	6.98		7.98		7.98	
169	163	124	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	5.98		11.98		11.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE						
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	
170	165	163	CAROLE KING Tapestry Ode SP 77009 (A&M)			5.98	6.98	6.98	7.98	6.98
171	178	76	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)			5.98	6.98	6.98	7.98	6.98
172	180	8	SUZI QUATRO Bell 1302			6.98		7.98		7.98
173	182	9	GLADYS KNIGHT & THE PIPS Claudine Soundtrack Buddah BDS 5602 ST			6.98		7.98		7.98
174	170	41	HELEN REDDY Long Hard Climb Capitol SMAS 11213			5.98		6.98		6.98
175	181	7	KATHI McDONALD Insane Asylum Capitol ST 11224			5.98		6.98		
176	176	39	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Bros.)			5.98		6.97		6.97 7.95
18	18	1	JACKSON 5 Get It Together Motown M6 78351			5.98		6.98		6.98
178	172	99	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)			5.98		6.98		6.98
179	174	29	NEIL DIAMOND/SOUNDTRACK Jonathan Livingston Seagull Columbia KC 32550			6.98		6.98		6.98
180	173	28	DAVE MASON It's Like You Never Left Columbia KC 31721			5.98		6.98		6.98
181	150	9	DEODATO/AIRTO In Concert CTI 6041			6.98		7.98	6.98	7.98
182	160	14	COMMANDER CODY & HIS LOST PLANET AIRMEN Live From Deep In The Heart Of Texas Paramount PAS 1017 (Famous)			5.98		6.95		6.95
183	184	43	CAT STEVENS Foreigner A&M SP 4391			5.98		6.98		6.98
184	185	25	CLIMAX BLUES BAND FM/Live Sire SAS 2 7411 (Famous)			5.98		6.98		6.98
185	188	76	BETTE MIDLER The Divine Miss M Atlantic SD 7238			5.98	6.97	6.97	7.97	6.97
186	191	3	MAC DAVIS Stop And Smell The Roses Columbia KC 32582			5.98		6.98		6.98
187	194	2	THE HOLLIES The Hollies Epic KE 32574 (Columbia)			5.98		6.98		6.98
1	1	1	LIZA MINNELLI Live At The Winter Garden Columbia PC 32854			6.98		7.98		7.98
189	196	2	WEST, BRUCE & LAING Live 'N' Kicking Columbia-Windfall KC 32899			5.98		6.98		6.98
1	1	1	WILLIE HUTCH Foxy Brown Motown M6-81151			6.98		6.98		6.98
191	193	2	BREWER & SHIPLEY ST 11261 Capitol ST 11261			5.98		6.98		
192	1	1	JIMMY BUFFETT Living And Dying in 3/4 Time ABC DSK 50132			5.98		6.98		6.98
193	195	2	SUTHERLAND BROTHERS & QUIVER Dream Kid Island SW 9341 (Capitol)			5.98		6.98		6.98
194	1	1	SERGIO MENDES AND BRASIL 77 Vintage 74 Bell 1305			6.98		7.98		7.98
195	1	1	GENESIS LIVE Dharmas CAS 1666 (Buddah)			6.98		7.98		7.98
196	200	2	MELANIE Madrugada Neighborhood 0698 (Famous)			6.98		7.95		7.95
197	1	1	ROXY MUSIC Stranded Atco SD 7045			5.98		6.98		6.98
198	183	37	ISLEY BROTHERS 3 + 3 T-Neck K2 32453 (Columbia)			5.98	6.98	6.98	7.98	6.98
199	169	6	THE ELEVENTH HOUSE WITH LARRY CORTELL Introducing Vanguard VSD 79342			5.98		6.98		6.98
200	192	4	CAPTAIN BEEFHEART & THE MAGIC BAND Unconditionally Guaranteed Mercury SRM 1 709 (Phonogram)			5.98		6.98		6.95

TOP LP's & TAPE A-Z (LISTED BY ARTISTS)

Aerosmith	109
Gregg Allman	64
Allman Brothers Band	176
Argent	153
Brian Auger	52
Bachman-Turner Overdrive	13, 91
Beatles	128, 144
Maggie Bell	141
Black Sabbath	72
Bloodstone	154
Blue Oyster Cult	69
Blue Swede	92
Bread	126
Brewer & Shipley	191
James Brown	37
Jackson Browne	111
Jimmy Buffett	192
Donald Byrd	33
Captain Beefheart	200
Carpenters	80
Harry Chapin	167
Chase	161
Chicago	7, 127

Cheech & Chong	143, 178
Climax Blues Band	184
Billy Cobham	53, 85
Commander Cody	182
Larry Coryell	199
Jim Croce	29, 32, 56
Crusaders	79
Mac Davis	186
Herbie Hancock	23
The Dells, The Dramatics	160
Deep Purple	36, 163
John Denver	4, 38
Deodato	94
Deodato/Airto	181
Rick Derringer	103
Neil Diamond	179
Doobie Brothers	12, 99, 145
Dr. John	121
Bob Dylan	57
Eagles	20
Earth, Wind & Fire	15, 132
Electric Light Orchestra	142
Emerson, Lake & Palmer	45
David Essex	162
Robert Flack	133
Foghat	58
Four Tops	137
Peter Frampton	150
Aretha Franklin	18

Marvin Gaye	65, 120
Genesis	83, 195
Golden Earring	125
Graham Central Station	55
Grand Funk	5
Al Green	124
Guess Who	134
Herbie Hancock	23
Hollies	187
Humble Pie	113
Bobbi Humphrey	89

Could Earl Scruggs have known even then?



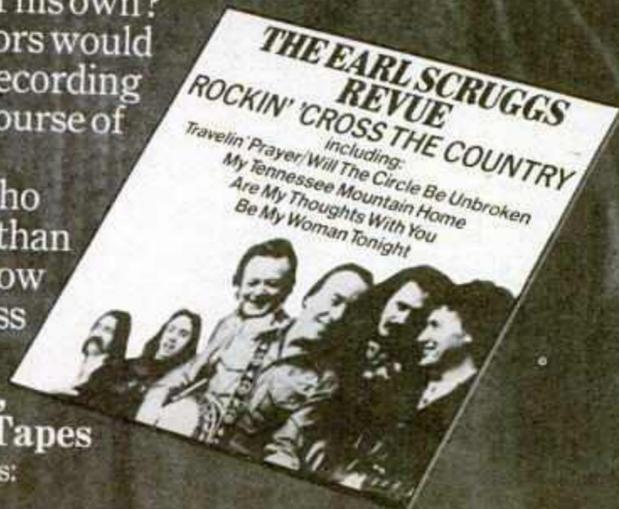
Could young Earl have known that he'd become the most innovative and influential banjo picker of all time?

Could he have known that someday he'd have pickin' and singin' boys of his own? Or that he, his sons, and his neighbors would become The Earl Scruggs Revue; recording albums that would help shape the course of music in the 70's?

In short, could the little boy who considered pickin' more important than just about anything in the world, know that someday he'd be "Rockin' 'Cross the Country"?

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On Columbia Records® and Tapes**

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Joel Whitburn's Record Research Report

Although many Billboard readers simply skim over the "Hot 100" chart each week, it can really prove to be an interesting 'happening' if you'll take a little more time while analyzing each charted entry. Here are a few interesting sidelights from this week's and last week's "Hot 100."

Ray Stevens has his first #1 comedy single this week—"The Streak." His only previous #1 record was the serious "Everything Is Beautiful" which hit #1 exactly four years ago in 1970. His last big novelty record, "Gitarzan," was just making the top 10 exactly 5 years ago in 1969. The last comedy/novelty record to make #1 was Chuck Berry's "My Ding-A-Ling" in 1972. However, the last #1 comedy record which compares to "The Streak" would be "Mr. Custer" by Larry Verne which hit #1 in October 1960.

Only twice since 1955 has 1 song (written by the same author) had 2 completely different versions—both of which hit #1 and were by different artists and hit #1 years apart. The 2 songs are "Go Away Little Girl" (Steve Lawrence/Donny Osmond) and "The Loco-Motion" (Little Eva/Grand Funk). The amazing fact about this unusual happening is that both songs were written by the same songwriting team—Carole King & Gerry Goffin!!

On last week's "Hot 100" chart, 3 instrumental records placed in the top 10: "The Entertainer," "Tubular Bells," and "TSOP." Can you remember the last time that 3 instrumentals were in the top 10 at the same time? It was back on 7/20/68 when "Grazing In The Grass," "The Horse," and "Classical Gas" were all in the top 10 together. Interestingly enough, The Cliff Nobles Co. which did "The Horse" is the same group that performed in "TSOP"!!!

Trivia Question #16:
Since the first "Hot 100" chart back in 1955, what was the nation's first #1 novelty/comedy record?

(ANSWER: David Seville "WITCH DOC" 1958)

Joel Whitburn

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War's Success In All Areas

• Continued from page 3

that has been developed for rock records. And they'll buy heavily on white artists whose records have that excitement, instrumental sophistication and danceable quality."

Stewart relates this phenomenon to the only seemingly surprising recent soul chart success of Elton John's "Bennie and the Jets." "Elton got heavy soul airplay because he had an exciting record with elements that appeal to this progressive young black market," he says.

In recent years, Stewart's UA label has been particularly successful with progressive black artists who possess crossover appeal. The roster includes War, Bobby Womack who just had a top 10 pop single with "Looking For A Love," Ike & Tina Turner, the Cornelius Brothers & Sister Rose.

"UA was fortunately early to realize the potential and importance of the progressive soul market for building major crossover artists," says Stewart. "We've been able to build these successful acts by keying our base campaigns to this still little-understood market."

UA is about to start the process once more with a newly signed act, Uncle Tom. This a large group, with horns and interracial personnel, that is as much rock as soul. However, their debut single, "Flat Black," is being worked first for soul rather than pop airplay.

Duplicator's Suit

• Continued from page 3

through which product is distributed domestically and price of records and tapes.

E-C Tape Service alleges that the defendants have conspired to organize a group boycott of distributors and retailers of its product; to induce certain distributors and retailers not to handle its product; to induce advertising media not to accept E-C advertising and campaigned to get radio stations not to play E-C product. The suit also claims the defendants instituted jointly financed harassing lawsuits to hamper E-C.

The suit seeks \$6.4 million damages for loss of profits and goodwill image and reputation. The suit asks the court for treble damages; an injunction halting the defendants from working in concert against the plaintiff; halting the defendants from stopping E-C's copying of pre-Feb. 15, 1972, encircled P recordings and halting all harassing lawsuits against the firm.

CLC Authority

• Continued from page 3

pretations and rulings are to be submitted to the Council in the regular manner."

In a last showing of teeth, CLC says failure of compliance for violations occurring before April 30 can bring IRS investigations, issuance of notices of a probable violation, remedial orders requiring refunds, and a possible penalty of \$2,500 for each stabilization violation.

Record and tape manufacturers in the \$100 million a year and over bracket, required to file prenotifications of price raises during the control period, were filing right up to the last week of the CLC's existence. During the past eight months, notices were filed by CBS Inc., Transamerica; Minnesota, Mining and Manufacturing (3M); Capitol Industries and Warner-WEA for price hikes on records, tape, recording services and materials.

Crosby, Stills, Nash & Young reunite for tour in July, kicking off at Bill Graham-produced extravaganza July 6-7 at 100,000-capacity Los Angeles Coliseum with show including the Allman Bros. Band, the Beach Boys and Mott the Hoople. Graham wanted one show at Ontario Motor Speedway, but city fathers have been resisting further rock spectacles since the traffic tie-ups and publicity associated with last month's California Jam. And Elaine Fornea is already making up 50,000 frisbies that look like LPs for the CSNY reunion.

And on the drawing boards for August—U.S. tour by Paul McCartney & Wings if Paul doesn't change his mind again.

Paul Williams entering the Onda Nueva song competition in Venezuela. As a writer, not a performer although he'll probably attend too. Dobie Gray to perform the Williams entry. . . . Blood, Sweat & Tears setting national tour to play with local symphonies. Orchestras already set in Seattle and Glendale.

Genesis had six of their guitars stolen during a recent rehearsal session at New York's Academy of Music. Word has it that they paid \$1,000 to get two custom makes back. . . . Bunny Friedus, director of pop product for CBS Records International, came across a New York cab with a built in quadrasonic system, and the idea so impressed her that she started servicing the cab's owner with a number of label SQ tapes. . . . A number of recording artists performed during a benefit concert for Chilean refugees at Felt Forum May 9. They included Melanie, Arlo Guthrie, Phil Ochs, Pete Seeger, and Gato Barbieri.

Second performance of Mott the Hoople on Broadway—the Uris Theater—was recorded. . . . Jay Black of Jay & the Americans is negotiating for a new label deal. . . . The No-Gap Generation Jazz Quintet will present two benefit concerts for New York's Foundling Hospital Sunday (19). . . . Promoter Howard Stein will make his musical debut at the Academy of Music Friday (17) when he walks on-stage to accompany rock group Renaissance on the piano. Stein and group will be backed by a 24-piece orchestra.

Two European acts, Michael Urbaniak and Ross, made their U.S. debut together at Max's Kansas City last week. . . . Buddah Records recently hosted a "Soul Night" reception at the Waldorf-Astoria in New York. The Futures and Modulations were showcased for label personnel and local radio and press executives.

Warner Bros. Records' board chairman Mo Ostin

recently cited the company's a&r staff for producing, in-house, almost half of the label's first quarter charted singles and LP product. . . . John Hammond, vice president, talent acquisition, Columbia Records, is supervising production of a new LP featuring trombonist Bill Watrous and an 18-piece big band. It's Hammond's first big band recording session since the 1940's, when he produced such big bands as the Count Basie Orchestra and the Benny Goodman Orchestra. . . . Beach Boy Michael Love has been cruising New York's night scene—showing up for Carol Ross' New School music class May 7 and attending Mott the Hoople's May 8 performance at the Uris. . . . Atlantic Records picked up awards for album display work at the Printing Industries of Metropolitan New York 32nd exhibition. Awards went to displays for product by Herbie Mann, J. Giels, Led Zeppelin, and the Rolling Stones. The George Alexander Group develops most of Atlantic's display material.

Track Records has rush released 100,000 additional copies of Golden Earring's "Moontan" LP. The disks have new cover graphics, as a number of rack jobbers had objected to the nude art on the first version. Even with the objections the album has sold over 50,000 units according to label executive. The new covers carry a picture of a earring through a pierced ear.

Andy Williams in Los Angeles recording the "Papillon" movie theme, "Free as the Wind," in Japanese with producer Dick Glasser. . . . Rufus Thomas to tour Europe in June. The Stax artist will cover cities in Germany, Italy, Greece and Turkey June 7-30. . . . Trini Lopez to record an audio commercial by Erwin Wasey, Inc., for their client California Avacado, which is doing a tie-in with Senor Poco restaurant, in L.A., and San Francisco. . . . May has been proclaimed "That's Entertainment Month" in honor of the MGM film musical "That's Entertainment," which will have gala premiere at Ziegfeld Theater, May 23, in New York.

Nina Simone was honored Saturday (11) in Washington by Human Kindness Day committee and National Park Service. All-day event attracted thousands of youngsters, area residents and community leaders.

Ronnie Spector and her two Ronettes, Chip Fields and Denise Edwards, will be featured in Murray the K's "Blast From the Past Sock Hop" at Felt Forum on Friday (24). . . . Mary Travers to do concert Friday (17) at Carnegie Hall. . . . Simon & Schuster will publish "Villa of the Ferromonte," publicist Larry Eisenberg's first novel.

RCA Introduces New 'Q' Drive

• Continued from page 3

players. Now the intention is to get into the hardware field with a bevy of models and the undercurrent one gets is that the record division under its new president, Ken Glancy, and its vice president for music service, David Heneberry, are bullish about promoting as well as merely releasing 4-channel albums.

Since IMIC-4, RCA has released 52 4-channel albums, 15 during the first quarter of this year. Heneberry noted that the first 24 releases were in a single inventory situation since the intention was to eliminate a stereo and quadrasonic stocking situation.

"But record dealers, following their experience, stocked 4-channel in the back in a section marked 'quadpasonic.' Not in stereo," Heneberry said. So the attempt to sell a on-record concept failed. Notes Heneberry: "We have to admit we did not do an adequate job of educating dealers." This should be changed, Heneberry notes, since the company plans to work with those dealers who show an interest in building their quadrasonic business.

Still, one of the claims for the quadradisic (that it is compatible with normal stereo equipment) holds up strongly, Heneberry claims, pointing to the Elvis Presley "Aloha From Hawaii" LP of which one million double sets were The LP was only released in 4-channel and Heneberry says that 95 percent of the people playing the disk are doing so on standard stereo equipment. There have been no complaints about the stereo reproduction from consumers, Heneberry claims.

In recapping the involvement of the discrete disk, Heneberry pointed to the Warner/Elektra/Atlantic group's releasing 30 LP's with 25 more due shortly and another 25-50 due this year. And Enoch Light's Project Three label has issued 22 discrete disks.

As for the new vinyl formula, Heneberry indicated these characteristics: exceptional wear capabilities, superior audio properties and a high degree of stability during molding conditions.

RCA is contacting major American chemical suppliers about meeting with its manufacturing director to review the development. Participating in the musical demonstration was Claude Nobs, WEA's European relations chieftain, who played cuts from LP's by the Doobie Brothers, Frank Zappa, Frank Sinatra, Charlie Mingus (called the first jazz record in CD-4) and Aretha Franklin. RCA artist Hugo Montenegro, in his own demonstration, exposed the audience to "the creative potential of quadrasonic sound."

He explained how sound, time, space and motion are new tools for the composer, adding: "the most startling concept I had to learn is I don't write for your ears, I write for your brain." He explained how audio perception and psycho acoustics are involved in perceiving sound, then played cuts from his new 4-channel LP "Hugo In Wonderland," as well as cuts from his four other quadrasonic LP's.

The music effectively demonstrated how sound can move, expand and contract and totally engulf the listener. And it was a totally suc-

cessful means of sonically demonstrating how good quadrasonic sound can and should sound.

On the studio equipment level, Atsutaka Torio of the Victor Music Publishing Co. of Japan announced a new Mark II cutting demodulator which is a third generation model and will be available in the U.S. in September. And on the hardware level, Irwin Tarr of Panasonic indicated that as models from 11 manufacturers were on the market in Japan and that a new IC chip has reduced the size of demodulator units.

A JVC official further indicated that worldwide there are 46 OEM firms making CD-4 players, each tied to a 10-year licensing pact with an automatic five-year renewal. He skirted answering what the licensing fee is per unit. Tarr said Panasonic will be setting up demonstration centers, 200 major dealer outlets as well as mounting advertising campaigns on TV, radio and in the print media. Panasonic and JVC are exporting player units to 74 countries. On the software front, RCA's Heneberry indicated the company plans importing 4-channel LP's into a number of European countries this summer to bulwark already existing quadradisics. "England has the greatest immediate potential," Heneberry said.

In the area of cartridges, Tarr noted there is a new Titanium Shibata stylus, with a Panasonic representative citing \$65 for a semi-conductor model while a JVC representative pointed to a \$49 unit. JVC is also working on a ceramic cartridge which would be much cheaper than existing models.

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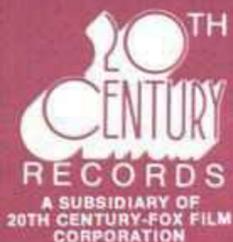
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