

# Calif. Jam Best Run in Rock & Tops in \$\$

By NAT FREEDLAND

LOS ANGELES—With nearly 175,000 paid admissions at \$10 in advance or \$15 at the gate, the California Jam 12-hour rock show Saturday (6) at the Ontario Motor Speedway grossed close to \$2 million and holds the record as the most lucrative single rock event of all time.

It was also the smoothest big rock event ever, with no major arrests or injuries although the very size of the California Jam did create some massive temporary traffic snarls and throngs of humanity.

The State Highway Patrol towed away up to 700 autos and ticketed hundreds of more cars parked along the freeway or illegally on local streets. The 42,000-car parking areas were filled hours before the concert began.

When the gates were opened at 1:30 a.m., nine hours before

the concert was to begin, 25,000 youths were already waiting to get in. But only 25 arrests were reported throughout the entire event, all for minor offenses.

A more positive form of jam-up took place following the concert, on the phones to ABC Entertainment, backers of the show. Throughout the country, promoters were calling in with offers to team with ABC for future rock extravaganzas at suitable sites in their localities.

Sandy Feldman, ABC Entertainment special projects chief, says the TV network division will begin planning a schedule of future concert promotions after a two-week hiatus to recuperate from the California Jam efforts.

ABC spent about \$1.3 million putting on the California Jam, so their profit approaches \$700,000. However, one-third

of the budget went for a massive TV crew videotaping the entire event for broadcast as four complete segments of ABC-TV's "In Concert." A condensed theatrical feature may also be edited from the footage. Thus ABC will ultimately earn a great deal more from the California Jam.

Appearing at the show were eight acts which are normally all concert headliners: Deep Purple, Emerson, Lake & Palmer, Black Sabbath, Seals & Crofts, Black Oak Arkansas, the Eagles, Rare Earth and Earth, Wind & Fire. New York disk jockey Don Imus emceed.

The concert actually started 15 minutes early and stayed ahead throughout. A huge stage area was built around four railroad boxcars mounted on tracks. Half the boxcars would be

*(Continued on page 4)*

08120

# Billboard

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TAPE/AUDIO/VIDEO PAGE 30

HOT 100 PAGE 56

TOP LP'S PAGES 58, 60

## U.S. Singles Mart Shows More International Flavor

By BOB KIRSCH

LOS ANGELES—The American singles market may be showing its most international flavor in the past decade, with six different nations reflected in the top 30 disks and 20 nondomestic singles on the charts overall this week.

The same number of nondomestic singles were on the Hot 100 for the corresponding week a decade ago, but in sharp contrast to this week's chart, all the disks were British and 12 of them were from the Beatles.

Five years ago this week there were only 13 non-U.S. singles on the

Hot 100, with 12 being British and one Canadian.

A number of managers and producers of nondomestic artists feel

*(Continued on page 10)*

## Copyright Revision Bill Moves Fast; Contains Heavy Penalties

By MILDRED HALL

WASHINGTON—At long last, a copyright revision bill is being actively considered by the full Senate Judiciary Committee.

The big news for the music and record industry is that the Senate copyright subcommittee draft bill reported out last week contains spe-

cial and heavy criminal penalties for piracy of copyrighted recordings.

For a first offense, the maximum would be three years in jail, or fines up to \$25,000 or both, and for willful repeaters the maximum goes to seven years or \$50,000 fine or both.

With astounding speed, the Sen-

*(Continued on page 10)*

## ABC-TV Says 'Bueno' to Latin Music

By JIM MELANSON

NEW YORK—In a major breakthrough for Latin music, "The Latino Music Festival," a 90-minute

television special, airs on ABC Television's "Wide World of Entertainment" series in early July. It marks

the first time that an all-Latin music program will be carried on

*(Continued on page 24)*

## RCA Breaks New Albums in Clev.

By IS HOROWITZ

NEW YORK—Where do you go to break a new album first? If you're RCA Records your first port of call will almost certainly be Cleveland, once put down as that "mistake on the lake," but more affectionately known to RCA as "hitville in the heartland."

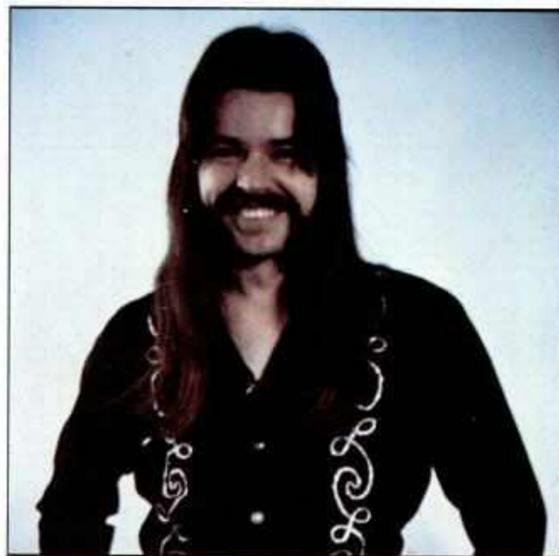
A heavier than average reliance by Cleveland youth on records as its main source of entertainment, and the constant stimulation of this market by experimental free-form radio are the twin ingredients fusing the hit-potential mix in the area, according to Billy Bass, RCA's national manager of album promotion.

Even for established acts, Cleveland provides a greater share of market than its population density might indicate, Bass maintains. And he has figures to support both contentions.

RCA's Cleveland branch has ac-

*(Continued on page 25)*

*(Advertisement)*



**Seven and Seven are Seven.** After seven years paying and playing (1960-67) and seven years recording for major labels, singer/songwriter/producer Bob Seger has completed his seventh album. Titled simply Seven, it's a rock & roll masterwork from Bob Seger. On Palladium/Reprise Records & tapes. MS 2184. *(Advertisement)*



"... Alphonse Mouzon will be the next black superstar."—Performance, Toby Mami's Alphonse Mouzon's Funky Snakefoot on Blue Note Records & Tapes... April is Blue Note month. *(Advertisement)*

## British Official Sets IMIC Talk

LONDON—Hugh Jenkins, the minister for the arts, will address the opening plenary session of IMIC-5 May 8.

Jenkins will speak on the role of the record industry, music's contribution to the arts and how disk activity relates to his office.

Jenkins' presence emphasizes the government's seal of approval for the international music industry conference.

Other activities taking place on the opening day at the Grosvenor House include major talks by John Fruin, Polydor's managing director and Goddard Lieberman, president of the CBS Group.

*(Continued on page 62)*



## Millie's many moods.

No one knows how to climb inside a song and make it her own like Millie Jackson.

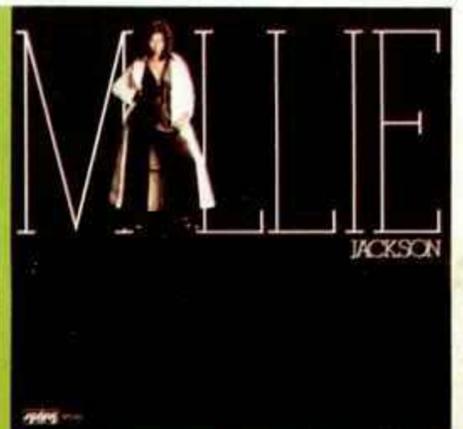
Millie has a way with moods and meanings like no one else.

And in her new album, "Millie," she looks at love. New love... lost love...

love from a woman with feeling. When you hear it, you'll feel it too.



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April 25, Chicago, Auditorium Theater / April 26, Detroit, Ford Auditorium / April 27, Rochester, Auditorium Theater / April 28, Columbus, Ohio, Veterans Memorial Coliseum  
April 29, Pittsburgh, Stanley Theater / April 30, Akron, Civic Theater / May 1, New York, Felt Forum / May 3, Montreal, Forum Theater / May 4, Hamilton, New York,  
McMaster Univ. / May 7, Cincinnati / June 4, San Antonio, Texas, Municipal Auditorium / June 5, Houston, Coliseum / June 6, Ft. Worth, Tarrant County Auditorium  
June 7, Oklahoma City / June 8, El Paso / June 9, Phoenix / June 12-13, San Francisco, Winterland / June 15, Salt Lake City / June 19, Los Angeles, Shrine Auditorium  
June 20, San Diego, JJ's Club.

Produced by King Crimson for E.G. Records  
Direction: E.P. Management  
Booking: Premier Talent, Inc.

ATLANTIC  RECORDS AND TAPES

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Billboard photo by Bonnie Tiegel

**SYNTHESIZING TRIO**—Larry Muhoberac plays keyboard, Hugo Montenegro (center) handles a sound control while Jon Montenegro works another synthesizer to create new effects for a Stevie Wonder LP.

## Synthesizers Aid Search For New Wonder Sounds

LOS ANGELES—Electronic music, once totally esoteric, is today a highly popular ingredient in pop music, with the synthesizer appearing in new situations all the time.

Once mainly used in film scores, the instrument today gains new devotees and respectability through its patronage by such pop names as Stevie Wonder, Billy Preston and Emerson, Lake & Palmer, among others.

Wonder's involvement has spurred a host of keyboard musicians to delve into the electronic capabilities.

Hugo Montenegro, for example, has just completed an interpretation of Wonder's music, involving probably the most extensive use of synthesizers in soul and jazz music.

Five synthesizers are used on the forthcoming quadrasonic LP for RCA, "Hugo In Wonderland."

"We went the synthesizer route with Stevie's songs because he uses so

*(Continued on page 54)*

## L.A. Agencies Press Alleged Payola Probe

By ELIOT TIEGEL

LOS ANGELES—The Los Angeles district attorney, sheriff and police department's probe into alleged payola and drugola activities is in a "quiet state" of investigation.

The three agencies remain active, according to informed sources, with a date sometime next month as the projected time when all data collected will be assessed in terms of grand jury presentation.

### NARM's Chief Seeks Ideas to Improve Group

LOS ANGELES—David Lieberman, the new president of the National Assn. of Recording Merchandisers (NARM), has mailed the first of what he intends to be a series of letters to members seeking their cooperation to improve and strengthen the organization.

Lieberman, president of Lieberman Enterprises, Minneapolis, who pledged an active leadership when he became president (Billboard, April 6), asks members in the letter for suggestions on how NARM might provide a better convention.

He emphasizes that members, fresh from the recent conference, should get back to him with their suggestions for next year's conclave scheduled at the Century Plaza, Los Angeles, March 2-5.

More Late News See Page 62

The sheriff's narcotics bureau has been working with the district attorney's office on the matter since last July.

A score of record industry executives have already been interviewed by sheriff's investigators, with the district attorney's office coordinating their efforts with those of the police department.

Coordination in this instance means directing the two law enforcement agencies toward other investigative areas.

The local district attorney's office has had some communication with the Federal Strike Force in Newark (which is conducting its own investigation) but not very much has come out of it to aid any local probing.

"It's not over yet here," says one source. "There's still something going on and something to be done."

While the payola—drugola investigation remains out of the headlines, the district attorney's office has been involved in two other drug cases involving music industry figures.

In one, Ronson Rose, who *(Continued on page 62)*

## Mississippi Approves Antipiracy Bill, Hits On Sound-alike Music

LOS ANGELES—Mississippi has become the 24th state to pass an antipiracy statute. Included in the bill is a provision which touches on the subject of sound-alike recordings. This is the first time any state has become involved with the sound-alike situation.

The bill, number 2105, signed by Gov. William Wallace Thursday (4) in Jackson, provides that the actual performer, individual or group of the recorded performance be prominently displayed on the tape or record package.

The law makes piracy a misdemeanor, with not more than a \$100 fine and 30 days imprisonment for a first offense and not more than a \$500 fine and a six-month sentence for the second offense.

## MCA Seeks to Sting New LP Buyers With TV Spots

By CLAUDE HALL

LOS ANGELES—In order to stimulate "inactive record buyers," RCA Records will launch a major television spot campaign behind "The Sting" movie soundtrack. The film just garnered a group of Oscars.

And while Mike Maitland, president of the record company, feels there have been a substantial number of regular album buyers who've purchased the soundtrack already, he now wants to reach other potential album buyers who're not clued in to album collecting.

MCA Records has scored some phenomenal successes with album soundtracks lately. "American Graffiti" is a million-dollar seller and may hit platinum. The movie track of "Jesus Christ Superstar" is over 460,000 in sales and still selling (and this follows the enormous success of the original cast LP set). And there's the soundtrack of the TV movie "Sunshine," which is just now being released as a movie for theaters in Canada and soon overseas.

It was the TV test with "Sunshine" that encouraged MCA Records to launch a TV spot campaign of considerable portions behind the George Roy Hill film "The Sting," Maitland points out.

"We were able to effectively test the 'Sunshine' soundtrack via TV advertising because it was on its way up; our inventory was thus relatively low. We ran spot buys in 15-16 cities, buying the spots locally. And immediately we had 20-30 reports of people waiting outside their record stores the next morning for the stores to open just so they could buy that album, mostly women 18-30 years old.

### Stax/Volt Eying Indie Distributors?

LOS ANGELES—Stax/Volt Records, Memphis, which went from independent distribution to Columbia branches approximately two years ago, is exploring the possibility of returning to indies.

Independent distributors, it was learned, have received calls from the firm regarding possible return of the lines. Label reps are reportedly asking for "big money out front if the lines come back."

Neither Al Bell or Jim Stewart were available at presstime for comment.

## Epic, Philly Intl. Sets Soul 'Q' Mart Sights

By JIM MELANSON

NEW YORK—Epic and Philadelphia International Records, in a move to expand the soul quadrasonic disk market, are releasing 4-channel matrix recordings of a number of their top acts.

Ron Alexenburg, Epic vice president, says that the releases, now scheduled for early May, are designed to both better afford the black consumer quadrasonic r&b availability and to assure that the product is represented in all configurations.

He stresses that r&b product is increasing its crossover potential throughout the U.S., and that sales results demand across-the-board representation.

Slated as the first 4-channel releases are the albums "War Of The Gods" by Billy Paul; "Ship Ahoy" by the O'Jays; "Love Is the Message" by MFSB, and "Black and Blue" by Harold Melvin & the Blue Notes. All Philadelphia International product, they will list for \$6.98 on records and \$7.98 on tapes. The stereo versions are \$5.98.

The releasing of r&b 4-channel disks will not be a "one-shot deal," continues Alexenburg. He states that Epic is preparing a new Sly & the Family Stone LP, and that it too will be available in quadrasonic. Also being prepared are "live" albums by Billy Paul and the O'Jays.

While promotional and marketing plans are not fully mapped, Epic and Philadelphia International will be making available special r&b 4-channel sales aids. They include posters, display bins, streamers, and mobiles. Radio spots alerting the consumer to r&b quadrasonic product will also be utilized. Packaging will be similar to the stereo versions with the exception of an SQ quadrasonic banner on the front of the LP.

Mixing of the Epic 4-channel versions will be handled in-house, while Philadelphia International's SQ disks are being handled by Kenny Gamble and Leon Huff, Philadelphia International co-presidents. Both executives, explains Alexenburg, are prime movers in the labels' introduction of quadrasonic r&b product.

### Dallas Branch of PhonoDisc Folds Up

LOS ANGELES—Customers served by PhonoDisc's Dallas branch have been notified that the branch will be closed soon. Eastern customers will be serviced out of the Polygram branch operation in Atlanta, while western customers will get their goods from the Los Angeles branch.

## NEWSMAKER

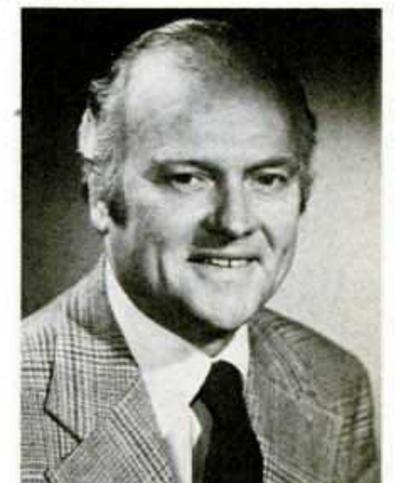
### John Kane Will Widen Audio Scope in Field

By BOB KIRSCH

LOS ANGELES—As new president and chief executive officer of Audio Magnetics Corp., John Kane brings with him more than 20 years experience in the consumer electronics field and a host of ideas designed to broaden Audio's scope in both manufacturing and marketing and merchandising.

Kane began his career with Echo, a Chicago-based firm which was the largest manufacturer of non-electric housewares in the nation. From there he moved to Philco where he was an executive in the consumer electronics division and to RCA in New York where he was a member of the corporate staff. He then returned to Chicago as president of the consumer products group of Bell & Howell.

"When I left Bell & Howell," he says, "I was looking for a company to buy, either in the housewares or consumer electronics field. I was really thinking of housewares, because of my long association with Echo. Then it came to my knowledge



Audio Magnetics photo

John Kane, Audio Magnetic's new chieftain: new emphasis on r&d

that Mattel might be willing to sell Audio Magnetics.

"Blank tape was new to me," he *(Continued on page 32)*

APRIL 20, 1974, BILLBOARD



Neal Preston photos

A FIELD of humanity enjoys Earth, Wind & Fire at the Ontario Jam (above). ABC cameraman tapes Black Oak Arkansas' lead singer.



## Firms File Price Hike

WASHINGTON — Transamerica has filed prenotification of a price rise on records, and CBS has filed notice of a rise in recording studio services and custom record production, according to Cost of Living Council reports.

Transamerica, owners of United Artists, Blue Note, Fame and other labels, filed for 9.7 percent raise on record prices March 13, and CBS filed for an 11.66 percent price hike on recording studio services and a 9.98 percent rise on custom record production, both on March 26.

Barring action to amend or deny the prenotification, which is required of all firms making \$100 million dollars or more a year, Transamerica's price rise can become effective April 14, giving the firm an overall revenue increase of .01 percent.

(Continued on page 62)

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## Executive Turntable



JONES



LOZEA



PIENIEK



MADARA

Don Owens, Rocky Catena and Eddie Ray have all left MGM Records. Owens was formerly the director of country music for the past year and one-half. Before that he had been with Billboard nine years, directing charts and reviews. Catena, formerly marketing vice president, joined the label in the fall of 1973. Prior to that he had been in marketing with Capitol, Playboy and Motown. Ray, formerly the vice president for a&r administration, had been with the label nearly five years. Before that he was with Tower Records and Transcontinental Music in similar posts.

Phil Jones joins Polydor Inc. as assistant to president Gil Beltran. Jones, a 22-year veteran of the industry, comes to his new post after a 12-year stay at Motown where he was involved in marketing and promotion. His experience includes one-stop and rackjobbing posts in Detroit.

Del Roy, veteran promotion man in the Los Angeles area, has left London Records' branch here. . . . Gloria Clark, who was a charter member of the 20th Century records team as assistant to Russ Regan, has been made director of the label's international wing.

★ ★ ★

Dave Dexter has retired from Capitol after 31 years and two months. He was most recently manager of catalog development, working with Pickwick International in the development of reissues. For over 20 years he was an executive producer in the a&r department. During his career he brought the following artists to the label: the Beatles, Frank Sinatra, Nat Cole, Kay Starr, Peggy Lee, Nellie Lutcher and Julia Lee. In addition to recording these artists, he also handled Ella Fitzgerald, George Van Epps and Les Baxter, among others.

Fred Rice has retired after 27 years with Capitol, during which time he was one of the creative forces behind the development of self-service merchandising aids. Rice's inventions include the browser box, inner sleeve plus special packaging for cartridges and tapes. For the last 10 years he was the label's national merchandising development manager, creating special packaging and point of sale aids. Prior to that title, he was Capitol's national display manager. He plans working as a merchandising aids consultant for record companies. . . . Hideaki Ueda joins Sankyo Seiki (America) Inc. as general manager, audio division, and Michael A. Reago is the division's new national sales manager.

★ ★ ★

Bernard Lozea appointed director, contract/a&r administration for RCA Records. He is responsible for preparation of artist and producer contracts, contract administration, recording budget approvals, and studio bookings. Lozea was most recently manager, business and talent relations. . . . Also at RCA, Toby Pieniek named director, business and talent relations. He is responsible for artist contract negotiations, publishing and copyright licensing of label releases and general clearance for use of RCA material. . . . David Gest, formerly West Coast publicity director for London Records, promoted to national publicity director. He relocates to the label's New York offices.

★ ★ ★

John Madara joins the Paramount/Ember label as a vice president. He will coordinate all creative programs for the label, including active production and all artists signings and liaison. He has published, produced or written 39 chart records, reflecting some 40 million units in record sales. . . . Sidney Goldstein has joined Larry Shayne Music in Los Angeles as a publishing executive after a lengthy stint as West Coast manager of E.H. Morris. . . . Daniel O'Connor joins Lear Jet Stereo as marketing specialist. He will be responsible for the sales and marketing of all 8-track and cassette products. He was formerly in retailing.

★ ★ ★

Steve McCormick joins Mums Records in Los Angeles as assistant general manager, coordinating national promotion and a&r. He was formerly president of For the Record, an independent promotion firm.

## Double Sales For Double Sets

LOS ANGELES—MCA Records scored double with its bevy of double LP sets released three or four months ago, according to J.K. (Mike) Maitland, president of the label.

"Most of the double LP sets sold as many copies as a single LP would have. Obviously, the price meant little to the record buyer."

At that time, most of the product released by the label was double LP sets; this wasn't planned, it just happened that way. Product included the double LP sets of the soundtrack "American Graffiti," plus sets by Sonny & Cher, Wishbone Ash and the Who.

The bonus sales, Maitland says, "were quite a surprise."

## California Jam Tops in \$\$

Continued from page 1

slid offstage at all times to speed setting up for the following act.

Sound came from two 50-foot-high speaker towers. Additional towers at the rear of the audience area carried Emerson, Lake & Palmer's set in quadrasonic sound.

Two Southern California promoters teamed to coordinate the event for ABC. They are Pacific Presentations and Leonard Stogel, who first brought the proposal to ABC and will continue as a consultant on future events.

The remarkable turnout for California Jam was brought about without overwhelming saturation advertising, although \$200,000 was budgeted for ads.

Festival spokesmen feel the Jam could easily have attained 500,000 admissions with an all-out campaign. But they believed a crowd that huge would be too much for an adequate concert presentation.

Also, the Ontario city police set early limits of 100,000 and then 150,000 on the number of tickets which could be sold. The limits were later removed as the police gained more confidence in the thorough

## Ellington Is Ill, Cancels Dates

LOS ANGELES—Illness has forced Duke Ellington to cancel bookings for six to eight weeks. The famed composer has been ill on and off since January. He is currently at Harkness Pavilion in the Columbia Presbyterian Hospital in New York.

He was to have played four sacred concerts in California, including a booking in Stanford on his 75th birthday April 29.

preparations of the promoter team.

Although the Watkins Glen Festival last summer remains the attendance champion at some 600,000, only 150,000 tickets were sold before hordes of gate crashers overwhelmed the site. California's previous biggest rock attendance was the estimated 300,000 for the Rolling Stones' ill-fated free concert at Altamont.

Estimates of the total crowd at the California Jam were closer to 200,000 than the 175,000 paid admissions, though it is really impossible to be exact. There were apparently several thousand counterfeit tickets in circulation.

And at one point up to 2,000 crashers simply stormed the barrier at the rear of the infield seating area and dashed by the guards, too many to hold back.

The extensive press coverage of the event and a survey of reactions from many music industry figures present, stressed the remarkably patient and orderly behavior of the massive throng.

The California Jam proved that hundreds of thousands of young music fans are happy to put up with the unavoidable physical discomforts of crowding outdoors in order to see an assemblage of their favorite stars.

The highly apparent availability of marijuana and booze smuggled past gate searches in this case added to the "relaxed vibes."

"It's like a big, groovy holiday picnic," said one contented youth who had just marched four miles to the Speedway from an off-street parking spot. He and his friends had come supplied with bedrolls, thermos jugs and lunchbags and were prepared to make themselves at home for a long day of music.

He and his friends had come supplied with bedrolls, thermos jugs and lunchbags and were prepared to make themselves at home for a long day of music.



**Aggression unchallenged  
is aggression unleashed.**



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EDITOR IN CHIEF: Lee Zhitto (L.A.) EDITOR EMERITUS: Paul Ackerman (N.Y.)  
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Vol. 86 No. 16

## General News

### NATIONAL APPROVAL EXPECTED

# San Fran's NARAS Chapter Organized

SAN FRANCISCO—Over 100 persons involved in the recording industry have formed a local NARAS chapter which is subject to approval by the organization's national board of trustees.

This action is expected within one week, thus making the local chapter the sixth in the nation. According to Leo Kulka, the first president, members were previously associated with the Los Angeles chapter.

San Francisco's jurisdiction now includes everything north of Santa Barbara to Canada.

Kulka, a charter member of the Los Angeles chapter, came to the Bay area in 1964 to open Golden State Recorders.

Nearly two years ago Kulka together with attorney Jeff Graubart and engineer Tom Lubin started a chapter membership drive. The local membership ratified its charter on March 25.

At that time Kulka pointed to the slipping and sliding stance of the local music industry. Several years ago the chamber of commerce and a major bank announced that the music industry was the fifth largest industry in dollar volume and was destined to go higher, Kulka said.

"It did not go higher," Kulka said, "and I think I know why. We were not an organized group of people. Each man guarded his own council and alone tried to step over his competition and grab all ... as a house

divided we lost stature with the rest of the industry."

Kulka hopes to rectify the "sins of the past" by working under a NARAS banner to pool talent which can aid everyone.

## NAIRD Sets May Confab

LOS ANGELES—The fifth annual National Assn. of Independent Record Distributors' convention is scheduled May 10-12 at the Downtowner Motor Inn, Charlotte, N.C.

Super distribution, conglomerate retail business, computerization and price coding, technological changes in configurations, quality control during the materials shortage and establishment of a collective direct-mail pitch to consumers are matters on the convention agenda.

Committee meetings will begin Friday afternoon (10), followed by a banquet that evening. General meetings will be held Saturday morning and afternoon with the final meeting to be held Sunday at 12:30 p.m.

Registration fee is \$35 per person until May 1, and \$40 thereafter. Registrations should be sent to Ellen Thomas, Tant Enterprises, 40301 Fairway Dr., Northville, Mich. 48167.

## Record Number Students Attend Convention of IBS

NEW YORK—The 36th national convention of the Intercollegiate Broadcasting System, held at the Statler Hilton Hotel here, April 5-7, set a record attendance of 675 students, with delegates coming from as far away as Alaska.

The convention theme, "Inertainment '74," discussed the balance between news and entertainment in college radio. Guest speaker at the keynote banquet was Pete Fornatale, New York radio broadcaster.

## Finkelstein Talk Set

NEW YORK—Herman Finkelstein, ASCAP special counsel, is fast staking out a claim as a one-man faculty on copyright matters to the nation's law students. On Monday (15) he speaks at the UCLA Law School in Los Angeles and on May 8 will appear at Harvard. Earlier talks on copyright were delivered this month by Finkelstein at Yale and the Rutgers Law School.

who spoke on the place of the college radio in developing broadcasters for commercial and public radio in the United States.

Later, the convention broke into small workshops and panel sessions. Over 60 sessions discussed a wide range of topics from news to entertainment. Among guest speakers were professional broadcasters from UPI, NBC, ABC, CBS and a large number of highly experienced student broadcasters from major broadcast schools across the country.

During the convention, the delegates also discussed business of IBS, their cooperative network. They decided to establish a professional national office under the direction of a full-time paid executive director, a marked change in the history of college radio.

The board of directors decided that next year's convention would be held in Chicago. The exact location and date will be announced later.

## Al Rosen Leading Flip Side Stores to Further Growth

LOS ANGELES—The six Flip Side retail stores, established by Al Rosen of Recordland USA, Lubbock, Tex., will grow to 11 within the next year, if mall locations are available.

Rosen, a veteran racker who sold out his initial operation to Certron in 1969, returned to racking in 1971 here. Since that time, he has rebuilt his racks to over 400 in a three-state area of Texas, New Mexico and Oklahoma. Stores in Hobbs, Ruidosa and Santa Fe, N.M., and Lubbock, San Angelo and Temple, with San Antonio opening May 1.

The approximately 1,000-square foot retail outlets in the growing Flip Side skein stock approximately \$30 to \$40,000 in tapes, records, accessories of all types and sheet music and folio, which are racked by Controlled Sheet Music Service. Buyers, located at Lubbock base, include: M.A. Singleton, albums and tapes; Bob Iseral, Tex-Mex and singles; and Gene Goodwin, accessories and playback equipment.

Rosen says he is introducing more and more audio playback equipment, both disk and tape, in the low-end category into his own retail outlets.



"Another Outlaw Brought to Justice" is the headline which the Oklahoma City Times used over this cartoon in its March 23 issue. Rick Kelly of Records, Inc. provided Billboard with the material. Copyright 1974 the Oklahoma Publishing Co.

## Col, London Hike Radio LP Prices

By ROBERT SOBEL

NEW YORK—Columbia and London have raised their promotional price on catalog items to radio stations from \$1 per disk to \$1.25.

Both labels claim that the price increases were instituted because of rising costs and shortages of raw material in making records.

A check of several other key labels reveals that some are either evaluating the possibility of an increase or are in the process of raising their price on catalog items. One label, Polydor, states that it has no intention of increasing its price to stations. The DG classical line stays at \$2 per disk.

At RCA, a spokesman says the company is studying the possibility of an increase, but that he knows of no plans to do so at present. The present charge is \$1.25 for both its pop and classical lines. A Famous Music executive states that his firm will probably increase its price soon from \$1 per disk to \$1.25.

A Capitol Records executive on the coast says the price is \$1 and that no raise is contemplated at this time.

London's classical import lines, Telefunken, Argo and L'Oiseau Lyre, are sold for \$1.65 per disk; Philips and its Mercury Imports classical line goes for \$2 per LP on its back catalog product.

All labels canvassed state that the prices, after postage, shipping, etc., "just about" cover the costs entailed.



Ken Veeder photo

STAN GORTIKOV, RIAA president and former Capitol Records president, participates in a panel discussing money, morals and management at IMIC-5 in London on May 9.

Alan Price.  
Singer, writer, keyboard man.  
The Animals.  
The Alan Price Combo.  
Solo hitmaker in England.  
British television star.  
Music and acting in O Lucky Man!  
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Between Today and Yesterday,  
a grandly autobiographical  
album whose music will make  
you shiver with delight.

# Alan Price Between Today and Yesterday.



**An album for everyone,  
on Warner Bros. Records and Tapes.**



# Off the Ticker

**THE COMMERCE DEPARTMENT** reported overseas units of U.S. firms will boost 1974 capital expenditures. Spending by American affiliates abroad, including Canada, is expected to rise 18 percent to \$23.8 billion from \$20.1 billion in 1973 when spending also rose 18 percent. The upward figure reflects the higher dollar cost of foreign investments resulting from inflation and revaluations.

**Minnesota Mining (3M)** announced that expenditures for equipment and plant facilities are expected to exceed \$200 million this year. About one-third of the outlay will be spent overseas.

**MATSUSHITA'S** acquisition of **Motorola's** television division has come under fire for possible anti-trust violations. Sen. Birch Bayh requested the Justice Department in-

vestigate the proposed acquisition which is due to take effect April 29. "My concern stems not only from what would appear to be the clear anticompetitive effects of the acquisition, but also from the fact that it is very likely to result in American jobs being exported abroad," Sen. Bayh said.

He believes the acquisition could substantially lessen competition in the television set industry. The Senator said Motorola has 6 to 7 percent of the U.S. TV market and Matsushita has between 8 and 9 percent of the market.

**Retail ticker: Mammoth Mart** has received \$11 million in new short-term borrowing credit from a group of four banks. . . . **K mart** has decided not to open stores in Europe next year because of the continent's fluctuating economy. Meanwhile,

**K mart's** parent company, **Kresge**, reported record sales, record profits and improved pretax margins in 1973. . . . **Gibson Discount Centers** has borrowed \$5 million from a Dallas mortgage banking firm as part of a \$15 million expansion program. At least 60 stores will be added to the 635 now operating. . . . **Wal-Mart Stores** reported substantial sales and earnings increases for 1973. The chain closed its **Ben Franklin** stores. . . . **Robert Dewar**, Kresge board chairman, predicted the economy will "slow down and retail sales increases will be moderate, particularly during the first two or three quarters of 1974. We would expect in that environment a greater tendency to trade down and a greater value consciousness on the part of the shopping public—both factors providing Kresge with a comparative advantage."

**ORROX**, Opelika, Ala., reported sales of \$2.3 million and per share earnings of 2½ cents in 1973, compared to sales of \$672,000, or a loss of 6 cents a share, in 1972. Orrox owns **Barger Corp.**, **Videomax** and **CMX Systems**, all based on the West Coast. Orrox, started by J. Herbert Orr, president, is a video products firm.

**TANDY**, Fort Worth, approved a program to reduce by as much as two million the number of outstanding common shares through an exchange offer. On Dec. 31, Tandy had 10,542,000 common shares outstanding.

# Earnings Reports

**CREATIVE MANAGEMENT ASSOC.**

Year to Dec. 31:	1973	1972
Revenues	\$10,329,800	\$10,023,700
Net income	822,900	824,800
Per share	.80	.78
Shares	1,028,587	1,056,179

**WARWICK ELECTRONICS INC.**

1st qtr. to March 31:	1974	1973
Sales	\$55,200,000	\$51,600,000
Net income	361,000	1,300,000
Per share	.08	.31

# Schwartz Net Income

**WASHINGTON** — Schwartz Bros., regional retailers, distributors and rack merchandisers, reported net income for the year ended Dec. 31, 1973, was \$252,333 or 33 cents per share on sales of \$20,780,768, compared with \$414,931 or 55 cents per share on sales of \$20,520,865 for the previous year.

Sales for the firm's Harmony Hut retail chain increased more than 50 percent. During 1973, the company opened two 6,500 square foot Harmony Hut stores and one 8,500 square foot unit. There are now 12 stores in the chain. Two thirds of the chain's stores have been open less than 20 months.

In interpreting sales results for the year, general market conditions, the expenses involved in opening new retail locations and a decrease in sales volume from wholesale distribution were cited as key factors in the overall dip. The wholesale drop was seen as the direct result of the entrance of several larger record companies into direct distribution of their own product; in addition to the effect of several accounts going out of business. In 1974, ABC Records' initiation of direct distribution was cited as an additional obstacle.

# Market Quotations

As of closing, Thursday, April 11, 1974

1974 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
13%	9%	Admiral	7.2	308	13	12%	13	+ ¼
28%	21%	ABC	8.5	926	24	23%	23%	- 1/8
4%	3%	Ampex	7.3	269	3%	3%	3%	- 1/8
3%	2%	Automatic Radio	8.4	24	3	2%	2%	Unch.
9%	7%	Avnet	4.4	240	8	7%	8	- 1/8
25%	19%	Bell & Howell	5.9	363	20	19%	20	Unch.
15%	5%	Capitol Ind.	8.6	27	15%	15%	15%	Unch.
35%	25%	CBS	10	844	35%	34%	35%	- 1/2
4%	2%	Columbia Pictures	-	100	3	2%	2%	- 1/8
3	1%	Craig Corp.	3.3	13	2%	2%	2%	- 1/8
6%	3%	Creative Management	5.9	12	5	4%	4%	Unch.
54%	35%	Disney, Walt	27	2649	48%	43%	43%	- 7/8
3	2%	EMI	66	95	2%	2%	2%	+ 1/8
29%	22%	Gulf + Western	5.0	342	26%	25%	25%	- 1/8
8%	6%	Handleman	5.8	164	7%	7	7	- 1/8
7%	5%	Lafayette Radio Elec.	4.0	1343	6%	6	6	- 1/8
17%	14%	Matsushita Elec. Inc.	6.8	273	16%	16%	16%	+ 1/8
25	19%	MCA	7.6	133	23%	22%	23%	+ 1/2
15%	9%	MGM	8.8	25	13%	13	13	Unch.
80%	68%	3M	28	662	74%	73%	73%	- 1/8
8%	5	Morse Elect. Prod.	2.9	261	5%	5%	5%	- 1/8
61%	40%	Motorola	18	1293	55%	54	54%	- 1/8
23	17%	No. Amer. Philips	5.2	77	19%	18%	19%	+ 1/8
19%	13%	Pickwick Int.	8.6	23	17	16%	16%	- 1/8
6%	5	Playboy	5.6	108	5%	5	5%	Unch.
21%	17%	RCA	7.6	2127	18%	18%	18%	- 1/8
29%	20%	Sony	19	1896	28	27%	27%	- 1/8
25	18%	Superscope	4.4	201	19%	18%	18%	- 1/8
26	17%	Tandy	12	3129	25%	23%	23%	- 1/8
6%	4%	Telecor	4.5	17	5%	5	5%	- 1/8
3%	2%	Telex	0	305	2%	2%	2%	- 1/8
2%	1%	Tenna	0	24	2	1%	1%	+ 1/8
10%	8%	Transamerica	7.0	754	8%	8%	8%	Unch.
9	5%	20th Century	8.7	188	8	7%	7%	- 1/8
1%	1	Viewlex	0	41	1.06	1.04	1.04	- .04
18%	9%	Warner Communications	5.3	629	13%	12%	12%	- 1/8
31%	24%	Zenith	8.9	985	26%	25%	26	- 1/8
11%	11	Harman Ind.	4.0	35	11%	11	11%	-

As of closing, Thursday, April 11, 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.	1	2%	2	2	M. Josephson	2	8%	8%	8%
Cartridge TV	0	.05	.05	.05	Schwartz Bros.	2	1%	1%	1%
Data Packaging	11	5	5	5	Wallich's				
Gates Learjet	75	7%	7%	7%	Music City	0	¼	¼	¼
GRT	0	1½	1½	1½	MMC Corp.	0	¼	¼	¼
Goody Sam	0	2%	2%	2%	Orrox	14	2%	1%	1%
Integrity Ent.	0	¾	¾	¾	Kustom	39	3%	3	3
Koss Corp.	12	8%	8%	8%	Memorex	0	3%	3%	3%

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

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Includes "DAMBREAK"

APBO-0246



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## Joel Whitburn's Record Research Report

It would seem that the one dream every programmer of music would have is to one day be recognized as the first person (or station) to break a nation-wide hit. Too often, however, it appears that many programmers are content to look only at the 'Top 20' songs on the charts or with what's breaking at various stations. For this reason a lot of pop stations become very stale sounding. Every programmer—regardless of what type of music their station programs—should open their eyes and ears to every new record release and all the breaking discs from every chart—"Hot 100"; "Country"; "Soul"; "Easy Listening"; and "International Hits."

Despite an occasional cross-over, the records that are sorely overlooked as potential pop hits are those from the 'Country Singles' chart. A lot of today's country sounds are very bright and happy and would make perfect programming on most pop stations. Of last week's Top 100 Country chart, only 12 records have crossed over to the "Hot 100" chart. This is in comparison to the Soul chart where 50 records have crossed over to the "Hot 100." Here are a few country hits that could easily become "Top 20" pop hits with a little exposure: "Jeannie Marie" by Tommy Overstreet; "Hello Love" by Hank Snow (could be bigger than Hank Locklin's "Please Help Me I'm Falling"); Roy Clark's "Honeymoon Feelin'"; and "Welcome Home" by Peters & Lee—an absolute perfect record for the 'Top 10' of the Pop charts!

It would also pay for every programmer to closely examine every charted record on the "Hot 100," especially those from positions #60 to #100. There's a lot of great new tunes and new artists in that area just waiting to explode. Give a listen to "La Grange" by ZZ Top; "I Am What I Am" by Lois Fletcher; and "Dance With The Devil" by Cozy Powell. These and so many other new releases deserve to be exposed to radio listeners everywhere. Throwing in one or two new tunes each hour would be enjoyable for both the disc jockey and the listener—and it would certainly freshen things up.

Trivia Question #15  
Since 1940, what was the first 'pure' country record to crossover and become a #1 tune on the pop charts?

Answer: "Smoke! Smoke! That Cigarette" by Tex Williams in 1947.

Joel Whitburn

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**MIKE MAITLAND**, MCA's president, is one of the international leaders of the recording industry appearing on the president's roundtable at IMIC-5 in London on May 9.

## U.S. Singles Mart Shows More Intl. Flavor on Charts

• Continued from page 1

that American disk jockeys and the general buying public are showing "the most open-minded attitude in the world" concerning single records, concentrating on the music rather than the country of origin.

This opinion may be beared out with this week's Hot 100. The No. 2 single is Elton John's "Bennie & The Jets," which is British in origin. Blue Swede has the No. 3 slot locked up, with "Hooked on a Feeling," and as the group's name might suggest, the record is Swedish in origin. In the ninth position is Australian Sister Janet Mead's "The Lord's Prayer."

Canadian Terry Jacks, with a former number one hit, is in the No. 14 slot with "Seasons In the Sun," while Mecedades, a Spanish group, have the No. 30 position with "Eres Tu (Touch the Wind)," a former top 10 disk.

There are five other Canadian artists on the charts this week, including Bachman-Turner Overdrive, Joni Mitchell, the Guess Who, Gordon Lightfoot and Anne Murray. Two artists of Australian origin are on the charts, consistent hit maker Helen Reddy and Olivia Newton-John.

Among the British entries, three are from former Beatles. Paul McCartney has two and Ringo Starr the other. Among the other British entries are a wide variety of product, including instrumentals from Mike Oldfield with "Tubular Bells" and Cozy Powell's "Dance With the Devil," solo artists like David Essex, Albert Hammond, Cat Stevens and Gilbert O'Sullivan and groups like the Hollies, who have been popular since the initial British invasion a decade ago.

Oddly enough, Capitol Records, which dominated nondomestic chart product 10 years ago with Beatles product is still showing an extremely strong position among artists of non-U.S. origin, with product from Britain, Sweden and Canada for a total of five of the 21 non-U.S. chart product.

The remainder of the product is handled by Warner Bros., Columbia, A&M, MCA, Famous, Atlantic, Phonogram, Bell, Asylum and RCA.

### Joyce Reps Haley

NEW YORK—The agency listing for Bill Haley in the March 30 issue of Campus Attractions was incorrect. Haley continues to be represented by the Jolly Joyce Agency, of Philadelphia, which has been his exclusive agent for the past 17 years.

# Copyright Revision Bill Moves Fast

• Continued from page 1

ate Copyright Committee reported out a staff-prepared draft bill in a single executive session (April 9), just as its chairman Sen. John L. McClellan had hoped. The version voted contained few changes from the original S.1361 authored by Sen. McClellan, and was voted out without amendment. But some subcommittee members are expected to propose changes when they consider the bill as members of the full Judiciary Committee.

The second biggest news about the draft bill is that although all statutory rates remain as in the original revision bill, some subcommittee members still favor the idea of a cost-of-living raise for compulsory licensing rates, such as mechanical royalties for recording copyrighted music.

Subcommittee Counsel Tom Brennan expects that "an inflation amendment will be actively explored" during consideration by the full Judiciary Committee.

The copyright subcommittee considered a 26.6 percent inflation amendment last year, but dropped it in favor of letting the new Copyright Royalty Tribunal set up in the bill handle all statutory rate changes and review. The raise would have brought mechanical royalty rates from the revision bill ceiling up to 2.5 cents per tune to 3.1 cents or higher, and jukebox performance royalty on copyrighted music would have gone from \$8 per box to about \$10 per box annually.

The special antipiracy penalties proposed in the Senate draft bill are the same as the heavy penalties proposed in a house antipiracy bill recently introduced by Rep. Robert W. Kastenmeier, chairman of the House copyrights subcommittee (now retitled Subcommittee Courts, Civil Liberties and Administration of Justice).

The Kastenmeier bill, H.R. 13364 was introduced to assure continuing protection for recordings under the federal copyright law, should the revision again fail to pass this year. But Rep. Kastenmeier is dubious about the heavy penalties in the bill (Billboard March 23).

The controversial record royalty for the performance of copyrighted recordings remains in the Senate bill. Owners of copyrighted records (made on or after Feb. 15, 1972) could collect royalties for commercial play of recordings by broadcasters, jukebox operators, background music systems, etc., just as music composers get performance

royalty for commercial play under the present Federal law.

Radio and TV stations would pay record royalty based on two percent of their net take from advertising sponsors, with pro-rata formulas provided in some cases, and exceptions for smaller stations. The bill states that the record performance royalty, to be collected annually by the Copyright Office, is to be divided half to the copyright owners (record producers) and half to performers.

Whatever is finally decided about statutory rates in the bill, all future statutory rate disputes among copyright owners and users will go to the new Copyright Royalty Tribunal and with very little waiting for the first go-around.

The first review of statutory rates would begin 60 days after the bill becomes effective. The review would cover mechanical, record performance royalty, jukebox performance royalty and cable TV royalty.

The Copyright Royalty Tribunal, considered by some to be the most important single feature of the bill, would arbitrate disputes, hear petitions, maintain a continuing overview of statutory rates. Hopefully, it will provide a far speedier forum than the long and usually futile attempts to get rate changes by congressional legislation.

Finally, there will undoubtedly be some heated arguments in the full Judiciary Committee over that perpetual stumbling block—the royalties to be collected from cable TV systems on pickup of television station programming for their subscribers, particularly in the area of movies and sport programs. If the revision bill passes, the Copyright Royalty Tribunal would take this hassle out of Congress.

The original revision bill would have held out 15 percent of the Cable TV compulsory licensing fund for distribution to music inter-

## Publishing Affiliates Of CBS Holding Talk

NEW YORK—CBS music publishing affiliates around the world are holding their annual music publishing conference in Madrid Wednesday through Friday (17-19).

Topics on the agenda include: a year-end review of the activities of the individual companies; discussions of new legal and professional developments in music publishing; worldwide musical trends and talks on independent and coordinated strategies for the coming year.

ests, but this special feature has been deleted.

Music licensors did not want any form of compulsory licensing. Under the terms of the draft bill they will have to present their claims, like movie producers and all other copyright owners concerned for a share of the monies collected by compulsory license of cable TV. The Tribunal is not concerned with privately negotiated agreements, only with statutory rates and collections.

## MCA Pushes Campaign

• Continued from page 3

potential record buyers is all of the oldie packages being sold through TV. Look at how well RCA Records has sold that Eddy Arnold package."

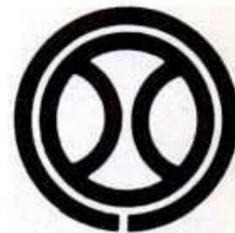
But the MCA Records campaign on "The Sting" will use regular record dealers rather than bypassing them. "We want to help them increase their sales."

## CORRECTION

On PAGE J-15 of the "JAPAN SPOTLIGHT" in the February 23rd issue, Billboard ran an advertisement:

### SEIBU MUSIC CORP.

An error was made on the corporation's logo. It should have appeared:

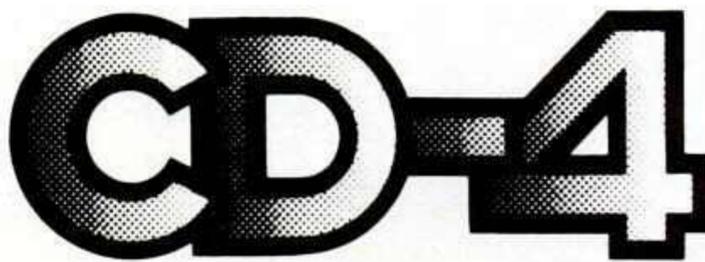


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CAPRICORN RECORDS

## Manne Hole Shuts Down; Shelly to Perform Fulltime

LOS ANGELES—Shelly Manne has closed his Manne Hole club, claiming problems with the owners of Tetou's, the Wilshire Blvd. restaurant in which the club operated.

Manne claims he never received an accurate financial statement from the corporation which operates the chain of restaurants. He also says the restaurant people weren't sure they would keep their Wilshire Blvd. location open.

Consequently, he had to book acts on a month by month basis. "The club was paying its own way and it was a success in that there wasn't

any money lost," says Pat Willard, who represented the Manne Hole.

So the drummer/operator brought down the curtain at 2 a.m. on Monday (8) after the final set by Stan Getz. A sound system purchased by Manne has been returned to West Los Angeles Sound, which plans to resell the unit for its owner.

An attorney for the restaurant stated he didn't know whether Manne had been getting regular statements, adding that Manne had been accepting regular payments, however.

The attorney added that Tetou's would agree to an independent CPA coming in and checking the books to see if all financial agreements were being lived up to.

Manne opened the room which sat 210 last October 16. He had closed his original Hollywood location Sept. 4, 1972, after nearly 12 years at that central spot.

Manne has now decided he wants to get back into performing fulltime. He will do a concert tour in May with the Laurindo Almeida group and then regroup his own septet.

When he operated the Hollywood location he worked with Rudy Onderwyzer, who handled the booking and general managership of the club. Onderwyzer now operates the Light House in Hermosa Beach.

With the closing of the Manne Hole, the central Los Angeles area loses a major jazz showcase, with

(Continued on page 18)

## Snowmass Concerts Set; Lightfoot Signed

SNOWMASS, Colo.—The 1,200-seat Music Pavilion at this Rocky Mountain ski resort will present a concert each week between June 15 and Labor Day. First Artist booked is Gordon Lightfoot for July 13.

The Pavilion, which has additional outside lawn seating, has been leased for rock and pop concert promotion by the trio of former Albert Grossman associate Bob Schuster, realtor Frank Woods and Walter Birk, manager of rock group Colorado.

Artists playing the Snowmass facility will earn \$12,000 to \$15,000. The resort had several successful concerts with contemporary artists last summer.

APRIL 20, 1974, BILLBOARD



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April 30 Thru May 4

GAZEBO LOUNGE, Miami, Florida

May 16, 17, 18, 19

OTHER COLLEGE AND CONCERT DATES TO FOLLOW



## Talent

### Bergmans Works on Barbra LP

LOS ANGELES—Sharing honors for this year's best song ("The Way We Were") at this year's Academy Awards, lyricists Marilyn and Alan Bergman are now planning a number of projects, including an LP specifically for Barbra Streisand and music for several TV series. Their TV theme credits already include "Maude" and "Good Times."

Discussing their award-winning song, Marilyn Bergan says that "we got the melody from Marvin Hamlisch first. We also saw the picture many times, and we worked closely with Barbra."

Alan Bergman points out that "we are also writing an album for Barbra, which will be a concept LP of sorts. We are working very closely with her on this as well and Michel LeGrand will be handling the melodies."

With the many hits the Bergmans have collaborated on ("Windmills of Your Mind," "What Are You Doing the Rest of Your Life," "Pieces of Dreams") their first number one record and first gold disk was "The Way We Were."

"I think a lot of good music was not exposed to the real record buyer during the past few years," says Marilyn Bergman. "Top 40 radio was shying away from easy listening types of songs. But now there is much more of a crossover atmosphere and I think this is very healthy. Everyone is listening to everything."

The Bergmans also see a difference between a record and a song. "A record is a short piece of calculated entertainment," says Alan Bergman, "while a song is a substantial piece that anyone can sing. We like to think that we write songs. With a record, it is a particular rendition that becomes most important. We feel a song can be done effectively by anyone."

## Signings

Jerry La Croix, Mercury solo artist who formerly was featured in Edgar Winter's White Trash, is now also lead vocalist for Blood, Sweat & Tears on the Columbia label.

(Last week the Signings Column erroneously indicated that B. S & T was now on Mercury.)

Mickey Gilley is the first country artist signed to Playboy Records. He produced his own debut single for the label, "Room Full of Roses," via Astro Productions.

Jim Weatherly, writer of "Midnight Train to Georgia" and other recent Gladys Knight & the Pips hits, has signed a print agreement with Warner Bros. Music through his publishing outlet, Keca Music.

Bill Withers, Sussex artist, has signed for booking with CMA.

Adrienne Posta, comedienne-singer, has signed to record for Dick James Music. Her first single is "Dog Song."

Brussel Sprout, seven-piece country rock group from Detroit, signed with independent producer Hilly Leopold and is cutting an album at Toronto's Eastern Sound.

Myrna Lee, country artist who charted with "Leftover Love," has signed with Lon Harriman's Unlimited Professional Management.

## Barbara Mandrell's Star Continues Rise

By BOB KIRSCH

LOS ANGELES—The influx of younger people into country music is undoubtedly one of the prime reasons for its growing popularity over the past several years, and at the age of 25, with more than a half dozen country chart top 10 singles under her belt, Barbara Mandrell is one of the most impressive of these new stars.

Ms. Mandrell has been in country music full time since she was 11, when she took up steel guitar and saxophone within a period of two weeks. "I'd always had music around," she says, "because my mother taught music and my father had always been in the music business. In fact, I learned to read music before I learned to read English."

Born in Houston, Ms. Mandrell was raised in California, but her first job was in Chicago at a musical instrument convention demonstrating steel guitar.

"A lot of country stars were working there," she says, "and Joe Maphis was one of them."

"Joe asked my father why he hadn't told him about me, and a few months later I went to Vegas with Joe. I was 11 at the time. Then I came back to the Coast and was a regular on the 'Town Hall Party' show for a year."

Ms. Mandrell continued going to Vegas whenever time off from school allowed, and then her family formed a band which entertained the military with country music in California, Hawaii and the Far East. In 1967 she went to Vietnam and when she returned home, she moved to Washington to join her husband, a navy pilot, and retired from show business. Her husband was sent overseas, however, and in the meantime, her family had moved to Tennessee. So, while her husband was away, she went to join them.

"You have to understand," she says, "that country music had been my life up until then. Not only had I played with my family, but I'd played with people like Johnny Cash. But I was still determined to stay retired."

"One night, though, my father and I went to the Grand Ol' Opry and I couldn't stand it. After nine years in the business I was sitting in the audience. For the first time in my life I thought of getting a record contract and I went out and got a club date with the record contract in mind."

Ms. Mandrell eventually received a number of offers, and chose Epic, with Billy Sherrill as her producer. Since then she has run through a long list of hits on her own ("Tonight My Baby's Coming Home," "Show Me," "The Midnight Oil") and has enjoyed several successful disks with David Houston.

The growing mass appeal of country is pleasing to Ms. Mandrell, but she also says she "kind of disagrees with people who think crossover is brand new. There's more radio and TV exposure for country now, so naturally more country will be heard by different people."

"I've always thought that if the doors for country were opened, it would sell itself, and this is what's been happening. For instance, I recently was on the 'Tomorrow show,' and I'm sure that brought me into a lot of homes I might never have been in otherwise. The same happens on the various variety shows that are offering country. Audiences are realizing that this isn't hick music."



BARBARA MANDRELL

Ms. Mandrell is on the road some 200 nights a year, and one reason is because she feels it very important to stay in touch with her fans. "The fans I have now will be with me for years unless I do something to change it," she says, "and I think country fans are the most loyal in the world."

"The audiences are changing somewhat, however. We're finding more and more younger people in the crowd, and I think it's because they want something real and basic, which is what country is to me."

During her show, Ms. Mandrell plays five instruments (including banjo, steel guitar, guitar and bass) and makes it a point to "dress like a performer. I wear a costume of sorts," she says, "Because I've always been taught that when a person buys

(Continued on page 18)

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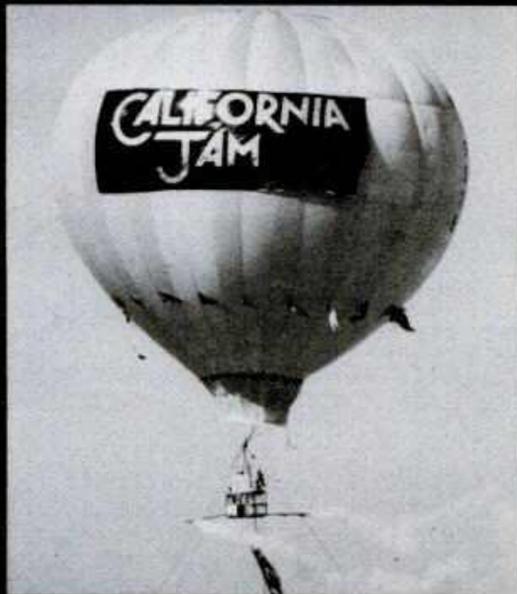


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## Talent in Action

**ALAN PRICE  
AL STEWART**

*The Bottom Line, New York*

Alan Price, composer/singer extraordinary, furnished some of the finest pop/blues music heard in this town in quite some time with an appearance at the Bottom Line April 4.

Clad in brown velvet tuxedo, Price worked with a 20-piece band behind his electric organ. Long a popular attraction in the U.K., Price, from the set's very opening, easily displayed why.

Price has the ability to combine the flavor of America's blues with an almost carnival-like, thoroughly British, musical approach to create an end product which is as moving as it is exciting.

Basing his performance almost solely on a new Warner Bros. LP, "Between Today and Yesterday," Price's highpoints could very easily read out as the entire album's contents—that's

how powerful and balanced an artist he has developed into. Nevertheless, to name a few would include: "Left Over People," "In Times Like These," "City Lights," and "Look At My Face."

Al Stewart, of Chess/Janus Records, opened the bill. And the Scottish-born folk singer-writer was more than an audience warmup.

While Stewart's tunes oftentimes approached epic length, each contained strong musical flow and consistency, as well as lyrical content, and Stewart's vocal abilities readily flow through. Standout selections in the set include "Roads To Moscow," "Songs Of Clay," "Old Admirals," and "Post World War II Blues." **JIM MELANSON**

**CHARLIE RICH  
BARBARA FAIRCHILD  
BRUSH ARBOR**

*Disneyland, Anaheim*

The outdoors Tomorrowland Pavilion at Disneyland has got to be one of the strangest concert facilities in the U.S., surrounded by a phantasmagoria of futuristic buildings and with lines of monorail trams passing behind the stage every few seconds. Yet, sound and sightlines are surprisingly good and a strong performer can focus audience attention despite the overwhelming distractions.

That is exactly what Charlie Rich, a true vocal artist of contemporary music did April 7 at the first of his three sets in a special one-night holiday appearance. Rich was reviewed fully in Billboard 3-9-74. However, it is well worth stating that the remarkable subtleties of his singing and his flashy piano break on "Lonely Weekends" all came through perfectly in the 35-minute distillation of his memorable hits.

By the time the show was over, Rich had a rousing ovation from a crowd that spilled over to every available standing space. Rich is now traveling with a horn section and a black girl singing trio, the Treasures, who stood out in their solo spot.

Barbara Fairchild is one of those petite blonde country girls with a spectacularly boom-

*(Continued on page 18)*

## New on The Charts



**MELBA MONTGOMERY**  
"No Charge"

A highly respected country veteran, who started in 1958 as a member of Roy Acuff's Smoky Mountain Boys, has her first pop crossover. Melba Montgomery has done two fine albums with Nashville producer Pete Drake since signing with Elektra's year-old country division. "No Charge" is one of those novelty tearjerkers you can't possibly forget after hearing 30 seconds of it. There is a mother responding to her son's "bill" for being good, with an itemized tally for years of loving and caring without fee. Previously best-know for a string of country duet hits with George Jones, Montgomery is now managed by Bob Schwaid in New York, and booked by William Morris.

## 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

\***GREGG ALLMAN** (Capricorn): Cornell Univ. Ithaca, N.Y. April 16; Onondaga War Memorial Auditorium, Syracuse, N.Y. (17); Syria Mosque, Pittsburgh, Pa. (19).

\***BEACH BOYS** (Reprise): Univ. of Scranton, Pa. April 16; Civic Arena, Pittsburgh, Pa. (17); Slippery Rock State College, Pa. (21).

**CHARLES BEVEL** (A&M): Red Creek Club, Rochester, N.Y., April 17; Civic Center, Philadelphia, Pa. (27).

\***DAVE BRUBECK** (Atlantic): War Memorial Auditorium, Trenton, N.J., April 21; James Caldwell High School, W. Caldwell, N.J. (23).

**CARPENTERS** (A&M): Sports Arena, Hershey, Pa. April 19; War Memorial, Syracuse, N.Y. (20); Convention Center, Niagara Falls, N.Y. (21).

\***COMMANDER CODY** (Paramount): My Father's Place, Roslyn, N.Y. April 15-16; The Joint in the Woods, Parsippany, N.J. (17); SUNY, Albany, N.Y. (18); Dome Arena, Rochester, N.Y. (19); SUNY, Fredonia, N.Y. (21).

\***FIRST CHOICE** (Bell): Century Theater, Patterson, N.J., April 26; Rutgers Univ., New Brunswick, N.J. (27).

\***HENRY GROSS** (A&M): State Univ. of N.Y., Buffalo, April 20.

**B.B. KING** (ABC): Apollo Theater, N.Y. April 19-25.

**THE LETTERMEN** (Capitol): Valley Forge Music Fair, Devon, Pa., April 27.

\***STEVE MILLER BAND** (Capitol): St. Francis College, Loretta, Pa., April 18; Erie County Field House, Pa. (25); Spectrum, Philadelphia (26); Civic Arena, Pittsburgh, Pa. (30).

\***MOUNTAIN** (Columbia): Capitol The-

ater, Passaic, N.J., April 19-20; Brooklyn College, N.Y. (21).

\***O'JAYS** (Epic): Buffalo State College, N.Y. April 26.

**RIPPLE** (GRC): Small's, N.Y., April 18-21.

**FRANK SINATRA** (Reprise): Civic Center, Providence, R.I., April 15-16; Spectrum, Philadelphia (21-22).

**Z.Z. TOP** (London): Broom County Arena, Binghamton, N.Y., April 18; Convention Center, Niagara Falls, N.Y. (19); Mosque, Pittsburgh (26).

### WEST

**DAVE BRUBECK** (Atlantic): Auditorium Theater, Denver, Colo., April 26; Mackey Auditorium, Boulder, Colo. (27); City Auditorium, Colorado Springs, Colo. (29); Moby Gym, Ft. Collins, Colo. (30).

*(Continued on page 24)*

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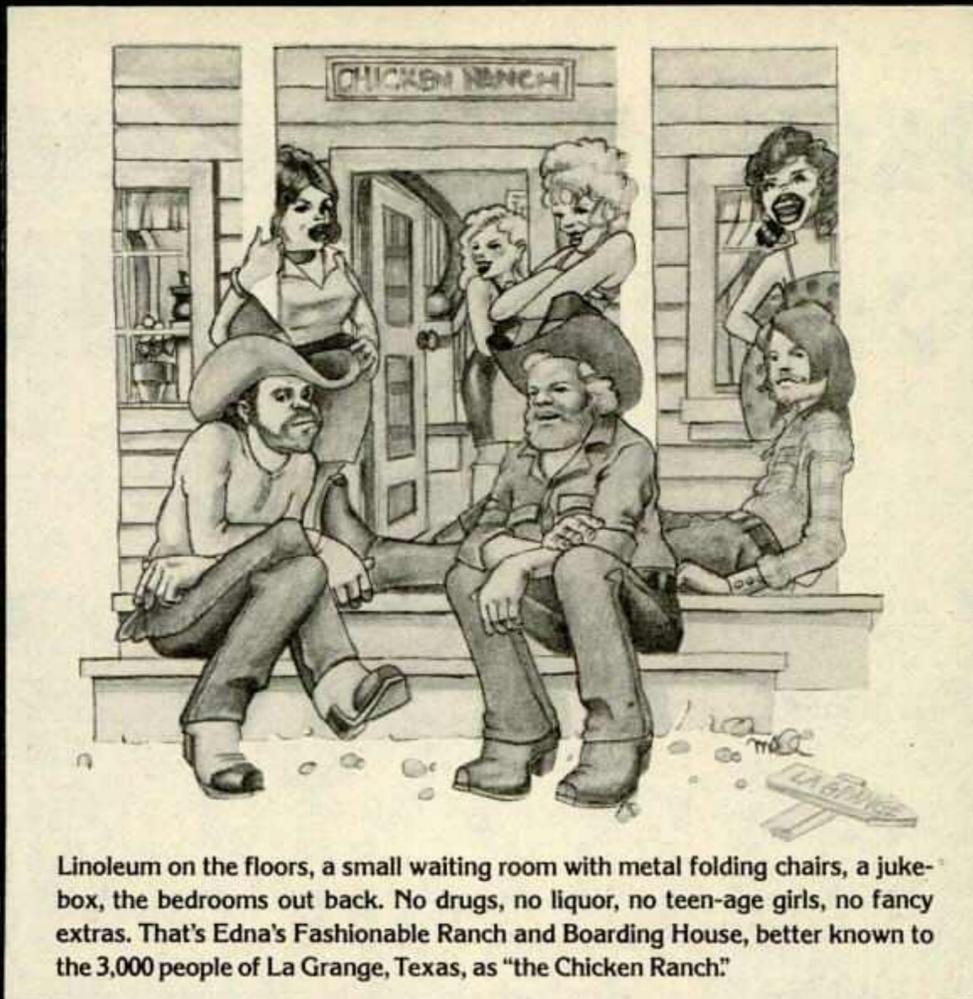
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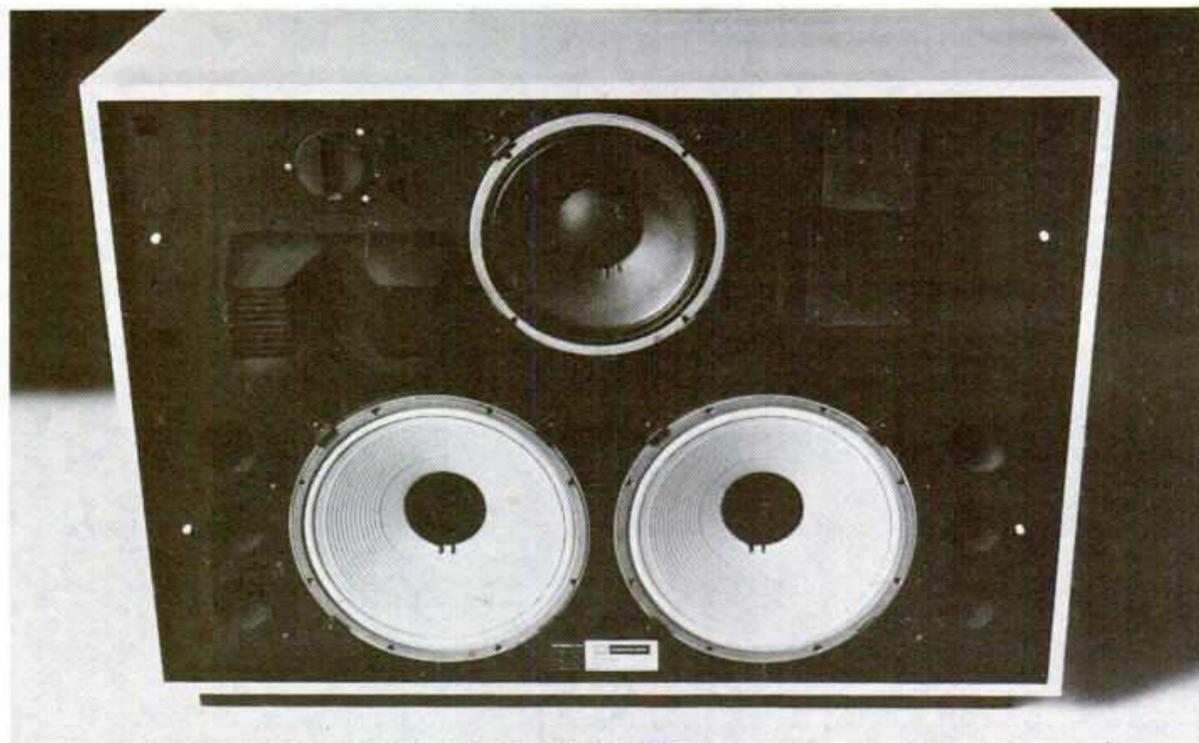


Produced by Bill Ham

### ZZ TOP ON TOUR:

April 16	ST. LOUIS	Ambassador Theatre
18	BINGHAMTON, N.Y.	Binghamton Coliseum
19	NIAGARA FALLS, N.Y.	Convention Center
20	CHARLESTON, W. VA.	Charleston Civic Center
21	BALTIMORE	To Be Announced
24	BATTLE CREEK	To Be Announced
26	PITTSBURGH	Mosque
27	HAMPTON, VA.	Hampton Roads Coliseum
28	CLEVELAND	Allen Theatre
May 3	PASSAIC	Capitol Theatre
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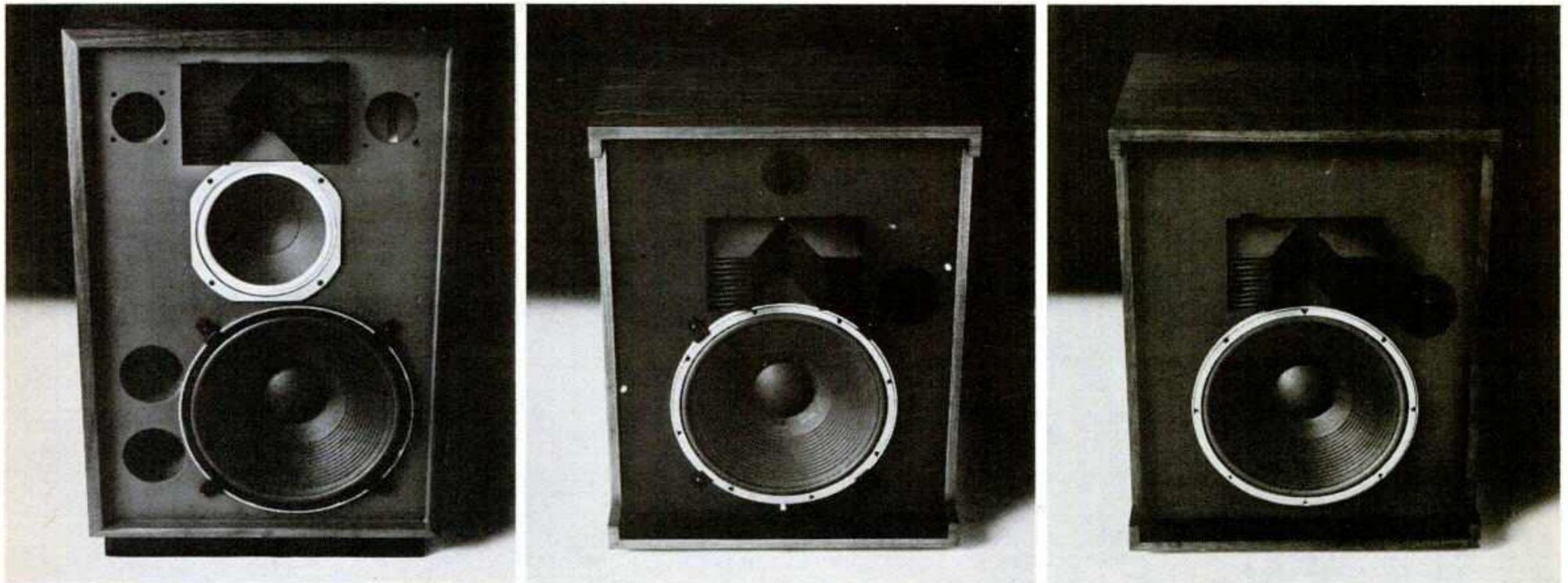
Type of System	4-way
Components	(2) 15" low frequency loudspeakers (1) 12" midrange loudspeaker (1) High frequency compression driver with horn lens (1) Ultra high frequency compression driver
Frequency Response	30 to 20,000 Hz $\pm$ 3dB
Sensitivity (SPL at 30' 1mW)	46.5 dB
Power Output (SPL at 10 ft. in a room volume of 2000 cu. ft. with 1/2 rated power input -150 watts)	110dB
Crossover Frequency	250, 1100 and 9000 Hz
Size	35"x48"x20"
Net Weight	243 lbs (110 kg)
Configuration	Bi-amplification only
Price	Utility finish shown \$1314 Walnut finish \$1464

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

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# Until now.



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

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

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# Talent in Action

Continued from page 14

ing voice. She has recently had a string of hits specializing in childhood imagery, "Teddy Bear" and "Kid Stuff" the biggest. She was a charming, attention-holding performer despite the handicap of being backed by a surly pick-up group of L.A. studio musicians who hadn't rehearsed with her.

Brush Arbor is a young, long-haired but cleancut bluegrass-country sextet from San Diego. The Capitol act has fine instrumentalists and is a crowd-pleaser in the vein of the Nitty Gritty Dirt Band. Some warmed-over Smothers Brothers bits with the acoustic bass player as fall guy went over with the afternoon family audience, but would best be played down for a different crowd.

NAT FREEDLAND

## JAY & THE AMERICANS

Brandy's II, New York

The times are not changing, not if you listened to the Jay Black and his newly formed 'Americans' performance here April 3.

Coming off three years of legal entanglements and still carrying the reputation of being one of the country's favorite crooners in the '60s, Black, while letting it be known that he is returning to the recording studios in search of a new label deal, remains anchored in the past.

Admittedly, the audience was predominantly nostalgia oriented, but, nevertheless, he made little effort to display how his talents might translate in today's market. The material chosen was 100 percent oldies, and Black, although well received by the packed house, simply hesitated to go beyond the 70s borderline.

All was not rosy in the nostalgia vein either, as Black often seemed as if he were merely going through the motions. His voice has main-

tained its quality, but that performing enthusiasm seems to be missing.

Make no mistake, it will all narrow down to a simple decision—to join the Seventies, or to hang onto the nostalgia bag. Black has the vocal tools for the former, and all he will need now is the right new material.

JIM MELANSON

## FRANK SINATRA

Carnegie Hall, N.Y.

Frank Sinatra's first concert appearance in seven months (a previous date after his "retirement" was for an Israel Bond rally) April 8 was a black-tie charity function aiding the International Variety Clubs.

Sinatra is one of those rare talents that creates an atmosphere of excitement before

(Continued on page 25)

# Rodriguez Slated for Magic Mt.

LOS ANGELES—Magic Mountain's early talent lineup will feature Johnny Rodriguez.

The hot country singer will guest-star with Donna Fargo May 31-June 2 in the 3,400-seat Showcase Theatre.

Gary Zahler, entertainment director for the 200-acre family funspot located in Valencia, continues shooting for a broad range of entertainment.

Magic Mountain draws many of its customers from the San Fernando Valley and since the brunt of the clientele is family oriented, the acts are generally broad in appeal.

Memorial Day Weekend will showcase the Johnny Mann show, "Stand Up and Cheer."

Following the country package with Fargo and Rodriguez, Eddie Kendricks is booked June 7-9 followed by: the Staple Singers June 14-16; the Lettermen July 2-7; the Pat Boone Family July 9-14; Jerry Lee Lewis July 16-21; the Supremes July 30-Aug. 4, and Frankie Avalon Aug. 27-Sept. 1.

Last year the park presented Bill Cosby, Pat Boone, Doc Severinson, Bobby Goldsboro, Jose Feliciano, the Supremes, Jim Nabors and Roger Williams.

Now recording at Hollywood's Sound Factory: the reformed John Kay & Steppenwolf, finishing up an LP with the band producing and Dave Hassinger and John Mills engineering; Leon Haywood, finishing his newest for 20th Century. Haywood is producing himself and John Mills and Val Garay are engineering; Rockville Junction is finishing a set for 20th Century with Bobby Hart and Danny Jansen producing and Dave Hassinger and John Arrias at the control boards; and Etta James is finishing up her latest Chess/Janus set with Gabriel Meklier producing and John Mills and Val Garay working the controls. Meanwhile, Sound Factory Two at 8425 Melrose is being completely remodeled, with a Quad 8 console and some 3M equipment being installed.

The Village Recorder in Los Angeles has been hopping with the following dates: Ellen McIlwaine, cutting an LP for Polydor with Dallas Smith producing, Bruce Ellison engineering; Rick Heenan engineering; Hanson cutting an LP for Manticore, Mario Medious producing, Nat Jeffrey engineering; Flash Cadillac cutting an LP for Epic, Michael Sunday producing, Rick Heenan engineering; Rusty Wier cutting an LP for ABC, Jim Mason producing, Rick Heenan engineering;

Kenny Burrell cutting an LP for Fantasy, Orrin Keepnews producing, Bob Brown engineering; Harvey Mandel cutting an LP for Janus, Skip Taylor producing, Bob Brown

# Mandrell Star Continues Rise

Continued from page 12

a ticket for a performance, they will see you before they hear you. And I don't think they want to see someone dressed just like them. You owe your audience a good show visually as well as musically and you should look like a performer."

Talking about the growing number of country crossover hits, Ms. Mandrell says that "I'd love to cross, but it would have to be a country record. The big thrill I get is when someone comes up to me after a show and says, 'I never really liked country but I really enjoyed what you did and I'm going to start listening.'"

Ms. Mandrell is produced by Sherrill, who has had huge success with crossover hits, but she adds that "I've heard Billy say that he tries to record the best country record possible, and if it crosses, fine. But he doesn't try to cross."

Asked whether the current country boom will continue, Ms. Mandrell says that "I don't know of any period in history when country has gone backward. I've studied musical history and country has always been popular."

Concerning the growing numbers of young artists entering country, Ms. Mandrell adds that "it's great. A lot of kids today are not afraid of coming right into country and they are offering a different kind of sound."

"But I hope that the new audiences also listen to the Roy Acuffs, Tex Ritters and Kitty Wells, because these are the ones who helped make the Barbara Mandrells and all the other young artists of today popular."

More Talent See Page 25

# Studio Track

By BOB KIRSCH

engineering; David Carradine cutting an LP produced by Dewey Martin, Nat Jeffrey engineering; Nitty Gritty Dirt Band cutting a single for UA, Bill McCuen producing, Mike Denky engineering; Gato Barbieri cutting a single for Impulse, Ed Michel producing, Baker Bigsby engineering; Sonoma cutting a single for Dunhill, Bob Monaco producing, Roger Nichols engineering; Love Child cutting an LP for Motown, Leonard Casten producing, Rick Heenan engineering and Jim Hall cutting for Epic, produced by Steve Paley, Tony Bruno and Emmitt Siniard, Rick Heenan and Nat Jeffrey coproducing.

At Capitol, Michael Dinner has been doing an LP for Fantasy using lots of Linda Ronstadt's previous backup guys. They include John Boylan, Mike Bowden, Mickey McGee, Ed Black. The date also includes Bob Warford, Gib Guilbeau, Larry Kneetal, John Sebastian and Mike Utley.

Basketball star Bill Russell begins producing a nationally syndicated five-minute radio show at Kaye-Smith Productions studios in Seattle this month. Also at the studio, MCA's Ron Gardner has just completed a new album. The new Bachman-Turner Overdrive set was also done at the studio. ... At Music Mother Studios in Indianapolis, Jerry Brocklehurst has been added to the staff as an engineer. Michael Henderson and Lonestar are having

their latest set mixed for quad-sonic at the studio and a crew from Nashville including Bud Reneau, Steve Gibson, Larry Sasser and Bo Dollar have been up for sessions on TRC Records' artist Louise Morgan's LP.

\*\*\*

Lots of action at Criteria Studios in Miami in the past few weeks. Aretha Franklin has just completed a week's recording, with Jerry Wexler, Tom Dowd and Arif Mardin producing. Engineering was handled by Carl Richardson. Musicians on the session included Aretha on piano, Cornel DuPres on guitar, Chuck Rainey on bass, Bernard Purdy on drums, Hugh McCracken on guitar and Richard T. on keyboards. Atco's James Gang also spent 10 days in the studio, with Tom Dowd producing and Ron and Howie Albert at the control boards. Brad Shapiro has also been in to work with Spring Records' Millie Jackson.

# Manne Hole Club

Continued from page 12

only Donte's in North Hollywood remaining active.

In addition to the Lighthouse, Concerts by the Sea, run by Howard Rumsey, former owner of the Lighthouse, continues to book jazz. But that location is also in the South Bay area which is many miles away from the Hollywood scene.

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- 5/1 Washington, D.C.
- 5/3 West Palm Beach
- 5/4 Tampa
- 5/5 Miami
- 5/8 Atlanta
- 5/10 Jacksonville
- 5/11 Philadelphia
- 5/12 Painters Mill, Baltimore
- 5/15 Houston
- 5/17 Dallas
- 5/18 Denver
- 5/20 Albuquerque
- 5/23 San Francisco
- 5/24 San Francisco
- 5/25 San Francisco
- 5/26 Phoenix
- 5/30 San Diego
- 5/31 Los Angeles
- 6/3 Pittsburgh
- 6/6 Charleston, S. Carolina
- 6/7 Greensboro
- 6/8 Roanoke
- 6/9 Charleston, W. Va.
- 6/10 New York
- 6/11 New York
- 6/12 New York
- 6/13 New York
- 6/14 New York
- 6/15 Boston
- 6/17 Central Park, N.Y.
- 6/19 Detroit
- 6/21 Chicago



**MCA RECORDS**



# Radio-TV Programming

## Record Industry Doesn't Ignore Small-Market Stations—WXIT

By RAY BRACK

CHARLESTON, W. Va.—Steere Broadcasting's WXIT-AM here takes exception to the complaint by many modest-market radio people that they're ignored by the record industry.

"Many of the stations that complain about record service are largely at fault themselves," WXIT-AM station manager Bob Knightstep says. "I'm a firm believer in returning promotion people's calls. Too many people in markets like this don't even bother to call back."

With good record industry rapport, WXIT-AM, riding a "more music" rock format, has surged out of ratings oblivion and is currently challenging rock-formatted WKAZ-AM for dominance in a primary listening area of 200,000 people. The rise of WXIT-AM over the past two

years has been the major factor in the conversion of greater Charleston from what could be called the "classic country market" (dominated by a single country station, WCAW-AM) into a rock market, with country running a creditable second and MOR a distant third.

"We've surprised people with our growth," Knightstep notes, "because we have a weak signal. But we have the local numbers."

The good working relationship with the record industry has been vital, Knightstep points out, because the station took drastic measures in placing emphasis on music programming. They even deleted local news to provide five more minutes musical concentration per hour.

With additional time (which required additional product), Knightstep initiated procedures which assured much more than a sanguine approach to record programming. In sharpening programming methods, Knightstep says, the promotion arm of the record industry can be of great assistance to a station. WXIT-AM seeks and gets that assistance.

WXIT-AM, like its top-rated sister station, WKMI-AM in Kalamazoo, Mich., is community-involvement oriented. So Knightstep installed and promoted request lines and sees to it that phones aren't left off the hook in the studios. The requests are an integral part of playlist compilation.

Every record received by the station is reviewed by staff as a basis for compilation of the 30-title playlist, Knightstep said. Contemporary product is then filed alphabetically, held until the trades are scanned, local retailers and one-stops are surveyed and request-line data is com-

pared. There is a supplemental list of 15, and 10 titles are drawn on after 6 p.m. LP cuts are limited to about two-a-week.

The playlist is circulated by the station to retailers and published by a local newspaper. "We also mail it religiously to record companies," Knightstep says. "We have for the past two years. The response is good."

So good, in fact, that the station is contacted regularly by label and distributor promotion people in New York, Los Angeles, Washington, Charlotte, N.C., Atlanta, and Florida.

"Don't let anybody tell you record people aren't interested in small-market radio," Knightstep insists.

## Spero Back With Country Series

By JANE SCOTT

CLEVELAND—Herman Spero, who once produced the pop-rock "Upbeat Show" and "Polka Varieties Show" at the same station, is back in the field again.

Spero's Shirley Enterprises Inc. has produced the "Calgon Country Music Festival," a series of six 30-minute TV programs.

The programs were videotaped at the Grand Ole Opry in Nashville, before an audience of 1,500.

"Country music has always been good, but it's even better now and gaining ground fast," Spero says.

The specials cover 62 percent of the major American TV markets, including New York, Los Angeles, Chicago, Detroit, Pittsburgh, St. Louis, Atlanta and Cleveland.

The first two specials highlight top artists Charlie Rich and Tom T. Hall.

Other stars in the series: Connie Smith and Johnny Rodriguez, Johnny Paycheck and the Cashiers and Bobby Bare, Brian Collins and Del Reeves, Don Williams and Billy (Crash) Craddock.

Barbara Fairchild shares the spotlight with Rich. Barbara Mandrell sings on the Tom Hall special. The Story Tellers provide the background music for Smith and Rodriguez.

Host of the show is Dan Daniel, of WHN-AM New York radio and TV personality.

John MacPherson of Home Box Office Productions of New York, is co-producer of the series.

Handling the arrangements for the Calgon Consumer Productions Co. are Joel Segal, executive vice-president and Richard E. Moore, vice-president in charge of TV programming for Ted Bates Advertising Agency, New York.

Spero's "Upbeat" show, originating at WEWS-TV, channel 5, was shown in 40 cities, from Seattle to Boston. It preceded "Shindig," "Hullabaloo" and "Where the Action Is" and outlasted them all.

Terry Knight and the Pack, now the Grand Funk Railroad, got their start there. The Rolling Stones, the Beatles and Simon and Garfunkel came down to tape the show when they were in town.

Spero's "Perme's Polka Time" over Channel 5 in 1949 was one of the first polka shows in the country. He started "Polka Varieties" 16 years ago and it's still running, one of the longest running shows of its

kind. Spero sold it to Walter Masky recently. Bob Hope, Gene Krupa, Angie Dickinson, Marion Lush, Al Martino, and Lawrence Welk have appeared on the varieties show.

Spero, a fiftish father of four with young musical ideas, has other ideas in the works, including "Trivia," a TV guessing game and mini-reviews by Judith Christ, New York Magazine film critic.

## KNCR Goes Rock

FORTUNA, Calif.—KNCR-AM here and KFMI-FM in Eureka, a simulcast operation featuring beautiful music, has switched to a rock format. Air personality lineup includes Mike Cappi 6-10:30 a.m., music director Rick Van Pelt until 3 p.m., Jerry Yarberry 3-7:30 p.m., and Ken Cummings until midnight.

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## Soul Network Set Up For Radio Syndication

By PAUL JAULUS

SAN FRANCISCO—The World Entertainment Network has been formed by well-known soul radio personalities Carl Porter and Tom Johnson.

The company's initial project, being offered at no charge to soul music radio stations nationally, is a four-hour black music radio syndication show designed for weekend airing.

The radio show, titled "National Soul Survey," is a mixture of stars, top 20 soul music hits, contests and audience participation promotions.

Host soul music names are the feature of each show serving as weekend disk jockeys for the participating stations.

Names already announced include the Spinners, Gladys Knight and the Pips, B.B. King, Tyrone Davis, the Dramatics, the Dells and Donny Hathaway, among others.

All the guest disk hosts will be playing records culled from Billboard's Hot Soul Single Chart along with surveys and playlists supplied by the participating stations carrying the weekend show. The first of the syndicated shows is expected to air in April on some 100 stations coast-to-coast.

Prior to the formation of WEN, Porter and Johnson's combined soul radio credits include WCHB-AM, Detroit; WVON-AM, Chicago;

KSOL-AM, San Francisco; WOOK-AM, Washington; WGRT-AM, Chicago; and KSOL-FM, San Mateo, Calif.

Offices and studios for World Entertainment Network have been set up in Detroit and San Francisco. Porter as sales manager will head the Detroit operation while program director Johnson bases in San Francisco.

I don't think he wants his address known yet, but here's a note from Bob Hamilton to his friends, of which he has perhaps even more than he knows: "There is one thing you can do for me. Several publications did their usual 'assumptive' reporting, getting the facts a little screwed up regarding my leaving Radio Magazine. It has nothing to do with 'financial backers' at all, as the magazine had no backers. There were bank loans and all was well with them. Promises were kept in kind of a weird way, I must admit, but with subscribers and collections, things couldn't have been better.

"With all of this being true, then why leave it all and suddenly move

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

to a remote island? You are one of the few people that can really understand that. Claude. The conflict between the social aspects of radio—drinking, back-slapping, rumors, etc.—and radio itself became just too great. The problems you and I wrote about years ago still seem in total existence with little progress toward better radio in all of its aspects. Apparently, I have missed the boat somewhere in my ability to wake people to the fact that we live in too serious a world to think of radio as a game of numbers, whether those numbers be ratings, money, ego points or whatever.

"I still see on the faces of the  
(Continued on page 22)

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## Vox Jox

• Continued from page 20

people who come to this island for vacations something drastically missing from their lives. Radio still does not realize its power to give or to take from this world. Perhaps here with the books, papers, albums, and quietness now (we don't even have a phone) afforded Chrissy and I, we will be able to really contribute to this world. Maybe we'll learn about a new way to say it where folks can hear it.

"So, if you want to help me, you could tell the folks that read your

column that I was forced out of the magazine not because of financial difficulties, but because of the little voice in my head that loudly proclaimed over and over: Be real! This place with its \$3 an hour salaries and its hitchhiking to town doesn't care how heavy or lightweight you are. Journalists, insurance executives, etc., are all doing the same thing—having little materially in order to obtain the true 'realness' of this world. Chrissy and I have never been better. If you have a couple of lines, I would appreciate you telling everyone that. In addition, I'm

pleased to turn the magazine over to dedicated young folks. We're not getting any younger, Claude."

\*\*\*

**Tom Star**, program director of WCOU-AM-FM in Lewiston, Me., has hired **Susan Bucklin** to do a show on the station and reports that the reaction has "been fantastic." Says he's looking for another female to join the staff and experience is not necessary, "I'll train."

\*\*\*

**Bill Dowd** has left WKRQ-FM in Cincinnati to become program director of WDAI-FM in Chicago. . . . **Jim Rose**, formerly weekend man at KFJZ-AM in Fort Worth while doing afternoon drive at KJIM-AM in the city under the name of **Jim Nelson**, is now working the 1-5 p.m. show fulltime at KFJZ-AM. . . . **Tom (Hugh Thomas) Calmeyer** has resigned his 6-10 a.m. job with WLNC-AM in Laurinburg, N.C., to become a newsman with WNOR-AM-FM in Norfolk, Va. He'd also been music director at WLNC-AM. . . . **Dave Mann** is the new music director and afternoon drive personality at WLTH-AM in Gary, Ind.; he'd been at WYFE-AM in Rockford, Ill.

\*\*\*

A note from **Clete Baker**, KGFV-AM, Kearney, Neb.: "I read with interest the mention of the NAB plan to put call letters on roadside signs. Thought you might like to know (in case your travels haven't brought you this way) that the state of Nebraska has had frequencies (on call letters) listed on roadside signs for over a year now, under the heading: Radio travel information.

"Now it seems that the great state of Nebraska plans to remove the signs. For what reason, I don't know. I've heard nothing but praise from tourists and interstate commuters. Incidentally, all frequencies, both AM and FM, are listed within their prime coverage areas, including even class D educational 10-watt stations."

\*\*\*

**Jim Ray**, WWVZ-FM, Charleston, S.C., 803-766-5584, would like to hear from some black air personalities who're into black progressive.

. . . **Art Roberts** is now doing the noon-3 p.m. show at WOKY-AM, Milwaukee; he was a god on the air in Chicago at both WLS-AM and

WCFL-AM (at different times, of course) and even programmed one of those godseats at one time. . . . The annual convention of the Broadcasters' Promotion Assn. has been moved to June 6-8 in Atlanta. Talk to **Grace McElveen** at WAFB-FM-TV in Baton Rouge, La., if you might be interested in going. She will give you details.

### WHK-AM Tries Country Format

CLEVELAND—WHK-AM here, a station that for years featured an MOR format, has switched to a country music format.

New program director is **Dave Donahue**, previously program director of WITL-AM in Lansing, Mich. **Joe Finan**, well-known in the market, is the new morning air personality. Years ago, the station was the leading Top 40 operation in the market.

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Billboard Top50

Billboard SPECIAL SURVEY for Week Ending 4/20/74

# Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	6	<b>KEEP ON SINGING</b> Helen Reddy, Capitol 3845 (Pocket Full Of Tunes, BMI)
2	2	7	<b>I'LL HAVE TO SAY I LOVE YOU IN A SONG</b> Jim Croce, ABC 11324, (Blendingwell/American Broadcasting, ASCAP)
3	4	7	<b>TSOP</b> M.F.S.B., Philadelphia International 7-3540 (Columbia), (Virgin, ASCAP)
4	6	8	<b>PIANO MAN</b> Billy Joel, Columbia 45963, (Home Grown/Tinker Street Tunes, BMI)
5	3	9	<b>A VERY SPECIAL LOVE SONG</b> Charlie Rich, Epic 5-11091 (Columbia) (Algee, BMI)
6	12	12	<b>THE ENTERTAINER</b> Marvin Hamlisch, MCA 0174, (Mulltmood, BMI)
7	5	9	<b>THE LORD'S PRAYER</b> Sister Janet Mead, A&M 1491, (Almo, ASCAP)
8	9	10	<b>MIDNIGHT AT THE OASIS</b> Maria Muldaur, Reprise 1183 (Warner Bros.), (Space Potatoe, ASCAP)
9	8	12	<b>SUNSHINE ON MY SHOULDER</b> John Denver, RCA 0213, (Cherry Lane, ASCAP)
10	20	6	<b>HELP ME</b> Joni Mitchell, Asylum 11034, (Crazy Crown, BMI)
11	7	13	<b>SEASONS IN THE SUN</b> Terry Jacks, Bell 45432 (E.B. Marks, BMI)
12	14	8	<b>BEST THING THAT EVER HAPPENED TO ME</b> Gladys Knight & The Pips, Buddah 403, (Keca, ASCAP)
13	10	10	<b>MOCKINGBIRD</b> Carly Simon & James Taylor, Elektra 45880, (Unart, BMI)
14	16	9	<b>TELL ME A LIE</b> Sami Jo, MGM South 7029, (Fame, BMI/Rich Hall, ASCAP)
15	11	13	<b>DARK LADY</b> Cher, MCA 40161 (Senor, ASCAP)
16	22	9	<b>SINGIN' IN THE RAIN</b> Sammy Davis, Jr., MGM 14685, (Robbins, ASCAP)
17	15	23	<b>ERES TU/TOUCH THE WIND</b> Mocedades, Tara 100 (Famous), (Radmus, ASCAP)
18	13	13	<b>STAR</b> Stealers Wheel, A&M 72508 (Hudsonbay, BMI)
19	17	16	<b>BEYOND THE BLUE HORIZON</b> Lou Christie, Three Brothers 402 (CTI), (Famous, ASCAP)
20	25	5	<b>OH VERY YOUNG</b> Cat Stevens, A&M 1503, (Ackee, ASCAP)
21	18	17	<b>LAST TIME I SAW HIM</b> Diana Ross, Motown 1278, (Jobete, ASCAP)
22	29	4	<b>ALL IS FAIR IN LOVE</b> Barbra Streisand, Columbia 158975, (Stein, Van Stock, Black Bull, ASCAP)
23	19	10	<b>THERE WON'T BE ANYMORE</b> Charlie Rich, RCA 0195, (Charles Rich, BMI)
24	26	5	<b>TUBULAR BELLS</b> Mike Oldfield, Virgin 55100 (Atlantic), (Virgin, ASCAP)
25	28	6	<b>OH MY MY</b> Ringo, Apple 1872 (Capitol), (Braintree, BMI)
26	24	7	<b>SKYBIRD</b> Neil Diamond, Columbia 4-45998, (Stone Bridge, ASCAP)
27	30	7	<b>I'M A TRAIN</b> Albert Hammond, Mums 7-6026 (Columbia), (Leeds, ASCAP)
28	27	8	<b>LOVING ARMS</b> Kris Kristofferson & Rita Coolidge, A&M 1498, (Almo, ASCAP)
29	34	5	<b>HAPPINESS IS ME AND YOU</b> Gilbert O'Sullivan, Mam 3636 (London), (Mam, ASCAP)
30	35	2	<b>I WON'T LAST A DAY WITHOUT YOU</b> Carpenters, A&M 1521, (Almo, ASCAP)
31	33	6	<b>TOUCH A HAND MAKE A FRIEND</b> Staple Singers, Stax 0196 (Columbia) (East/Memphis, BMI)
32	32	6	<b>HOOKED ON A FEELING</b> Blue Swede, EMI 3627 (Capitol), (Press, BMI)
33	39	2	<b>IF YOU LOVE ME (Let Me Know)</b> Olivia Newton-John, MCA 40209, (Al Gallico, BMI)
34	36	6	<b>ONE HELL OF A WOMAN</b> Mac Davis, Columbia 46004 (Screen-Gems Columbia/Songpainter/Sweet Glory BMI)
35	38	4	<b>BAD, BAD LEROY BROWN</b> Frank Sinatra, Reprise 1196 (Warner Bros.), (Blendingwell, American Broadcasting, ASCAP)
36	-	1	<b>DON'T YOU WORRY 'BOUT A THING</b> Stevie Wonder, Tama 54245 (Motown), (Stein & Van Stock/Black Bull, ASCAP)
37	40	2	<b>IT ONLY HURTS WHEN I TRY TO SMILE</b> Dawn featuring Tony Orlando, Bell 45,450, (Levine & Brown, BMI)
38	42	3	<b>PRISONER OF LOVE</b> Vogues, 20th Century 2085, (Mayfair, Sherwin, ASCAP)
39	37	5	<b>VIRGINIA (Touch Me Like You Do)</b> Bill Amesbury, Casablanca 0001 (Warner Bros.) (Bay, BMI)
40	-	1	<b>(I'VE BEEN) SEARCHIN' SO LONG</b> Chicago, Columbia 46020, (Big Elk, ASCAP)
41	46	3	<b>TRAVELING BOY</b> Garfunkel, Columbia 4-46030, (Almo, ASCAP)
42	-	1	<b>YOU WON'T SEE ME</b> Anne Murray, Capitol 3867, (Maclean, BMI)
43	45	3	<b>SUNDOWN</b> Gordon Lightfoot, Reprise 1194 (Warner Bros.), (Moose, CAPAC)
44	43	4	<b>TOUCH and GO</b> Al Wilson, Rocky Road 30076 (Bell), (Fullness, BMI)
45	49	2	<b>RHINESTONE COWBOY</b> Larry Weiss, 20th Century Fox 2084, (20th Century, House of Weiss, ASCAP)
46	48	2	<b>MY GIRL BILL</b> Jim Stafford, MGM 14718, (Kaiser, Famous, Boo, ASCAP)
47	47	3	<b>THE YOUNG AND THE RESTLESS</b> The Ventures, United Artists 392, (Screen Gems-Columbia, BMI)
48	44	4	<b>HILL WHERE THE LORD HIDES</b> Percy Faith and His Orchestra, Columbia 4-46013, (Screen Gems-Columbia/Rohaba, BMI)
49	50	2	<b>IS IT RAINING IN NEW YORK CITY</b> Cashman & West, Dunhill 4380 (ABC), (Sweet City Songs, Inc., ASCAP)
50	-	1	<b>FOREVER YOUNG</b> Joan Baez, A&M 1516, (Rams Horn, ASCAP)

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### FINAL NOMINEES FOR RADIO INDUSTRY '73

**NATIONAL PROGRAMMER/CONSULTANT OF THE YEAR '73:** George Wilson, Paul Drew, John Rook, Bill Drake, Buzz Bennett, Ken Dowe, Bill Sherard, Kent Burkhart, George Burns, Graham Richards, Chuck Blore

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**MEDIUM MARKET RADIO STATION OF THE YEAR '73:** (280,000 to 999,999): WAYS (Charlotte), WHBQ (Memphis), KEEL (Shreveport), WDRC (Hartford), WCOL (Columbus), WMAK (Nashville), WBBF (Rochester), WPOP (Hartford), WAPE (Jacksonville), KOMA (Oklahoma City)

**MEDIUM MARKET PROGRAM DIRECTOR OF THE YEAR '73:** George Klein (WHBQ), Jay Thomas (WAYS), Larry Ryan (KEEL), Bob Palva (WLEE), Tex Meyer (WGOW), Bryan McIntyre (WCOL), Scott Shannon (WMAK), Charlie Parker (WDRC), Paul Todd (WNOR), Robin Walker (WKLO)

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**MEDIUM MARKET AIR PERSONALITY OF THE YEAR '73:** Dick Kent (WLAC), Robert B. Mitchell (WNOR), Ken Roberts (WILS), Charlie Cusack (KEYN), Scooter Seagraves (KAKC), Johnny Thompson (KINT), Fleetwood Gruver (WNOX), Terry Nelson (KROY), Chuck Diamond (WIRL), Dean Kelly (KELI), Dave Morgan (KSTN)

**SECONDARY MARKET RADIO STATION OF THE YEAR '73** (279,999 & Below): WKIX (Raleigh), WFOM (Marietta), WHHY (Montgomery), WORD (Spartanburg), WKWK (Wheeling), WBGW (Bowling Green), WBBQ (Augusta), WLLH (Lowell), WCRO (Johnstown), WJET (Erie)

**SECONDARY MARKET PROGRAM DIRECTOR OF THE YEAR '73:** Gene Holly (WBGW), Tommy Walker (WTOB), Jim Davenport (WFOM), Sandy "Dee" Neri (WCRO), Jack Gale (WRKT), George Gilbert (WARM), Bob Dorris (WKWK), Chris Hampton (WBSR), Bill Tanner (WJDX), Larry Stevens (WHHY), Charlie Lake (WYRE)

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**SECONDARY MARKET AIR PERSONALITY OF THE YEAR '73:** Gary Kirtley (WUOK), J.J. Jefferson (WCRO), Bruce Stevens (WAKN), Mike Kurtis (WIOO), Chuck Holloway (WROV), Dave Duncan (WTAL), Terry Taylor (WNEX), Jerry Rogers (WSGA), Jim Christoferson (KDJW), Ray Williams (WACL)

### FINAL NOMINEES FOR RECORD INDUSTRY '73

**RECORD COMPANY OF THE YEAR '73:** 20th Century Records, Motown Records, Capitol Records, Epic Records, United Artists, Bell Records, A&M Records, ABC-Dunhill Records, Atlantic Records, Columbia Records

**RECORD COMPANY PRESIDENT OF THE YEAR '73:** Mike Maitland (MCA), Ahmet Ertegun (Atlantic), Jerry Moss (A&M), E.G. Abner (Motown), Russ Regan (20th Century), Larry Uttal (Bell), Joe Smith (Warner Brothers), Marvin Schlachter (Chess), Jay Lasker (ABC-Dunhill), Irwin Steinberg (Phonogram)

**RECORD COMPANY EXECUTIVE OF THE YEAR '73:** Mort Weiner (Motown), Harold Childs (A&M), Al Coury (Capitol), Frank Mancini (RCA), Jerry Greenberg (Atlantic), Al Bell (Stax), Harold Berkman (Polydor), Irv Biegel (Bell), Jerry Sharell (Asylum), Eddie DeJoy (Chess/Janus)

**MALE ARTIST OF THE YEAR '73:** Stevie Wonder (Tamla), Elton John (MCA), Jim Croce (ABC), Marvin Gaye (Tamla), Charlie Rich (Epic), Barry White (20th Century), Paul Simon (Columbia), Donny Osmond (MGM), John Denver (RCA), Albert Hammond (MUMS)

**FEMALE ARTIST OF THE YEAR '73:** Helen Reddy (Capitol), Cher (MCA), Aretha Franklin (Atlantic), Donna Fargo (Dot), Carole King (Ode), Roberta Flack (Atlantic), Diana Ross (Motown), Carly Simon (Elektra), Bette Midler (Atlantic), Millie Jackson (Spring)

**GROUP OF THE YEAR '73:** Gladys Knight & The Pips (Buddah), DeFranco Family (20th Century), O'Jays (Philadelphia International), Spinners (Atlantic), Tony Orlando & Dawn (Bell), Lighthouse (Polydor), Allman Brothers (Capricorn), Pointer Sisters (Blue Thumb), The Sylvers (Pride), Staple Singers (Stax)

**DUO OF THE YEAR '73:** Ike & Tina Turner (United Artists), Seals/Croft (Warner Bros), Cashman/West (Dunhill), Loggins/Messina (Columbia), Carpenters (A&M), Capers/Carson (Janus), Cheech/Chong (Ode), Ross/Gaye (Motown), Kristofferson/Coolidge (A&M), Butler/Eager (Mercury)

**INSTRUMENTALIST OF THE YEAR '73:** Love Unlimited Orchestra (20th Century), Deodato (CTI), Incredible Bongo Band (Pride), Billy Preston (A&M), Edgar Winter Group (Epic), Dennis Coffey (Sussex), Focus (Sire), Kool & Gang (Delite), Eric Weissberg & Deliverance (Warner Brothers), Isaac Hayes (Stax)

**PRODUCER OF THE YEAR '73:** Snuff Garrett, Tom Catalano, Tony Camillo, Billy Sherrill, Thom Bell, Norman Whitfield, Barry White, Lou Adler, Steve Barri, James William Guercio

**RECORD OF THE YEAR '73:** Bad Bad Leroy Brown, Jim Croce (ABC), Let's Get It On, Marvin Gaye (Tamla), You're So Vain, Carly Simon (Elektra), Heartbeat, It's A Love Beat, DeFranco Family (20th Century), Half-Breed, Cher (MCA), Midnight Train To Georgia, Gladys Knight (Buddah), I Can See Clearly Now, Johnny Nash (Epic), Brother Louie, Stories (Kama Sutra), Crocodile Rock, Elton John (MCA), Will It Go Round In Circles, Billy Preston (A&M)

**SONG OF THE YEAR '73:** You Are The Sunshine Of My Life, Stevie Wonder; Killing Me Softly, Gimble & Fox; Tie A Yellow Ribbon 'Round The Old Oak Tree, Levine & Brown; Love's Me Like A Rock, Paul Simon; My Love, Paul McCartney; Touch Me In The Morning, Miller Masser; Delta Dawn, Harvey & Collins; Night The Lights Went Out In Georgia, Bobby Russell; Playground In My Mind, Vance & Pickriss; Danny's Song, Kenny Loggins

**ALBUM OF THE YEAR '73:** Los Cochinos, Cheech/Chong; Brothers & Sisters, Allman Brothers; Rhythm 'n' Simon, Paul Simon; You Don't Mess Around With Jim, Jim Croce; Houses Of The Holy, Led Zeppelin; Painted Ladies, Ian Thomas; Deliver The Word, War; Rocky Mountain High, John Denver; Dark Side Of The Moon, Pink Floyd; Something/Anything?, Todd Rundgren

**PUBLISHER OF THE YEAR '73:** Screen-Gems, Jobete, ABC-Dunhill, United Artists, April/Blackwood, Famous, MCA, A. Gallico, Acuff/Rose, A. Schroeder Ltd.

**NATIONAL PROMO MAN OF THE YEAR '73:** Stan Monteiro (Epic), Steve Wax (Bell), Chris Jonz (Motown), Tom Cossie (RCA), Dick Kline (Atlantic), Dennis Laventhal (ABC-Dunhill), Paul Lovelace (20th), Ron Saul (Warner Brothers), Pat Pipolo (MCA), Marshall Blonstein (Ode)

**REGIONAL PROMO MAN OF THE YEAR '73:** Bruce Bird (Buddah-Midwest), Len Petze (Epic-East Coast), Bob Spendlove (RCA-South), Zim Zemerai (Columbia-East Coast), Larry King (Atlantic-South), Herb Gordon (Stax-East Coast), Jerry Goodman (Bell-South), Chuck Dembrak (RCA-East Coast), Larry Cohen (U.A. East Coast), Jerry Love (A&M-East Coast)

**LOCAL MARKET PROMO MAN OF THE YEAR '73:** David Kimmelman (ABC-Cleveland), John Powell (A&M-Baltimore), Joel Newman (Polydor-L.A.), Skip Pope (RCA-Chicago), Jack Pride (Mercury-Atlanta), Don Miller (Epic-St. Louis), Eddie Kalicka (Warner Bros.-Washington), Matty Singer (ABC-Phila), Dave Bupp (RCA-Washington), Earl Rollison (Columbia-Washington)

**INDEPENDENT PROMO MAN OF '73:** Bedno/Wright (Chicago), Joe Cash (Baltimore-Washington), Tim Riley (Memphis), Chuck Chellman (Nashville), Paul Gallis (Chicago), Mike Suttle (Nashville), Tony Richland (Los Angeles), Lu Fields (San Francisco), Bob Robbin (New Orleans), Love/Rosen (New York City)

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RON MOSELEY  
CHARLES FACH  
HAROLD BERKMAN  
MIKE VINER  
HAROLD CHILDS  
ED LEVINE  
STEVE POPOVICH  
EDDIE DeJOY  
HARV MOORE-WPGC  
JIM DAVENPORT-WFOM  
BARRY CHASE-WQXI  
RANDY ROBINS-KLIF  
JASON O'BRIEN-WNOE  
CANDY WESSLING-WRC  
DICK SPRINGFIELD-WPOP  
GARY MAJOR-WKLO  
JOHNNY RANDOLPH-WAKY

#### STEVE YORK-WRIT

LARRY RYAN-KEEL  
BILL BURKETT-WAPE  
DICK KENT-WLAC  
PAUL CHRISTY-WCAR  
SCOTT SHANNON-WMAK  
GEORGE MICHAEL-WFIL  
TEX MEYER-WGOW  
  
MASTER OF CEREMONIES  
RAY STEVENS  
Barnaby Records  
  
GUEST SPEAKERS  
Russ Regan  
Jerry Boulding  
George Wilson  
  
MEMORIAM AWARDS  
Bobby Darin  
Jim Croce  
Dick Weber  
George Goodman

#### PANELISTS

JAY COOK-WFIL  
GERRY PETERSON-KHJ  
BILL HENNES-CKLW  
ERIC STEVENS-WIXY  
BOB HARPER-WKBW  
CARL WIGGLESWORTH-KIMN  
MICHAEL SPEARS-KFRG  
KEN DOWE-KNUS  
BILL SHERARD-WQXI  
JAY THOMAS-WAYS  
TOM COSSIE  
STAN MONTEIRO  
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# Latin Music

## Latin Music TV Breakthrough

Continued from page 1

major network time throughout the country.

The show, filmed in San Antonio, Tex. Feb. 10, features co-hosts Jose Feliciano (RCA) and Trini Lopez, as well as the rock group El Chicano (MCA), Johnny Rodriguez (Mercury) and singer/comedienne Liz Torres.

Antonio Calderon, president of Image Productions and the show's executive producer, says the film incorporates shots of the artists performing at various San Antonio locales and takes from an outdoor concert, which drew more than 2,000 fans.

"Hopefully, this program will be the first of a series," he explains. "We approached it, not as a one-shot deal, but as a pilot for future ventures." Calderon sees the show, and any future productions, as an opportunity to expand Latin music's influences throughout the U.S., at the record retail level, as well as on the concert market.

In his opinion, television can play an important role in introducing established Latin acts, as well as new talent, beyond the traditional lines of acceptance.

While the show's roster is mainly American Top 40 oriented, Calderon states that there is built in mass appeal to the Latin community, in that the artists cover a number of musical fronts. "Whether an artist, or listener, is Mexican-American, Puerto Rican, Cuban, or from South America," he continues, "the music is Latin, and that is what is important."

"The Latino Musical Festival" also marks a breakthrough for network television as each of the majors continue to vie for late-night musical showcases to attract viewers. Previously, Latin music oriented programming was relegated to either UHF television or to local cable broadcasts.

While Feliciano, Lopez and Rodriguez have scored in the crossover market, mainly due to their Americanization of product, a number of



Trini Lopez (above) and Jose Feliciano are among the commercial pop names who will help present Latin music to a nationwide TV audience via an ABC special.

leading Latin music industry executives here feel that the inherent talent strength within the Latin market will be enhanced by television packages such as this one.

Although pleased at the prospect of bringing greater attention to Latin music, these executives feel that a greater representation of traditional Latin sounds will be necessary for further growth. A majority of the executives point to the grow-

ing impact of "salsa" on both coasts, as well as to the strength of the Tex-Mex sound in Texas and in the country's heartland, as examples of Latin music's potential when not totally Americanized.

Helping to bolster their argument, they say, is the country's ever growing Spanish speaking population, with its penchant for traditional Latin rhythms and the entertainment dollar to spend.

## Latin Scene

### NEW YORK

Salsa is catching on in the midwest, says Mericana Records artist Mike Martinez, who has just returned from a college tour of the market. ... Tico Records has released Lolita De La Colina's single "En Un Cuarto De Hotel." It's a cut from the LP "Desde Mi Cama Con Amor." ... Charlie Palmieri is in the studio preparing a new album for Alegre Records. ... Alberto Roqui opened at the Chateau Madrid here

Sunday (14). ... Bandleader Machito is recovering from a recent illness, and will be back on the stage soon. ... Joe Cain, managing director of Tico/Alegre Records, is also recovering, having recently undergone minor surgery. ... "Bataan Salsoul," Joe Bataan's latest LP on Mericana, is breaking in Chicago, says Ralph Lew, Mericana general manager. ... Carnegie Hall will be the scene for a performance by the Tico/Alegre All-Stars May 24. The bill will feature Tito Puente, Ismael Rivera, Charlie Palmieri, Joe Cuba, Vincentico Valdes, La Lupe, Yayo El Indio, Javier Vazquez, Hector Rivera, among others.

### JIM MELANSON

### MIAMI

Audio-Latino Records has released an album by the African Zulu, and is preparing a new release by Luis Garcia. ... Ray and his Court (Sound Triangle) are receiving r&b crossover airplay with their single "Cookie Crumbs." ... WRHC-AM, formerly WRIZ, the newest Spanish daytimer here, premieres the only bilingual all-salsa show in the market Monday (15). ... Musart Records has released Sonido Anonimo's latest salsa LP, "Llego Sonido."

Tony Parodi has been named Miami promotion man for Fania Records. ... Omar Marchant has a new television show here every Monday night. The Channel 13 program features dancing to primarily salsa oriented product. ... New releases on Peerless Records include LP's by Pina Nevarez and Fernando Rios, both of whom will be attending the KOCR Music Festival in San Antonio, Tex. ... Collectors will be looking for a new release of the hits of Genaro Salinas (Peerless). ... Jerry Masucci was in town to attend the opening show of Blanca Rosa Gil at the Centro Espanol. Her new LP was rushed here to coincide with the club opening.

ART (ARTURO) KAPPER

## Who/Where/When

Continued from page 14

- **DELPHONICS** (Bell): Civic Center, Denver, Colo., April 26-27.
- **THE LETTERMEN** (Capitol): Sawyer Auditorium, La Crosse, Wisc., April 19; Univ. of Wisc. Stevens Point, Wisc. (20); Dane Co. Coliseum, Madison, Wisc. (21).
- **KATHI McDONALD** (Capitol): Boarding House, San Francisco, April 23-28.
- **BUCK OWENS** (Capitol): Mr. Luckies, Phoenix, Ariz., April 24-25.
- **SUSAN RAYE** (Capitol): Mr. Luckies, Phoenix, Ariz., April 24-25.
- **JOHNNY RUSSELL** (RCA): City Auditorium, Redding, Calif., April 25.
- **IKE & TINA TURNER** (United Artist): E. Washington State, Ellensburg, April 19; Univ. of Oregon, Eugene (20).
- **JESSE COLIN YOUNG** (Warner Bros.): J.J.'s San Diego, Calif., April 26; Celebrity Theater, Phoenix, Ariz. (27).

### MIDWEST

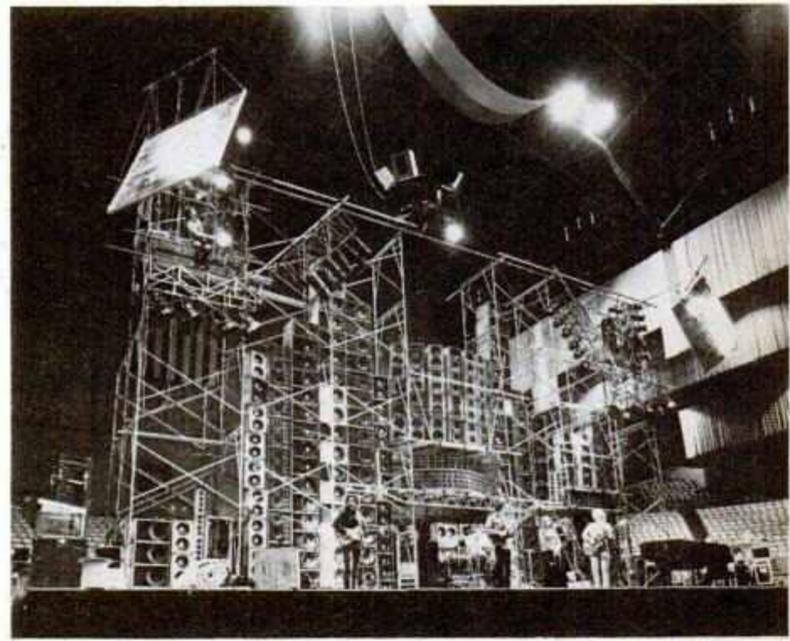
- **GREGG ALLMAN** (Capricorn): Music Hall, Cleveland, Ohio, April 20; Masonic Temple, Detroit (21); Auditorium Theater, Chicago (22-23).
- **BEACH BOYS** (Reprise): Ohio State Univ., St. John's Arena, Columbus, April 19; Calvin College, Grand Rapids, Mich. (20); Univ. of Notre Dame, Convocation Center, Inc. (20); Youngstown State College, Bedley Auditorium, Ohio (21).
- **DAVE BRUBECK** (Atlantic): Queen Elizabeth Theater, Vancouver, B.C., April 16-18; The Ambassador, St. Louis, Mo. (20).
- **HENRY GROSS** (A&M): Auditorium Theater, Chicago, April 16; Ohio State Univ. Columbus (17); Albee Theater, Cincinnati (18); John Carroll Auditorium, Cleveland (19).
- **MERLE HAGGARD** (Capitol): Century II, Wichita, Kansas, April 24; Myriad Arena, Oklahoma City, Okla. (25); Assembly Center, Tulsa, Okla. (26).
- **B.B. KING** (ABC): Concert Philharmonic Hall, Hamilton, Ont., April 17-18.
- **THE LETTERMEN** (Capitol): Auditorium, Duluth, Minn., April 18.
- **LITTLE MILTON** (Stax): Burning Spear, Chicago, April 19-20.
- **STEVEN MILLER BAND** (Capitol): Ohio Univ., Athens, April 19; Coliseum, Indianapolis, Ind. (20); Univ. of Dayton, Ohio (21); Masonic Auditorium, Detroit, Mich. (23); Cleveland Arena, Ohio (24).
- **CHARLEY PRIDE** (RCA): Civic Auditorium, Grand Rapids, Mich., April 25; Sports Arena, Toledo, Ohio (26); Allen Co. Memorial Coliseum, Ft. Wayne, Ind. (27); Arena, Duluth, Minn. (28).
- **JOHNNY RUSSELL** (RCA): Civic Auditorium, Decatur, Ill., April 21.
- **JOE SIMON** (Polydor): Burning Spear, Chicago, April 20-21.
- **FRANK SINATRA** (Reprise): Olympia Stadium, Detroit, Mich., April 18; Chicago Stadium, Ill. (26-27).
- **JAMES TAYLOR** (Warner Bros.): Concordia College, Moorhead, Minn., April 30.
- **Z.Z. TOP** (London): Ambassador Theater, St. Louis, Mo., April 16; Battle Creek, Mich. (24); Cleveland, Ohio (28).
- **AL WILSON** (Bell): Southern Ill. Univ., Carbondale, April 19; Lincoln Univ. Jefferson City, Mo. (20); Ambassador Theater, St. Louis, Mo. (21).
- **EDGAR WINTER** (Epic): Assembly Hall, Bloomington, Ind., April 19; Hara

Arena, Dayton, Ohio (20); Municipal Auditorium, Sioux City, Iowa (25); Mankoueta State Univ. Fieldhouse, Iowa (26); Henry Levitt Arena, Wichita, Kansas (27); Ill. State, Bloomington (30).

### SOUTH

- **BEACH BOYS** (Reprise): Univ. of W. Va., Coliseum, Morgantown, April 18.
- **CHARLES BEVEL** (A&M): The Pier, Raleigh, N.C., April 19-20.
- **TONY BOOTH** (Capitol): Imperial Room, Tampa, Fla., April 15-21; Swamp, Amarillo, Texas (26); Shoal Creek Music Hall, Lavonia, Ga. (27).
- **JAMES BROWN** (Polydor): Coliseum, Macon, Ga., April 19; Civic Center, Savannah, Ga. (20); A&M College, Tallahassee, Fla. (21); Peabody Auditorium, Daytona Beach, Fla. (25); Sports Arena, Orlando, Fla. (26); Fort Hestley Auditorium, Tampa, Fla. (27); West Palm Beach Civic Auditorium (28).
- **CARPENTERS** (A&M): Reynolds Coliseum, Raleigh, N.C., April 15; The Mosque, Richmond, Va. (16); Raleigh Armory, Beckley, W. Va. (17); Capitol Music Hall, Wheeling, W. Va. (18).
- **MERLE HAGGARD** (Capitol): Tarrant Co. Convention Center, Fort Worth, Texas, April 27; Hofheinz Pavillion, Houston, Texas (28).
- **B.B. KING** (ABC): Coliseum, Memphis, Tenn., April 27; Lamar Univ. Beaumont, Texas (28); Arena, Seattle, Wash. (30).
- **THE LETTERMEN** (Capitol): Scope, Norfolk, Va., April 26.
- **LITTLE MILTON** (Stax): Coliseum, Memphis, Tenn., April 27.
- **BARRY MANILOW** (Bell): South East Music Hall, Atlanta, Ga., April 16-21; Cellar Door, Washington, D.C. (22-28).
- **KATHI McDONALD** (Capitol): Lafayette Club, Memphis, Tenn., April 17-20.
- **STEVE MILLER BAND** (Capitol): Richmond City Stadium, Va., April 27; Civic Arena, Baltimore, Md. (28).
- **O'JAYS** (Epic): Lamar Univ. Beaumont, Texas, April 19; T.H. Barton College, Little Rock, Ark. (20); Carolina Coliseum Columbia, S.C. (21); Durham Co. Stadium, N.C. (27).
- **BUCK OWENS** (Capitol): High School, Gallup, N.M., April 26.
- **CHARLEY PRIDE** (RCA): Civic Center, Monroe, La., April 18; Civic Center, Lake Charles, La. (19); Municipal Auditorium, Birmingham, Ala. (20); Municipal Auditorium, Mobile, Ala. (21); Jackson College, Tenn. (23); Capitol Center Sports Club, Frankfort, Ky. (24).
- **SUSAN RAYE** (Capitol): High School, Gallup, N.M., April 26.
- **JOHNNY RUSSELL** (RCA): Southernaire, Atlanta, Ga., April 15-20.
- **FRANK SINATRA** (Reprise): Capital Center, Washington, D.C., April 24.
- **RED STEAGALL** (Capitol): Stage Coach Inn, Stamford, Texas, April 27.
- **MEL TILLIS** (MGM): Kingsville, Texas, April 19; Galveston, Tex. (20); Waco, Texas (25); Lubbock, Texas (26); Frederick, Md. (28).
- **Z.Z. TOP** (London): Charleston Civic Center, W. Va., April 20; Memorial Auditorium, Baltimore, Md. (21); Hampton Roads Coliseum, Va. (27).
- **JERRY JEFF WALKER** (MCA): Abilene, Texas, April 19; Nacodoches, Texas (20).
- **KAREN WHEELER** (RCA): Southernaire Club, Atlanta, Ga., April 15-20.
- **EDGAR WINTER** (Epic): Convention Center, Louisville, Ky., April 23.

Hal Randall photo



The Grateful Dead's new \$200,000 sound system, as introduced at the Cow Palace in San Francisco, includes 480 speakers. Each individual member mixes his own sound through independent systems built into the master one.

APRIL 20, 1974, BILLBOARD

Billboard SPECIAL SURVEY for Week Ending 4/20/74

## Billboard Special Survey Hot Latin LP's

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### IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LATIN BREED "Mas Latin Breed" GC 108	6	LOS BABY'S "Album De Oro," Peerless 1749
2	LATIN BREED "Return of the Latin Breed GC 106	7	SUNNY & THE SUNLINERS "El Preferido," Keylock 3018
3	ANGELICA MARIA "Tonto," Sonido Internacional SI 8006	8	VINCENTE FERNANDEZ "Toda Una Epoca," Caytronics 1379
4	TORTILLA FACTORY "Tortilla Factory," GC 107	9	ANTONIO AGUILAR "Puars Buenas," Musart 1617
5	FREDDIE MARTINEZ "Tonta," Freddie 1014	10	JULIO IGLESIAS "Soy," Alhambra 16

### IN CHICAGO

1	ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics)	6	VINCENTE FERNANDEZ "La Misma," Caytronics 1359
2	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	7	RAY BARRETTO "Indestructible," Fania SLP00456
3	MOCEDADES "Eres Tu," Tara TRS 53000	8	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006
4	WILLIE COLON "Lo Mato" Fania SLP00444	9	FREDDIE MARTINEZ "Es La Onda Chicana," FR 1014
5	EDDIE PALMIERI "University of P.R.," Coco DCLP 107	10	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235

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# Talent in Action

Continued from page 18

he appears on stage. And when he performs, the air remains charged as he opens all the possibilities to us: humor, pathos, tenderness, toughness, zing, power, all resolute and honest. He can wring the heart with a Stephen Sondheim song ("Send in the Clowns") or jolt the senses ("Chicago") or bring us to whatever is senses ("My Kind of Town") or bring us to whatever is in between.

And when he sings the jolters, he attacks with a James Cagney move of the body and lets the voice unleash itself in terms which are anything but uncertain ("I Get A Kick Out of You"). All in all, not just a singer but a man with an inner quality, sometimes paradoxical, who has experienced all of life's pain and pleasure.

ROBERT SOBEL

### B.W. STEVENSON DENY BROWN

Max's Kansas City, New York

The old and the new B.W. Stevenson came out to play at Max's here April 6. To be sure, the aging process came from the material performed, and not from Stevenson's ability to put a song across.

The first half of the set was devoted to such selections as "My Maria," an audience favorite, "What I Feel" and "Five O'Clock In The Morning," with Stevenson's vocals more than compensating for some rough edges in his backup group.

Audience response was fine, but it was not until Stevenson and group began showcasing tunes from their latest RCA Records album, that things seemed to tie together.

Far from being an overpowering, or even pure, vocalist, Stevenson moved into the numbers with an air of confidence, working his pipes to the fullest. It seemed to rub off on the group, too, as they seemed to tighten up that much more. Best selections for the night were "Little Bit of Understanding," "Look For The Light" and "Roll On With What You've Got."

Guitarist Deny Brown, working with bass backup, opened the evening's bill. Flashes of stage potential popped up every so often, but not to the degree that would make him a serious contender on the recording market. His main strength seemed to be his writing ability.

JIM MELANSON

### LEO SAYER

The Bottom Line, New York

Leo Sayer, in the midst of his first U.S. tour, really laid it on the folks here during his New York debut April 8. It was almost as if Sayer, in chalk-white painted face and streamlined clown's suit, was there re-introducing what the sound of the Seventies is really supposed to be all about.

Complemented by an extremely tight musical backup, including the likes of Willie Smith, bass, Theodore Thunder, drums, Dave Rose, keyboard, and Jim Litherland, guitar, Sayer rocked, pantomimed and flashed his way through selections from "Silverbird," his Warner Bros. LP. And, while at every turn the temptations to compare him to Jagger creep in, close behind comes the realization that there is something different, fresh in his presentation and alive with electrifying vibrations.

These vibrations, behind such selections as "The Dancer," a touching number done in an almost falsetto voice, "Don't Say It's Over," "Silverbird," "The Show Must Go On," and "Oh Wot A Life," clearly defined Sayer as one of the slickest new talents on the market today.

JIM MELANSON

### KINKS HENRY GROSS

Felt Forum, N.Y.

A word ought to be said about the role of the Felt Forum staff in the Kinks/Henry Gross early show. There is something less than logic in the security guards' allowing crowds to mass 20 rows deep around the stage, and then chasing retreating claustrophobes off the steps of the promenade.

That was after the audio engineers had apparently used Henry Gross' set as a sound check for the Kinks. If you were sitting in the right place, you couldn't hear one act and couldn't see the other. Nifty.

A&M's Henry Gross, probably the most buoyantly melodic rock 'n' roller yet to emerge from Brooklyn, seemed to keep his good spirits while his music gradually got mixed into a tolerable balance. Halfway through the set the shrill treble guitars got under control and the music

started to fill up the room instead of cut through it. There was still none of the clarity of his excellently produced albums, but it's impossible to say whether the group or the engineers were at fault.

The Kinks still throw a great party, but it's

getting to be the same party every year. It's the same audience; they know all the songs and all the cues. Granted, the group is making an effort to give the expected cues and then switch songs, just to fake out the crowd. And there are several more people on stage each time around.

Everything's an up, even "Demolition," and everybody has a deja vu kind of good time.

However ambitious the Kinks' new business plans may be, as a performing act they seem to be satisfied to have settled into a groove. Yet the state of the art changes while they stand

still, and it is now more obligatory for a writer of Ray Davies' reputation to do justice to his material than to host a rock 'n' roll circus. Perhaps "Preservation Act II," soon to be released on RCA, will give an indication of whether the Kinks still continue to develop. **NANCY ERLICH**

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# Soul Sauce

## 'Teen' Rufus Thomas Has Acting Bug

By LEROY ROBINSON

LOS ANGELES—Stax recording artist Rufus Thomas describes himself as "The oldest living teen-ager." At the age of 57, and with a career in show business that spans almost the same number of years, Thomas' comment about being the oldest teen-ager may be taken facetiously by people his own age, but it's not taken that way by the teen-agers who look to Rufus Thomas for what the next dance in the country will be.

"I don't come up with the dances," Thomas says. "I just see what kind of steps the kids are doing and I put together the music and a song to help them along."

Nevertheless, a lot of credit has to go to the man that created such unlikely dances (and titles) as the "Funky Chicken," "Funky Penguin," "The Dog," "The Funky Robot" and "The Breakdown," and started millions of teen-agers to dancing instead of rioting in the streets from coast to coast. Thomas has the kind of rapport with teen-agers that many a wealthy parent would give up his gold to possess.

And that's exactly what Rufus would like to do. With all his influence, he would trade in his music background to get a fuller and extended taste of something new that's recently come into his busy show business life, acting.

"It just seems like the natural thing for me to do," says Thomas. "Acting is something that happened in my life that I feel, right now, I want more of."

A past possibility of getting an impressive and continuing role in the hit television series, "Sanford and Son," and a brief appearance in a "Police Story" were the bugs that hit Thomas' eager-for-more-as-an-actor spot, are the "somethings" Thomas is talking about. But it's not an unusual desire for this ageless performer (he's also a disk jockey for WDIA in Memphis) who's done just

(Continued on page 49)

## B.B. KING



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# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 4/20/74

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	8	<b>TSOP—M.F.S.B.</b> (K. Gamble, L. Huff), Philadelphia International 7 3540 (Columbia) (Mighty Three, BMI)	33	41	6	<b>CAN YOU HANDLE IT—Graham Central Station</b> (L. Graham), Warner Bros. 7782 (198FDE, None)	67	69	3	<b>CHICAGO DAMN—Bobbi Humphrey</b> (L. Mizell), Blue Note 395 (United Artists) (Arluby, ASCAP)
2	3	11	<b>OUTSIDE WOMAN—Bloodstone</b> (Harry Williams), London 45 1052 (Crystal Jubilee, BMI)	34	18	17	<b>BOOGIE DOWN—Eddie Kendricks</b> (F. Wilson, L. Caston, A. Poree), Tamla 54243 (Motown) (Stone Diamond, BMI)	68	58	19	<b>I LIKE TO LIVE THE LOVE—B.B. King</b> (D. Crawford, C. Mann), ABC 11406 (American Broadcasting/DAAnn, ASCAP)
3	4	9	<b>TOUCH A HAND, MAKE A FRIEND—Staple Singers</b> (H. Banks, R. Jackson, C. Hampton), Stax 0196 (Columbia) (East/Memphis, BMI)	35	28	11	<b>MY MISTAKE WAS TO LOVE YOU—Diana Ross &amp; Marvin Gaye</b> (Pam Sawyer, G. Jones), Motown 1269 (Jobete, ASCAP)	69	59	14	<b>I JUST CAN'T GET YOU OUT OF MY MIND—Four Tops</b> (D. Lambert, B. Potter), Dunhill 4377 (ABC/Dunhill/Soldier, BMI)
4	5	7	<b>THE PAYBACK—James Brown</b> (J. Brown, F. Wesley, J. Starks), Polydor 14223 (Dynatone/Belinda/Unichappell, BMI)	36	32	15	<b>I WISH IT WAS ME—Tyrone Davis</b> (Leo Graham), Dakar 4529 (Brunswick) (Julio-Brian, BMI)	70	61	9	<b>THAT'S HOW HEARTACHES ARE MADE—Jerry Butler</b> (B. Raleigh, B. Halley), Mercury 73459 (Phonogram) (Sea Lark, BMI)
5	7	8	<b>MIGHTY MIGHTY—Earth, Wind &amp; Fire</b> (M. White, V. White), Columbia 4-46007 (Sagfire, BMI)	37	45	4	<b>BE THANKFUL FOR WHAT YOU GOT—William De Vaughn</b> (W. De Vaughn), Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP)	71	73	5	<b>EYE WITNESS NEWS—Lenny Welch</b> (McCou, Welch), Mainstream 5554 (Lifestyle, BMI)
6	6	9	<b>HONEY PLEASE, CAN'T YA SEE—Barry White</b> (Barry White), 20th Century 2077 (Sa Vette/January, BMI)	38	33	15	<b>WE'RE GETTING CARELESS WITH OUR LOVE—Johnnie Taylor</b> (Don Davis, Frank L. Johnson), Stax 0193 (Columbia)	72	80	4	<b>LIFE AND DEATH—Chairman Of The Board</b> (S. Stewart), Invictus 1263 (Columbia)
7	1	10	<b>BEST THING THAT EVER HAPPENED TO ME—Gladys Knight &amp; The Pips</b> (J. Weatherly), Buddah 403 (KECA, ASCAP)	39	43	9	<b>CHAMELEON—Herbie Hancock</b> (P. Jackson, H. Mason, B. Maupin, H. Hancock), Columbia 4-46002 (Hancock, BMI)	74	75	4	<b>MESSING UP A GOOD THING—John Edwards</b> (F. Johnson, T. Woodford, C. Ivory), Aware 037 (GRC) (Short Bone/Act One, BMI)
8	13	7	<b>DANCING MACHINE—The Jackson 5</b> (H. Davis, D. Fletcher, W.D. Parks), Motown 1286 (Jobete, ASCAP Stone Diamond, BMI)	40	44	12	<b>LOVING YOU—Johnny Nash</b> (M. Stevenson), Epic 5-11003 (Columbia) (Mikim, BMI/Cayman, ASCAP)	75	67	7	<b>I DON'T NEED NOBODY ELSE—Lou Courtney</b> (L. Courtney), Epic 5-11088 (Columbia) (Emalou/Ragmar, BMI)
9	12	7	<b>HEAVENLY—The Temptations</b> (N. Whitfield), Gordy 7135 (Motown) (Stone Diamond, BMI)	41	47	8	<b>PEPPER BOX—The Peppers</b> (P. Arpadys, M. Camenson), Event 213 (Polydor) (New York Times, BMI)	76	62	14	<b>YOU SURE LOVE TO BALL—Marvin Gaye</b> (M. Gaye), Tamla 54244 (Motown) (Jobete, ASCAP)
10	14	6	<b>YOU MAKE ME FEEL BRAND NEW—Stylistics</b> (T. Bell, L. Creed), Avco 4634 (Mighty Three, BMI)	42	35	18	<b>I'LL BE THE OTHER WOMAN—Soul Children</b> (Homer Banks, Carl Hampton), Stax 0182 (Columbia) (East/Memphis, BMI)	77	82	4	<b>CAN YOU TALK—Ron Holden</b> (Williams, Green), Now 6 (Original Sound) (Dootsie/Williams, BMI)
11	8	13	<b>JUST DON'T WANT TO BE LONELY—Main Ingredient</b> (Barrett Freedman Eli), RCA 0205 (Ingredient, BMI)	43	36	12	<b>SAME BEAT—Fred Wesley &amp; The JB's</b> (James Brown), People 632 (Polydor) (Dynatone/Belinda, BMI)	78	79	4	<b>LET'S GO, LET'S GO, LET'S GO—Chambers Brothers</b> (H. Ballard), Avco 4632 (Lois, BMI)
12	19	5	<b>LET'S GET MARRIED—Al Green</b> (A. Green), Hi 45 2262 (London) (Jec/Al Green, BMI)	44	50	5	<b>HELP YOURSELF—The Undisputed Truth</b> (N. Whitefield), Gordy 7134 (Motown) (Stone Diamond, BMI)	79	89	3	<b>HONEYBEE—Gloria Gaynor</b> (M. Steals, M. Steals, M. Ledbetter), MGM 14706 (Dramatis, BMI)
13	9	13	<b>IT'S BEEN A LONG TIME—New Birth</b> (Baker, Wilson), RCA 0185 (Dunbar/Rutis, BMI)	45	49	6	<b>I BELIEVE—The Ebony</b> (E. Drake, I. Graham, J. Shir, A. Stillman), Philadelphia International 7 3541 (Columbia) (Cromwell, ASCAP)	80	83	4	<b>MAKE UP FOR LOST TIME—Montclairs</b> (J. Strickland, B. Patterson), Paula 381 (Jewel) (Sun Ma/Ragan, BMI)
14	10	13	<b>LOOKIN' FOR A LOVE—Bobby Womack</b> (J. W. Alexander, Z. Samuels), United Artists 375 (Kags, BMI)	46	48	12	<b>SHE CALLS ME BABY—J. Kelly &amp; Premiers</b> (Gary Knight, Gene Allen), Roadshow 7005 (Stereo Dimension) (Screen Gems, BMI) (JRP, BMI)	81	91	2	<b>HOLLYWOOD SWINGING—Kool &amp; The Gang</b> (Kool & The Gang, R. West), De-Lite 561 (P.I.P.) (Gang/Delightful, BMI)
15	11	12	<b>KEEP IT IN THE FAMILY—Leon Haywood</b> (Leon Haywood), 20th Century 2065 (Jim Edd, BMI)	47	57	7	<b>THIS HEART—Gene Redding</b> (D. Lambert, B. Potter), Haven 7000 (Capitol) (ABC/Dunhill, BMI)	82	87	2	<b>IF YOU WERE MY WOMAN—Latimore</b> (C. McMurry, P. Sawyer, L. Ware), Glades 1720 (T.K.) (Jobete, ASCAP)
16	24	6	<b>CARRY ME—Joe Simon</b> (P. Mitchell, E. Shelby), Spring 145 (Polydor) (Muscle Shoals, BMI)	48	37	18	<b>PUT YOUR HANDS TOGETHER—O'Jays</b> (K. Gamble, L. Huff), Philadelphia International 73535 (Columbia) (Mighty Three, BMI)	83	86	4	<b>TELL ME WHAT'CHA GONNA DO—General Crook</b> (G. Crook), Wand 11270 (Scepter) (Germaine-Dur Children, BMI)
17	23	5	<b>SUMMER BREEZE (Part 1)—Isley Brothers</b> (J. Seals, D. Crofts), T-Neck 2253 (Columbia) (Dawnbreaker, BMI)	49	39	10	<b>NEWSY NEIGHBORS—First Choice</b> (Al Felder, Norman Harris), Philly Groove 183 (Bell) (Six/Six Strings, BMI)	84	99	2	<b>SWEET RHODE ISLAND RED—Ike &amp; Tina Turner</b> (T. Turner), United Artists 409 (Huh/Unart, BMI)
18	20	9	<b>SWEET STUFF—Sylvia</b> (H. Ray, S. Robinson, A. Goodman), Vibration 529 (All Platinum) (Gambi, BMI)	50	51	10	<b>PARTY BUMP, Pt. 1—Gentlemen &amp; Their Ladies</b> (McGruder, Steinber, Cowell), Jean 731 (Alithia) (Sound Ideas, BMI)	85	90	2	<b>DISRESPECT CAN WRECK—Escorts</b> (G. Kerr, R. Walker), Alithia 6062 (Sound Ideas, ASCAP Horn Of Plenty, BMI)
19	16	13	<b>THANKS FOR SAVING MY LIFE—Billy Paul</b> (K. Gamble, L. Huff), Philadelphia International 7 3538 (Columbia) (Mighty Three, BMI)	51	34	21	<b>JUNGLE BOOGIE—Kool &amp; The Gang</b> (Kool & The Gang/R. Bell), De-Lite 559 (P.I.P.) (Delightful/Gar, BMI)	86	88	3	<b>DON'T GET FOOLED BY THE PANDER MAN—Brientej &amp; Parker</b> (G. Tobin, Marcaluso), Darnel 111 (Chardax, BMI)
20	26	9	<b>GOIN' DOWN SLOW—Bobby Blue Bland</b> (J.D. Ddom), Dunhill 4379 (St. Louis, BMI)	52	38	10	<b>WILLIE PASS THE WATER—Ripple</b> (Dee Ervin, Ruth Robinson), GRC 1013 (Act One/Duvident, BMI)	87	92	3	<b>UNDER THE INFLUENCE OF LOVE—Love Unlimited</b> (B. White, P. Politi), 20th Century 2082 (Fox Fanfare, Very Own, BMI)
21	22	9	<b>I GOT TO TRY IT ONE TIME—Millie Jackson</b> (Millie Jackson, Brad Shapiro), Spring 144 (Polydor) (Gaucho/Belinda/Double Ak Shun, BMI)	53	56	9	<b>TIN PAN ALLEY—Little Milton</b> (Robert Geddings), Stax 0191 (Columbia) (Four Star, BMI)	88	-	1	<b>ONE CHAIN DON'T MAKE NO PRISON—Four Tops</b> (D. Lambert, B. Potter), ABC 4386 (ABC/Dunhill, BMI)
22	17	14	<b>MIGHTY LOVE, PART 1—Spinners</b> (J.B. Jefferson, B. Hayes, C. Simmons), Atlantic 45-3006 (Mighty Three, BMI)	54	65	4	<b>BENNIE &amp; THE JETS—Elton John</b> (E. John, B. Taupin), MCA 40198 (Dick James, BMI)	89	-	1	<b>SIDESHOW—Blue Magic</b> (B. El, V. Barrett), Atco 6961 (Friday's Child/Poo-Poo/Six Strings, BMI)
23	30	5	<b>SATISFACTION GUARANTEED—Harold Melvin &amp; The Blue Notes</b> (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3543 (Columbia) (Mighty Three, BMI)	55	63	6	<b>HEY BABE—The Joneses</b> (G. Doesey), Mercury 72458 (Phonogram) (Landry/Unichappell, BMI)	90	-	1	<b>SLEEPIN'—Diana Ross</b> (R. Miller, T. Etlinger), Motown 1295 (Stein & Van Stock, ASCAP)
24	27	8	<b>WHO IS HE AND WHAT IS HE TO YOU—Creative Source</b> (B. Withers, S. McKenney), Sussex 509 (Interior, BMI)	56	60	5	<b>THE LONE RANGER—Oscar Brown Jr.</b> (O. Brown Jr.), Atlantic 3001 (Bootblack, BMI)	91	94	3	<b>HAVE YOU EVER TRIED IT—Ashford &amp; Simpson</b> (N. Ashford, V. Simpson), Warner Brothers 7781 (Nick-O-Vat, ASCAP) (Warner Bros.)
25	31	8	<b>TOUCH AND GO—Al Wilson</b> (J. Fuller), Rocky Road 30076 (Bell) (Fullness, BMI)	57	70	3	<b>TRIBE—Tribe</b> (E. Foster, E. Romias, R. Apodaca, B. Little, D. Eubank), ABC 11409 (ABC/Dunhill, BMI)	92	93	3	<b>COME DOWN TO EARTH—New Censation</b> (Van McCoy), Pride 406 (Van McCoy, BMI)
26	21	12	<b>SOUND YOUR FUNKY HORN—K.C. &amp; Sunshine Band</b> (H.W. Casey, C. Reid), T.K. 1003 (Sherlyn, BMI)	58	59	11	<b>LOVE THAT REALLY COUNTS—Natural Four</b> (J. Hutson, S. Hutson, M. Hawkins, J. Reeves), Curtom 1995 (Buddah) (Silent Giant, Aopa, ASCAP)	93	95	3	<b>I CAN PLAY (JUST FOR YOU AND ME)—Maceo &amp; The Macks</b> (I. Pankow), People 634 (Polydor) (Big Elk, ASCAP)
27	29	8	<b>POWER OF LOVE—Martha Reeves</b> (Gamble, Huff, Simon), MCA 40194 (Blackwood/Gaucho/Belinda, BMI)	59	71	5	<b>BEST THING THAT EVER HAPPENED TO ME—The Persuaders</b> (J. Weatherly), Atco 6956 (Kece, ASCAP)	94	97	2	<b>SALLY B. WHITE—Charles Bevel</b> (C. Bevel), A&M 1501 (Butler/Chappell, ASCAP)
28	15	14	<b>HOMELY GIRL—Chi-Lites</b> (Eugene Record, Stan McKenney), Brunswick 55505 (Julio-Brian, BMI)	60	61	20	<b>PUT A LITTLE LOVE AWAY—Emotions</b> (D. Lambert, B. Potter), Volt 4106 (Columbia) (ABC/Dunhill, BMI)	95	96	3	<b>GETTIN' WHAT YOU WANT (LOSIN' WHAT YOU GOT)—William Bell</b> (W. Bell, R. Hanson, J. McDuffie, E. Gordon), Stax 0198 (Columbia) (Azrock, South Memphis, BMI)
29	25	11	<b>I WOULDN'T GIVE YOU UP—Ecstasy, Passion &amp; Pain</b> (Barbara Gaskins), Roulette 7151 (Big Seven, BMI)	61	53	7	<b>SEXY MAMA—Moments</b> (H. Ray, A. Goodman, S. Robinson), Stang 5052 (All Platinum) (Gambi, BMI)	96	98	2	<b>SCRATCH—The Crusaders</b> (W. Henderson), Blue Thumb 249 (Famous) (Four Knight, BMI)
30	40	3	<b>DON'T YOU WORRY 'BOUT A THING—Stevie Wonder</b> (S. Wonder), Tamla 54245 (Motown) (Stein & Van Stock, Black Bull, ASCAP)	62	64	7	<b>ONE BRIEF MOMENT—Timmy Thomas</b> (T. Thomas), Glades 1719 (T.K.) (Sherlyn, BMI)	97	100	2	<b>AM I GROOVIN' YOU—Z.Z. Hill</b> (Z.Z. Hill), United Artists 412 (Unart/Hilwin, BMI)
31	46	3	<b>I'M IN LOVE—Aretha Franklin</b> (B. Womack), Atlantic 2999 (Pronto-Tracebob, BMI)	63	55	9	<b>AND I PANICKED—The Dramatics</b> (Jimmy Roach), Volt 4105 (Columbia) (Groovesville, BMI)	98	-	1	<b>RHAPSODY IN WHITE—Love Unlimited Orchestra</b> (B. White), 20th Century 2090 (Sa Vette/January, BMI)
32	42	5	<b>THE SAME LOVE THAT MADE ME LAUGH—Bill Withers</b> (B. Withers), Sussex 513 (Interior, BMI)	64	74	2	<b>FOR THE LOVE OF MONEY—O'Jays</b> (K. Gamble, L. Huff, A. Jackson), Philadelphia International 3544 (Columbia) (Mighty Three, BMI)	99	-	1	<b>THAT'S THE WAY IT WILL STAY—Tomorrow's Promise</b> (M. Matthews), Capitol 3855 (Astronomical, BMI)
				65	54	15	<b>THAT'S THE SOUND THAT LONELY MAKES—Tavares</b> (J. Bristol, J. Dean, J. Clover), Capitol 3794 (Bushka, ASCAP)	100	-	1	<b>LONG AS THERE'S YOU (I GOT LOVE)—Leon Haywood</b> (L. Haywood, M. McQueen Jr., B. Williams Jr.), 20th Century 2065 (Jim Edd/Mother Wit, JMI)

# Jukebox Programming

## Jukebox Sales Poll Predicts Gain in '74

By ANNE DUSTON

CHICAGO—In a survey conducted among Rock-Ola distributors of jukeboxes, 72 percent of the respondents believe that jukebox sales will increase in 1974.

The optimism stems from the additional business being brought in by the console model, introduced two years ago by Rock-Ola, which is providing generally 20 to 30 percent more sales, and in one case 50 percent more sales, and opening up locations in hotels/motels, more ex-

clusive and expensive restaurants/lounges, and the highly profitable bars and lounges.

The survey, conducted last fall during a distributor meeting concerned with sales trends and unusual placements, was responded to by 18 of 35 Rock-Ola distributors, and represents a nationwide consensus.

According to the distributors, recreation complexes are becoming a new source of jukebox sales. Fast food outlets are also bending to the trend of having recorded music available to customers and distributors predict more sales in this area.

Unusual locations reported included excursion boats, high schools and department stores. One reason given for new locations was that the jukebox was replacing live combos.

Best jukebox customers were noted to be in the 18-35 age range, reflecting the profitable bars and lounges catering to the singles crowd.

In selection of location and jukeboxes, factors most important to operators are traffic profit potential, and eye appeal. Less important factors are future growth and ease of maintenance.

On type of music creating the most jukebox interest, the distributors ranked country first, followed closely by oldies, with rock and pop accounting for only about 30 percent.

## IRMA Election

CHICAGO—Newly elected officers of the recently formed Independent Record Manufacturer's Association of Chicago, Inc. (IRMA) are: Ron Moore, president of Tra-Mor Records, as chairman; Dr. Howard White, Aries Records, vice-chairman; James Shelton, Daran Records, president; Henry Gray, Dot Records, vice-president; Ron Grace, Tra-Mor Records, secretary; Mrs. Odie Payne, Jr., OPJ Records, treasurer; John Collins, Surkar Records, financial secretary; and Mrs. Doris Barnett, assistant.

Moore stated that the basic purpose of the organization is "to improve the position of the independent record manufacturer in the record industry, especially in the area of air play."

(Continued on page 49)

## What's Playing?

A weekly programming profiled of current and oldie selections from locations around the country.

### BEAVER DAM, WISC.: POP. COUNTRY PURCHASES

Ruth Saweja  
Coin-Operated Amusement Co.  
R.A. Box 67 53916  
(414) 885-3187  
Pop

- "Keep On Singing," Helen Reddy
- "The Entertainer," Marvin Hamlisch, MCA 40174
- "Must Let the Show Go On," Three Dog Night, Dunhill 4382
- Country
- "Country Bumpkin," Cal Smith, MCA 40191
- "Stop The World," Susan Raye, Capitol 3850

### CHICAGO: POP PURCHASES

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

- "I Won't Last A Day Without You," Carpenters, A&M 1521
- "Singing In The Rain," Sammy Davis, Jr., MGM 14685
- "I Am What I Am," Lois Fletcher, Playboy 50049
- "Tell Me A Lie," Sami Jo
- "Star Baby," Guess Who, RCA 0217
- Spinning
- "The Entertainer," Marvin Hamlisch, MCA 40174

### DENVER: SOUL, POP PURCHASES

Audrey Dodd  
Apollo-Stereo Music  
2800 W. 17th St. 80204  
(303) 534-0891  
Soul

- "Dancing Machine," Jackson 5, Motown 1286
- "I'm In Love," Aretha Franklin, Atlantic 2999
- "Under The Influence Of Love," Love Unlimited, 20th Century 2082
- Pop
- "LaGrange," Z.Z. Top, London 203
- "Virginia (Touch Me Like You Do)," Bill Amesbury, Casablanca 0001
- "Happiness Is Me and You," Gilbert O'Sullivan, MAM 3636
- "All That Love Went To Waste," Charlene Duncan, Motown 1285
- "I Won't Last A Day Without You," Carpenters, A&M 1521

### EMPORIA, KANSAS: POP. COUNTRY PURCHASES

Harlan Wingrave—owner  
Emporia Music Services Inc.  
309 Neosho 66801  
(316) 342-7242

- "Summer Breeze," Isley Brothers, T-Neck 2253
- "I'm In Love," Aretha Franklin, Atlantic 2999
- "Oh Very Young," Cat Stevens, A&M 1503
- "Heavenly," Temptations, Gordy 7153
- "A Dream Goes On Forever," Runt, Bearsville 0020
- Country
- "We Could," Charlie Pride, RCA 0257
- "I Use The Soap," Dickey Lee, RCA 0227
- "I'd Fight The World," Jim Reeves, RCA 0255
- "She's In Love," Johnny Russell, RCA 0248
- "Telephone Call," Tina & Daddy, Epic 11099

### JACKSON, MISSISSIPPI: SOUL, COUNTRY PURCHASES



Marilyn Burkart  
Dixie Vending Co., Inc.  
112 North Mill St. 39201  
(601) 353-2443  
Soul

- "Sweet Rhode Island Red," Ike & Tina Turner, UA 409
- "Dancing Machine," Jackson 5, Motown 1286
- Country
- "I Just Started Hatin' Cheatin' Songs Today," Footprints 106
- "If You Love," Olivia Newton-John, MCA 40209
- "I Gave Up Good Mornin' Darling," Red Steagall, Capitol 3825
- Cover
- "I Wash My Hands In Muddy Water," Charlie Rich, Mercury 73466

Billboard SPECIAL SURVEY for Week Ending 4/20/74

# 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	1	13	DOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)	31	34	5	JAMALCA Ahmad Jamal, 20th Century T 432
2	3	6	BOOGIE DOWN Eddie Kendricks, Tamla T 330V1 (Motown)	32	24	10	GRAHAM CENTRAL STATION Warner Bros. BS 2763
3	2	25	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	33	28	46	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194
4	4	10	RHAPSODY IN WHITE Love Unlimited Orchestra, 20th Century T 433	★34	42	33	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)
5	6	12	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	★35	43	2	+ JUSTMENTS Bill Withers, Sussex SRA 8032
6	7	11	LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA LA 1996	★36	40	3	THAT'S A PLENTY Ponter Sisters, Blue Thumb BTS 6009
7	9	6	LET ME IN YOUR LIFE Aretha Franklin, Atlanta SD 7292	★37	45	3	BEST OF THE MOMENTS Stang ST 1019 (All Platinum)
8	8	18	THE PAYBACK James Brown, Polydor PD2 3007	★38	46	3	BLACKS AND BLUES Bobbi Humphrey, Blue Note BN LA 142-G (United Artists)
9	10	36	INNERVISIONS Steve Wonder, Tamla T 326 L (Motown)	39	35	22	ROCKIN' ROLL BABY Stylistics, Avco AV 11010
★10	13	4	MIGHTY LOVE The Spinners, Atlantic SD 7296	40	25	12	CHECK IT OUT Tavares, Capitol ST 11258
11	5	23	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	41	30	18	OUT HERE ON MY OWN Lamont Dozier, ABC ABCX 804
12	14	22	WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)	42	33	7	KOOL JAZZ Kool & The Gang, De-lite DEP 4001 (P.I.P.)
13	11	11	BLUE MAGIC Atco 7038	43	41	52	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407
14	16	8	EUPHRATES RIVER Main Ingredient, RCA APL1 0335	44	36	17	SHOW AND TELL Al Wilson, Rocky Road RR 3601 (Bell)
15	18	21	STONE GON' Barry White, 20th Century T 423	45	49	2	I CAN'T STAND THE RAIN Ann Peebles, Hi XSHL 32079 (London)
★16	23	4	WAR LIVE United Artists UA-LA 193 J2	46	39	20	HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163 (ABC)
17	15	17	1990 Temptations, Gordy G 966V1 (Motown)	47	44	10	DO YOU HAVE THE TIME Younghearts, 20th Century T 427
18	19	28	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	48	53	32	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794
19	21	17	LIVIN' FOR YOU Al Green, Hi ASHL 32082 (London)	49	47	10	EBONYS Philadelphia International KZ 32419 (Columbia)
★20	38	2	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712	50	48	17	LAST TIME I SAW HIM Diana Ross, Motown M 812V1
21	12	27	IT'S BEEN A LONG TIME New Birth, RCA APL 1 0285	51	-	1	SCRATCH The Crusaders, Blue Thumb BTS 6010
22	17	34	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	52	-	1	THE MASTER Chico, Stax ENS 7501 (Columbia)
★23	32	23	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1	53	-	1	WHAT THE ... YOU MEAN I CAN'T SING Melvin Van Peebles, Atlantic SD 7295
24	22	17	UNREAL Bloodstone, London XPS 634	54	-	1	THEY SAY I'M DIFFERENT Betty Davis, Just Sunshine JSS 3500 (Famous)
25	26	24	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)	55	57	2	ETHNIC STEW Tribe, ABC ABCX 807
26	20	32	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	56	58	2	SWEET SURRENDER Margie Joseph, Atlantic SD 7277
★27	37	3	STREET LADY Donald Byrd, United Artists BW LA 140-F	57	52	5	WILLIE DYNAMITE/SOUNDTRACK MCA 393
28	31	5	THE DELLS VS. THE DRAMATICS The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus)	58	56	5	BACK DOOR WOLF Howlin' Wolf, Chess CH 50045 (Chess/Janus)
29	29	5	KNIGHT TIME Gladys Knight & The Pips, Soul S 741V1 (Motown)	59	55	7	THE MAN Leroy Hutson, Curtom CRS 8020 (Buddah)
30	27	9	MAKOSSA MAN Manu Dibango, Atlantic SD 7276	60	50	31	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144

APRIL 20, 1974, BILLBOARD

DESTINED TO CLIMB TO #1!

"MAKE UP FOR LOST TIME"

(Paula #381)

by THE

MONTCLAIRS

# 80 IN BILLBOARD (April 20) & JUMPING!

DJ'S WRITE FOR SAMPLES ON STATION LETTERHEAD:

EXCLUSIVELY ON

PAULA RECORDS



Picture shows cover of "Bach Transcriptions for Orchestra," LP which will kick off London's Leopold Stokowski campaign.

## London Cites Stokowski in 6-Release Fantasia Series

NEW YORK—London Records Phase 4 is honoring Leopold Stokowski's 92nd birthday this month by declaring the conductor Maestro of the Month, according to Herb Goldfarb, vice president of sales and marketing.

To kick off the special Phase 4 program, six "Stokowski Fantasia" packages will be released, with "Bach Transcriptions for Orchestra" with the Czech Philharmonic, a new recording, as frontrunner. Stokowski's arrangement for Back, now standard repertoire, was first recorded in the 1920's.

The five other packages based on the Stokowski Fantasia theme are: Tchaikovsky Fantasia, Mussorgsky Fantasia, Debussy Fantasia, Russian Fantasia and Ballet Fantasia.

A special sales presentation has been prepared for all sales personnel, including a booklet stressing the Bach album and the whole program. A special package to key dealers across the U.S. has been mounted, which includes a copy of the Bach record and empty covers of the others. The program will also be supported by special print advertising layouts. Also, according to Dick Bongay, classical promotion manager, London's Phase 4 has prepared a Stokowski poster and biographical press kit which, with the six records, will be sent to all classical format stations and critics. Sixty-second radio spots are being written.

Stores should be receiving their initial shipments sometime next week, Bongay said.

## Col Release on Casadesus

NEW YORK—Columbia Records has released a special three-record set in tribute to the French pianist Robert Casadesus, who died last year. Titled "Robert Casadesus, a Tribute to a Great Artist," the album highlights all aspects of Casadesus' musical talents, with recordings of concertos, chamber and solo works, as well as a recording of one of his own compositions, the Second Violin Sonata. The set spans Casadesus' recording career, from 1930 to 1972.

Casadesus' widow, the pianist Mme. Gaby Casadesus, heard on two of the recordings with her husband, contributed heavily to the preparation of the album.

The selections on A Tribute to a Great Artist are: Record I: Scarlatti: Eleven Sonatas (Casadesus' first

recordings); Schubert: Andantino Varié for Piano, Four Hands; Bach: Concerto No. 2 in C Major for Three Pianos and String Orchestra (Pierre Dervaux conducting the Concerts Colonne).

A special booklet, with reminiscences by Goddard Lieberson, Andre Maurois and Zino Francescatti and a large selection of photographs of Casadesus throughout his life (provided by Mme. Casadesus) is also included.

Columbia Masterworks is planning to release a three-record set of historical recordings of six of the Mozart Piano Concertos, with Casadesus and the Cleveland Orchestra, conducted by the late George Szell, with whom Casadesus frequently collaborated.



A RECEPTION honoring the achievements of the composers and musicians who participated in the Columbia Records Black Composers Series was held at the label's studios in New York recently. Among those attending were, from left to right, composers George Walker, Ulysses Kay and Roque Cordero; Oscar Brand of the National Public Radio, and Paul Freeman, conductor of the Detroit Symphony and artistic director of the series.

# Billboard FM Action Picks

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

BABYLON, N.Y.: WBAB-FM, Kathy Cunningham  
BALTIMORE, Md.: WKTK-FM, Joe Buccheri  
DENVER, Colo.: KBPI-FM, Jean Valdez  
EUGENE, Ore.: KFMF-FM, Janice Whitaker  
KENT, Ohio: WKNT-FM, Harry Suttmitter  
NEW HAVEN, Conn.: WPLR-FM, Gordon Weingarth  
NORFOLK, Va.: WOWI-FM, Larry Dinger  
ORLANDO, Fla.: WORJ-FM, Mike Lyons  
PHILADELPHIA, Pa.: WYSP-FM, John Tschorn  
PRINCETON, N.J.: WPRB-FM, Daisann McLane

AEROSMITH (Get Your Wings) Columbia: WRRN-FM  
LUTHER ALLISON, Motown: KSJO-FM  
APPLE AND APPLEBERRY, ABC: KFMF-FM  
ARGENT, (Nexus) Epic: KBPI-FM  
BRIAN AUGER OBLIVION EXPRESS "Straight Ahead," RCA: WPLR-FM, WRRN-FM  
JOAN BAEZ, "Here's to Life," A&M: WKTK-FM  
CAPTAIN BEEFHEART, "Unconditionally Guaranteed," Mercury: WOWI-FM, WBRU-FM, WOUR-FM  
MAGGIE BELL "Queen of the Night," Atlantic: KTMS-FM  
GARY BENSON "Concert," Birth: WVVS-FM  
BLUE OYSTER CULT "Secret Treaties," Columbia: WPLR-FM, WORJ-FM  
BREWER AND SHIPLEY, Columbia: WYSP-FM, WRRN-FM, WPRB-FM  
SAVOY BROWN, "Boogie Brothers," London: WOWI-FM, KTMS-FM, WVVS-FM, WYSP-FM  
JIMMY BUFFETT, "Living and Dying in 1/4 Time," Dunhill: KFMF-FM  
CARAVAN, "For Girls That Grow Plump," WPRB-FM  
CARLSON AND GAILMOR, "Peaceful Kingdom," Polydor: WBRU-FM  
CHASE, "Pure Music," Columbia: KFMF-FM, WPRB-FM  
BILLY COBBAM, "Crosswinds," Atlantic: WBAB-FM  
LARRY CORYELL, "Eleventh House," Vanguard: KTMS-FM, KGB-FM  
DAVE COUSINS, "Two Weeks Last Summer," (Import) A&M: WOUR-FM  
COWBOY BOYER AND TALTON, Capricorn: WGLF-FM, WOUR-FM  
CREATION, Atco: KSJO-FM  
CRUSADERS "Scratch," Blue Thumb: WIOT-FM  
RICK CUNHA, "Cunha Songs," CRC: KBPI-FM  
BOBBY DARIN, "1936-1973," Motown: KFMF-FM  
CHARLES DANIELS, "Way Down Yonder," Buddah: WYSP-FM  
DUCKS DE-LUX, (Import) RCA: WOUR-FM  
DEODATO, "Worldwinds," MCA: WKTK-FM, WOUR-FM  
PAUL DESMOND, "Skylark," CTI: WOWI-FM  
DOOBIE BROTHERS WHAT WERE ONCE VICES, ARE NOW HABITS, Warner Bros.: WRRN-FM  
DR. JOHN, "Disitively Bonnaroo," Atco: WBAB-FM  
EAGLES, "On The Border," Asylum: KGB-FM, WBRU-FM, WOWI-FM, WPLR-FM, KTMS-FM, KYLE-FM, WIOT-FM, WPRB-FM  
EL CHICANO, "Cinco," MCA: KSJO-FM  
EPIITH, (Import) Polydor: WVVS-FM  
ESPRANTO, "Dance Macabre," A&M: WIOT-FM, WPRB-FM  
LINDAS FARNIE, "Roll On Ruby," Electra: WBAB-FM, WPRB-FM  
TOM FOGERTY, "Zephyr National," Fantasy: KFMF-FM  
FORCE OF NATURE, Tommy: WOUR-FM  
PETER FRAMPTON, "Something Happening," A&M: WYSP-FM  
GENESIS, "Trespass," ABC/Dunhill: WYSP-FM  
DANA GILLESPIE, "Weren't Born A Man," RCA: WKTK-FM  
BERRY GOLDBERG, Atco: KGB-FM  
GOLDEN EARRING, "Moontan," Track: WIOT-FM, KGB-FM  
GREASEY TRUCKERS, "Live At Dingwood," (Import): WKNT-FM  
GUITAR, Various Artists, Polydor: WGLF-FM  
CHINO HAMILTON, "Chico The Master," Stax: KFMF-FM  
PETER HAMMITT, (Import) Charisma: KSJO-FM  
BUZZY LYNN HART, "Pussy Cats Can Go Far," Atlantic: WBAB-FM  
HATFIELD AND THE NORTH, (Import) Virgin: WKNT-FM  
VARIOUS ARTISTS, "History of British Rock," Sire: KGB-FM, WRRN-FM  
WILLIE HUTCH, "Foxy Brown," Motown: KSJO-FM  
KEITH JARRETT, "In The Night," WPRB-FM  
JEFFERSON AIRPLANE, "Early Flight," Grunt: WPLR-FM, WGLF-FM  
SAMMY JOHNS, GRC: KYLE-FM  
KANSAS, "Kansas," Kirshner: WKTK-FM, WVSP-FM  
KARTHGO, "Second Step," BASF: WKTK-FM  
ERIC KAZ, Atlantic: KSJO-FM  
ROGER KELLAWAY, "Come To The Meadow," WPRB-FM  
KIKI DEE, MCA: WORJ-FM, KBPI-FM  
KING CRIMSON, "Starless And Bible Black," Atlantic: WKAT-FM, WBAB-FM  
ROBERT KLEIN, "Mind Over Matter," Brut: WORJ-FM, WKTK-FM

PROVIDENCE, R.I.: WBRU-FM, Dick Wingate  
SAN DIEGO, Cal.: KGB-FM, Art Schroeder  
SAN JOSE, Cal.: KSJO-FM, Douglas Dorese  
SANTA BARBARA, Cal.: KTMS-FM, Mike Stallings  
TALLAHASSEE, Fla.: WGLF-FM, Dan Spears  
TEMPLE, Texas: KYLE-FM, George Hatt  
TOLEDO, Ohio: WIOT-FM, Dave Loncaio  
UTICA, N.Y.: WOUR-FM, Tony Yorgen  
VALDOSTA, Ga.: WVVS-FM, Bill Tullis  
WARREN, Pa.: WRRN-FM, Max Patch

LEO KOTTKE, "Circle Around The Sun," Symposium: WVVS-FM  
RAMSEY LEWIS, "Solar Wind," Columbia: WVVS-FM  
LUCIFER'S FRIEND, "I'm Just A Rock And Roll Singer," Billingson: WVVS-FM  
KEN LYON, "Tombstone," Columbia: WBRU-FM  
MALO, "Ascension," Warner Bros.: WYSP-FM  
MELISSA MANCHESTER, "Bright Eyes," Bell: WOWI-FM  
RAY MANZAREK, "Golden Scarab," Mercury: KTMS-FM, WORJ-FM, WBAB-FM, WVVS-FM, WPRB-FM  
IAN MATTHEWS, "Some Days You Eat The Bear, Some Days The Bear Eats You," Elektra: WOWI-FM, WVVS-FM, WGLF-FM, KBPI-FM  
TIM MOORE, A Small Record Company: KSJO-FM  
MOTT THE HOOPLE, "The Hoople," Columbia: WPLR-FM, WKNT-FM, KBPI-FM  
MARTIN MULL, "Normal," Capricorn: WORJ-FM, WBRU-FM, WPRB-FM, WOUR-FM  
MICHAEL MURPHY, Epic: WPLR-FM, WBAB-FM, WBRU-FM  
NAZARETH, "Loud 'N' Proud," A&M: WYSP-FM  
OREGON, "Oregon," Vanguard: KSJO-FM  
OZARK MOUNTAIN DAREDEVILS, A&M: WYSP-FM  
ALAN PRICE, "Between Yesterday And Today," Warner Bros.: WORJ-FM  
PROFUL HARUM, "Exotic Birds And Fruit," Chrysalis: WOWI-FM, KTMS-FM, KYLE-FM, WIOT-FM, KGB-FM  
FLORA PURIM, Milestone: KSJO-FM  
QUEEN, "Queen II," Elektra: WKNT-FM, WPLR-FM, WOUR-FM  
LARRY RASPBERRY & THE HIGHSTEPPERS "Highsteppin' And Fancy Dancin'," Enterprise: KSJO-FM  
READING FESTIVAL 1973, GM: KGB-FM  
RIPPLE, GPC: KFMF-FM  
JOHNNY RIVERS, "Road," Atlantic: WBAB-FM  
SMOKEY ROBINSON, "Pure Smokey," Motown: KFMF-FM  
BUFFY SAINT-MARIE, "Buffy," MCA: KFMF-FM  
RUFUS, "Rags To Riches," ABC: KFMF-FM  
BABE RUTH, "Amar Garballero," Harvest: WIOT-FM  
MICK RONSON, "Slaughter On 10th Avenue," RCA: WGLF-FM  
RICHARD RUSKIN, Takoma: WVVS-FM  
SIEGAL SCHWALL BAND, "Live Last Summer," Wooden Nickel: WBAB-FM, WVVS-FM  
SCORPIONS, "Lonesome Crow," Billingsgate: KGB-FM  
BOB SEGER, Palladium: WGLF-FM, WIOT-FM  
BOZ SCAGGS, "Slowdancer," Columbia: WRRN-FM, KFMF-FM  
SHARKS, "Jab It In Your Eye," MCA: WOUR-FM  
BUNNY SIGLER, "That's How Long I'll Be Loving You," Philadelphia International: KTMS-FM  
SOFT MACHINE, WPRB-FM  
LYNYRD SKYNYRD, "Second Helping," Sounds Of The South: WPLR-FM, WORJ-FM, WBAB-FM, WKTK-FM, WVVS-FM, WOUR-FM  
STEELEYE SPAN, "Now We Are Six," Chrysalis: KYLE-FM  
JEREMY STEIG, Monium: WPRB-FM  
CAT STEVENS, "Buddah And The Chocolate Box," A&M: WKTK-FM, WIOT-FM, KGB-FM, WYSP-FM, WPRB-FM  
AL STEWART, "Past Present And Future," Janus: KFMF-FM  
SUGAR LOAF WITH LARRY CORBETTA, Brut: WYSP-FM  
JUKKA TOLONEN, (Import) Sonnet: WKNT-FM, WKTK-FM  
TOWER OF POWER, "Back To Oakland," Warner Bros.: KFMF-FM  
ROBIN TROWER, "Bridge Of Sighs," Chrysalis: WOUR-FM, WOWI-FM, KYLE-FM, WBRU-FM, WIOT-FM  
VANGELIS O, "Earth," Vertigo: WOWI-FM, WPRB-FM  
EUGENE WALLACE, "Book Of Fools," ABC: WRRN-FM  
MUDDY WATERS AND HOWLIN' WOLF, "London Revisited," Chess: WOWI-FM  
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GUESS WHO, "Road Food," RCA: KTMS-FM, WORJ-FM, WKTK-FM, WBRU-FM  
HOWLIN' WOLF, "Back Door Wolf," WPRB-FM  
JESSE COLIN YOUNG, "Light Shine," Warner Bros.: WPRB-FM, WPLR-FM, KTMS-FM, KYLE-FM, WBRU-FM, WIOT-FM, KGB-FM  
FRANK ZAPPA, "Apostrophe," Discreet: WPLR-FM, WORJ-FM, KYLE-FM, WBRU-FM  
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202—BLACK HEAT, No Time To Burn, Atlantic SD 7294  
203—TOM SCOTT & THE L.A. EXPRESS, Ode SP 77021 (A&M)  
204—MELISSA MANCHESTER, Bright Eyes, Bell 1303  
205—THE DELFONICS, Alive & Kicking, Philly Groove PG 1501 (Bell)

206—B.W. STEVENSON, Calabasas, RCA APL1-0410  
207—BOBBY DARIN, Darin 1936-1973, Motown M813V1  
208—DON SEBESKY, Giant Box, CTI 6031/32  
209—DAVID WERNER, Whizz Kid, RCA APL1-0350  
210—WILLIE NELSON, Phases And Stages, Atlantic SD 7291

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102—LOVE THAT REALLY COUNTS, Natural Four, Curtom 1995 (Buddah)  
103—I TOLD YOU SO, The Delfonics, Philly Groove 182 (Bell)  
104—I WOULDN'T GIVE YOU UP, Ecstasy, Passion, & Pain, Roulette 7151  
105—SWEET STUFF, Sylvia, Vibration 520 (All Platinum)

106—DON'T MESS UP A GOOD THING, Gregg Allman, Capricorn 0042 (Warner Bros.)  
107—MADELAINE, Stu Nunnery, Evolution 1088  
108—TRAVELING BOY, Garfunkel, Columbia 46030  
109—STEAM HEAT, The Pointer Sisters, Blue Thumb 248  
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See page 49

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APRIL 20, 1974, BILLBOARD

## SENATOR PROTESTS

# Motorola TV Sale to Japan Co. at Impasse

By RADCLIFFE JOE

NEW YORK — Motorola's plan to sell its TV business to the Matsushita Corp., has run into further snags. The proposed sale, already under investigation by the Justice Dept., has been brought to the attention of Attorney General William Saxbe and the Senate Antitrust and Monopoly Subcommittee by Sen. Birch Bayh (D-Ind.) who has asked that the negotiations be looked into.

In his memorandum calling for an investigation of the proposed sale, Bayh says, "I am convinced that this acquisition presents a prima facie case of violation of Sec. 7 of the Clayton Act, and of the Justice Dept's 1968 guidelines governing horizontal mergers."

Urging speed in dealing with the investigation because of an April 29 deadline for its consummation,

Bayh continued, "If the sale is allowed to take place unchallenged, it will be virtually impossible to undo the adverse consequences should the Justice Dept. later decide to challenge the acquisition."

The Indiana democrat continues, "It (the sale) is very likely to result in hundreds, if not thousands of American jobs being exported, affecting both Motorola employees and those of its competitors."

Addressing himself to Matsushita's announcement that it had no plans to drop U.S. based production should the deal be consummated, Bayh says it was obvious that sooner or later Matsushita will elect to produce the equipment for the U.S. market in the lowest labor-cost area.

Although informed sources in

Washington believe that organized labor may be the driving force behind Bayh's objections to the sale, it is interesting to note that his constituents include Magnavox and RCA both of which are major Motorola/Matsushita competitors in the home electronics field.

The Senator's broadside is also seen by some as an oblique warning to other foreign manufacturers with their eyes on possible U.S. acquisitions.

Motorola officials were not immediately available for comment, and it is not yet clear how a freeze of cancellation in the sale of the TV division would affect plans for other divisions.

Just two weeks ago Motorola's au-

tomotive division head Oscar Kusisto said that the spinoff of the TV manufacturing business reflected an increasing demand for capitalization of other divisions including the automotive products group. (Billboard 3-30.)

Only recently the planned acquisition by White Consolidated Industries, Cleveland, Ohio, of the major assets of the home entertainment products division of Philco-Ford had to be jettisoned after the Justice Dept. called a halt to the proceedings.

Prior to this, the Tandy Corp. was forced to divest itself of its Allied Radio Stores chain when the Justice Dept. ruled that it violated the anti-trust laws.



HEADPHONES have new use for Pianist Peter Nero (right), who performed recently with Milwaukee Symphony in a concert partially sponsored by headphone manufacturer John Koss (left). Nero dons headphones tuned to hi fi while practicing boring scales and finger exercises "so I don't have to listen to myself," he said.

## Topp Will Introduce Two New Juliette Sound Units

NEW YORK—Topp Electronics, Miami, will introduce two new popular-priced 4-channel sound systems under the Juliette brand name at the Summer Consumer Electronics Show, according to Charles Kates, executive vice president, Topp Electronics/Juliette Inc.

The units, models C802-82 and C930-82 will both incorporate switching equipment for discrete and SQ matrix functions, and are both basically the same except that model C930-82 will also feature a full-size, built-in automatic BSR changer with dust cover.

According to Kates both units will include FM/AM/FM stereo multiplex with the ability to receive matrix encoded 4-channel broadcasts in addition to their other functions.

The Topp executive says the systems will also feature dual programming which, when the 4-channel circuitry is not being used, will permit the playing of different functions in different rooms through the front speakers and the rear speakers independently and simultaneously.

The units will be supplied with an 8-way air suspension speaker system with 6½ inch duo-cone woofers in each of four enclosures.

Other features will be single lever "joy stick" speaker balance control, target vernier tuning, separate front and rear tone controls, and automatic systems shutoff.

Suggested list price for the C802 will be under \$300, with the C930 tagged at under \$350.

## Electronics Exports May Reach \$4 bil

NEW YORK—The export of U.S. manufactured electronics components and equipment could reach the staggering figure of \$4 billion in 1974, according to Kenneth Moritz, vice president of the electronics division of C. Tennant Sons & Co.

Speaking at the recent annual convention of the Institute of Electrical and Electronics Engineers (IEEE), Moritz said the \$4 billion figure should represent in excess of 10 percent of the total U.S. electronics output for 1974, and could very well emerge as the most profitable marketing opportunity for any U.S. based electronics components company in the years ahead.

According to Moritz' figures, the \$4 billion estimate for 1974 is up by \$1 billion over 1973 and represents about nine percent of all U.S. exports.

Moritz predicted that while the dollar will continue to fluctuate against other currencies during 1974, the effect of the devalued dollar during the last two years will be a positive as U.S. made components will have been designed into many applications previously unavailable to U.S. products. He said, "Even the steady upward movement of the dollar early in 1974 will not erase the effects redesign brought about in 1972-73."

Moritz said such factors as test marketing, pricing nontariff barriers, financing, communications and market methods must be considered by new exporters assessing the potential of the market.

## Big Electronics Cos. To Show at VIDCOM

NEW YORK—Several major electronics companies including Sony, Magnavox, Philips, Telefunken and the 3M Co. have already registered as exhibitors at the upcoming VIDCOM (the First International Market for Video Communications) scheduled for Sept. 16-21 in Cannes, France, according to John Nathan, head of VIDCOM-USA.

The meeting, according to Nathan, will combine the Fourth International Market for Videocassettes and Videodisks (VIDCA) with the Second International Cable Television Market (MICAB).

The last VIDCA conference, held in September 1973, attracted an estimated 1,446 participants representing 626 companies from 33 countries; while the last MICAB held in March 1972, drew some 620 participants representing 310 companies in 19 countries.

The five-day exposition will fea-

## Smaller 8-Track Car Stereo Eyed

CHICAGO—The energy crisis has prompted a swing to smaller cars, resulting in the possible development of smaller 8-track car stereo units.

And the space limitations of the compacts will also effect the installation of quadrasonic speaker systems. These are two conditions which emerged during a regional automotive parts and accessories conference on fuel and basic material shortages Monday (8) at the Regency Hyatt House.

ture daily seminars at which panels of international experts will discuss trends in the videocassette, videodisk and cable television fields.

Main theme of VIDCOM will be "Communicate More, Consume Less," and according to Nathan will be in keeping with the world-wide preoccupation with energy.

Other exhibitors registered for VIDCOM to date are Thompson CSF, Societe Francaise De Teledistribution, Siemens, Hachette, Schulumberger, General Cable and Jerrold.

## Sylvania Exec Fullerton Dies

NEW YORK—Gordon Fullerton, senior vice president, electronic components, GTE Sylvania, died of a heart attack at his Wayland, Mass. home last week. He was 53.

He joined Sylvania in 1943 as an industrial engineer. After moving through a series of administrative positions within the company he was elected senior vice president for the firm's entertainment products division in 1966. Two years later he was named president of Sylvania's Wilber B. Driver subsidiary, and in 1971 assumed the position he held until his death.

Fullerton is survived by his wife, the former Catherine Davis, two sons, Gordon Jr., of Phoenix, Ariz., and Mark of Framingham, Mass.

Funeral services were held in his hometown of Clearfield, Pa., on April 6.

## TIPTON IV

# Kallaos Urges Close Ties For Retailers, Manufacturers

By GRIER LOWRY

*EDITOR'S NOTE—In three past installments, Tipton's merchandising manager Pete Kallaos has been reviewing the history of the pace-setting 8-unit chain. He has also been looking at its basic philosophy and modus operandi. In this final installment, Kallaos addresses himself to the role he feels manufacturers should play in helping to establish credibility and viability of a chain.*

ST. LOUIS—Equipment manufacturers should lend more of a hand in helping to train sales and service personnel at retail outlets, according to Pete Kallaos, merchandising manager, Tipton Electronics.

Kallaos also feels that factory representatives could play more positive roles in helping the dealer streamline his operations and enhance his public image.

He would like for factories to either go to dealers or send out inquiry sheets which would serve as checklists on items in which the factory could lend a hand to retailers. Training is one of them. Kallaos believes most reps do what they can to service an account and proper servicing involves help in training salesmen. But reps are busy people and not always available. And they don't always have the scoop from the factory on new models.

"Trouble is new models keep

coming out which embody features not even the rep knows about," said Kallaos. "This is where it takes someone from the factory who has built 'the little monster' to give store personnel the facts. Sometimes one unique little item about a new model is all it takes to close a big percentage of sales. The factory people are often the one who can enlighten us on that feature."

"An alert factory rep pitches in on training but also supplies stores with all the literature and sales training aids and consumer literature available. But I must admit I'm like the rest of the people in the retail area, nothing impresses me like having a factory man dropping in and saying

'hello' and 'how's it going?' and then taking time to give us the scoop on a new model. That will really inspire a storeful of salesmen to work like hell to sell that line."

Pete Kallaos says he is finding it harder all the time to maintain price points and endeavors mitigate this problem by sharper, higher quantity buying. The attitude is that if a manufacturer doesn't get a commitment for a substantial quantity of merchandise then problems with delivery, etc., often arise. "If we can't commit for a minimum of 1,000 pieces, we know we're not really in the running," the merchandising manager declared. "We know we won't have a favorable position on

delivery. Unfortunately, some suppliers are off the board as far as being able to commit to good percentages."

### Product Delivery

The product delivery perplexity concerns the people at Tipton Electric as it does other members of the industry. Kallaos says supply situations are holding back the growth of business and he feels it is particularly sad because the industry is so under-developed at this time. He firmly feels it will be ten years before any kind of market saturation is reached. A part of the problem, he believes, is that component suppliers are so small in comparison with tele-

(Continued on page 31)

# Pro Racketeers Join In Tape Piracy—BPI

By GRAHAM PUNTER

LONDON—Professional racketeers have moved in on the pirate tape industry. BPI director Geoffrey Bridge claimed last week.

He said piracy is no longer confined to over-enthusiastic dealers and amateurs.

Firms are now importing pirate tapes from America and one company—known to the police—has added illegal tapes to its drugs and smuggling racket, Bridge says.

Bridge was speaking following a music conference in London. During the conference he said: "We consider piracy to be a real threat to record companies' business."

The BPI's antipiracy campaign has been gaining momentum and in just over a year it has won more than 64 cases in the High Court and been awarded damages and costs for more than \$25,000.

Some organizations in the U.K. handling pirate product are schizophrenic companies, he said. They deal in both legitimate and pirate tapes.

But he warned dealers that if they are approached with offers of

doubtful tapes "you should not touch them with a barge-pole."

He quoted a judge from a piracy hearing in Missouri, who said: "Piracy is a specie of commercial hijacking..."

Bridge said the BPI started its campaign in a gentlemanly fashion, but now has a policy of taking any peddler of piracy to court.

He gave dealers a five-point code to spot pirate product:

- No familiar trademark.
- No pictures of the artists.
- Suspicious-looking labels.
- Many artists on the same tape.
- Acclaim that royalties have been paid.

Bridge said one problem was that because the copyright laws in the U.K. are more stringent than many other countries, tapes that are illegal in Britain are being imported from countries where they are quite legitimate—especially the U.S.

He said the royal commission set up by the last government is looking at ways of strengthening the U.K. copyright laws, and the BPI is supplying them with information.

# Magnavox Opens 12 New Centers

NEW YORK—The Magnavox Co., in keeping with a program established last year to assist present and prospective Magnavox dealers in locating in new enclosed regional malls, has opened 12 new Magnavox Home Entertainment Centers in major shopping mall locations across the nation since September.

The new centers are located in the Town East Mall, Dallas, Tex.; Castleon Square, Indianapolis, Ind.; Bergen Mall, Paramus, N.J.; Staten Island Mall, Staten Island, N.Y.; DeSoto Square, Bradenton, Fla.; Laurel Mall, Hazleton, Pa.; Monroeville Mall, Pittsburgh, Pa.; South Plains Mall, South Plains, Tex.; Northridge Center, Salinas, Calif.; Valley Plaza, Bakersfield, Calif.; Courthouse Center, Columbus, Ind.; and Crossroads Mall, Oklahoma City, Okla.

According to Magnavox officials the shopping mall program offers start-to-finish assistance and expertise in identifying in advance, the location of new-malls, the obtaining of leases, planning the facility, and its final successful and profitable operation.

# Rep Rap

Brantley Electronic Supply, Inc. (3922 Bragg Blvd.) Fayetteville, N.C., is the new rep for the Electronic Components Group of GTE Sylvania Inc. in the North Carolina area. The company is headed by Eugene Brantley.

Dalis Marketing, Long Island, N.Y., is carrying the complete line of Sony exact replacement parts. Agreement to carry the line which covers Sony's home entertainment products as well as video equipment, was reached by Herb Blumenfeld, president of Dalis and Robert Mofetas, national parts manager, the Sony Corp. According to Blumenfeld with Dalis' in-depth coverage of the dealer service trade, exact replacement parts on Sony, Panasonic and RCA lines will no longer be a problem for independent dealers.

Zaslow Sales Co. Inc., is repping the Amilon line of cassette tape transports in Connecticut, Vermont, Rhode Island, Maine, Massachusetts and New Hampshire. The Zaslow organization is headquartered at 6 Newberry Rd., Bloomfield, Conn., with branch offices at 371 Howard St., Northboro, Mass.; (617) 393-8150; 49 Clark St., Milford, Conn., (203) 878-1094; and Gilmore Trust Building, 339 Middlesex St., Lowell, Mass., (617) 458-8452.

Robert J. Raderman & Associates, Inc., has been formed as a sales rep organization with offices, showrooms and warehousing in Los Angeles. The organization is headed by Robert Raderman and will cover the entire state of California.

The 1975 ERA Interface 5 Conference has been slated for Hawaii Jan. 26-30, with early bird discounts available. The concept, Interactive Marketing, so successful at the Madrid Conference, will be retained.

Appointments by president Robert Trinkle include: Dale Mann as national vice-president,

ERA; and Frank Tylinksi, as ERA's liaison with IEEE/Intercon, and also as cochairman of the first industrial distributor marketing conference.

Mann is president of WKM Associates, Dayton, Ohio, and has been president of the ERA Buckeye Chapter. Tylinksi owns his own company in Great Neck, N.Y. His appointment indicates the increased role ERA is taking with many industrywide trade shows, Trinkle said.



TYLINSKI



MANN

Record/playback component units are best movers for Herb Schiff, owner of S & P Associates, 139 Parkhouse St., Dallas, Tex. 75207 (214) 747-2531. "Quadrasonic hardware isn't doing well in our area, and I don't feel much optimism for its future," Schiff said. S & P holds product information seminars with department store personnel and branch managers after the summer CES shows.

The film reps Lloyd's, Certron, JIL and Service Manufacturing (carrying cases) in Texas, Oklahoma, Arkansas, Mississippi, and Louisiana, with Lee Brewsell, Hy Wax, Dourdy Schiff, Sid Hervey and Jim Packer.

Trade shows coming up under the Independent Houseware's sponsorship include the 2nd Florida Merchandise Show, Sept. 6-8, Americana Hotel, Miami Beach, Fla.; the Independent Housewares & Mass Merchandise Show, Jan. 11-14, 1975, Conrad Hilton Hotel, Chicago; and the 3rd Florida Merchandise Show, March 9-11, 1975, Americana Hotel, Miami Beach.

# Kallaos Urges Closer Ties

Continued from page 30

vision manufacturers and so many are still in the growing stage.

He wishes more factories would take polls of dealers and ask the question, "what should we have in our electronics?" They don't do this but instead decide to build 10 million units, and later, take an apprehensive look at the market and decide to run a 1,000 units test and decide how it looks. Then they go into product but suddenly discover the demand isn't there and start cutting the price and accusing dealers of maneuvers which curtail sales possibilities. Or they sell half as many more of a product than projected and can't fill orders. They seldom ask the dealer for his recommendations, simply under-project, get caught and the only compensa-

tion the retailer has is to take on other lines.

"Communication between retailer and factory is, to make an understatement, uncertain and inconsistent," Kallaos complained. "Nobody ever asks us what the price point should be on a product. They simply fly off to Japan and by the time any valid advice filters through to top management it is too late."

Tipton doesn't hew to any specific percentage-of-gross-sales budget on advertising. If it is felt a product is strong, it is promoted, not on a one-time basis but is given intensive all-media testing to determine if the company is on the right, or wrong, track.

### Advertising

The program embraces radio, newspaper and television. Though newspaper seems to get the biggest

# Ties

chunk of the advertising money, television is schedule year around on the premise, said Pate Kallaos that "some people don't read newspapers." TV commercials are produced by a local agency and Kallaos said, categorically, "You can't put garbage on television, it's too expensive." Commercials run heavy with institutional copy with some brand and product tie-ins and a good many of the TV 30 and 60-second spots are filmed inside a store, showing the audio room, etc.

Radio is frequently coupled with newspaper and here again the copy slant takes institutional lines with brand-names, selection, etc., featured. Tipton recently completed an arrangement with one radio station to broadcast quadrasonic with the Sansui people providing an encoder for use in broadcasting 4-channel 24 hours a day.

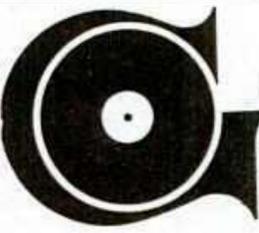
Probably the most single productive piece of advertising is the weekly full-page spread in the newspaper which featured boxed item on a variety of audio products with prices printed plainly. Here you see packages ranging from \$198 to \$798 and low-end Sansui receivers and Garrard changers. A minimum of three 4-channel component packages are included in this ad which also has the \$198 and \$298 Pioneer compacts.

These full-page layouts, which play up price and brand, and through use of the boxed device tend to individualize each offer, have been a big factor in attracting buyers who formerly went to drugstores or mass merchandisers for the \$100 and \$125 compacts. And were a year later throwing them away and replacing them with something good. Where the dollar price-tag was scaring these people off, these week-after-week newspaper spreads show them quality component packages aren't really that hard on pocket-books.

"These ads hit price points on 4-channel that prove to people that there isn't the big difference in prices between stereo and 4-channel they tend to think," Kallaos remarked. "We'll include 4-channel receivers

(Continued on page 32)

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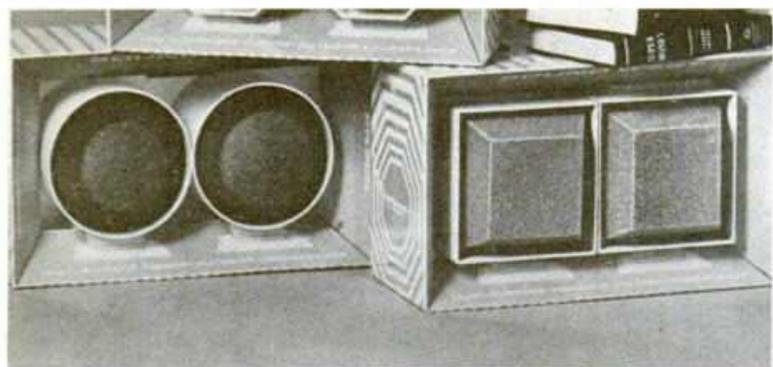
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APRIL 20, 1974, BILLBOARD



SOUND WEST'S "Extraspeaker" can be mounted in any position in any location. The sculptured foam grilles lift out for cleaning and come in a choice of six colors. Speakers come in round, square and octagonal shapes and retail for \$15.95.

## Kane to Broaden Audio's Scope

• Continued from page 3

continues, "but I did have some experience in the field from my Bell & Howell days and it is a part of the consumer electronics field. I also knew the company quite well, because Bell & Howell had sold them the Irvine manufacturing facility in 1970."

In February of this year, then, Kane, along with the New York banking investment firm of Gibbons, Green & Rice, two companies currently on the New York Stock Exchange and a private foundation, purchased Audio from Mattel.

"The entire tape industry appears to be an exciting one with a lot of potential," Kane says. "The growth rate for the past 10 years has been between 10 and 15 percent and for the next 10 years it should be between 10 and 12 percent. And Audio is a firm with a lot of unique business opportunities."

"I didn't come to Audio with the idea that everything would be blue sky," Kane adds, "but I know the company is built on a solid founda-

tion and that previous management has done a fine job. But, being the 'new guy,' there are obviously some changes I'd like to make and some areas I'd like to place particular emphasis on.

"Audio has always been a marketing and sales oriented firm," Kane says, "and I like this. But I also feel that we have excellent manufacturing facilities in Irvine and Indianapolis as well as a top engineering and research and development staff, and I'd like to make even more use of these pluses. So I will be placing more emphasis on r&d and on technological development."

Kane adds that there may be some expansion of manufacturing facilities as well. "I don't mean using bricks and mortar for new plants," he says. "I mean adding to the capacity of present plants, either through additions or using the facilities in a slightly different manner. And I think that our technological prowess has been demonstrated at a lot of points, most recently through the development of our XHE cassette tape and our video tape."

Kane says one of the first things he will be doing in his new position is to look at the fundamentals, such as broadening marketing and sales distribution plans in all areas, as well as adding to manufacturing and technology.

"We have to clearly define what we want our market to be," he says, "and decide where Audio fits in the industry. We want to make sure we grow with the industry. For example, anyone can have a good percentage of a given industry but if you concentrate only on your specialized area you can lose points in the industry."

"As an example, say a firm has 22 percent of an industry and concentrates only on that one field. In a few years, you may have great expertise

Of particular interest to duplicators attending the Audio Engineering Society Show at the Los Angeles Hilton, May 7-10, will be the Cassette Tape Testing Workshop, featuring a panel of views from oxide tape manufacturers, European tape manufacturers, consumer tape manufacturers and tape duplicators. Companies exhibiting who are involved in some phase of duplicating include Custom Fidelity Co.,

in your area but you may also have missed some other opportunities of growth. You may be just as powerful in your field but have only 15 percent of the industry."

Kane says the firm will also "definitely be moving into some new product areas, but they will just as definitely not be hardware. Our new products will be related to magnetic tape. There are gaps in the industry and we want to fill these."

The international market is one area that Kane feels has great potential. "That market is less mature than ours is," Kane says. "I don't mean less sophisticated, I simply mean younger. There are a number of opportunities here and we will be taking a harder look at our ways of merchandising overseas as well as expanding our volume there."

"We will broaden our product areas there and we are currently getting set to increase production capacity in our Portuguese plant."

On the domestic front, Kane says the firm will be moving into new areas at retail. "We have always been a major factor with the mass merchants," he says, "and we will certainly keep our emphasis here. But we will also be moving into other retail outlets, such as audiophile stores on a heavier basis."

"The XHE is one inroad here. This may mean we will have to lean a little more heavily on our distributors and reps, but it does not mean we will have to take on new ones. If we present good, salable products to our existing organization, there is no reason why they cannot handle it. We will also be doing some new things in packaging and merchandising for the consumer area."

In industrial, Kane feels "that this is an extremely important market. In the industrial area, the quality levels are generally more sophisticated than they are for the consumer market. I don't mean we make a poorer tape for the consumer. I mean that the industrial end user generally has more sophisticated equipment to test and use product on."

Video is also important to Kane. "We have a video product, of course," he says, "and have had one for 10 years. We are already test marketing it in the industrial areas. But this is a young area and we are continually working to make the product better and better."

"The consumer market has not really been defined yet, and while we may be a bit behind in product compared to some other firms, we are not behind the market. That market is really three to five years away. But we have a large investment in video and we will be working very hard here."

As for the corporate organization of Audio, Kane says it will remain pretty much the same. George Johnson remains president as well as chief operating officer. As for adding people, Kane says that is a possibility, but that will be a future consideration.

## Tape Duplicator

By ANNE DUSTON

ElectroSound Inc., Garner Electronics, Liberty/UA, Pentagon Industries, Recortec, and Superscope Tape Duplicating Div.

The new Liberty line of tape duplicators, to be introduced at the show (series LT1600B) will feature new lower prices, due to higher production and manufacturing cost cuts, Ray Start, sales manager, announced.

Advanced Systems Inc., Elk Grove Village, Ill., with 300 computer training videotape programs, and that many courses again in manufacturing, marketing, and management training, is moving rapidly into the production of manufacturing videotape programs, including welding, purchasing, shop floor control, for industrial and high school use.

The courses, including videotape,

textbooks, and cassette tapes, are offered on a purchase, rental, rental with option to buy, or on a lease library membership agreement that opens the complete library of 600 courses to members.

Duplication is done in-house, and amounts to 700 copies of 1/2-inch EIJ color using Sony 8600 decks, and 400 3/4-inch Sony cassettes a week.

Hardware can be either leased or sold, and Advanced Systems has inadvertently become one of the largest Sony videotape distributors in the country as customers fill their hardware needs through them.

Over 2,500 clients represent 92 percent of Fortune's top 1,000 companies, and are served by 14 domestic offices, as well as affiliate offices in Canada, Mexico, Africa, Australia, England, Germany, Sweden and Iran.

## Closer Ties Urged

• Continued from page 31

about \$50 higher than stereo and ease some of those minds."

### Blank Tape

Except for demonstration purposes, the company doesn't stock pre-recorded tape. However, blank recording tape in two major brands, Maxell and Memorex, is sold and regarded as important, both from the standpoint of revenue generated and serving the customer. Standup rack displays of blank tape are located by the customer-service counter in the center of the stores and a girl at the checkout is trained to suggest tape to customers. And the salesman who makes the sale of a component is trained to mention this item. The opinion is that the salesman who sells a \$500 tape recorder and fails to get at least a couple of quality tapes in the sale isn't on his toes. In too many instances, says Kallaos, the customer who spends \$400 for a cassette outfit winds up buying cheap tape at the drugstore and then has operating problems which can be traced to a defect in the tape. It is plainly evident that the standup displays at the checkout counter and diligent suggestive selling turn a lot of blank recording tape sales for Tipton.

The company doesn't push many of the so-called exotics but quadasonic decoders and modulators are given prominent display and cartridges are also stocked.

About the volume of business, Pete Kallaos says only that it is on a steady upward spiral, that it increased tremendously last year and that this year will bring another strong upward turn in volume.

As to the how much business is done in the future, Pete Kallaos says it will depend a lot on how manufacturers adjust to the growth situation in retail sales.

"We're getting people into our stores we never had before," Kallaos said, "including young marrieds looking for quality sound."

One of the ideas that is working well for this company is a customer complaint division. Actually, it is more of a customer problem-processing division than complaint. It is staffed with two bright, well-trained girls who have the answers to most sound problems customers have. When a store receives a call from a customer with a complaint or a problem, it is usually transferred to this department where the caller gets prompt, explicit answers or help. After a salesman completes a sale he tells the customer that if any special difficulty, or question, arises, he can call this number and get ready assistance.

"We're big believers in this kind of customer-service idea," Pete Kallaos said. "We have a logo which we put on television and use in newspaper ads which is illustrated with a happy, smiling couple and the words 'You Gotta Be Happy Guarantee.'"

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# Country Music

## Majors & Indies Push Country Chart Total

NASHVILLE—The number of record labels represented on Billboard's country chart has increased some 67 per cent over a year ago, a study shows.

This represents the entry into the country field of several major labels and the growing strength of inde-

pendents, as well as the retention of strength on the part of the companies traditionally strong in the country field.

Although the chart itself has been expanded in this time from 75 to 100, most of the representation still is in the top 75.

Actually 12 labels are on the chart today which were not a year ago, but two are at least temporarily off the chart. A representative week at this time a year ago was selected for the comparison.

Making strong inroads during the past year have been such labels as Cinnamon, JMI, Elektra, Ace of Hearts, Shannon, Atlantic, GRC, Barnaby, A&M, Capricorn, Rice and now Philips.

Another point worth noting in chart study is the continued popularity of old-timers, a situation peculiar to country music for the most part. In the top 10 of the country singles chart are five artists whose tenure in the record business totals some 135 years.

Dot continues to be the strongest of the strictly country labels, with constant representation of from five to eight artists any given week. Hickory remains exceptionally strong among the independents, while Cinnamon has never been without records on the charts since its initial release. Shannon and Capricorn both have come on strong.

Peter Borsari photo



Roy Clark (right), voted entertainer of the year by both the Country Music Assn. and the Academy of Country Music, stands next to wax statue recently unveiled at the Movieland Wax Museum, Buena Park, Calif.

### Bryant Studio Grows

TYLER, Tex. — Robin Hood Bryant, whose studio here has been involved in successful recordings since 1957, has undergone considerable expansion.

The studio, which was the scene of the early recordings of Nat Stuckey, David Houston, Joe Douglas, Tony Douglas and scores of others, has a new 16-track MCI console with light meters and a 16-track recorder with computer. Additional Kepex equipment is being installed, and the studio has been completely remodeled.

## Roy Drusky to Be Admitted To Hall of Fame June 22

DENVER—Capitol artist Roy Drusky will be admitted to the Colorado Country Music Hall of Fame June 22 at the conclusion of the 12th annual Colorado Country Music Festival.

Mrs. Gladys Hart, festival director, said Drusky will be on hand to accept the award at the Voyager Inn, scene of this year's festival.

The even begins June 17 as part of Colorado Country Music Week.

Two new events are added to this

### 4 Singers Suspended On Different Reasons

NASHVILLE—The American Federation of Musicians Local 257 here says four of the girls listed as having been suspended for nonpayment of fees to booking agents (Billboard, April 13), actually were suspended for nonpayment of union work dues.

A spokesman for the union said that Dottie West, Sammi Smith, Margie Bowes and Billie Joe Spears are suspended for that reason other than the one listed in the Billboard article.

The spokesman reiterated that all eight girls are under suspension, but these four for a reason different than the other four.

Lucky Moeller, head of the Moeller talent agency which books Miss West, said that in 15 years of bookings with her he has never had any problem.

year's gathering: one, a discussion of tape piracy, and the other a seminar for musicians.

"The growth of country music in Colorado is constantly on the upswing," Mrs. Hart said, "demanding the attention of the executives working to achieve a strong foundation to build another outlet for the recording industry."

Illini Records of Springfield, Ill., who produced an album from the festival last year, will provide most of its talent for this year's show, and there will be another recording series. Part of the proceeds from album sales went to the Colorado Country Music Hall of Fame A first single also has been released from that album, that by Jerry Moore.

Other seminars, repeated from the past, deal with recording equipment, the radio industry, membership in the American Federation of Musicians, distribution, booking, record companies, news media and fan clubs.

### Golf Deadline Near

NASHVILLE—Deadline for the Billboard-Nashville golf tournament here is April 19, with a few spots still open.

Billboard is hosting the event for 144 golfers in the industry, with prizes offered for the scramble. Any proceeds over the cost will be given to the NARAS Institute.

The event will be at the Old Hickory Country Club April 29.

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# Country Music

## Nashville Scene

By BILL WILLIAMS

Norro Wilson has made the switch from RCA to Capitol and has cut his first session. Musicians say it's superb. . . . Peggy Little, on Epic, has cut what sounds like a smash hit. It's her best in years. . . . Chris Noel also has signed with Toro. . . . Atlantic has signed Marty Mitchell, only 18 years old, who has been winning friends in the Southwest and in California with his band, Young Country. He's produced by Earl Ball, and managed by Ball and Cliff Stone. . . . Kelly, the lovely Cinnamon artist, did some self promotion on the West Coast, then hurried home to record before going on the road with Tommy Cash. . . . Ray Griff, who has worked hard and long to overcome his stuttering impediment, has been elected to the board of directors of the Bill Wilkerson Hearing & Speech Center where he got his help. . . . Charles McCoy worked the Capitol City Jamboree at Charleston, W. Va., then flew to Atlanta to do the National Anthem for the Braves game.

Marty Robbins has been signed to do national advertising and promotion of a recently marketed line of automotive products. Marty is a NASCAR driver. . . . Something

(Continued on page 36)

## Songwriters Put 15 on Panel

NASHVILLE — Fifteen new Board members have been elected to the Nashville Songwriters' Assn. to work with the officers previously announced.

This year, for the first time, associate members were elected to the board. They are Frances Preston, vice president of BMI, and Bill Ivey, executive director of the Country Music Foundation.

Others elected are Mary Reeves Davis, John Denney, Dave Burgess, Noro Wilson, Bill Anderson, Joe Bob Barnhill, Don Davaney, Harlan Howard, Charlie Monk, Tom T. Hall, Eddie Miller, Bob Best and Chuck Rogers. The last four are directors at large.

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APRIL 20, 1974, BILLBOARD

Billboard

# Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 4/20/74

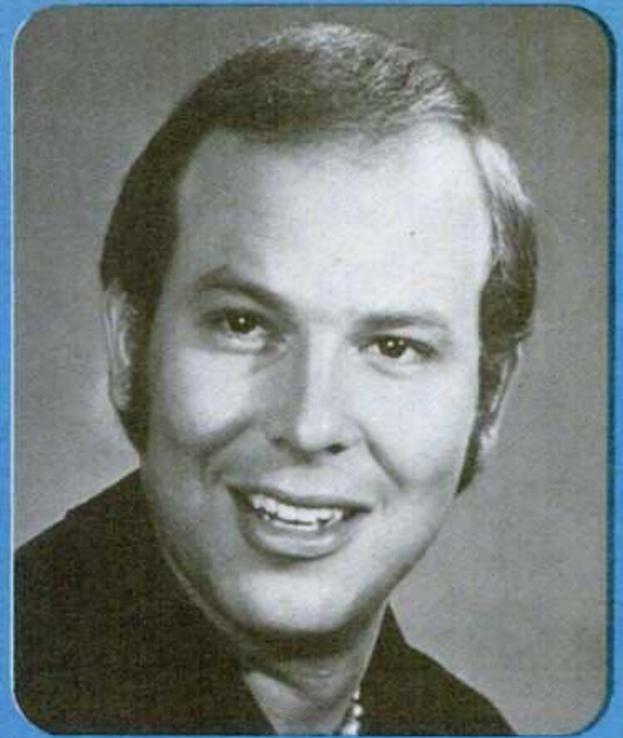
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★ STAR Performer—Singles registering greatest proportionate upward progress this week.

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	1	9	A VERY SPECIAL LOVE SONG—Charlie Rich (B. Sherrill, Norro Wilson), Epic 5-11091 (Columbia) (Algee, BMI)	35	40	6	STORMS OF TROUBLED TIMES—Ray Price (I. Weatherly), Columbia 4-46015 (Keca, ASCAP)	68	77	5	TOY TELEPHONE—Johnny Bush (L. Kingston, F. Bycus), RCA 0240 (Dweper, BMI)
★ 2	3	11	HELLO LOVE—Hank Snow (Betty Jean Robinson, Aileen Mnich), RCA 0215 (Four Star, BMI)	36	32	10	I NEVER GET THROUGH MISSING YOU—Bobby Lewis (Arthur Kent, Frank Stanton, Bill Collie), Ace Of Hearts 0480 (Golden Horn, ASCAP)	69	76	7	BOB, ALL PLAYBOYS AND ME—Dorsey Burnette (C. Williams), Capitol 3829 (ATV, BMI)
3	2	9	HANG IN THERE GIRL—Freddie Hart (Freddie Hart), Capitol 3627 (Blue Book, BMI)	★ 37	51	4	PURE LOVE—Ronnie Milsap (E. Rabbit), RCA 0237 (Briarpatch/Pi-Gem, BMI)	★ 70	88	2	IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (J. Rostill), MCA 40209 (Al Gallico, BMI)
4	5	8	THINGS AREN'T FUNNY ANYMORE—Merle Haggard (M. Haggard), Capitol 3630 (Shade Tree, BMI)	38	31	9	YOU NEVER SAY YOU LOVE ME ANYMORE—Nat Stuckey (Gayle Barnhill, Johnny Christopher), RCA 0222 (Unichappell/Easy Nine, BMI)	71	68	6	LAST OF THE SUNSHINE COWBOYS—Eddy Raven (E. Raven), ABC 11421 (Milene, ASCAP)
5	6	10	(Jeannie Marie) YOU WERE A LADY—Tommy Overstreet (Moreno, Charlie Black), Dot 17493 (Famous) (Ricci Moreno, SESAC)	39	49	5	YOU DON'T NEED TO MOVE A MOUNTAIN—Jeanne Pruett (J. Rushing, W. Holyfield), MCA 40207 (Jack, BMI)	72	66	8	SPIDERS AND SNAKES—Jim Stafford (J. Stafford), MGM 14648 (Kaiser/Boo/Gomp, ASCAP)
★ 6	9	8	IS IT WRONG (For Loving You)—Sonny James (W. McPherson), Columbia 4-46003 (Hill & Range, BMI)	★ 40	50	4	LEAN IT ALL ON ME—Diana Trask (I. Whitmore), Dot 17496 (Famous) (Al Gallico, BMI)	73	82	6	BITTER THEY ARE, HARDER THEY FALL—Larry Gatlin (L. Gatlin), Monument 7-8602 (Columbia) (First Generation, BMI)
7	8	9	I'LL TRY A LITTLE HARDER—Donna Fargo (Donna Fargo), Dot 17491 (Famous) (Prima Donna, BMI)	41	47	7	BORN TO LOVE & SATISFY—Karen Wheeler (B. Rice, J. Poster), RCA 0223 (Jack & Bill, ASCAP)	74	81	3	THE TELEPHONE CALL—Tina and Daddy (B. Sherrill, C. Taylor), Epic 5-11099 (Algee, BMI)
★ 14	8	8	WE SHOULD BE TOGETHER—Don Williams (A. Reynolds), JMI 36 (Jack, BMI)	★ 42	56	4	SOMETHING—Johnny Rodriguez (G. Harrison), Mercury 73471 (Phonogram) (Harrisons, BMI)	★ 75	—	1	ROOM FULL OF ROSES—Mickey Gilley (Spencer), Playboy 50056 (Hill & Range, BMI)
★ 12	12	12	THE OLDER THE VIOLIN, THE SWEETER THE MUSIC—Hank Thompson (Curley Putnam), Dot 17490 (Famous) (Tree, BMI)	43	29	16	SWEET MAGNOLIA BLOSSOM—Billy "Crash" Craddock (Rory Bourke, Gayle Barnhill), ABC 11412 (Chappell, ASCAP/Unichappell, BMI)	★ 76	89	2	SHE'S IN LOVE WITH A RODEO MAN—Johnny Russell (B. McNeil), RCA 0248 (Jack, BMI)
10	7	10	I'VE GOT A THING ABOUT YOU BABY/TAKE GOOD CARE OF HER—Elvis Presley (Tony Joe White), RCA 0196 (Swamp Fox/White Haven, ASCAP)	44	37	14	WHEN YOUR GOOD LOVE WAS MINE—Marvel Felts (Jerry Foster, Bill Rice), Cinnamon 779 (Jack & Bill, ASCAP)	77	86	4	GEORGIA KEEPS PULLING ON MY RING—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40200 (Battleground/Emerald Isle, BMI)
11	4	15	MIDNIGHT, ME & THE BLUES—Mel Tillis (Jerry House), MGM 14689 (Sawgrass, BMI)	★ 45	55	5	CAPTURED—Terry Stafford (R. Bourke, E. Rabbit), Atlantic 4015 (Noma/S.P.R., BMI)	★ 78	94	2	THE STREAK—Ray Stevens (R. Stevens), Barnaby 600 (MGM) (Ahab, BMI)
★ 12	23	7	COUNTRY BUMPKIN—Cal Smith (D. Wayne), MCA 40191 (Tree, BMI)	46	36	15	WRONG IDEAS—Brenda Lee (Shel Silverstein), MCA 40171 (Evil Eye, BMI)	79	87	3	FRIEND NAMED RED—Brian Shaw (S. Weedman, G. Taylor), RCA 0230 (Dunbar, BMI)
★ 13	20	6	NO CHARGE—Melba Montgomery (H. Howard), Elektra 45883 (Wilderness, BMI)	★ 47	57	4	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy (S. Schafer, D. Owen), GRC 2006 (Blue Crest/Hill & Range, BMI)	80	84	7	I'M FREE—Stan Hitchcock (J. Foster, B. Rice), Cinnamon 782 (Jack & Bill, ASCAP)
★ 14	21	7	SOME KIND OF WOMAN—Faron Young (J. Peppers, T. Cash), Mercury 73464 (Phonogram) (Coal Miners, BMI)	48	46	9	I USE THE SOAP—Dickey Lee (David Gates), RCA 0227 (Ispahulu, ASCAP)	★ 81	—	1	WE COULD—Charley Pride (F. Bryant), RCA 0227 (House Of Bryant, BMI)
15	17	9	AT THE TIME—Jean Shepard (Bill Anderson), United Artists 384 (Stallion, BMI)	49	53	5	DALLAS—Connie Smith (L. Williams), Columbia 4-46008 (Acuff Rose, BMI)	★ 82	—	1	GOODBYE—Rex Allen Jr. (L. Butler, B. Killen), Warner Bros. 7788 (Tree, BMI)
★ 16	22	7	RAINY NIGHT IN GEORGIA—Hank Williams Jr. (T. White), MGM 14700 (Combs, BMI)	★ 50	63	3	I WILL ALWAYS LOVE YOU—Dolly Parton (D. Parton), RCA 0234 (Dweper, BMI)	83	80	5	JOHN LAW—Homer Joy (H. Joy), Capitol 3824 (Blue Book, BMI)
17	13	11	IT'S TIME TO CROSS THAT BRIDGE—Jack Greene (Ben Peters), MCA 40179 (Ben Peters, BMI)	51	42	10	SUNSHINE ON MY SHOULDER—John Denver (Denver, Kniss Taylor), RCA 0213 (Cheery Lane, ASCAP)	84	90	3	THE PILLOW—Johnny Duncan (J. Duncan), Columbia 4-46018 (Algee, BMI)
18	15	11	(We're Not) THE JET SET—George Jones & Tammy Wynette (B. Braddock), Epic 5-11083 (Columbia) (Tree, BMI)	★ 52	64	3	STOP THE WORLD (And Let Me Off)—Susan Raye (C. Bell, W.S. Stevenson), Capitol 3850 (Four Star Music, BMI)	85	93	4	JUST FOR OLD TIMES SAKE—Eddy Arnold (H. Hunter, J. Keller), MGM 14711 (Screen Gems/Columbia, BMI)
★ 19	26	6	HONEYMOON FEELIN'—Roy Clark (R. Hellard, G.S. Paxton), Dot 17498 (Famous) (Cooustic, BMI)	★ 53	67	4	WHEN THE MORNING COMES—Hoyt Axton (H. Axton), A&M 1497 (Lady Jane, BMI)	86	91	3	HAVE IT YOUR WAY—Dave Dudley (D. Dudley), Rice 5067 (New Keys, BMI)
20	10	15	WOULD YOU LAY WITH ME (In A Field Of Stone)—Tanya Tucker (David Allen Coe), Columbia 4-45991 (Window Captive, BMI)	★ 54	45	11	DON'T STOP NOW—Sherry Bryce (Sherry Bryce), MGM 14695 (Sawgrass, BMI)	87	92	3	GOOD MORNING LOVE—Larry Kingston (L. Kingston), JMI 37 (Dweper, BMI)
21	11	14	THERE'S A HONKY TONK ANGEL—Conway Twitty (Troy Seals, Danny Rice), MCA 40173 (Danor, BMI)	55	48	9	J. JOHN JONES—Marie Owens (Billy Ray Reynolds, K. Phyllis Powell), MCA 40184 (Claremont House, BMI)	88	95	6	WELCOME HOME—Peters & Lee (J. Dupre, S. Beldone, B. Blackburn), Philips 40729 (Phonogram) (Bello, ASCAP)
22	16	13	BABY DOLL—Barbara Fairchild (J. Crutchfield, D. Earl), Columbia 4-45988 (Duchess, BMI)	56	52	11	TELL ME A LIE—Sami Jo (B. Wynick, B. Buckins), MGM South 7029 (Fame, BMI, Rick Hall, ASCAP)	89	97	2	YOU ONLY LIVE ONCE (In A While)—Glen Barber (M. Newbury), Hickory 316 (MGM) (Acuff Rose, BMI)
23	25	7	SMILE FOR ME—Lynn Anderson (R. Bourke), Columbia 4-46009 (Chappell, ASCAP)	57	54	8	I GAVE UP A GOOD MORNING—Red Steagall (R. Steagall, S. Lunard), Capitol 3825 (Willex, ASCAP)	★ 90	—	1	CLOSE TO HOME—Roy Drusky (A. Harvey), Capitol 3859 (United Artists/Big Ax, ASCAP)
★ 24	30	8	SILVER THREADS AND GOLDEN NEEDLES—Linda Ronstadt (J. Rhodes, D. Reynolds), Asylum 11032 (Central Songs, BMI)	★ 58	69	3	BLOODY MARY MORNING—Willie Nelson (W. Nelson), Atlantic 3020 (Willie Nelson Music, BMI)	91	—	1	I WANTA GET TO YOU—La Costa (C. Taylor, N. Wilson, G. Richey), Capitol 3856 (Al Gallico, BMI)
25	28	10	I'LL NEVER GO AROUND MIRRORS—Lefty Frizzell (S.D. Shaler/L. Frizzell), ABC 11416 (Blue Crest, BMI)	★ 59	72	2	DON'T LET GO—Mel Tillis & Sherry Bryce (J. Stone), MGM 14714 (Screen Gems/Columbia, BMI)	92	98	3	YOU GOT EVERYTHING THAT YOU WANT—Pat Roberts (R. Moreno, B. Fischer), Dot 17495 (Ricci Moreno, SESAC)
★ 26	34	5	ON THE COVER OF THE MUSIC CITY NEWS—Buck Owens (S. Silverstein, B. Owens, J. Shaw), Capitol 384 (Evil Eye, BMI)	60	62	6	REFLECTIONS—Jody Miller (R. Lane, R. Porter, N.B. Johnston), Epic 5-11094 (Columbia) (Tree, BMI, Cross Keys, ASCAP)	93	—	1	ONE DAY AT A TIME—Marilyn Sellers (Wilkin Kristofferson), Mega 205 (Buckhorn, BMI)
27	27	9	SEASONS IN THE SUN—Bobby Wright (Rod McKuen, Jacques Breil), ABC 11418 (E.B. Marks, BMI)	★ 61	73	2	COUNTRY LULLABY—Johnny Carver (B. Mann, C. Weil), ABC 11425 (Screen Gems/Columbia/Summerhill, BMI)	94	—	1	MORNING GIRL—Duane Dee (Tupper Saussy), ABC 11417 (Acuff Rose, BMI)
28	18	13	TWENTIETH CENTURY DRIFTER—Marty Robbins (Marty Robbins), MCA 40172 (Mariposa, BMI)	62	70	6	SOMETHING BETTER—D.B. McClinton (M. Kossor, R. Vanhoy), Enterprise 9091 (Columbia) (Tree, BMI)	95	100	2	COME HOME—Jim Munday (J. Munday), ABC 11428 (Chappell & Co., ASCAP)
29	19	11	GUESS WHO—Jerry Wallace (Max Powell), MCA 40183 (Four Star, BMI)	63	60	8	LORD, HOW LONG HAS THIS BEEN GOING ON—Doyle Holly (L. Morris), Barnaby 5030 (MGM) (Sing Me/Backyard, ASCAP)	96	—	1	I'D FIGHT THE WORLD—Jim Reeves (H. Cochran, J. Allison), RCA 0255 (Pamper, BMI)
30	24	11	I'M LEFT, YOU'RE RIGHT, SHE'S GONE—Jerry Lee Lewis (B. Taylor, S. Kesler), Mercury 73452 (Phonogram) (Hill & Range, BMI)	★ 64	78	4	THE SAME OL' LOOK OF LOVE—David Houston (C. Taylor, G. Richey, N. Wilson), Epic 5-11096 (Columbia) (Algee/Al Gallico, BMI)	97	99	2	I'LL HAVE TO SAY I LOVE YOU IN A SONG—Jim Croce (J. Croce), ABC 11324 (Blendingwell/American Broadcasting, ASCAP)
★ 31	44	4	LAST TIME I SAW HIM—Dottie West (M. Masser, P. Sawyer), RCA 0231 (Iobete, ASCAP)	65	65	10	BACK IN THE COUNTRY—Ray Acuff (Eddy Raven), Hickory 314 (MGM) (Milene, ASCAP)	98	—	1	IT'S ALL IN THE GAME—Slim Whitman (C. Sigman, Gen. C. Dawes), United Artists 402
32	33	7	JUST ENOUGH TO MAKE ME STAY—Bob Luman (J. Weatherly), Epic 5-11087 (Columbia) (Keca, ASCAP)	66	75	4	TORE DOWN/NOTHING BETWEEN—Porter Wagoner (P. Wagoner), RCA 0233 (Dweper, BMI)	99	—	1	LONELY STREET—Tony Booth (Belen Stevenson, Sowder), Capitol 3853 (Four Star, BMI)
33	35	12	SUPERSKIRT—Connie Cato (R. Hellard, Gary S. Paxton), Capitol 3788 (Acoustic, BMI)	67	74	7	YOU BET YOUR SWEET LOVE—Kenny O'Dell (K. O'Dell), Capicorn 0360 (Warner Bros.) (House Of Gold, BMI)	100	96	5	TEXAS LAW SEZ—Tompall Glaser (J. Riley), MGM 14701 (Fifteen Years, BMI)
★ 34	43	6	MY PART OF FOREVER—Johnny Paycheck (J. Foster, B. Rice), Epic 5-11090 (Columbia) (Jack & Bill, ASCAP)								

# Hank Williams, Jr. 'RAINY NIGHT IN GEORGIA'

MGM # K14700



IT'S THE SMASH SINGLE  
EVERYBODY SAID IT WOULD BE  
AND IT'S EARNED A STAR  
A WEEK AS IT'S EXPLODED  
UP THE CHARTS. NOW HANK'S  
AIMING AT THAT # 1 POSITION AND  
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Gusto #117

. . . AND YOU'LL KNOW WHY!!!

# SONNY DUKE



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## Nashville Scene

• Continued from page 34

new has been added to the "Jamboree USA" show in Wheeling. It's a kazoo band, made up of senior citizens. . . . **Billy Thundercloud** and the Chieftones did a pair of benefit performances for the Big Sisters in Lexington, Ky., drew capacity crowds and got standing ovations. . . . **Donna Fargo's** home was damaged in the recent twisters which swept through Nashville, but nobody was hurt. . . . **Bobby Helms**, strong on a comeback, has bought a new bus for his personals. . . . **P.J. Sherman's** record finally is being released on Oweman. It was held up when the pressing plant ran out of vinyl. . . . **Tommy J. Hill** did an album of all **Jerry Foster** and **Bill Rice** songs, produced by **Tommy Alsup**.

**Lonzo & Oscar** have signed for booking with the Delamont Music Services. . . . **Buffy Sainte-Marie** has been putting a band together in Nashville. . . . **Ray Griff's** "Good Time Country" TV show in Canada has the highest audience ratings of any musical variety show in Ontario. . . . **Roy Clark** and Family came back to Nashville for a second Dot album session at Jack Clement studios, with **Jim Foglesong** producing. . . . **Larry Butler** is producing a new LP for **O.B. McClinton** on Enterprise. . . . **Johnny Dollar** and **Tex Clark** of Brite Star are talking about production of a TV show in Nashville late in the year for a West Coast firm, using local talent. . . . **Freddie Hart** joins a gang of others at a special show for children in Montgomery, Ala., to help fight mental retardation. It's the third straight time for Freddie. . . . **Roy Clark's** scheduled network appearance with the Oklahoma City Symphony was vetoed by local 375 of the AFM in that city. . . . **The Statler Brothers**, whose last song was about **Randolph Scott**, met the veteran film actor during a visit to Hollywood. . . . **Sue Richards** of Dot Records has signed a contract with the **Joe Taylor** Artist Agency. The agency also has been joined by **Bob Bean**. . . . **Playboy Records** executive vice president **Tom Takayoshi** has announced the signing of country artist **Mickey Gilley** to the label, the first country act since the company's inception.

Tennessee's Wild Life Resources Agency has selected boating enthusiast **Jeannie Seely** to support its June campaign emphasizing safety on the water. . . . **Keith Fowler** says the recent show in Memphis headlining **Jack Greene**, **Jeannie Seely**, **Tanya Tucker** and **Jerry Reed** was the biggest single-show gross in the history of the Mid-South Coliseum. . . . **Jean Shepard** has joined the fight against tape piracy before the Oklahoma legislature. She's a native of the state. . . . **Del Reeves** entertained at the Four Star Basketball Classic in Nashville to benefit the Vanderbilt Physical Therapy Unit. . . . **Michael Molinari** has been commissioned a Colonel by Tennessee Gov. Winfield Dunn. . . . The **Kitty Wells** Family Show in New Kensington, Pa., in May is sponsored by the Slovak Catholic Sokol Club for the benefit of the Sololites Marching Corp.

The **Four Guys** are back to four now. **Richard Garrett** left the group to record on his own for Cinnamon and has been replaced by **Dave Rowland**, formerly with the **Stamps Quartet**. He joined the group in Decatur, Ala., last week. The **Four Guys** also will record for Cinnamon. . . . **Joe Douglas**, who drew one of the first encores at the new Opry

## Country Music

# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
for Week Ending 4/20/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	6	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
2	2	52	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
★	8	5	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
4	4	6	WOULD YOU LAY WITH ME—Tanya Tucker, Columbia KC 32744
★	6	7	MY THIRD ALBUM—Johnny Rodriguez, Mercury SRM 1-6999 (Phonogram)
6	7	7	JOLENE—Dolly Parton, RCA 0473
7	3	10	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
8	5	15	LET ME BE THERE—Olivia Newton-John, MCA 389
9	10	6	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard, Capitol ST-11276
10	9	21	NEW SUNRISE—Brenda Lee, MCA 373
11	13	15	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram)
12	15	16	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-2-0290
13	12	9	I'M STILL LOVING YOU—Joe Stampley, Dot DOS 26020 (Famous)
★	19	5	THE ENTERTAINER—Roy Clark, Dot DOS 1-2001 (Famous)
★	20	7	FULLY REALIZED—Charlie Rich, Mercury SRM 2-7505 (Phonogram)
16	17	4	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
17	18	23	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
18	14	8	KID STUFF—Barbara Fairchild, Columbia KC-32711
★	30	2	HELLO LOVE—HELLO LOVE—Hank Snow, RCA APL1-0441
20	22	9	SONG AND DANCE MAN—Johnny Paycheck, Epic KE 32570 (Columbia)
21	11	18	FASTEST HARP IN THE SOUTH—Charlie McCoy, Monument KZ 32749 (Columbia)
22	16	14	AN AMERICAN LEGEND—Tex Ritter, Capitol 11241
23	27	5	DON WILLIAMS, VOL. II—JMI 4006
24	24	15	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
★	37	2	ANOTHER LONELY SONG—Tammy Wynette, Epic 32745 (Columbia)
26	29	33	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
★	34	6	SHE'S GOT EVERYTHING I NEED—Eddy Arnold, MGM 4912
28	33	3	LET'S GO ALL THE WAY TONIGHT—Mel Tillis & Sherry Bryce, MGM SE 4937
29	25	19	CLINGING TO A SAVING HAND—Conway Twitty, MCA 376
30	32	5	THE BEST OF DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1-0425
31	21	10	THE ENTERTAINER OF THE YEAR—Roy Clark, Capitol ST 11264
★	—	1	HONKY TONK ANGEL—Conway Twitty, MCA 406
33	39	2	SWEET COUNTRY—Charley Pride, RCA APL1-0217
34	35	8	THE PILGRIM—Larry Gatlin, Monument KZ-32571 (Columbia)
35	40	2	SOME KIND OF WOMAN—Faron Young, Mercury SRM 1-698 (Phonogram)
36	36	4	THE BEST OF BUCK OWENS VOL. 5—Capitol 11273
37	44	2	LAST LOVE SONG—Hank Williams Jr., MGM SE 4936
38	42	4	THE OAK RIDGE BOYS—Columbia 32742
★	—	1	THE ATKINS-TRAVIS TRAVELING SHOW—Chet Atkins, Merle Travis, RCA 0479
40	41	6	HAPPY HOUR—Tony Booth, Capitol ST-11270
41	47	17	AMAZING LOVE—Charley Pride, RCA APL1-0397
42	43	4	THAT'S THE WAY LOVE GOES—Connie Smith, Columbia 32581
43	45	3	PHASES AND STAGES—Willie Nelson, Atlantic SD 7291
44	23	18	THE MIDNIGHT OIL—Barbara Mandrell, Columbia KC 32743
45	26	14	BEAN BLOSSOM—Bill Monroe, MCA 2-8002
46	46	4	LIVE AT THE PALOMINO CLUB—Del Reeves, United Artists UA 204-F
47	48	3	BACK IN THE COUNTRY—Roy Acuff, Hickory 4507 (MGM)
48	28	16	THE UPTOWN POKER CLUB—Jerry Reed, RCA APL 1-0356
49	31	15	SOUTHERN ROOTS/BACK HOME TO MEMPHIS—Jerry Lee Lewis, Mercury SRM 1-690 (Phonogram)
50	—	1	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582

House, works the big trucker's convention at the Marriott in New Orleans, then goes to Houston to work the prestigious River Oaks Country Club. He'll also do a promotion

there for Mel Tillis. . . . **Connie Smith** has scheduled a crusade with **James Robertson** of Dallas in Dayton, Ohio, then goes on to Jackson, Tenn., for a telethon.

# Country Music

## CULTURAL HERITAGE PROGRAM

### Vocalists Named for Black Expo

NASHVILLE—The Impressions, the Howard Lemon Singers and Love Train will be among the featured vocalists at Black Expo, a cultural heritage program scheduled here April 12 to 14.

The exposition will feature displays, booths and music acts. Arrangements were made by Donald

Watkins, a student at Peabody College in the commercial music course under the auspices of the NARAS Institute. Watkins also is a member of the Love Train group, a 150 voice choir.

Other acts are the Howard Lemon Singers, who are on the Gospel Truth label, a division of Stax, the B-C-and-M Choir, the Johnson Ensemble, 21st Century, the Tabernacle Baptist Young Adult Choir, and two new groups: Dimensions of Gospel and Pea.

The event is chaired by Bobby Jones. The music for Love Train is provided by Garry Jones and Kevin Peabody. Directors of the group are Donald Watkins, Joe Havis, Shirley Cook and Wayne Settles.

Love Train was organized to pro-

mote artists, to give recognition to songwriters and to participate in the National Gospel Workshop of America, which will be held this year in Cleveland.



NASHVILLE BANNER columnist Red O'Donnell, second from left, is notified he will be honored at a banquet this week, and the notification comes from Conny Van Dyke, Burt Reynolds and Jack Stapp.

### Talent Signed For Gospel Fest

WAYCROSS, Ga.—Movie Lister and the Statesmen, copromoters with the Shrine Club here and Doc Brown, have contracted talent for the official "World's Biggest All-Night Gospel Singing" Aug. 31.

The talent this year includes the Statesmen, the Blackwood Brothers, the Speer Family, the Thrasher Brothers, the Goffs, the Hemphills, the Klautd Indian Family, the Tribunes, London Paris and the Apostles, the Spartans, the Action Players, and Sonny Simmons, who is master of ceremonies.

Highlighting the annual event is a contest in search of amateur and semi-professional talent.

Attendance last year at the gathering was more than 25,000. The Waycross Shrine Club has raised more than a quarter million dollars through this annual singing for the Crippled Children's hospital. Last year, 48 groups were present in the talent contest.

### Bluegrass to Bay Area Fest

SAN RAFAEL, Calif.—Plans have been announced for the Golden State Country and Bluegrass festival, the first such event ever held in the Bay Area.

Promoted by Paul and Judy Lammers, the festival will feature dozens of top names in the respective fields. It is scheduled here at the Marin Country Fairgrounds, April 26-28.

Already confirmed, according to the Lammers, are Jim & Jesse and the Virginia Boys, Doc Watson, Mac Wiseman, John Hartford, Ralph Stanley and the Clinch Mountain Boys, and Jimmy Martin and the

Sunny Mountain Boys. A number of local groups will be performing.

"We want to bring to the Bay Area some examples of the society which gave birth to and nurtured this type of music," Mrs. Lammers said. Authentic Southern cooking will be featured at the festival.

The festival is a tribute to Vassar Clements for his help to "hundreds of musicians in the Bay Area and all over the country."

Tickets are being handled through the Marin Memorial Box Office, Civic Center, here, and at all Macy's stores.

### BAMBI and MARTI



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"... now there's an entertainer."  
Frank Page; Louisiana Hay Ride  
"... she writes from her heart."  
Gordon Terry  
"... small but powerful."  
Little Jimmy Dickens  
"... they sound like a four piece band."  
Jerry Wallace  
"... she can't miss with that voice."  
Tex Williams

Appearing in Supper Clubs and Inns throughout the country.

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EXTRA!

# MUSIC ROW Gazette

EXTRA!

NASHVILLE, TENNESSEE

# JEAN SHEPARD AND BILL ANDERSON CAUGHT S-T-R-E-A-K-I-N-G UP THE CHARTS! Bill in his new song, Jean in her new hit single; "AT THE TIME"

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APRIL 20, 1974, BILLBOARD

# Gospel News

## Shaped Notes

Jeff Jeffrey has been added as choral promotions manager to the promotion department of the John T. Benson Publishing Co. He's been a minister of music and has other strong credits. . . . **Emily Bradshaw**, executive director of the Nashville chapter of NARAS and Nashville representative of the International Country Music and Gospel Music Festivals in London, has released her first album of sacred songs on the Dharma label. The LP, which includes inspirational hymns and gospel songs, was produced by **Rick**

**Powell**, arranged and conducted by **Svante Widen** of Stockholm. The title of the album is "To the Glory of God," and it was recorded in memory of her late father and in honor of her mother. She has been singing in Nashville churches for the past 15 years. . . . **Don Butler**, president of Sumar Talent Agency, is fully recovered from open heart surgery. . . . **The Keystones** have moved from Buffalo, N.Y., to Nashville and have signed a contract with Superior Records. . . . Superior also has signed the **Cruse Family** of Jackson-

ville, Texas, introduced to the label by Monument's **Larry Gatlin**.

**The Oak Ridge Boys**, who record for Columbia, were the first gospel group ever presented at the International Country Music Festival near London this past weekend. . . . **K-HYN** of Gilmer, Texas, is programming gospel music into a four-state area. . . . **The Statesmen Quartet** are on the campaign trail. They performed in Winston-Salem, N.C., with **Bill Hefner**, Democratic candidate for congressman, and in June through November, they'll join **Lester Maddox**, who is running for reelection to governor of Georgia. They'll be a part of his rallies, public speeches, etc.

**The Samuelsons**, one of Sweden's most popular gospel groups, will release their first album package of hymns this month while touring the U.S. and Canada. . . . **Randy Matthews** has performed a first, giving the devotion to a breakfast meeting of the national convention of the Christian Public Relations Council. . . . **The Samuelsons** performed Easter Sunday at opening services in the new 3800-seat First Church of the Nazarene in Denver. . . . The Myrrh record of **Eddie Robinson**, "I Thank You Father," has crossed over from gospel to R&B. . . . Plans are underway for the 2nd annual Southern Gospel Music Association Convention to be held in September in Dallas. The All American Gospel Music Festival will be held in Woodville, Texas, in June. . . . Radio Station **WIBF-FM** in Jenkintown, Pa., is now programming religion daily for six hours, with a substantial amount of gospel records during those hours. . . . **The Singing Rambos** have recorded another album for Heartwarming Records. It contains songs written by **Dottie** and **Reba Rambo**, as well as two traditional songs. . . . **The Imperials'** new single, "He's On His Way," is being featured on "Powerline" until April 19. This is a syndicated contemporary religious show on 800 stations each week. **The Imperials** are contemporary enough, having appeared with **Elvis Presley**, **Jimmy Dean**, **Carol Channing** and others. . . . **The Voices-Supreme** have signed a long-term contract with **Glori Records**. . . . **KOAK-AM** radio of Lake Charles, La., needs gospel record service. Music director **Marc Franklin** says he has a progressive gospel format, with emphasis on the "new." He plays entire albums.

Headquarters this year will be the King of the Road Inn. There will be a banquet and show, but this portion of the program has been moved back one night to Friday.

Held under the auspices of Dr. Jerry Prock, only those who have officially registered may attend. The registration fee is \$60. Forms and fees should be sent to Gospel Radio Seminar, Box 12252, Nashville, Tenn., 37212.

## Gospel Radio Seminar Will Cover a Variety of Topics

NASHVILLE—The Second Annual Gospel Radio Seminar, which is scheduled to be held here May 3-4, will cover a wide range of commercial radio topics. Agenda chairman is Neal Newton.

This year's seminar will begin with keynote speaker Duane Allen, lead singer for the Oak Ridge Boys, who is a former broadcaster. He will speak on trends in today's gospel music and problematic aspects of professional programming.

This will be followed by a series of panels. The first of these is titled: "Is Gospel Music Commercial?" The second: "Is Gospel Music Progressing?"

A panel of major programmers also have agreed to be on hand for a

presentation of "On the Air Personnel Training." There will be an extensive exhibit of music formats. Other subjects are station promotion, community involvement of listeners and a special presentations by trade publications.

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# Billboard Best Selling Gospel LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	24	<b>INEZ ANDREWS</b> Lord Don't Move That Mountain, Songbird 226 (ABC)
2	3	20	<b>ARETHA FRANKLIN AND JAMES CLEVELAND</b> Amazing Grace, Atlantic SD2906
3	4	24	<b>JAMES CLEVELAND</b> Give Me A Clear Heart, Savoy 14270
4	5	10	<b>SHIRLEY CAESAR</b> The Invitation, HBX 2160
5	1	20	<b>REVEREND W. LEO DANIELS</b> Sermon—Build Your Own, Daniels 1001 (Jewel)
6	20	6	<b>JAMES CLEVELAND/HAROLD SMITH MAJESTICS</b> Lord, Help Me To Hold Out, Savoy MG 14319
7	8	10	<b>LIVE AT CARNEGIE HALL</b> Hallelujah, Jesus Is The Answer, Light LS 5602
8	14	20	<b>BROOKLYN ALLSTARS</b> Too Close To Heaven, Nashboro 7114
9	6	16	<b>PILGRIM JUBILEE SINGERS</b> Don't Let Him Down, Peacock PLP 193 (ABC)
10	23	6	<b>JAMES CLEVELAND</b> Down Memory Lane, Savoy MG 14311
11	13	16	<b>THE RANCE ALLEN GROUP</b> Gospel Truth GTS 2701 (Columbia)
12	7	20	<b>SENSATIONAL NIGHTINGALES</b> It's Gonna Rain, Peacock PLP 175 (ABC)
13	17	20	<b>KEEP ON SINGIN'</b> I Don't Know Why, Light LS 5546 (Word)
14	18	24	<b>BROOKLYN ALLSTARS</b> I've Got My Ticket, Jewel LPS 0067
15	22	16	<b>DELOIS BARRETT &amp; THE BARRETT SISTERS</b> God So Loved The World, Creed 3035
16	-	1	<b>THE HENRY JACKSON COMPANY</b> The Gospel Truth GTS 2719
17	9	20	<b>DIXIE HUMMINGBIRDS</b> We Love You Like A Rock, Peacock 178 (ABC)
18	10	24	<b>BEAUTIFUL ZION CHOIR</b> I'll Make It Alright, Myrrh SP 6514 (Word)
19	15	16	<b>JAMES CLEVELAND</b> Trust In God, Savoy 14302 James Cleveland And The Gospel Girls
20	16	10	<b>INSTITUTIONAL RADIO CHOIR</b> One More Day, Zantez SVLP 2600
21	27	6	<b>JAMES CLEVELAND</b> James Cleveland And The Gospel Girls Trust In God, Savoy 14302
22	11	20	<b>REVEREND C.L. FRANKLIN</b> The Eagle Stirrs Her Nest, Jewel 0083
23	28	6	<b>IN THE GHETTO</b> I Told Jesus To Change My Name, Savoy MG 14322
24	12	10	<b>ERNEST FRANKLIN</b> There's A Leak In This Old Building, Jewel LPS 0063
25	33	6	<b>THE PEOPLE'S CHOIR OF OPERATION PUSH</b> It's Gospel, Gospel Truth GTS 2720 (Columbia)
26	21	24	<b>TRUTH IS WHERE IT'S AT</b> That Will Be Enough For Me, Gospel Truth GTS 2709 (Columbia)
27	-	1	<b>REVEREND MACEO WOODS AND CHRISTIAN TABERNACLE CONCERT CHOIR</b> A New Dawning, The Gospel Truth GTS 2722
28	19	16	<b>ISAAC DOUGLAS &amp; THE BIRMINGHAM COMMUNITY CHOIR</b> Why Can't I, Creed 3045 (Nashboro)
29	24	16	<b>THE ANGELIC CHOIR</b> Hold The Light, Savoy 7001
30	25	10	<b>BILLY PRESTON</b> Gospel In My Soul, Peacock PLP 179 (ABC)
31	-	1	<b>ANDRE CROUCH</b> Live At Carnegie Hall, Light 5602 (Word)
32	34	20	<b>SHIRLEY CAESAR SINGERS</b> Get Up My Brother, Hob 2144 (Scepter)
33	26	20	<b>REVEREND C.L. FRANKLIN</b> Heard It Through The Grapevine, Chess CH73 (Chess/Janus)
34	-	1	<b>THE PEOPLE'S CHOIR OF OPERATION PUSH</b> The Gospel Truth GTS 2720
35	31	10	<b>MAKE YOUR CHOICE</b> Humble Yourself, Savoy 14313

APRIL 20, 1974, BILLBOARD

**# 1 GOSPEL ALBUM IN THE NATION (APRIL 6)**

**"BUILD YOUR OWN FIRE"**  
(JEWEL LPS 0082)  
**REV. W. LEO DANIELS**  
NOW HAS TWO NEW ALBUMS DESTINED FOR THE CHARTS:

**"STRADDLE THE FENCE"**  
(JEWEL LPS 0088)

**"THE REAL THING"**  
(JEWEL LPS 0087)

—WATCH FOR THESE GREAT NEW SINGLES—

**"JESUS IS ON HIS MAINLINE"**  
Jewel #228  
**THE HOPSON FAMILY**

**"TESTIFY"**  
Jewel #227  
**BROTHER AL ANDRES & THE LILLINGTON COMMUNITY CONCERT CHOIR**

**"ON MY WAY TO SEE JESUS (YES I AM)"**  
Jewel #224  
**REV. WILLIE MORGANFIELD**

**"HALLELUJAH HOSANNA"**  
Jewel #223  
**REV. CLAY EVANS & THE SHIP**

DJ'S WRITE FOR SAMPLES ON STATION LETTERHEAD.

EXCLUSIVELY ON

**JEWEL RECORDS**

## Reno's KSRN-AM Spreads Gospel

RENO—The "Sounds of Joy," a weekly program of contemporary gospel music, is now being produced in the studios of KSRN-AM here, and is being distributed to radio stations both in the U.S. and abroad.

Bob Carlson, producer, says the program features middle-of-the-road Jesus music and capsule interviews with gospel artists, Christian personalities, and professional athletes. Past guests have included Billy Graham, Barry McGuire, Dale Evans, and well known sports figures.

The program is aired by short-wave radio HCJE in Quito, Ecuador, where the program is beamed to North and South America, Europe and the South Pacific. It is offered free of charge as a public service feature.

Stations wishing information can write to Sounds of Joy, Box 303, Reno, Nev., 89504.

20th Century Records  
enters Country Music through

# "The Back Door Of Heaven"

TC-2086

By

**Nancy Wayne**

Produced by Eddie Martinez



You can take the boy out of the country  
but you can't take the country out of the boy.

20<sup>TH</sup>  
CENTURY  
RECORDS  
A SUBSIDIARY OF  
20TH CENTURY-FOX FILM  
CORPORATION

**WHERE HER  
FRIENDS ARE!**

EDDIE DOUGLAS

# REPORT ON EASTERN EUROPE

A Survey of the Music Industries of Czechoslovakia, Hungary, Poland, Rumania and the Soviet Union.

In its February 9 issue, Billboard carried a story which heralded increased opportunities for trade between the music industries of the western world and the East European countries. The story, based on an interview with Bogdan Jankowski, the newly appointed artistic director of the Polskie Nagrania record company in Warsaw, reported Jankowski's plans to "develop an exchange of repertoire between West and East on a much bigger scale than ever before."

Jankowski described Poland's possible role as "a gateway to an immense potential market" and said that many of the deals he would be making would embrace many other East European countries including the Soviet Union.

As a follow-up to this important development, Billboard now takes a closer look at the music industries of some of the East European countries.

## FACT FILE

### Czechoslovakia

**Population:** 14.5 million  
**Exchange rate:** \$1 (US) = 5.57 crowns.  
**Record and tape industry turnover (1972):** \$31,904,000  
**Records manufactured in 1972:** 6,457,000 singles and EP's, 3,475,000 LP's  
**Average cost of a single:** \$2.10  
**Average cost of an LP:** \$7.64

### Hungary

**Population:** 10,449,000  
**Exchange rate:** \$1 = 23.40 Forint.  
**Per Capita Income:** Average annual pay for a skilled worker is the equivalent of \$1,255.  
**Records manufactured in 1972:** 1,402,575 singles, 1,665,718 LP's.  
**Average cost of a single:** 94 cents.  
**Average cost of an LP:** \$2.56 (classical); \$3.42 (pop)  
**Penetration of radio receivers:** 2,542,200  
**Penetration of television receivers:** 2,084,700

### Poland

**Population:** 33,000,000.  
**Exchange rate:** \$1 = 24 zlotys.  
**Per Capita Income:** \$730.  
**Records manufactured for domestic and export sales:** (1972) 4,800,000 LP's, 1,350,000 EP's, 350,000 singles.  
**Average cost of a single:** 62 cents  
**Average cost of an EP:** \$1.05  
**Average cost of an LP:** \$2.22

### Rumania

**Population:** 20,500,000  
**Exchange rate:** \$1 = 14.35 lei  
**Per Capita Income:** \$600  
**Records manufactured in 1972:** About 10,000,000 LP's, EP's and singles.  
**Penetration of record players, tape recorders and cassette players:** About 1,500,000.  
**Average cost of records:**  
Domestic—Singles and EP's: About 60 cents.  
10-inch LP's: About \$1.20  
12-inch LP's: About \$1.70  
Imports—Singles and EP's: About \$1  
10-inch LP's: About \$2  
12-inch LP's: About \$2.50

### Soviet Union

**Population:** 250 million.  
**Exchange rate:** \$1 = 0.72 rouble.  
**Records manufactured in 1972:** About 200 million LP's, EP's and singles.  
**Penetration of record players:** About 6,250,000 (2.5 percent)  
**Penetration of cassette players:** About 200,000  
**Average cost of a single:** 58 cents  
**Average cost of an EP:** \$1.30  
**Average cost of an LP:** \$2.79.

## Copyright Protection Advanced in Poland

By Roman Waschko

Through ZAIKS, the authors' society, Poland has reciprocal contracts concerning public performances and mechanical rights with both the socialist and a number of the capitalist countries.

In Eastern Europe, the first contacts were established with Czechoslovakia, Hungary and Yugoslavia and when the East German Democratic Republic was established, ZAIKS signed contracts with the AWA Society. Poland also has an agreement concerning first public performances of works with the OSA and SOZA societies of Czechoslovakia, with Hungary's Artisjus and with AWA in East Germany and SAKOJ in Yugoslavia.

Talks are currently in progress regarding a possible agreement between Poland and the Just Autor Authors' Agency in Bulgaria, with the Fondul Literar Al Scriitorilor Society in Rumania and with the recently established WAP Agency for the protection of authors' rights in the Soviet Union, a body which developed from the former WUOAP Society.

Talks with the Soviet Union are already at an advanced stage, both as far as a general agreement between the governments of Poland and the Soviet Union are concerned, and also as regards detailed contracts involved the various creative agencies. Agreements with Rumania and Hungary are not yet completed because these countries have yet to organize adequate apparatus for protecting the rights of foreign authors and settling accounts.

ZAIKS has reciprocal contracts for mechanical rights collection and payment with all the societies with which it has agreements on performing rights.

As far as payments of accounts among the socialist countries is concerned, these are effected exactly as in the West.

In transferring and exchanging fees and converting them into various currencies, there are no limitations imposed, either as regards contracts between socialist countries or contracts between Poland and Western countries.

Since 1970 the system of accounting has changed. Formerly fees were calculated through BIEM but now they are calculated on the basis of reciprocal contracts between individual societies.

Poland has reciprocal agreements with all European countries with the exception of the small states like Monaco and Lichtenstein which do not have any organizations to deal with authors' rights but are covered by the Swiss, French or Belgian societies.

At present there are certain difficulties preventing the proper regulation of mechanical rights since the progress in technology has outpaced the preparation of documentation. BIEM, of which Poland is a member along with most European countries, is having problems in catching up with the development of sound carrier techniques in preparing new forms of agreement. No one, for example, quite knows on which basis the agreements for videograms will be signed or what the conditions of payment will be. Even countries with the most advanced technology in this field, like the United States and West Germany have not yet managed to work out uniform legal norms which would satisfactorily safeguard the creator's rights.

ZAIKS is a member of the International Confederation of Authors' and Composers Societies (CISAC).

## Soviet Artists in Japan Compete

Although no western style international song festivals are yet staged in the Soviet Union, there has been a regular festival of political songs staged at Sochi—one of Russia's biggest resorts—over the years and a touring festival, "Melodies of Friends," sponsored by Goskoncert, which is staged successively in various cities in the spring. In these festivals there is participation by top artists and groups from East Germany, Poland, the Soviet Union, Rumania, Czechoslovakia, Hungary, Bulgaria, Yugoslavia, Cuba and Mongolia.

The Melodies of Friends festivals have regularly attracted top acts from the East European and other socialist countries and they are attended by capacity crowds. Many of the participating artists are subsequently booked by Goskoncert for extended concert tours in Russia.

Soviet artists have been moderately active on the international festival front. Muslim Magomayev, Edita Piekha, Maria Pakhomenko and Valentin Baglaenko have appeared in MIDEM galas and Antonina Zhmakova and Victor Vuyachich have competed in the Tokyo Song Festival. V.Y.

## Rumanian Disk Ind. Can't Meet Demand

By Octavian Vrsulescu

Rumania's music industry is developing healthily and although, up to now, the country has not been involved in the manufacture of record players or tape recorders, there are plans in the pipeline for the construction of a hardware factory in Yassy.

For the present Rumania imports Unitra tape recorders, made in Poland under license from Grundig, and Czechoslovakian-made Telsa tape recorders. Record players are imported from Poland (made under license from Telefunken) East Germany and Czechoslovakia (Supraphon models). Cassette players are largely imported from Poland.

In a small number of Comturist shops those with foreign currency are able to buy other imported cassette players and tape recorders, notably the Grundig range. Because many Rumanians bring in playback equipment from abroad, it is difficult to produce an accurate figure regarding penetration but it is generally estimated that there are more than a million and a half record players, tape recorders and cassette players in use. Tapes available include those made in East Germany by ORWO and, more rarely, AGFA and BASF tapes.

For some years now it has been official Rumanian policy to promote friendly relations with all the countries of the world, regardless of their social or political systems, and this policy has enabled the country to expand its cultural links with the Western countries. The diplomatic visits of Rumania's president and party leader, Nicolae Ceausescu, to the major countries of Western Europe and the United States have done a great deal to foster these links.

Rumania is a country of latin origin and there is therefore a considerable interest in French and Italian music. Yet the interest in this among the young people is now largely surpassed by that accorded to Anglo-American pop. In fact the charts compiled by the radio and by various magazines—all of which are based on letters received from fans—consist of anything up to 90 percent of Anglo-American music.

The music programmed by the radio consists of about 50 percent national repertoire, 40 percent Anglo-American repertoire and 10 percent is drawn from the repertoire of the other socialist countries in the Eastern bloc. Where national repertoire is concerned much of the more popular material comprises rural and urban folk music rather than pop music in the Western sense.

The Rumanian public is extremely enlightened about the Western musical scene and most of the major Western artists are well-known here. Quite a number of top-French acts have made live appearances in Rumania, booked by the ARIA (the Rumanian Agency of Artist Management), and this agency has also been responsible for bringing into the country such celebrated jazz artists as Sarah Vaughan, Louis Armstrong, Benny Goodman, Lionel Hampton, Gerry Mulligan, Dave Brubeck, Duke Ellington, Thelonious Monk and Dizzy Gillespie.

There has, unhappily, been less activity on the pop front however Rumanian audiences have much enjoyed visits from Melanie (who appeared through the agency of UNICEF Blood, Sweat and Tears and the Fifth Dimension).

Records in Rumania are sold through various outlets: conventional retailers, general music stores which also sell instruments and sheet music, and through racks in bookshop. There are more than 3,000 shops in the co-operative chain where records are sold and more than 1,000 specialist bookshops.

The yearly output of the state record company, Electrecord, is between eight and ten million units, mainly EP's and LP's. Only a few singles are issued. About 55 percent of the repertoire consists of folk music, 35 percent light music and ten percent other material—classical, spoken word etc.

Music from Western countries is not terribly well represented in the shops but Electrecord has negotiated deals with Montana and Metronome (West Germany), B&C Records and Philips (UK), Juan Valori (Spain), P.I.P.S. and Transworld Music (Switzerland), Studio 33 (Holland), CBS Sugar and Stop Records (Italy), CBS (Paris) and Trilogy Records (USA). In some cases Electrecord invites Western artists to visit Bucharest and record in the company's studios.

Rumania is a signatory to the Berne Convention and royalty payments and collections are made by the Union of Composers, whose president is prize-winning composer Ion Dumitrescu.

Because of the intensive electrification of the country which is now under way, Electrecord finds itself in the position of not being able to meet the local demand for records. When a new plant is established, in about five years' time, the situation will be eased dramatically. There will be a parallel development of playback equipment manufacture and this in turn is likely to lead to a more intensive development of trade between the music industries of Rumania and the Western countries.

# Qualiton to Build Own Pressing Plant

After several years of considerable difficulties the Hungarian State Record Company looks set to become a real record company on Dec. 31, 1975. For this is the projected opening date of the new plating and pressing plant now under construction in Dorog, some 20 miles from Budapest.

Although no firm decision has yet been taken about the pressing machinery to be installed, it seems most likely that the equipment will come from Alpha in Sweden.

As from Jan. 1, 1976, recordings on the Qualiton, Hungaroton and Pepita labels will be pressed by the State company and this will bring to an end the difficulties experienced in having records custom pressed by companies for which records were only a by-product of minimal importance.

The State record company which is nearing its 25th year of existence, can look back at a long and sometimes difficult production history which has won the labels world-wide recognition, not only as a result of various Grand Prix awards but also because of the widely acclaimed quality and range of its production, particularly in the classical field.

In the last few years the company has become the sole distributor of records in Hungary and has an excellent chain of 580 record retailing outlets throughout the country.

The company's turnover from locally produced records in 1973 was 137 million forints (\$5,855,000).

The situation in the matter of recording studios is not entirely satisfactory at present. Although equipped with up-to-date electronic hardware—manufactured by Telefunken and other companies—there is insufficient capacity, with the result that many recordings are made in churches where the acoustics are often excellent.

The company has no difficulties at present in obtaining raw material for pressings and production for 1974 is set at 2.2 million LP's (pressed from material imported from West Germany) and one million singles, pressed from material from Czechoslovakia.

The State company is the sole importer of foreign records and as well as product from the USSR, East Germany and Czechoslovakia there are imports of Western material on the EMI, Decca, and Deutsche Grammophon labels, among others. However Western records are expensive, retailing in the shops at anything from \$6.40 (for a budget line LP) to \$12.80.

Skilled management of the Qualiton company by general manager Jenő Bors, artistic director László Beck, production manager András Czapló, chief engineer Ferenc Takas and promotion chief Péter Erdős assure the company of a prosperous future. **Paul Gyongy**

# Hungary Faces Blank Tape Shortage

By Paul Gyongy

Hungary will produce 97,000 cassette tape recorders this year—through the Budapest Radiotechnical Factory (trade-mark BRG). This compares with a total production in the last five years of 186,000 and is therefore an indication of the fact that the tape market is at last beginning to develop on a much more satisfactory scale.

Up to just recently the factory has produced two models, one selling at \$84.60 the other at \$128. But the new production schedule involves two additional models whose prices have not yet been set.

Hungarian tourists traveling in Western countries have, over the years, brought in several thousand cassette recorders—mostly of German or Japanese manufacture—and, in addition, quite a number of units have been imported by official agencies and sold through retail outlets at prices varying from \$192.30 to \$277.80.

As blank cassettes are not manufactured in Hungary, the country depends on imports from BASF, AGFA, Philips and various Japanese sources. The C60 cassettes retail at \$5.13, and the C90s at \$6.40.

On the initiative of the BRG company, the Kultura Foreign Trading Company has programmed from 1974 the importation of between 25,000 and 30,000 pre-recorded cassettes having a total net value of \$50,000. Of these, 80 percent will be pop recordings and 20 percent classical. The cassettes will retail at between \$9.40 and \$10.70.

The Kultura firm has also signed an agreement with the Swiss firm SADE of Geneva for the manufacture of cassettes featuring the repertoire of the State record company. Last year the Swiss company manufactured 1,000 units each of 40 classical works and five pop recordings by such groups as the Lokomotiv GT Group, the Omega Group, and Zsuzsa Koncz, the only artist to have sold more than a million records in Hungary.

The Swiss company SADE handles world-wide distribution of the Kultura cassettes it manufactures. Kultura itself has re-imported 3,000 of these cassettes and these are sold in Hungary at \$7.70 each.

Kultura has recently negotiated deals with EMI and Decca for the pressing of British singles in Hungary and at MIDEM the company made agreements for the sale of Hungarian recordings with Hispavox of Spain, Gamma of Mexico and Sonolux for Colombia and Venezuela. In addition, contracts were renewed with CNR of Holland; the Societe Libanaise du Disque in Beirut, Lebanon; and with Barclay of Switzerland.

On the blank tape front, Elekto-impex, the company which is responsible for the import of virgin cassettes into Hungary,

says that the total figure of blank cassette importations in 1973 was 70,000. But there are difficulties in maintaining imports in 1974 because of the lack of hard currency, and a blank tape shortage could severely inhibit the sale of the 97,000 playback units which are scheduled for production this year.

# Russians Optimistic Despite Drawbacks

The music industry in the Soviet Union can certainly be said to be flourishing. Although the main emphasis in terms of radio play, promotion, education, music festivals and concerts is on classical music, pop music is enjoying a tremendous boom.

The Ministry of Culture's concert booking agencies find that artists in the general category of *estrada* (variety, easy listening, jazz, rock pop) draw the biggest audiences and hence produce the biggest profits. These profits are often used to subsidize the highly expensive and often loss-making classical presentations.

A similar situation exists in the record business where pop music sales predominate. Melodiya's output annually is about 200 million units but due to the lack of mass production of moderately priced stereo playback equipment, only about ten percent of recordings are in stereo.

Melodiya is expanding its activities steadily, generating more and more booking in its local studios and increasing its pressing capacity to meet the growing demand. But there are, nevertheless a number of areas where the company has a good deal of catching up to do if it is to rank with the major record producing operations of the Western world. For example, there are virtually no advertising or promotion campaigns for product and no proper market research.

Activity in terms of seeking new talent and releasing new product is far from intense and the publication of sales or popularity charts is definitely not encouraged. Record sleeves are often of poor quality and the achievements of top-selling artists are not honored by gold or silver disk awards as they would be in the West.

Despite all these elements, however, prognostications about the future of the music industry are highly optimistic and there is virtual unanimity that there will be an accelerating growth in the yearly output of recorded music to meet the ever-increasing demand. **Vadim Yurchenkov.**

# Dramatic Growth in Soviet Tape Market

By Vadim Yurchenkov

The growth of the tape market in Russia over the last three years has been quite dramatic. Until 1971 when Melodiya turned to cassette production, the whole pre-recorded tape business in the country was confined to Muzfond's duplication on to reel-to-reel tape—referred to here as "magnetofilm" and retailed through conventional record shops. But production and sales of pre-recorded reel-to-reel tape were negligible.

The pre-recorded tape era really began in Russia when Melodiya started producing both blank and pre-recorded cassettes. According to a Melodiya spokesman, the company produced 200,000 pre-recorded cassettes in 1971, 500,000 units in 1972 and an estimated three million units in 1973. At the beginning the company used imported tape exclusively, buying from East Germany's ORWO company, from BASF and from Japan. Duplication was handled by the Melodiya record plant in Riga/Tallin. However, following Melodiya's \$300,000 deal with Milton Gelfan of the Audiomatic Corp., New York, American cassette manufacturing equipment was installed in Melodiya's Tbilisi factory and a considerable increase in output was ensured. Some of the cassette components are made at a plant in Baku and the final assembly and duplication is carried out at Tallin.

Russian-made pre-recorded cassettes sell at 5.50 roubles (about \$7.50) and there are now more than 200 titles available, covering pop music, easy listening and jazz. Most pre-recorded cassettes are sold through conventional record outlets and some are retailed by newsstands. Blank cassettes are sold mainly in radio component stores.

Despite the rapid growth of the tape market since 1971, sales are still relatively small because of the minimal penetration of playback equipment. National hardware manufacturing companies offer nine different models of cassette recorders and players—a typical model selling at about 180 roubles (\$250)—but there is not yet a single car unit on the market. However a prototype car unit, the Vilma Auto Stereo car player, has been shown at the VDNKH Exhibition in Moscow.

The growth of cassette hardware production is still extremely slow. For example, 35,000 cassette recorders/players were manufactured in Russia in 1972 and this figure was increased to 50,000 in 1973 with sales totaling about \$10,133,000. This compares with 1,800,000 open reel recorders sold at the 15th Inter-Republic Wholesale Fair in Moscow last summer.

Only one stereo cassette player, the Vilma, is being marketed this year and this retails at about \$466.

There is no doubt that the cassette has a big potential market in the Soviet Union. For one thing cassette software—all locally produced because no imports are envisaged in the short term future—is in relative abundance and the hardware

is beginning to arouse strong consumer interest. Secondly, the advent of the cassette as a mass consumer item coincides with major developments in the car industry. Estimates are that mass production of Zhiguli/Lada cars—FIAT models made under licence since 1970-71—will reach a yearly capacity of 660,000 by 1975.

Although the in-car entertainment market has been painfully slow to develop, the prospects are that in the years ahead thousands of car buyers will want tape players fitted in their vehicles—particularly as FM stations are largely ineffectual in this country.

There is very little likelihood of the cartridge configuration becoming established in Russia—either through national manufacture or importation of hardware and software. The system is virtually unknown in the Soviet Union.

At present the reel-to-reel system dominates the tape market with cassette recorders representing less than 10 percent of tape playback equipment. According to the latest information available, about 30 percent of the tape players manufactured in 1973 were cassette players, while stereo tape players represented only four percent of the total.

# The Men From Mars

By Paul Gyongy\*

The Hungarian Society of Authors, Composers and Music Publishers was founded in 1907 on the initiative of composer Jenő Huszka who was then a young secretary with the Ministry of Culture. The first years were difficult, involving a hard fight against the stubborn refusal of all music users, the problem of a non-existent copyright law and the stupidity of the authorities in failing to understand why restaurants, coffee houses and night clubs should pay for the music they used. The situation was further complicated by the fact that many of the gypsy bands played by ear and had not the faintest idea whose music they were playing.

Some early court cases ended in total defeat for the Society—then came the first World War and people had other things to think about than performing rights. After the war, the Society was regarded as a dead duck and the whole idea of performing rights considered absurd.

However Huszka, who by this time had a dozen operettas to his credit (all have since become classics), was meanwhile joined by other composers like Jenő Hubay, Erno Dohnanyi, Leo Weiner and many others to keep the idea of the Society alive. Huszka became president and after the 1921 Law of Authors Rights had come into effect, he began to fight on all levels to have the principle of performing rights accepted.

So persistent and determined was he that in 1924 the Ministry of the Interior issued a decree stating that police could give permission for making music only when the music-user was able to produce a receipt indicating that he had a licence to use music protected by the Society.

This was the beginning of a major breakthrough and eventually lyricists and composers from all over Hungary started joining the Society and authorizing it to handle their royalty payments. The first reciprocal contract was concluded in 1925 with the Czechoslovakian society, OSA. The Hungarian Society, known as MARS, took part in the first international conference of performing right societies in Locarno, Switzerland in 1926, on which occasion president Huszka concluded a reciprocal contract with the French performing right society SACEM.

In 1927 at a conference in Rome the various societies founded the *Confederation des Societes des Auteurs et Compositeurs* (CISAC) and the Hungarian Society was one of the founder members.

MARS had already—in 1926—concluded a contract with the Hungarian State radio organization and four years later it negotiated an agreement with the cinema industry for the payment of rights on music used in films. In that same year the international congress of CISAC was held in Budapest.

The Second World War inevitably created severe disruption of the Society's activities and the uphill struggle to rebuild MARS fell to its director Alfred Markush, composer of "Take Me In Your Arms." He attended the CISAC conference in Washington in 1946, but he died two weeks later in New York. He was succeeded by the writer who became managing director in 1947 and remained in office until the founding of the State institution, the *Bureau Pour La Protection Des Droits d'Auteurs* (ARTISJUS).

Artisjus today has reciprocal contracts in respect of performing rights with the societies of Austria, East Germany, USA, Holland, Canada, West Germany, Japan, Denmark, Norway, Sweden, U.K., Switzerland, Italy, France, Belgium, Finland, Argentina, Australia, Brazil, Czechoslovakia, Greece, Israel, Yugoslavia, Mexico, Poland, Portugal, Spain and the Soviet Union.

Where mechanical rights are concerned, Artisjus has reciprocal deals with the societies of East Germany, Austria, Holland, West Germany, Japan, Sweden, Denmark, Finland, Norway, U.K., Switzerland, Italy, France, Belgium, Czechoslovakia, Yugoslavia, Poland, Spain and the Soviet Union.

\*Billboard correspondent Paul Gyongy, who has been reporting on the Hungarian music scene in Billboard for more than a decade, is a noted composer and an associate director of the Artistic Foundation of the Hungarian Peoples Republic.

# Czechoslovakia's \$30,000,000 Industry is Second Only to Russia's

By Dr. Lubomir Doruzka

Czechoslovakia is, after the USSR, the biggest producer of records in Eastern Europe. In 1972 the country produced 3,475,000 LP's and 6,457,000 singles and EP's. Of these about 1,500,000 units—mainly LP's—were exported.

Records are actually cheaper than in most Western companies (though not so cheap as in the Soviet Union) although converting their retail price to dollars based on the official exchange rate tends to inflate their value.

There are three record producing companies in Czechoslovakia, each of them also owning a music publishing affiliate.

Supraphon is by far the largest record company, controlling some 75 percent of the market. It also owns a chain of specialist record stores which account for about 70 percent of all record sales in Czechoslovakia. In addition, records are sold in bookshops and department stores, mostly on a producer-to-wholesaler-to-retailer basis.

The strongest element in the Supraphon catalog is its repertoire of classical music, ranging from the old masters to leading contemporary composers recorded by top Czech orchestras and soloists, some of whom enjoy international renown. It is this kind of material which accounts for most of Supraphon's exports, although some pop material—such as the recordings of singer Karel Gott—sell far beyond the frontiers of Czechoslovakia, particularly in other East European countries.

Panton, a minor company whose output represents some 13 percent of total sales, belongs to the Czech Musical Fund and was founded to promote contemporary Czech music—mostly of the serious kind. In the pop field its best-selling artists operate in the country and folk areas.

The third record and publishing company is Opus which is based in Bratislava, the capital of Slovakia. Since 1969 Czechoslovakia has been a federal state consisting of two fairly independent republics, the Czech Socialist Republic and the Slovak Socialist Republic. The Slovak Republic, with its 3.5 million inhabitants, has rapidly developed a cultural life of its own with independent institutions and direct contact with companies abroad. Opus developed out of what was formerly the Slovak branch of Supraphon and it thus inherited about 30 specialist record shops in Slovakia.

Supraphon, Panton and Opus all operate through the whole of Czechoslovakia, but while Supraphon and Panton concentrate mainly on Czech artists, Opus records Slovak artists almost exclusively and therefore sells principally in Slovakia.

Czechoslovakia is a signatory of both the Berne Convention and of the Universal Copyright Convention. Both performing and mechanical fees are collected and distributed by two societies, OSA for the Czech Republic and SOZA for the Slovak Republic. OSA was founded as long ago as 1919 and has bi-lateral contracts with corresponding societies in practically all the countries of the world, including the USA (both ASCAP and BMI). OSA is also a member of CISAC and BIEM and its executives hold important positions on the elected bodies of these organisations. OSA's president, Ivo Jirasek, is president of the Administrative Council of CISAC and a member of the Administrative Council of BIEM. OSA's director, Dr Jiri Novotny, is vice president of the directorial board of BIEM and a member of the legislative council of CISAC.

OSA and SOZA represent and protect composers and publishers from most countries of the world in Czechoslovakia, and Czechoslovakian composers abroad. All performance and mechanical right fees to the West are paid in Western currencies by OSA and SOZA. This creates good conditions for publishing, sub-publishing and licensing deals for foreign companies. These deals are concluded in different ways.

Sub-publishing deals are negotiated direct by Supraphon, Panton and Opus with their partners abroad. Licensing deals are concluded by the two monopoly export and import companies, Artia in the Czech Republic and Slovart in the Slovak Republic, which act on behalf of the record companies and work in close contact with them. The responsibility for the direct import and export of finished product or sheet music also falls upon Artia and Slovart. Direct imports and exports of finished product are largely confined to trade with other East European countries. The trade with western countries most frequently takes the form of licensing deals.

Through Artia, Supraphon represents in Czechoslovakia the catalogs of Ariola, Barclay, Deutsche Schallplatten, EMI, Erato, Jugoton, Melodiya, Polskie Nagrania, Polydor, Qualiton, Tamla Motown and the WEA group. Artia has also made a number of record by record deals with other companies. In some cases Artia represents these catalogs or records for other East European countries.

Panton has not up to now released any foreign material but OPUS has acquired several records from the RCA and Creole catalogs.

Where catalog deals are concerned, Supraphon undertakes to release a certain number of LP's per year. Part of the license fees are paid in western currency and the balance is often kept in Czechoslovakia and used by the foreign partner to pay for custom recordings in the Supraphon studios. These studios, equipped with up-to-date recording installations, are also used frequently for co-productions, both in the classical and pop fields. Polydor, Decca, Teldec, Vox and EMI are among the companies which have recently made use of these facilities. In co-production deals, Supraphon usually retains

the rights for the East European countries, while the western companies have rights for the rest of the world.

On average 25 albums, pressed from foreign masters on a licence basis, are released each year in Czechoslovakia. They are distributed mostly through the Supraphon Record Club which accounts for almost 40 percent of all LP sales in the country. Generally these records achieve very healthy sales. Release of singles on this basis is, however, very rare.

Releases made under licensing deals are virtually the only means of introducing foreign artists to the local market. State-owned radio features programmes for specialist audiences with leading acts from all over the world given emphasis. This means that the radio audience is kept fairly well informed of developments in the various countries. But from the commercial point of view, these programmes are of little significance in terms of selling foreign records. Much more important is the airplay given to local cover versions of foreign recordings. When made by top Czechoslovak artists, they would easily outsell the original versions (assuming the originals were available).

As all three record companies also have publishing affiliates, it is understandable that they prefer to release material to which they can also secure the sub-publishing rights. The three publishing houses conclude sub-publishing deals in respect of about 150 foreign titles a year. This does not include a number of general contracts for entire catalogs. (In the publishing area, for example, Supraphon represents Ivan Mogull, RAK, Tree and World Music of Belgium.)

Almost every sub-published title gets a local cover version and if it is a really major hit—such as will only happen once every few years—it can sell more than 200,000. About ten singles a year top the 100,000 mark but sales of between 20,000 and 30,000 are normally considered to be highly satisfactory. The popularity of the artist making the cover version is of more importance than the position the original recording reached on the chart of its native country.

Export of Czechoslovak records into other East European countries is usually effected on the basis of a reciprocal bi-lateral contract which sets the number of records to be imported and exported each year. If the demand for imported records in one of the countries is higher than originally expected, it may be difficult to satisfy demand within the current year and this is then adjusted in the contract for the following year.

Licensing deals between East European countries are exceptional—usually they concern just a few LP's which Supraphon releases through its record club.

Export deals with the West usually take the form of licensing deals, but there is also some export of finished product. Some deals—for example those with Rediffusion in the UK and Ariola in West Germany, combine licensing with export of finished product. Others, such as that with Nippon Columbia of Japan, are concluded exclusively on a licensing basis, and others still involve only finished product. A good deal of finished product is, for example, exported to Spain and Portugal.

At present there are export licence deals in operation with some 40 companies in 20 countries, including most of Europe, the USA, New Zealand, Japan and Mexico.

Live performances both of local and foreign artists are negotiated and contracted by two concert agencies—Pragokonzert in Prague and Slovkoncert in Bratislava—both of which operate throughout the entire country and make their own independent contracts. Pragokonzert, the older and larger of the two, was founded in 1958 and has its business partners in more than 60 countries. Almost 20,000 musicians and vocalists are sent on overseas tours each year by Pragokonzert and the concerts and stage performance arranged by the agency average out at 31 a day—six abroad and 25 in Czechoslovakia.

There is a great exchange of talent among the East European countries in accordance with bi-lateral contracts between state concert agencies.

Czechoslovakia has a proud classical music heritage and has in the Czech Philharmonic Orchestra one of the most highly regarded ensembles in the world and one much sought-after by all Supraphon licensees. It was founded in 1896 by the composer Antonin Dvorak, has performed all over the world and has had some distinguished guest conductors including Stokowski and Aaron Copland who, last October, said that it was the best orchestra he had ever conducted.

Among the Czech conductors, Vaclav Neumann, chief conductor of the Czech Philharmonic Orchestra, and Dr. Vaclav Smetacek, chief conductor of the Prague Symphony Orchestra, enjoy high international reputations. Violinist Josef Suk, grandson of the composer of the same name, harpsichordist Zuzana Ruzickova (famous for her Bach interpretations) and organist Dr. Jiri Reinberger are among the best-known soloists, while the Prague Chamber Orchestra, Ars Rediviva (specialising in baroque music) the Slovak Chamber Orchestra and the Prague Madrigal singers have many faithful followers among chamber music lovers abroad.

The Smetana Quartet, the Janacek Quartet and the Vlach Quartet rank among the best string quartets in the world.

On the pop level, Karel Gott, recording for Supraphon and Polydor, has been the undisputed No. 1 singer from Eastern Europe for many years. His recent gold disk for the sale of 250,000 copies of his sampler album "My Czech Favourites" has underlined his supremacy. Also under contract with Supraphon and Polydor is Helena Vonceckova who has had a

number of records released in Japan; and the young Pavel Barton records for both Supraphon and Ariola.

Nada Urbankova and Jiri Korn have, in addition to their Czech records, had some LP's released by Deutsche Schallplatten in East Germany, while the groups Country Beat and Blue Effect are known abroad because of records exported by Artia. Hana Hegerova is a well-known *chanson* singer, recording both in Czechoslovakia and Germany.

Among the Panton artists, Josef Laufer has a recording contract in Germany and top-selling artists on the local market include the Rangers, the Greenhorns, the Greek-born sisters Marta and Tena and the duo of Hana and Petr Ulrych.

Opus leads the field in highbrow rock music with the group Collegium Musicum whose organist, Marian Varga, was in the top four of an organ competition held in Monte Carlo. Another talented Slovak rock singer and composer is Pavol Hammel (leader of the group Prudy) who has scored successes in South American song festivals and has recorded several singles in Brazil.

Jana Kocianova was recently touring Europe as a guest artist with the Karel Gott Show; and Eva Mazikova frequently performs with the Brano Hronec Group in Scandinavia.

The tape market in Czechoslovakia is growing rapidly but is still in a relatively early stage of development. Gross sales of software account for about 13 percent of total music turnover. Blank open reel tape still predominates because the emphasis in hardware production is very much on reel-to-reel tape recorders. Cassette players represent only ten percent of tape recorder production so it is hardly surprising that sales of open reel tape account for 75 percent of total tape turnover.

As in the Soviet Union, the 8-track cartridge is virtually unknown in Czechoslovakia.

Since 1971 both Supraphon and Panton have been producing pre-recorded cassettes, concentrating almost exclusively on local repertoire. As the penetration of hardware develops, cassette sales are expected to expand enormously.

## Intervision Can Reach an Audience Of 100 Million

By Lubomir Doruzka

PRAGUE—As in the West, television is considered in all socialist countries to be the most important mass communication medium. Its task is not only to spread information but also to contribute to the education of the population in accordance with the principles of the cultural policy of the state. For this reason, all TV companies are state-owned and, even in music and entertainment, adhere to standards of good taste with preference given to programs of educational value.

Advertisements and commercials paid by other state-owned companies are possible but they usually take the form of very short features. The production and programming stay fully in the hands of the TV authorities and it is not customary for companies to sponsor shows.

A close co-operation and exchange of musical programs between socialist countries is frequent and easy through Intervision, created in 1959. The countries who form the membership of Intervision are the USSR, Poland, Hungary, East Germany, Bulgaria, Rumania and Czechoslovakia. Finland is also a member although it does not participate to such a large extent.

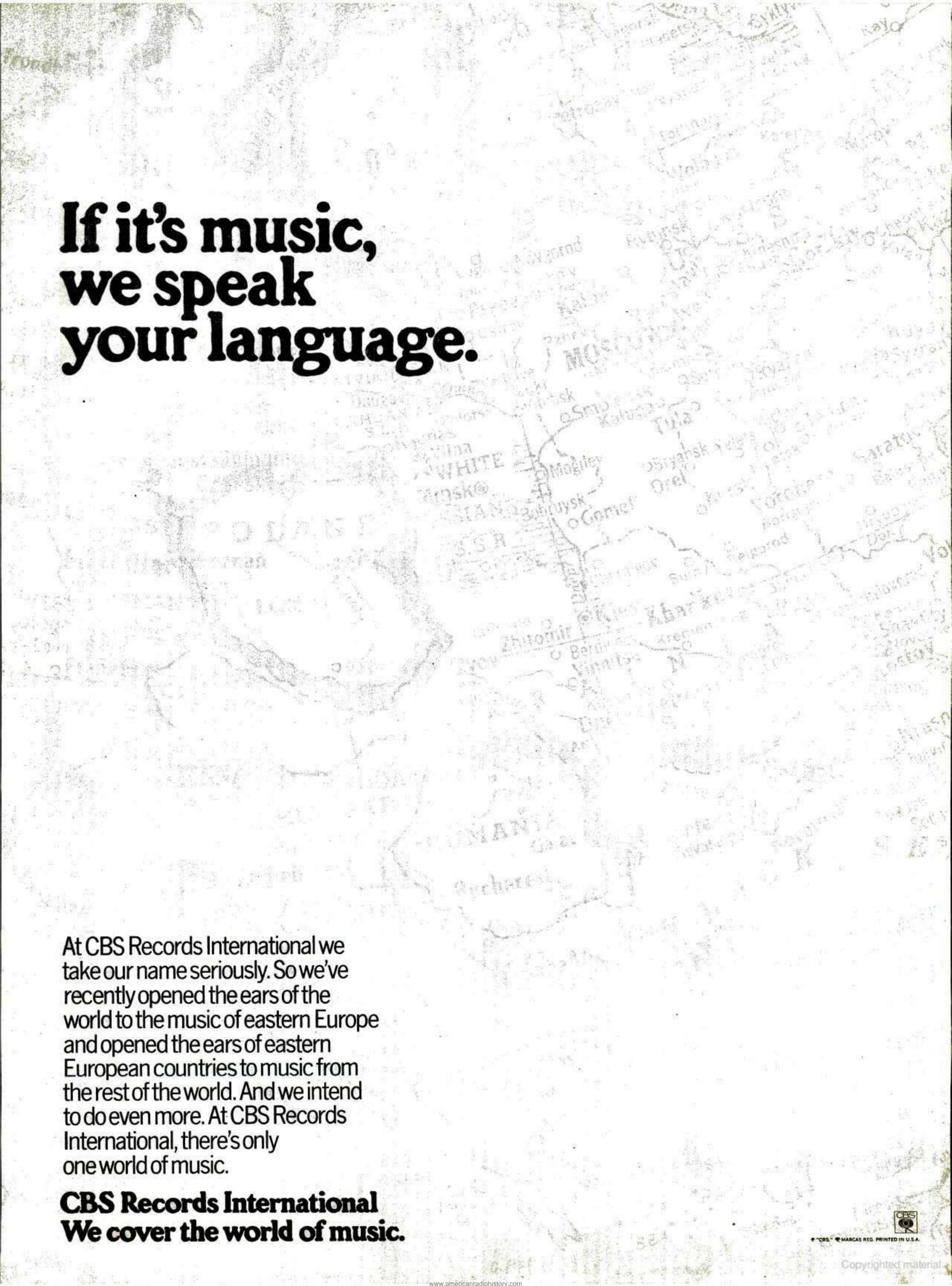
A popular musical show transmitted by all the Intervision countries may be viewed by more than 40 million, not including the USSR. It is more difficult to estimate the number of viewers in the USSR but if it is 20 percent of the entire population the figure would be in excess of 50 million. In most Intervision countries between 15 and 20 percent of music programs come from other member countries.

Co-operation in production and programming may take different forms. Generally these are discussed and settled by the Intervision council, to which all member countries send their representatives.

The council meets every six months. In most cases a member country produces its own programs and shows and offers them to other member countries. Every country prepares a set of 10 musical programs, including all kinds of music—classics to pop—for every three weeks. These shows are relayed to other member countries in two blocks of five hours each according to a settled schedule. Common screening, in which the program would be relayed by all member countries at the same time, is very exceptional. Co-operation usually takes the form of creating a common pool of programs and shows from which individual countries can draw at their discretion.

Among the programs which are regularly taken by all Intervision countries, music festivals play an important part. Some of the concerts of the Prague Spring Festival are among the rare examples of performances taken by all member countries at the same time. Most of the pop festivals are taped for later screening. Some shows from East Germany enjoy considerable popularity. All countries participate in producing a series of promenade concerts, a 40-minute show from a different country each time. Very successful is the series, "Concerts at Respirium" a live transmission of chamber music from a small concert hall of Prague TV.

An important part is also played by the production of complete opera and ballet performances. These are sometimes done on a co-production basis. Thus, a new performance of Don Giovanni by Mozart is being prepared and will feature not only artists but also technical experts from all Intervision countries. It will be recorded in the historical opera theatre in Prague where the first performance of this opera was given during Mozart's lifetime.



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# The Strange Case of the Chart Records That Don't Sell!

By Roman Waschko

Until very recently the slow rate of development of the Polish record industry has hindered the establishment of a show business scene as exists in Western countries. Up to now the existing record factories, belonging to Poland's only record company, Polskie Nagrania, were unable to produce enough records to satisfy demand. There have also been problems with the printing of record sleeves which are sometimes delivered months after the record has been pressed.

Furthermore Polskie Nagrania does not consider it worthwhile to produce singles and this has tended to take some of the vitality out of the music scene.

In this situation, Polish Radio, which records all the leading Polish artists and plays the recordings on the air, is the only medium able to promote pop music. A song played regularly on Polish Radio may well become a hit even though no commercial recording is available. In fact by the time Polskie Nagrania does produce a commercial version, the recording may long since have ceased to enjoy hit status.

A number of periodicals in Poland print charts which are based on popularity polls and not on sales. The same thing applies to foreign recordings. Polish Radio presents most of the British and American hits and these often become very popular and are listed in the charts even though the records themselves are not available in the shops. This situation often results in the misconception among foreign record producers that their records are selling well in Poland.

The only importer of foreign records into Poland is PWM Editions but all too often the records imported by this agency are not those for which there is the most demand.

However this desperately limiting situation is expected to change dramatically over the next few years due to ambitious plans for expanding Polskie Nagrania's production capacity

and a new initiative to promote more trade between the music industries of East and West.

Poskie Nagrania is in the process of building a new record pressing factory which will manufacture a total of 40 million records over the next three years (Billboard, Feb. 9) And Poland has no shortage of pvc.

There are more and more good stereo record players and reel to reel tape recorders in the shops and while cassettes are still in their infancy and a minimal amount of hardware is available, there is nevertheless a great future for pre-recorded cassettes in Poland.

Despite the hitherto unadventurous policy of Polskie Nagrania over the years, some artists and groups have achieved impressive sales in Poland. In 1972 the British group Christie sold 162,835 LP's and other major album sellers were Halina Kunicka (97,009), Zdzisława Sosnicka (82,201), The Troubadours (70,020), The Gun (69,613), K. Klenczon and the Three Crowns (67,567) and the Framer Duet (66,204).

Top album sellers over the period January 1960 to December 1972 have been:

	Records released	Sales
1. The Red Guitars	31	2,279,000
2. Irena Santor	37	1,293,420
3. Slawa Przybylska	29	1,260,140
4. Niemen	20	1,153,250
5. The Red & Black Group	26	1,109,040
6. Halina Kunicka	19	992,850
7. The Blue & Black Group	32	992,750
8. Mazowsze	14	941,040
9. Piotr Szczepanik	13	922,890
10. Filipinki	3	887,090

## EAST EUROPEAN ADDRESS BOOK

### CZECHOSLOVAKIA

#### Music Publishers and Record Producers—

(Contact for publishing, subpublishing and licensing deals):

**SUPRAPHON**, Palackého 1, Prague 1, Tel: 268-141, 261-608. Gen. Mgr.: Jaroslav Seda; Deputing Gen. Mgr.: Jindřich Turka; Copyright Mgr.: Jiří Vinařický

**PANTON**, Řiční 12, Prague 1, Tel: 532-311, 538-151. Gen. Mgr.: Vladimír Sevěik, Deputy Mgr.: Arnost Kostál; Sales Mgr.: Drahomír Sulák; Chief-Ed.: Luboš Sluka; Copyright & Int'l: Jiří Valenta; Copyright & Int'l Sales: Jiří Millionig

**OPUS**, Dunajská 22, Bratislava, Tel: 52-665, 52-886, 51-354. Gen. Mgr.: Dr. Stanislav, Deputing Gen. Mgr.: Alexius Aust, Art Director: Dr. Marian Jurík, Copyright Mgr.: Dr. Slezák, Dr. Horák

#### Export & Import Companies:

(Contact for licensing deals and import/export of records and tapes):

**ARTIA**, Ve Smečkách 30, Prague 1, Tel: 246-284, 246-493

**SLOVART**, SA Leningradská, Bratislava, Tel: 54-581, 59-034, Telex: 09586

#### Composers' Associations

(Collecting Mechanical and Performing Fees):

**OSA**, (Ochranný svaz autorský pro práva k dílům hudebním—Authors' Ass'n for Protection of Rights on Musical Works), Třída Cs. armády 20, Prague 6, Tel: 325-341, Director: Ivo Jirásek, International Mgr.: Dr. J. Novotný

**SOZA**, Zivnostenská 1, Bratislava 88327, Tel: 55796, 54141, Director: Gejza Dusík, Int'l Mgr.: Dr. Marián Fridrichovsky

#### Concert Agencies:

**PRAGOKONCERT**, Maltézské nám. 1, Prague 1, Tel: 581-841, Director: Dr. František Hrabal

**SLOVKONCERT**, Leningradská 5, 890-86 Bratislava, Tel: 381-41, Telex: 93485, Gen. Dir.: Dr. Lubomír Cížek, Gen. Mgr.: Jan Miskovic, Sales Mgr.: Miloš Borský

### HUNGARY

#### Music Publishers and Record Producers

**KULTURA—HUNGARIAN FOREIGN TRADING CO.** Foe utca 32, Budapest. Tel: 159450. President: Paul Kornis; general manager: Josef Szabo; Sales manager: Josef Meszaros; Music Department director: George Korda.

#### Licensing Organisations

**ARTISJUS** (Hungarian bureau for the protection of authors' rights), Vorosmarty ter 1, Budapest V. Tel: 128650.

### POLAND

#### Record company

**POLSKIE NAGRANIA**, Długa 5, Warsaw. Tel: 313231. President: Paweł Kruk; Artistic director: Bogdan Jankowski.

#### Music publisher

**PWM**, Al. Krasińskiego 11a, Cracow. Tel: 25210. General manager, Mieczysław Tomaszewski. Foreign trade office Krakowskie Przedmieście 7, Warsaw. Tel: 261201. Cable: PE-WUJEMBEHAZET. Telex: 813498. Director: Bohdan Gierlicki. Contact for export and import of records, tapes, etc.: Records dept. manager, Edmund Ronowicz.

#### Licensing Organisations

**ZAIKS** (Society of Authors). Hipoteczna 2, 00-092 Warsaw.

Tel: 276061. President: Karol Malcuzyński. General manager, Witold Kolodziejski. (Mechanical and performing rights); Authors' Agency—Hipoteczna 2, 00-092 Warsaw. Tel: 276061. Acting general manager, Leopold Rybarski.

#### Associations

**POLISH JAZZ ASSOCIATION**, Rutkowskiego 20 m.5, 00-020 Warsaw. Tel: 271428. President, Jan Ptaszyn Wroblewski. General manager of the Concert Bureau: Stanisław Cejrowski.

### RUMANIA

#### Record Producer

**ELECTRECORD**, Bucharest 7, str. Luigi Cazzavillan 14-16. Tel: 141593. Telex CENPOLIGRAF 011-191. Director: Teodor Carțis.

#### Artist management

**A.R.I.A.** (Rumanian Agency of Artist Management). Bucharest 1, Bul. N. Balescu nr. 2. Tel: 137008. Telex LIBRI 011-225. Director: Vasile Florea.

#### Associations

**Rumanian Composers' Union**, Calea Victoriei nr. 141, sector 1, Bucharest. Tel: 160147. President: Ion Dumitrescu.

**A.T.M.** (Association of Theaters and Musical Establishments), str. Filimon, Sirbu, nr. 16 Bucharest 1. Tel: 124614. President Mrs. Dina Cocea.

**Council of Culture and Socialist Education**, Casa Scintei, Piata Scintei nr. 1, Bucharest. Tel: 176010, 176020. Musical director: Nicolae Calinoiu.

### SOVIET UNION

#### Record Producers

**Gosconcert Agency**, N.M. Aleshchenko, Dir. Neglinnaya 15 (Cable: MOSKVA GOSCONCERT) Moscow

**Melodiya Records**, Vassili I. Pakhomov, Gen. Dir., 24 Tverskoi Bulvar (Cable: MOSKVA MELODIYA) Moscow K-9

**V/O Mezhdunarodnaya Kniga** (exporter/importer of records/music), Yuri Leonov, Acting Pres.: Mrs. Raissa F. Kalianko, VP: 32/34 Smolenskaya/Sennaya Pl., Moscow G-200. Telex: 160 (Cable: MOSKVA MEZHKNIGA)

**Soviet Composer Publ'rs**, Abram M. Goltzman, Dir.: nab. Morisa Toreza 30, Moscow V-35. (Leningrad Branch) Boris P. Kravtchenko, Dir. pr. Gaza 44

**Muzyka Publ'rs**, K. Fortunatov, Dir.: Neglinnaya 14, Moscow k-45

**Muzichna Ukraina**, Yuli Malyshev, Chief Ed. ul. Pushkinskaya 32, Kiev

**VAAP** (All-Union Agency of Copyright), Boris D. Pankin, Lavrushinskii per. 17, Moscow

**Muzfond**, V. Kostylev ul. Gotvalda 10, Moscow A-47

**State Committee for Television & Broadcasting**, ul. Pyatnitskaya 25, Moscow. (Cable: Moskva RADIO)

**Union of Composers of the USSR**, Tikhon Khrenniko, First Secretary, ul. Nezhdanovoi 8, Moscow K-9. (Leningrad branch), Andrei Petrov, sec'y ul. Gertsena 45, Leningrad, 1

**National Committee of the IMC of UNESCO**, P. Sabintsev, Exec. Sec'y.: c/o Union of Composers of the USSR

**Melodiya Main Recording Studio/Pressing facility**, Vsesoyuznaya Studiya Gramzapisi (VSG)—ul. Stankevitcha 8, Moscow K-9

# Song Festivals Open Door to Vast Untapped Market

By Roman Waschko

There is no doubt that the international song festivals, staged in the East European countries have, over the years, been the most important elements in establishing mutually beneficial contacts between the music industries of East and West. The International Sopot Song Festival—the 14th edition of which is scheduled this year for Aug. 21 to 24—is a good example of this liaison.

Initially the idea of the Sopot Song Festival was to promote the export of Polish songs. This was an ambitious aim and one which proved immensely difficult to achieve in the early years because of organizational misconceptions. It is only in the last few years that it has been realized that major strides had to be made in the home showbusiness world and the traditional Polish popular music had to be adapted to dovetail more closely with the musical criteria of contemporary Western pop.

It also became clear that selling copyrights could be made very much easier if foreign copyrights were acquired in exchange. Thus over the years the Sopot Festival has undergone some fundamental changes, not the least of which has been the introduction of a song and product marketing function—a music fair in which record companies have presented not only their artists but also their recorded repertoire.

Other festivals which consolidate co-operation between music men from the East and West include Bratislava Lyra Festival in Czechoslovakia and the Golden Orpheus Festival in Bulgaria. The organizers of these festivals continue to extend the numbers of guests invited from the West, irrespective of the extra investment this involves, because they realize that song festivals are the best opportunities to establish personal contacts and that personal contacts are virtually important in the international music industry.

One important feature of song festivals is that competing or guest artists can be presented before talent promoters and record chiefs from many countries. They offer a great opportunity for Western talent to establish itself in the East European countries and there are many examples of second rank British, French, Belgian and Dutch artists who have developed through festival success bigger followings in Eastern Europe than they have in their own countries.

Eastern European song festivals can be a gateway to the immensely lucrative Russian market and a number of artists who have appeared at Sopot have subsequently been booked for tours of the Soviet Union. They include Frida Boccara and Rick Seroka. Representatives of Soviet agencies are now present at all festivals held in the socialist countries and Western artist managers have a good opportunity to establish contact with them.

The opportunities provided by these festivals can be appreciated by looking at the careers of such artists as Karel Gott of Czechoslovakia, or Robert Charlebois, the French Canadian singer. The American pop singer, William M. Ramsey III, who was popular a few years ago in Western Germany, began his career in 1967 at the International Jazz Festival in Sopot and he cut his first record in Poland.

Jazz is another area of music which is well-served by major festivals in Prague and Warsaw where some of the biggest names in jazz have been presented.

Eastern markets, particularly that of the Soviet Union, represent an extremely attractive proposition to Western music men because they have a vast untapped potential. In the Soviet Union, for example, an artist can tour for a period of months and be well paid.

If personal contacts are important in music deals between western countries, they are absolutely indispensable when it comes to negotiations between East and West. Without personal contact, without a visit to the East European country in question, it is impossible for a Western music industry representative to do business. Song festivals offer an ideal opportunity for this contact to be made. They also give representatives from Western countries a chance of making deals among themselves.

Festivals can create really exceptional opportunities for Western record companies. For example it is a new rule of the Sopot Festival that the Polish import agency must buy a certain number of records from the firm whose artist wins one of the first prizes in the contest.

Finally festivals in the East European countries can even enhance the home sales of Western artists. This was certainly the case with Dutch singer Ben Cramer who enjoyed a new wave of popularity in Holland after his successful appearance at the Golden Orpheus Festival.

Benefits from festival participation may not always be immediately apparent; but there is a growing number of music men in Western countries who can testify to the value of regular representation at East European song contests. It often requires patience and a great deal of adaptability—but it can certainly pay off in the long run.



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# International News

## Cassettes Increase Lead in U.K. As Sales of Cartridges Slacken

By ROBERT SHAW

LONDON—Major London retailers are reporting a sudden and dramatic fall-off in sales of 8-track cartridges, and there are indications that the pattern may be repeated elsewhere. Record companies will not concede that disenchantment with 8-track is widespread, saying that their national sales figures show the proportion of cassette to cartridge sales steady at something under 2:1. Nevertheless, dealers claim that company representatives agree 8-track sales have slackened, and one rep is even said to have told a dealer that his company was thinking of cutting down its cartridge catalogue and concentrating on cassettes.

Laurie Kreiger, managing director of the 50-shop Harlequin chain, says "Cartridge sales are running at one to every seven or eight cassettes at the moment, against a figure only a few months ago of 1:3. Before that there had actually been an increase in 8-track sales, and a year ago I predicted a 50-50 market. Each of our shops stocks over 1000 cartridges and it is very hard to account for this drop. Obviously the petrol crisis and car price increases have had something to do with it."

At HMV in Oxford St. tape supervisor Robin Wells echoes Krieger's view. "Before Christmas we were selling at a ratio of about four to one in favor of cassettes, and since then it's gone up to six to one. I can imagine that we might eventually cut down on the space we give to cartridges." Chappell's tape manager Gerald Hershman reported a similar situation. "We are reducing both our display and our orders. In the last two months 8-track business has really dropped off from 2:1 to 4:1 in favor of cassettes."

Outside London the picture is patchier. Dealers in Glasgow, Manchester, Hull and Birmingham report cartridge sales steady, but there are scattered instances of the same fall-off experienced in London. Suggested explanations include seasonal fluctuation, implying an improvement as summer approaches; inadequate selling effort on the part of retailers, which may be a just complaint in some cases but hardly accounts for a sudden fall-off; growing public awareness of the relative merit of cassette and cartridge systems, coupled with large numbers of cartridges returned as faulty; and the effects of the petrol crisis.

Outlets catering for the in-car market are best placed to judge the last explanation, and here the picture becomes further confused, since these non-traditional outlets have experienced no drop-off in cartridge sales, some even reporting an in-

crease. London's Hamilton Car Radio, for instance, has improved its cassette to cartridge ratio from 1:1 last October to 2:3 now. This despite evidence from manufacturers such as Radiomobile of a movement from cartridge to cassette hardware. Nor have in-car sales dropped off in absolute terms, as might be expected if the petrol crisis were really responsible for the cartridge malaise.

It is clearly dangerous to attempt a generalization from what is after all slender evidence. Some record company tape managers explain the London figures in terms of a freak local variation on a firm national pattern, and it is premature to suggest any general decline when most dealers contacted can find no evidence of a fall in cartridge sales. But the experience of Harlequin, HMV, Chappells and other retailers up and down the country may be a straw in the wind.



THE LES Humphries Singers receive their first gold disk during their recent tour of Sweden. The album, *Mama Lou*, has sold over 25,000 copies in the country. Pictured are Les Humphries, left, and Lennert Andersson, press officer of Grammofon AB Elektra, Sweden.

## Polydor Kicks Off 38G to Push Scottish Soccer Team

LONDON—Polydor is investing an estimated \$38,000 in promoting a single and album by the Scottish Soccer squad in a campaign which will allow competition winners to visit Munich for the final matches of the World Cup in June.

Promotion begins immediately on the single, "Easy Easy" which comes from the Bill Martin-Phil Coulter writing-production combination, and will be followed by even more concentrated effort on the album, "Scotland, Scotland," due for release in May. The LP features not only the footballers, but also guest appearances by Lulu on "Shout," Red Stewart on "Angel," Junior Campbell on "Hallelujah Freedom," the Bay City Rollers on "Remember" and the JSD Band on "Bremner's Volunteers." Other tracks will include "Chirpy Chirpy," "When I'm Dead and Gone" and a new version of "Back Home," a 1966 hit for the England team.

Ian Walker, recently appointed general marketing manager at Polydor, told Billboard that the winner of the consumer competition, built around identifying the singers on the album, would receive as prizes a car equipped with a Philips cassette unit plus a free visit for two to Munich to see the third and fourth place playoff and the final on July 7. There will be 50 runner-up prizes of tickets and travel for the Scotland-Brazil match, plus further prizes of records and tapes.

Additionally, six area winners of a dealer competition will be offered

tickets for the Brazil game and there will also be tickets available for winning members of the sales force.

Polydor has also secured an autographed football and this and further tickets will be offered through competitions run in collaboration with local radio and newspapers.

TV promotion for the single began on March 22 for one week in Scotland and the campaign taking in shops and football grounds, will run until mid-April when the focus will switch to the album.

Commented Walker, "Although the single is by the Scottish team, I can't see it failing as a national hit. It is not only a strong disco record but is right to catch on with Kop crowds all over the country. It is one of the best things Phil Coulter has done and I'm sure it will be as popular as 'Back Home' which sold nearly one million copies."

## Swedish Song, 'Waterloo,' Winner of Eurovision Fest

BRIGHTON—"Waterloo," the Swedish entry, performed by Abba, won this year's Eurovision Song Contest. Televised from the historic Brighton Dome by the BBC through the Eurovision and Intervision trans-European video links, the show was seen by an audience estimated to be as high as 500 million people.

"Waterloo" was written by two members of the group, Benny Anderson and Bjorn Ulvaeus, together

with Stig Anderson head of the Polar Records/Sweden Music firm.

In second place was the Italian song, *Si*, performed by Gigliola Cinquetti (CBS Sugar), and written by Daniele Pace, Panzeri, Pilat and Conti, with "I See a Star" representing the Netherlands in third place. The song was performed by Mouth and McNeal (Phonogram) and written by Hans van Hemert.

Seventeen countries took part, with France dropping out as a mark of respect following the death of President Pompidou.

There was pre-contest controversy over the voting which led to 14 countries—including the U.K.—signing a petition to call a meeting of tv company light entertainment heads to formulate a new system for next year's contest in Sweden.

The change was a reversion to the pre-1970 system with each member of the 10-strong panel in each country having just one vote. This presented the danger of a country receiving zero votes.

A statement from the heads of delegations in Brighton stated: "... it is requested most urgently that a meeting of light entertainment heads should be held as soon as possible after the contest, possibly at Montreux, at which a procedure can be evolved for 1975."

Portugal, Belgium and Italy were not at the meeting to sign the petition.

other labels have an abundance of white talent." Solomon added, "Everything that Stax is doing is absolutely magnificent."

It is understood that Stax is looking upon its British capture as providing clear evidence that the company is determined to broaden its repertoire base and move into other areas of music. Promotion on Lena is being aimed at a complete family audience.

The young singer has just completed in one day the recording of eight appearances for the new U.K. commercial television "Junior Showtime" Sunday series and on April 27 will appear in an all-winners edition of "Opportunity Knocks" when she will sing "Help Me Make It Through The Night," a track from her LP.

## Stax Signs Ms. Zavaroni, 10-Yr. Old, TV Discovery

LONDON—Stax has signed Lena Zavaroni, the 10-year-old "Opportunity Knocks" tv talent show discovery, for the American market on a three-year contract, negotiated by her manager Philip Solomon.

Solomon told Billboard that Stax is mounting a vast campaign to promote the British singer's "Ma He's Making Eyes at Me" single, now on release following a 670,000-copies shipout. She leaves for the U.S. April 28 for a round of promotional activities which will include appearances on the Johnny Carson and Mike Douglas tv shows.

He disclosed that there had been approaches from Phonogram, the singer's U.K. company, Capitol, RCA and CBS to sign Lena for America, but the decision to go with Stax had been made because "the



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## Artists From All Majors At Country Fest in U.K.

LONDON—All the major record companies were represented at the U.K.'s sixth International Festival of Country Music held during the Easter weekend at the Empire Pool, Wembley. Over two dozen artists took part, including six from England, two from Ireland, one from Sweden and one from Czechoslovakia. Representing the U.S. were Bill Anderson, who hosted most of the proceedings, together with such names as Kathie Kay, Tompall Glaser, Mac Wiseman, Johnny Rodriguez, George Jones and Tammy Wynette, all of whom had new albums released.

Among the companies which booked exhibition space were EMI, Atlantic/Warner Bros., RCA, Polydor, CBS, Shannon, Phonogram and Philips Electrical, organizers of the "Up Country" talent contest.

The show will receive extensive broadcast coverage. BBC Radio booked one of three marquees erected in the car park to tape interviews with the artists in preparation for a six-week series, while BBC TV taped the concerts, during which the Billboard/Record and Radio Mirror awards were presented, for two 35-minute shows.

## Phonogram Single Price Raised Again in England

LONDON—Phonogram has dealt out a double body blow with two rounds of price increases within 20 days.

No sooner were dealers informed of rises taking effect from March 1 than they received news of another set of increases from March 21.

Singles are hardest hit and now stand at \$1.37. On Jan. 1 they stood at \$1.14. The March 1 rise put them up to \$1.25, and the March 21 hoisted them to \$1.37.

On all other major categories the March 21 increases only apply to product that was unaffected by the March 1 rise. So, apart from singles, main lines have gone up either on March 1 or March 21.

Coinciding with the second increase is the introduction of a new classification of classical deluxe and classical super deluxe. The latter are boxed albums and their recommended retail price is 60 cents more than a similar sleeved album.

## Chartpools In U.K. Fold

LONDON—Chartpools, the weekly scheme similar to the football pools but based on Top 50 chart placings, has folded after less than five months of operation.

The scheme was the brainchild of Jim Thomas, former music manager of the Ditchburn Organization, who left his company to set-up Chartpools which became operative last November.

Thomas stated that he was quite satisfied there was a demand for such a scheme and that the decision to discontinue it had been forced on him by the general economic climate prevailing in the country at the moment.

He commented: "There was nothing wrong with the principle of

Chartpool—tremendous interest was shown in the scheme.

"However, in other areas I had everything against me. Over Christmas, there were bad postal delays which hindered us, then there were the power cuts, three-day week and general shortage of cash.

"Last month's budget finally brought things to a head—betting duty was increased to 40 percent (from 33 1/2 percent) and it was announced that postal charges are to be increased again. I suppose if we had more capital to play with we might have been able to carry on, but as it is, we have regretfully had to discontinue the operation."

Thomas added that in recent

(Continued on page 49)

## LONDON

Fleetwood Mac are having trouble getting contracts because another group is allegedly using the same name, a High Court judge heard. Justice Plowman adjourned until yesterday an application by Fleetwood Mac Promotions for an injunction to stop Clifford Davis Management passing off another group as Fleetwood Mac.

Edmund Skone James, for Fleetwood Mac Promotions and group leader Mick Fleetwood said the band is having problems getting contracts while the dispute remains unresolved. The second group led by Elmer Gantry, are in the States. Their counsel said their invitation to join the group came from Davis.

Lyn Paul has become the first member of the disbanding New Seekers to reveal her future plans. She has signed a worldwide management contract with Tony Barrow Management, a company formed by publishers Tony Barrow and Bess Coleman to operate as a separate entity from Tony Barrow International. Later this year it is expected that Lyn Paul will make a number of TV and cabaret appearances as well as featuring in a West End season and guesting on a concert tour. ... Ex-T. Rex producer Tony Visconti is recording flamenco-rock band Carmen and Marmalade for EMI release.

Rediffusion International Music record company is shortly to open its own pressing plant on an industrial estate in Caerphilly, South Wales. A development grant has been applied for to help cover the 250,000 cost of the plant, which will have four Alphas presses and sufficient space for doubling capacity in the future. ... Track Records and Compass Music have formed a new company Track Music which will look after the material of Dutch band Golden Earring, though Who will stay with Track's Fabulous Music. The new company will handle publishing of Earring's recent chart album Moon-tan, but excludes the Top 10 single Radar Love. ... Penny Farthing has signed a recording deal with Alan Stewart, a 22-year-old Scottish singer who recently appeared on TV's Sunday Night at the London Palladium.

The Musicians Union and Equity have formed a new bond in a bid to get a better deal from club owners. The two unions have set up the joint performers union committee to thrash out their common grievances and formulate ways in which to take action. First areas of attack is Britain's cabaret and working men's clubs. A joint statement by the two unions says "substantial improvements" are necessary in both these quarters and there will be a drive for improved pay and conditions.

Brinsely Schwarz have re-signed their recording contract with United Artists Records, and are expected to negotiate a new American contract in a month's time. The first releases under the new contract include a budget album, of greatest hits, and a single, "I've Cried My Last Tear." ... A three-minute news feature has been filmed by British Movietone News showing the Simon Park Orchestra, recently at Number One in the U.K. single charts with "Eye Level," recording a follow-up single called High Fi, to be released on EMI. It is to be screened in over 100 cinemas nationwide for three weeks from the Easter weekend and will eventually reach Malta, Gibraltar and parts of Europe. ... Arcade Records, recently top of the Music Week mid-price album charts with "History of Pop," is planning to re-

lease a second album—but not "for some time yet." Arcade sales director Michael Levene said: "With the success of the current album it does not make sense to follow it up with something similar so soon, and therefore the second volume will not be released for sometime yet." The second volume album, when it does appear, will cover the time from mid-sixties to the present day.

Bell Records is spending about 6,250 on promoting the imminent 14-date debut U.K. tour by Michael Legrand in which he is being double-billed with Andy Williams. Legrand, who wrote the soundtrack of the film "Three Musketeers" will include three concerts at the Albert Hall, three at Manchester Belle Vue and three at the Bournemouth Winter Gardens. 1,250 of the money is being spent by Bell in a 100-dealer window display campaign for Legrand and Williams costing 2,500 and run jointly with CBS.

## TOKYO

Blue Thumb Records & Tapes of Beverly Hills, Magnet Records of London and OPUS of Bratislava have consummated foreign record licensing agreements with Victor Musical Industries, "Shoo" Kaneko, director of VMI's general staff office, disclosed last month. The first Blue Thumb releases by VMI, scheduled for May 25, will include "That's a Plenty" by the Pointer Sisters, "Alone Together" by Dave Mason and "The Black Cross Army" by Crusaders I, according to Etsuhisa Honda, head of VMI's international a&r division. The initial Magnet release in Japan, scheduled for May 5, will be "My Coo-Ca-Choo" by Alvin Stardust. The single will be coupled with "Pull Together." ... Five concert dates have been fixed for Shirley Bassey by Kyodo Tokyo. According to the schedule, the UA recording artist will open her first Japan performance tour on June 29 as guest star of the 3rd Tokyo Music Festival, which is backed by TBS. Two concert dates have already been set for Mary Travers (WB) and Nana Mouskouri (Philips) in July. ... Music Labo, member of the BPI group, has just published its first issue of INDISK, a Japanese-language record catalog of international artists and repertoire released in Japan. The No. 1 issue lists pop singles. Retail price of one copy is 1,800 yen (\$3.00). ... Kiyoshi Yoshihira, Japan advertising communications' billboard account executive, resigned last month.

English-language readers of The Japan Times who attended the spring record concert at the Technics Ginza audio showroom March 30. The admission-free record concert featured "Music From Around the World" in 4-channel sound, soul, rock and top hit albums in 2-channel. ... Feature films of the Beatles ("A Hard Day's Night," "Yellow Submarine" and "Help!") also "Let the Good Times Roll" and "Wattstax," were making the rounds of the local movie theaters last week. ... Shigeji Nanko has become president of Teichiku Records as a result of meeting of the Nara-based company's board of directors. His previous position of executive vice president has been left vacant. ... Dai'ei, Japan's largest supermarket chain, has expanded its "My Pack Record" series of albums at 890 yen or about \$2.96 each. Among the 20 stereo releases available is "Glenn Miller Sound Album" by the so-called Bob Freedman and Glenn Miller Sound.

The Tokyo-based Seikodo record store chain, which boasts 15 percent of the Japanese market, is planning

to set up a nationwide chain of sales outlets, initially by establishing branch offices in Yokohama and Hiroshima within this year.

Arturo Rubinstein has had to cancel his Japan performance tour. The 88-year-old pianist had been scheduled to give a series of recitals in May. ... The album of "Hotcakes" by Carly Simon (Elektra) was released here March 10 by Warner-Pioneer. ... Due to expected demand over the supply, ticket to the May 31 and June 12 concerts scheduled for the Carpenters (A&M) will be drawn by lottery Saturday 20, at Nippon Hoso's Studio No. 1. The commercial radio station (JOLF) is sponsoring the two shows at the 10,000-seat Nippon Budokan. Ticket prices range from 1,000 yen (\$3.33) to 2,800 yen (\$9.33). ... Matsushita Electric was offering a giveaway to the complete liberalization of the record business in Japan is scheduled for 1975. ... Osaka-based Kansai Music Publishing has entered the record business, initially with the licensing of its master recordings to Nippon Columbia. The masters comprise recordings of the Takarazuka All-Girl Revue's Snow Troupe, which is affiliated with the music publishing house. It was established in 1972 by Hankyu Electric Railway, Toho and Kansai Telecasting. ... Twentieth Century's foreign record licensing agreement with King as of Jan. 1 was marked by a party at the Tokyo Hilton. ... Seventy members of the leading Japanese symphony orchestras staged a demonstration March 20 in the center of this music capital to push their demand for more financial support. Their "demonstration concert" was enjoyed by 1,500 passers-by.

HIDEO EGUCHI

## International Turntable

Lionel Rose, former product controller at WEA, has been appointed European marketing manager of Shorewood Packaging, the sleeve manufacturers. Rose, who will be based in Shorewood's London sales office, will be working closely with U.K. general manager Dennis Rex, and Eloyd Glinert, American vice-president of marketing. Earlier this year, Shorewood opened its first European factory in Holland adjacent to the CBS pressing plant at Haarlem.

Ray Cooper, Transatlantic southern car sales representative for the past three years, has been appointed the company's first field sales manager assisting marketing manager Alan Wade. He has been replaced by John Wright who has joined the company from the insurance business. Peter Spice, a former HMV shop manager, is now responsible for van sales in south London and the southeast, and Bob Andrews has become car sales rep for the northeast.

Ian Mitchell is to take up a new position as a&r co-ordinator for Mooncrest Records after previously working as an accountant for the B&C Record Group. Matthew Williams has been appointed chief accountant to B&C Records, partly as a replacement and partly as a new position. He was previously accountant for Trojan Records. ... Pat Goodwin, studio manager at Pye, has left the position and will be replaced by Howard Barrow, who worked at Pye studios at ATV House some years ago and left to become an independent engineer.

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## ARGENTINA

(Courtesy of Ruben Machado)  
SINGLES

- This Week
- 1 ALLE PORTE DEL SOLE—Gigliola Cinquetti (CBS)
  - 2 ADIOS AMIGO—Santabarbara (Odeon)
  - 3 STANDING ON THE INSIDE—Neil Sedaka (Philips/MGM)
  - 4 LA FIESTA DE BLAS—Formula V (Philips)/Cuarteto Imperail (CBS)
  - 5 IO DOMANI—Dyango (Odeon)/Marcella (CBS)
  - 6 EL DIA QUE ME QUIERAS—Roberto Carlos (CBS)
  - 7 GOODBYE YELLOW BRICK ROAD—Elton John (Parnaso)
  - 8 IL MIO CANTO LIBERO—Lucio Battisti (RCA)
  - 9 LA ESTRELLA DE DAVID—Juan Bru (RCA)
  - 10 SWEET SILVER ANNY—Bzn (M Hall)

- ALBUMS
- This Week
- 1 EL DIA QUE ME QUIERAS—Roberto Carlos (CBS)
  - 2 EN TU PIEL...—Various Artists (M. Hall)
  - 3 BRAIN SALAD SURGERY—Emerson, Lake & Palmer (M Hall)
  - 4 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips)
  - 5 BEATLES 1967-1970 (Odeon)

## BELGIUM

(Courtesy of Belgium Radio & TV)  
SINGLES

- This Week
- 1 TIGER FEET—Mud
  - 2 THE MOST BEAUTIFUL GIRL—Charlie Rich
  - 3 THE AIR THAT I BREATHE—The Hollies
  - 4 IS EVERYBODY HAPPY—Jackpot
  - 5 NEVER NEVER GONNA GIVE YOU UP—Barry White
  - 6 WHEN WILL I SEE YOU AGAIN—Three Degrees
  - 7 SEASONS IN THE SUN—Terry Jacks
  - 8 JEALOUS MIND—Alvin Stardust
  - 9 YOU'RE SIXTEEN—Ringo Starr
  - 10 IT AIN'T NO USE—Wally Tax

- ALBUMS
- This Week
- 1 ORIGINELE HITS No. 2—Various Artists
  - 2 40 GOLDEN HITS—Various Artists
  - 3 MY ONLY FASCINATION—Demis Roussos
  - 4 BURN—Deep Purple
  - 5 GRAND GALA—Barry White & Love Unlimited

## BRAZIL

(Courtesy of IBOPE—Rio De Janeiro)  
SINGLES

- This Week
- 1 ME AND YOU—Dave Maclean (Top Tape)
  - 2 YOU MAKE ME FEEL BRAND NEW—Stylistics (Top Tape)
  - 3 LOVE'S THEME—Love Unlimited Orchestra (CID)
  - 4 ANGIE—Rolling Stones (Continental)
  - 5 PORTA ABERTA—Luis Ayrao (Odeon)
  - 6 GOODBYE YELLOW BRICK ROAD—Elton John (RGE)
  - 7 O SHOW JA TERMINOU—Roberto Carlos (CBS)
  - 8 RETALHOS DE CETIM—Benito de Paula (Copacabana)
  - 9 LOVE ME OR LEAVE ME ALONE—Dennis Yost & Classics IV (Top Tape)
  - 10 SO VERY HARD TO GO—Tower Of Power (Continental)

## ALBUMS

- This Week
- 1 SECOS & MOLHADOS (Continental)
  - 2 ROBERTO CARLOS (CBS)
  - 3 OSSOS DO BARAO—Various Artists (Som Livre)
  - 4 O SEMIDEUS—Various Artists (Som Livre)
  - 5 SAMBAS DE ENREDO DO 1 GRUPO DE 1974—Various Artists (Top Tape)
  - 6 PREMIER MUNDIAL 2001 (Vol. 2)—Various Artists (CID)
  - 7 ORIGENS—Martinho da Vila (RCA)
  - 8 DRAMA 3 ATO—Maria Bethania (Philips)
  - 9 TIM MAIA (Polydor)
  - 10 SAMBA E UMA PARADA (Vol. 5)—Os Caretas (Polydor)

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

- This Week
- 1 3 SEASONS IN THE SUN—Terry Jacks (Bell)—Francis Day & Hunter (Terry Jacks)
  - 2 1 BILLY, DON'T BE A HERO—Paper Lace (Bus Stop)—Intune (Mitch Murray/Peter Callander)
  - 3 6 EMMA—Hot Chocolate (RAK)—Chocolate RAK (Mickie Most)
  - 4 8 REMEMBER ME THIS WAY—Gary Glitter (Bell)—Leeds (Mike Leander)
  - 5 9 ANGEL FACE—Glitter Band (Bell)—Rock Artists (Mike Leander)
  - 6 — EVERYDAY—Slade (Polydor)—Barn (Chas Chandler)
  - 7 5 I GET A LITTLE SENTIMENTAL OVER YOU—New Seekers (Polydor)—Mustard/Carlin (Tony Macaulay/Tommy Oliver)

- 2 THE MOST BEAUTIFUL GIRL—Charlie Rich (CBS)—Gallico/KPM (Billy Sherrill)
- 9 19 YOU ARE EVERYTHING—Diana Ross & Marvin Gaye (Tamla Motown)—Gamble-Huff/Carlin (H. Davis/B. Gordy)
- 10 4 THE AIR THAT I BREATHE—Hollies (Polydor)—Rondor (Ron Richards)
- 11 15 SEVEN SEAS OF LOVE—Queen (EMI)—Feldman/Trident (Ray Thomas Baxter/Queen)
- 12 7 YOU'RE SIXTEEN—Ringo Starr (Apple)—Jewel (Richard Perry)
- 13 11 SCHOOL LOVE—Barry Blue (Bell)—ATV (Barry Blue)
- 14 12 JAMBALAYA/MR. GUDER—Carpenters (A&M)—Acuff-Rose/Rondor (Richard & Karen Carpenter)
- 15 10 JET—Paul McCartney & Wings (Apple)—McCartney/ATV (Paul McCartney)
- 16 18 LONG LIVE LOVE—Olivia Newton-John (Pye)—Feldman
- 17 14 CANDLE IN THE WIND—Elton John (DJM)—DJM (Gus Dudgeon)
- 18 13 IT'S YOU—Freddie Star (Tiffany)—London Tree (Dave Christie)
- 19 20 EVERLASTING LOVE—Robert Knight (Monument)—Peter Maurice (Buzz Cason/Mac Gayden)
- 20 27 ROCK AROUND THE CLOCK—Bill Haley & the Comets (MCA)—Kassner
- 21 29 GOLDEN AGE OF ROCK & ROLL—Mott the Hoople (CBS)—April/H&H (Mott the Hoople)
- 22 24 MA-MA-MA-BELLE—Electric Light Orchestra (Warner Bros.)—Carlin/Sugartown (Jeff Lynne)
- 23 42 DOCTOR'S ORDERS—Sunny (CBS)—Cookaway/Tic Toc (Roger Greenaway)
- 24 16 REMEMBER—Bay City Rollers (Bell)—Mews (Bill Martin/Phil Coulter)
- 25 37 I'M GONNA KNOCK ON YOUR DOOR—Jimmy Osmond (MGM)—Carlin (Mike Curb/Don Costa)
- 26 21 WOMBING SONG—Wombles (CBS)—Batt Songs (Mike Batt/Belfry Prod.)
- 27 17 JEALOUS MIND—Alvin Stardust (Magnet)—Magnet (Peter Shelley)
- 28 40 HOMEY GIRL—Chi-Lites (Brunswick)—Intersong (Eugene Record)
- 29 30 LISTEN TO THE MUSIC—Doobie Bros. (Warner Bros.)—Warner Bros. (Ted Templeman)
- 30 23 BURN BABY BURN—Hudson Ford (A&M)—Hawkins (J. Ford/T. Allom/R. Hudson)
- 31 43 THE WAY WE WERE—Barbra Streisand (CBS)—Screen Gems-Columbia (Fred Salem)
- 32 26 MA HE'S MAKING EYES AT ME—Lena Zavaroni (Philips)—Feldman (Tommy Scott)
- 33 47 I'VE GOT A THING ABOUT YOU BABY—Elvis Presley (RCA)—Hilary/Carlin
- 34 25 DEVIL GATE DRIVE—Suzi Quatro (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
- 35 45 THE ENTERTAINER—Marvin Hamlisch (MCA)—Multimood (Marvin Hamlisch)
- 36 — REMEMBER YOU'RE A WOMBLE—Wombles (CBS)—Batt Ent. (Mike Batt)
- 37 46 MOCKINGBIRD—Carly Simon (Elektra)—Cinephonic (Richard Perry)
- 38 — A WALKIN' MIRACLE—Limmie & The Family Cooking (Avco)—Planetary Music (Steve Metz)
- 39 32 SMOKIN' IN THE BOYS' ROOM—Brownsville Station (Philips)—R. Mellin (D. Morris)
- 40 22 WHO DO YOU THINK YOU ARE—Candlewick Green (Decca)—Belsize (Chas Peate)
- 41 44 SHANGHAI'D IN SHANGHAI—Nazareth (Mooncrest)—Mountain/Carlin (Roger Glover)
- 42 39 THE STING—Ragtimers (Pye)—Leeds
- 43 — LONG LEGGED WOMAN DRESSED IN BLACK—Mungo Jerry (Dawn)—Caesar/Chrysalis (Barry Murray/Ray Dorset)
- 44 — I KNOW WHAT I LIKE—Genesis (Charisma)—Notebeat/Carlin (John Burns/Genesis)
- 45 33 LOVE'S THEME—Love Unlimited Orchestra (Pyle)—A. Schroeder (Barry White)
- 46 31 UNTIL YOU COME BACK TO ME—Aretha Franklin (Atlantic)—Jobete London (G. Wexler/A. Mardin)
- 47 36 REBEL REBEL—David Bowie (RCA)—Mainman/Chrysalis (David Bowie)
- 48 28 NEVER GONNA GIVE YA UP—Barry White (Pye)—Schroeder (Barry White)
- 49 49 BOOGIE DOWN—Eddie Kendricks (Tamla Motown)—Jobete London (Frank Wilson/Leonard Caston)
- 50 35 SOLITAIRE—Andy Williams (CBS)—Kirschner/Warner Bros. (R. Perry)

## MEXICO

(Courtesy of Ortiz)

- This Week
- 1 LET ME GET TO KNOW YOU—Paul Anka (Gammay)/Jose Jose (RCA)
  - 2 DEJENME SI ESTOY LLORANDO—Los Angeles Negros (Capitol)
  - 3 YO LO COMPRENDO—Victor Yturbe Piruli (Philips)
  - 4 SEASONS IN THE SUN—Terry Jacks (Bell)
  - 5 ODIAME—Estela Nunez (RCA)
  - 6 NO DUDES DE MI AMOR—Los Solitarios (Peerless)
  - 7 I DON'T KNOW HOW TO LOVE HIM—Ivonne Elliman (MCA)
  - 8 NO HAY AMOR—Tiny Morrie (Raff)
  - 9 THE MOST BEAUTIFUL GIRL—Charlie Rich (Epic)
  - 10 TU SIGUES SIENDO EL MISMO—Angelica Maria (Sonido Internacional)

## NEW ZEALAND

(Courtesy of N.Z.B.C.)  
SINGLES

- This Week
- 1 BABY BLUE—George Baker Selection
  - 2 THE AIR THAT I BREATHE—The Hollies
  - 3 GOODBYE YELLOW BRICK ROAD—Elton John
  - 4 YOU'RE SIXTEEN—Ringo Starr
  - 5 JET—Paul McCartney & Wings
  - 6 TAKE ME HIGH—Cliff Richard
  - 7 SKYDIVER—Daniel Boone
  - 8 MOCKINGBIRD—Carly Simon
  - 9 TEENAGE RAMPAGE—The Sweet
  - 10 MRS. VANDERBILT—Paul McCartney & Wings
  - 11 JOLENE—Dolly Parton
  - 12 BE—Neil Diamond
  - 13 SEASONS IN THE SUN—Terry Jacks
  - 14 WHO'S IN THE STRAWBERRY PATCH WITH SALLY?—Dawn Featuring Tony Orlando
  - 15 YOU WON'T FIND ANOTHER FOOL LIKE ME—New Seekers

## SPAIN

(Courtesy of El Musical)  
SINGLES

- This Week
- 1 LA DISTANCIA—Roberto Carlos (CBS) (April)
  - 2 SEX MACHINE—James Brown (Polydor)
  - 3 LA ESTRELLA DE DAVID—Juan Bau (Zafiro) (Micros/RCA)
  - 4 HELEN WHEELS—Paul McCartney & Wings (EMI) (Armonico)
  - 5 PHOTOGRAPH—Ringo Starr (EMI) (Ego)
  - 6 48 CRASH—Suzi Quatro (EMI) (Southern)
  - 7 DEVIL GATE DRIVE—Suzi Quatro (EMI)
  - 8 BALLROOM BLITZ—The Sweet (RCA)
  - 9 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips-F) (Canciones)
  - 10 TE ESTOY AMANDO LOCAMENTE—Las Grecas (CBS) (April)

## ALBUMS

- This Week
- 1 PER LE MEU AMIC—Joan Manuel Serrat (Edigsa)
  - 2 BAND ON THE RUN—Paul McCartney & Wings (EMI)
  - 3 HABIA UNA VEZ UN CIRCO—Gabi, Fofó & Milike (EMI)
  - 4 RINGO—Ringo Starr (EMI)
  - 5 HAPPY CHILDREN—Osibisa (Hispanavox)
  - 6 A DONDE EL AGUA—Patxi Andion (Philips-F)
  - 7 I SI CANTO TRIST—Lluís Llach (Movieplay)
  - 8 JONATHAN LIVINGSTON SEAGULL/SOUNDTRACK—Neil Diamond (CBS)
  - 9 FOREVER & EVER—Demis Roussos (Philips-F)
  - 10 BURN—Deep Purple (EMI)

## SWEDEN

(Courtesy of Radio Sweden)

- This Week
- 1 WATERLOO (LP)—Abba (Polar)
  - 2 Abba (Single-Swedish)—(Polar)
  - 3 PEP'S BLODSBAND (LP)—(Sonet)
  - 4 MIN KARLEKSANG TILL DIG (Single)—Lasse Berghagen (Polydor)
  - 5 PINWOOD RALLY (LP)—Blue Swede (EMI)
  - 6 Burn (LP)—Deep Purple (Purple)
  - 7 BOLLA OCH RULLA (LP)—Pugh Rogefeldt & Rainrock (Metronome)
  - 8 WATERLOO (Single-English)—Abba (Polar)
  - 9 APOSTROPHE (LP)—Frank Zappa (Discreet)
  - 10 LIVE & LET DIE (Single)—Paul McCartney & Wings (Apple)

## DENMARK

(Courtesy of I.F.P.I.)

- This Week
- 1 MY ONLY FASCINATION (LP)—Demis Roussos (Philips)

# 'Teen' Rufus Thomas Has Acting Bug

• Continued from page 26

about everything else as a performer. For instance, of his job as a disk jockey, Thomas says:

"Well, it's not just a job. It's a business. Being both a DJ and a performer, is a business. And I like both ends of the business." And to prove his point, Thomas has been a disk jockey for 20 years, but he's also been a performer 40 years.

But at all times he's concerned about the music that's played for young people.

A lack of the blues on WDIA brought a rebellious reaction from Thomas, one which he communicated to the other disk jockeys. "You should be ashamed," Thomas scolded the other young blacks at the station when they did not support his desire for a blues program.

He further explained: "It's your heritage." And as if the Walls of Jericho would have fallen if it didn't happen, a blues format was programmed in from 3 a.m. to 6 a.m. with Thomas at the helm.

Playing the blues on radio is not all that Thomas wants to do. "I want to go back and deal with the roots, 'cause roots is blues." In other words, aside from a strong desire to become an actor, Thomas is making plans for a blues album. "We want to go back out in the country and get some of the fellas like Elmo James, Lead-

belly, B. B. King, and some guitar like Albert King's or maybe one of them old boys who can play a funky string, and I'm gonna do me a real blues album."

Sounds like a great plan. If anyone can show them, and maybe even get the teen-agers to listen to their heritage, it surely might be the "oldest living teen-ager."

## U.K. Chartpools

• Continued from page 48

weeks, he has been receiving around 500 completed coupons a week and that the pool had been paying out dividends of between \$125 and \$175.

Every Tuesday, Chartpools mailed out coupons showing the latest British Market Research Bureau Top 50. Each week, Chartpools selected eight records and to enter, participants simply had to forecast in any order which eight placings in the chart the records would occupy the following week.

## IRMA Election

• Continued from page 27

Board members include Moore, White, Payne, and Chuck Sibt, Mod-Art Productions; Estes Fletcher, Fletcher's One Stop, and Arrow Brown, Bandit Records.

# RADIO-TV Job Mart

APRIL 20, 1974, BILLBOARD

If you're a deejay searching for a radio station, or a radio station searching for a deejay, Billboard is your best buy. No other trade publication is read by so many air personalities and program directors, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next leading radio-TV publication.

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"Award-winning traffic and field reporter for 50,000 watt Midwestern No. 1 station seeks similar position on West Coast. A 10-year pro, stable, good at interviewing. Radio-TV journalism degree, TV talk show experience. Former newsman, number one rocker, no. 5 market. Have done traffic by helicopter, plane and car. Excellent references in L.A., San Francisco, and Detroit. Phone 918-743-3787 or write Box 615, c/o Billboard, 1 Astor Plaza, New York, N.Y. 10036 4/27

ATTENTION: Looking for a small or medium market anywhere in the U.S.A. Just give me the records and let me be myself. Can follow any format. Will operate on AM/FM Top 40/MOR/C&W in AM or PM. USAF Vet/18 months experience with AFRTS/Career Academy Grad/Hold 3rd Ticket Broadcast Endorsed. Ready Right now. For resume and aircheck write: Robert E. Starbuck/25500 Country Club Blvd., Ap. #8, North Olmsted, Ohio 44070. 4/20

"Energetic young man with talent to burn! Experience, TV-Radio, sportcaster, news-caster and D-J. Can do just about anything! References, resume, tape—call 1-209-862-3454. 4/27

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CITY OF HOPE PHOTOS



**MUSIC—APPLIANCE—RADIO-TV** industry officials and their wives are given a tour of the City of Hope by Manny Fineman, honorary president. The visitors are members of the chapter sponsoring a testimonial dinner June 6 for Hal Cook at the Beverly Hilton. In top left photo, a combat bomb machine is observed by Mrs. Ed Barsky, Mrs. Charles Lipschultz, Mrs. Alice Banner and Mrs. Dorothea Petrie. In photo above a research lab's results are examined by Mrs. Lee Zhito, Jay Lowy of Beechwood Music, Don Graham of United Artists Records (holding samples) and Mrs. Eliot Tiegel.



**MANNIE FINEMAN** explains how medications are handled in one of the hospital's satellite pharmacies. Mrs. Diane Lowy is among the interested listeners.

## SANTA ANITA RACETRACK

### Musical 'Experiment' a Winner

LOS ANGELES—Santa Anita racetrack held its third musical weekend Saturday and Sunday (6-7) featuring a jazz program and management feels the "experiment" is drawing new patrons to the facility.

The miniature festival on the infield drew 3,000 on Saturday and 5,000 on Sunday and exceeded the crowds which came for previous weekends of country and Latin music. The jazz bash toplined Dizzy Gil-

lespie's quartet on Saturday and Carmen McRae and Louis Bellson's band on Sunday.

The infield is far enough away from the regular track and betting areas so as not to disturb the normal racing activities and affect the concentration of the fans.

A track official calls the mini-concerts an effort for young people under 21 who pay the \$2.25 admission and bring picnic lunches. They are not allowed to bet. Santa Anita allows youngsters accompanied by their parents into the facility.

Gillespie made one appearance in the regular track area to blow the traditional post call. And he turned it into a display of his modern jazz virtuosity.

### Oscar Ignores Schuller's Work

NEW YORK—Marvin Hamlisch picked up all the musical marbles at the Oscar Awards ceremonies last week, including one for the best original score adaptation for "The Sting," but the Universal film carries more music arranged by Gunther Schuller than by Hamlisch.

Music cue sheets for "The Sting" list almost eight minutes of Scott Joplin music arranged by Schuller, while Hamlisch original material and arrangements total just under four minutes. Hamlisch was musical supervisor of the film. Schuller, president of the New England Conservatory, was the conductor on the Angel hit album of Joplin rags, "The Red Back Book."

Broadway successes as "Raisin," and "Fashion."

The workshop offers regular sessions in New York, Los Angeles and Toronto, with all costs borne by BMI.

### R&H Catalog to Chappell in Pact

NEW YORK—Chappell Music and Rodgers and Hammerstein's Williamson Music have entered a long-term agreement whereby Chappell will manage Williamson's catalog on a worldwide basis, effective May 3. A wide range of services are involved in the agreement. These include catalog promotion and the publication of music to be co-ordinated by Chappell in the U.S. and Western Hemisphere and by its British wing for Williamson Music Ltd. in the U.K. and Eastern Hemisphere.

MCA Music handled the catalog for two years, from May 1972 to May 1974. The Williamson catalog contains show scores such as "The King And I," "Oklahoma!," "The Sound of Music" and "South Pacific," as well as music from other musical shows, films and television specials.

## BMI to Showcase Talent

NEW YORK—BMI (Broadcast Music Inc.) will feature the works of a number of aspiring musical theater composers and lyricists at its 11th annual Musical Theater Workshop Showcase at New York's Playhouse Theater on May 7, 14 and 21.

The 3 one-hour performances for professional audiences are part of an annual spring event at which many of the writers' works are performed by professional artists before audiences which include theatrical producers, music publishers, the press and other interested professionals.

The workshop, which was established in 1960, has been the testing ground of such Broadway and off-

### 10,000 at Sunday Show Gives Hope

INDIANAPOLIS—The "first major sign of any success with Sunday attractions since the energy crisis began" was reported here by C.K. Spurlock of Nashville-based Sponsored Events Inc.

Spurlock said a show held here last Sunday grossed \$50,000, with more than 10,000 fans at the Coliseum.

Heading the bill were Johnny Rodriguez, Loretta Lynn, Conway Twitty, Cal Smith and Nat Stuckey.

## Clive Davis To Guest on 'Speak Easy'

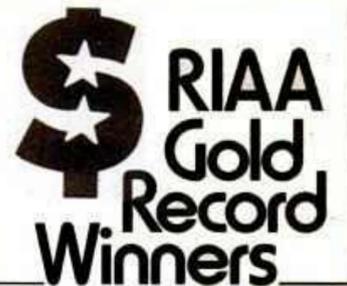
LOS ANGELES—"Speak Easy," a new syndicated TV series showcasing music industry executives and performers, has snared Clive Davis, former Columbia Records president, to guest on one of the segments.

Davis along with Frank Zappa and Richard Perry, taped their one-hour segment last week at KTTV with host Chip Monck.

The show, sold in a reported 120 markets, is produced by J. Walter Thompson with Michael White the producer. Several NBC owned and operated stations, including New York and Los Angeles have bought the show for Saturday night airing at 1 a.m.

Guests discuss music with some performance. The first program airs May 11 with Emerson, Lake and Palmer, and Jim Stafford. Stafford performs three numbers on the show.

The pilot featured James Taylor, Dr. John and Grace Slick and was shown in two markets, New York and locally. The series will be on the air for 13 weeks with 13 repeats.



### Albums

Black Sabbath's "Sabbath, Bloody Sabbath" on Warner Bros.; group's fifth gold LP for the label.

Deep Purple's "Burn" on Warner Bros.; group's fourth LP for WB.

Doobie Brothers "What Were Once Vices are Now Habits" on Warner Bros.; group's third gold LP.

Grand Funk's "Shinin' On" on Capitol; LP is the group's 10th reaching gold. Six previous LP's have been certified platinum.

Cat Stevens' "Buddah and the Chocolate Box" on A&M; disk is his fifth straight gold LP.

### Singles

Sister Janet Mead's "The Lord's Prayer" on A&M; disk is her first and will be followed by an LP.



NBC photo

**NANCY WILSON**, host of her own KNBC-TV (Los Angeles) variety show, duets with Laurindo Almeida. Ms. Wilson, who started out with her own TV show many years ago in the Midwest, is the latest in a string of hosts for the 11:30 p.m. slot on the NBC owned station. The show features a jazz flavored format.

Dear America

Just to let you know  
that we prefer the

**PAPER LACE**

Version of

**"Billy-Don't Be A Hero"**

Yours Sincerely  
England

P.S. After all we made it No.1

## Spotlight

**CAT STEVENS—Buddha And The Chocolate Box, A&M SP 3623.**

Cat Stevens is back with the kind of material he does best, a selection of short, well produced, relatively uncomplicated cuts. In contrast to his "Foreigner Suite" set, Stevens sticks more to the kind of basics that first gained him his massive popularity here some five years ago. His singing is stronger than it has been in some time, and the background vocals, while noticeable, are unobtrusive. Perhaps the best thing about this set is that it is chock full of potential singles with easy melodies and relatively simple themes. Stevens depends more on keyboards here than he did on his last set, but this adds to the album's lush, full sound.

**Best cuts:** "Oh Very Young," "King of Trees," "Bad Penny."

**Dealers:** Every Stevens LP is awaited by his masses of fans and he has "Oh Very Young" moving up the charts as a single. LP is already high on charts.

**JOHNNY RIVERS—Road, Atlantic SD 7301.**

If one were to look at artists of the past decade who have managed to couple longevity with quality, Johnny Rivers would certainly have to be near the top of the list. Always able to pick the best possible material (as well as writing some fine originals) and adapt it to his own unique style, Rivers keeps that record going with this set. He has picked a mix of country, reggae, ballads and good old fashioned rock tunes that allow him to show off a fine voice and his usual interpretive skills. For the first time, Rivers went outside L.A. to record, and the results from Muscle Shoals and Nashville are superlative. After a decade of hits and creating commercially excellent music, Rivers certainly appears ready to start another 10 years of the same. LP marks Rivers' Atlantic debut.

**Best cuts:** "I Like Your Music" (with Linda Ronstadt on harmonies), "Sitting in Limbo," "See You Then," "Artists and Poets."

**Dealers:** Rivers is currently on his first tour in several years, so watch for him. His longevity provides him with fans in a wide age bracket, so display prominently.

## Pop

**NEW RIDERS OF THE PURPLE SAGE—Home, Home on the Road, Columbia PC 32870.**

Of the many "country rock" band to gain popularity over the past several years, the New Riders have certainly been one of the more successful, due no doubt to their expertise in handling country-like material as well as true rock. With this live set, the band offers a tasteful mixture of material, ranging from vintage '50's rock to humorous originals to good hard rock. The band is one of the few able to handle electric instruments in a delicate fashion when necessary, mixing steel and rock guitars with no signs of effort. Harmony vocals must also fall into their area of real skill. Perhaps the finest compliment that can be offered here is that this is a live set that doesn't sound contrived or "fixed up." The sound is natural and the New Riders should have another hit on their hands.

**Best cuts:** "Groupie," "Sutter's Mill," "Dead Flowers," "School Days."

**Dealers:** Band has solid following and is no longer thought of as Grateful Dead spinoff. Place in rock and country sections.

**KING CRIMSON—Starless and Bible Black, Atlantic SD 7298.**

Combining traditional rock instruments with more exotic species like mellotrons and violas has long been a King Crimson specialty, and with this set they do it better than they have in a long time. The band, led by Robert Fripp, manages to sound complex without being pretentious and offer long solos without the boredom than many associate with electronic oriented bands. They also make a smart move here, offering the listener the choice of short cuts with vocals on side one (with vocals handled excellently by John Wetton) or long instrumentals, which take up side two. Fine production from the group.

**Best cuts:** "Fracture," "Lament," "Trio."

**Dealers:** Though members have changed, King Crimson has been around a long time and have a loyal following. FM play is always strong for them.

**DR. JOHN—Desitively Bonnaroo, Atco SD 7043 (Atlantic).**

Another successful musical "strut" for the plumed prince of getting-it-on. Most cuts are laid back, but come across with all the ingredients to push Dr. John that much closer to the top. Produced and arranged by Allen Toussaint, the disk twists and turns around a number of fine selections.

**Best cuts:** "Can't Git Enough," "Ru 4 Real," "(Everybody Wanna Get Rich) Rite Away," "Let's Make A Better World."

**Dealers:** An attractive display piece for dealers, this LP should pull in the consumer on any of fronts.

**JOAN BAEZ—Here's To Life, A&M SP-3614.**

It's been a long time since the last Joan Baez LP, and this selection of Latin songs serves as a showcase for some beau-

tiful music and Ms. Baez's always excellent voice. Most of the production is simple, but is exceptionally tasteful, letting the vocals flow across the instruments. The fact that the majority of U.S. listeners will be unable to understand the meaning of the lyrics should matter little if at all, for this is one case of fine music crossing over all language barriers.

**Best cuts:** "Gracias A La Vida," "Las Madres Cansadas," "No Nos Moveran."

**Dealers:** Fine color portrait on cover and names of songs on back are wisely listed in English as well as Spanish. Many Baez fans have been waiting for her promised Latin LP for some time.



**ACE SPECTRUM—Inner Spectrum, Atlantic SD 7299.**

New group shows remarkable skill as a harmonizing unit on both original material and the works of some of the finest writers on today's soul scene. One of the few new groups to show a willingness to shy away from the "high voice technique" so popular and, unfortunately, so often boring in soul today. A number of potential singles on this set, with commerciality combining with quality. Group also shows equal skill on both rockers and ballads. Possibly the finest point the group has is its ability to use the string sound which characterizes much soul today while still maintaining a feeling of soul and not sounding like a Gamble-Huff-Bell carbon copy.

**Best cuts:** "Don't Let Me Be Lonely Tonight," "Easy," "Movin' On."

**Dealers:** New groups deserve display exposure when their music merits it, and this group certainly merits as much exposure as possible. Try step down display.

**THE ESCORTS—3 Down 4 To Go, Alithia AR-9106.**

The Escorts got together while serving time at Rahway State Prison in New Jersey and have shown that they are one of the most solid soul groups around, with no need for the "gimmick" of being in prison for sales and airplay. The group is equally at home with ballads or rockers, but it is the ballads that work best, with lyrical lead singing and smooth background harmonies getting their best exposure here. The band is also one of the few on today's soul scene capable of handling both contemporary and standard material with equal skill.

**Best cuts:** "We've Gone Too Far to End it Now," "I Only Have Eyes for You," "La La (Means I Love You)."

**Dealers:** Stark black and white cover art of keyhole and bars will surely attract attention.



**MODERN JAZZ QUARTET—Blues on Bach, Atlantic SD 1652.**

The MJQ has returned to using classical motifs for its gossamer, soft textured music. Of the eight cuts, pianist-leader John Lewis has written six, with vibist Milt Jackson contributing the remaining two. All are based on Bach's works, and all are indelibly the MJQ: constantly flowing with all the subtle beauty which is endemic to the group. This is soft, relaxed jazz, reminiscent of the kinds of colors and textures the band played in the 1950's.

**Best cuts:** "Regret?," "Blues In C Minor," "Don't Stop This Train."

**Dealers:** The MJQ has a loyal following and this package based on classical themes could shift over into the classical field as well.

**CHARLES MINGUS—Mingus Moves, Atlantic SD 1653.**

As well as being one of the finest bassists, writers and arrangers in the jazz field, Charles Mingus has also shown a consistent talent for picking new musicians and getting the most from them. On his latest set, he does it again, especially with trumpet player Ronald Hampton. Mingus' jazz is easy to listen to and does not demand intense concentration. Rather the music flows smoothly and each instrument gets a chance at a solo. And for those who see the bass as nothing more than a rhythm instrument doomed forever to the background, this set is certain to change some minds.

**Best cuts:** "Opus 4," "Moves," "Newcomer."

**Dealers:** Mingus is one of the longest lasting names in jazz and has a loyal following. Place on wall if possible.

**YUSEF LATEEF—Part of the Search, Atlantic SD 1650.**

This is a concept LP which takes the listener down a musical progression path, touching on blues, swing, the early sounds of 1950's rock (shades of Sam (The Man) Taylor). This is the first time the veteran jazzman has moved in this kind of historical circle, engulfing a number of contemporary players like Doug Sahn to sit in the jams. Lateef's sax melds perfectly with the era in which he is placed. Call and answer riffs from a big band are delightful as is the simple but rocking feeling on "Rockhouse."

**Best cuts:** "Superfine," "Rockhouse," "Gettin' Sentimental."

**Dealers:** LP ties in with nostalgic craze and can be placed with any LP's you have designed for people looking back to their roots.



**HEAVY ORGAN AT CARNEGIE HALL, VOL. 2—Virgil Fox, organ, RCA ARL1-0477.**

A familiar hit formula by now—vigorous live Bach performances and Fox's stimulating comments putting down conventional sham while exhorting his audience to uninhibited expressions of enthusiasm. And all of it comes across on disk. The two most popular works here—Tocatta & Fugue in D Minor, and Passacaglia & Fugue in C Minor—are title remakes from earlier Heavy Organ sets, and still winners. RCA's first Heavy Organ, released only in quadrasonic last year, is offered in stereo as a companion release.



**NAT STUCKEY—The Best Of, RCA 1-0541.**

A little bit of everything here: boogie, country rock, up-tempo, ballads, and it's all the best. They've all been released before, of course, but the best are "She Wakes Me With a Kiss Every Morning," and "Joe and Mabel's 12th Street Bar and Grill."

**Dealers:** A lot of old favorites here.

**RONNIE MILSAP—Pure Love, RCA 1-0500.**

Ronnie does a good many of the singles previously done by others (Connie Smith, Charley Pride, Jim Reeves and Charlie Rich), but there's enough distinctive Milsap to make this a winner. The best of these are "Love the Second Time Around" and "Please Don't Tell Me How the Story Ends."

**Dealers:** Again, a bunch of old favorites mingled with some of the new. Very saleable.

**PORTER WAGONER—Tore Down, RCA 1-0496.**

Mostly self-written tunes, with the balance by Dolly Parton, Porter again amasses a collection of very commercial songs, well done. The best of these are "Cassie," which is really excellent, and "I See Love."

## Billboard's Recommended LP's

### pop

**KIKI DEE—Loving and Free, MCA 395. (MCA).**

Excellent first effort from young British songstress. Fine selection of ballads and rock, but her voice seems best suited to slower material. Co-produced by Elton John.

**Best cuts:** "Lonnie and Josie," "Song for Adam."

**ROXY MUSIC—Stranded, Atco SD 7045 (Atlantic).**

Top British band makes Atlantic debut with this set of their own peculiar brand of rock. Lead singer Bryan Ferry is becoming increasingly known in the U.S., which should help sales.

**Best cuts:** "Street Life," "Amazona."

**BUZZY LINHART—Pussycats Can Go Far, Atco SD 7044. (Atlantic)**

Linhart comes over to Atlantic Records for this effort, following a number of LP's with Buddah. Might be the one to crack open the national acceptance which has eluded Linhart to date. Mix is strong, and material, while a bit away from the overly zany Linhart, provides a good format for a shot into AM playlists.

**Best cuts:** "You Don't Have to Tell Me Goodbye," "There It Goes Again," and "Pussycats Can Go Far."

**Dealers:** East Coast should pick up on the action first as Linhart is touring the local clubs.

**KEVIN COYNE—Marjory Razor Blade, Virgin VA 13-106. (Atlantic)**

British singer-songwriter sometimes sounds like Van Morrison, but offers up enough original material to offset his Morrison-like inflections and allow him to stand on his own.

**Best cut:** "Marlene."

**PASSPORT—Looking Thru, Atco SD 7042.**

The vibes here are brisk and well produced, as Passport, a German group, pace themselves through group member Klaus Doldinger's compositions, which balance the pop/progressive line very well.

**Best cuts:** "Looking Thru" and "Ready For Take Off."

**LOCOMOTIVE GT—ABC ABCX-811.**

Hungarian group provides a solid rock set with tight vocals, excellent instrumentation and some interesting original material.

**Best cuts:** "Free Me," "Waiting for You."

**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.**

**Dealers:** The Wagoner-Parton combination of written songs is enough to give this what it needs for heavy sales.



**ANDRE KOSTELANETZ & HIS ORCHESTRA, Guest Soloist Peter Nero, A Quadraphonic Concert, Columbia CQ 32147 (CBS SQ matrix).**

It's amazing, the fullness of the concert hall comes so completely to life under the matrix wane. Because of the flying sounds resplendent in matrix—ambience—you enjoy a concert much like it actually happens. The only handicap that matrix might have, in comparison to discrete and only in regards to classical music a la concert hall, is that you lose some of the definitive placement of the orchestra upfront. But, for this sacrifice, minor on most albums, you are rewarded with resounding ambience. This is perhaps best acoustically illustrated here with "The Blue Danube Waltz" and "Claire de Lune."

**THE PHILADELPHIA ORCHESTRA, Eugene Ormandy conducting, Suite From Swan Lake, RCA ARD 1-0030 (CD-4 Quadradisc discrete).**

This is one of those LP's on which the Quadradisc term is hidden on the bottom rear of the jacket, but it's a grand classical quadrasonic album. The reality and the ambience of a concert hall is featured, but you still have enormous definition and clarity of the orchestra in its full sweep across the stage. The "Scene" in Act I is superb in CD-4 discrete and, while one might wish that the "stage" were done away with in classical music production, still the effect overall is enthralling. "Neapolitan Dance" has that race-horse, thundering reverb effect, too. A very good quadrasonic production.

**FOUR TOPS, Keeper of the Castle, ABC Command Quadrasonic CQD-40011 (Sansui QS matrix).**

A dynamic, well-produced album with considerable rear information and excellent front-to-rear separation. The title tune stands out, with vocal group coming from the rear, as well as instrumentation. Other excellent quadrasonic tunes are "Ain't No Woman (Like the One I've Got)," "Turn on the Light of Your Love," and "(I Think I Must Be) Dreaming."

### gospel

**MARION WILLIAMS—Blessed Assurance, Atlantic SD 7302.**

Recorded in an environment with which Marion Williams is most familiar and at ease, this album, a blend of song and dialog, is a pleasing testimony to the talents of a remarkable artist. Recorded live at the B.M. Oakley Memorial Temple in Philadelphia.

### jazz

**VARIOUS ARTISTS—No Energy Crisis, ABC AS-9267/2.**

For persons searching for the newest sounds in avant-garde jazz, this sampler type LP has some of the answers. Gato Barbieri is the most current name who contrasts with the late John Coltrane stylistically.

**Best cut:** "Para Nosotros."

**CHUCK WAYNE/JOE PUMA—Interactions, Choice CRS 1004.**

Two of America's finest jazz guitarists get together for some melodic "interactions" that should please all jazz fans.

**Best cut:** "Fly Me to the Moon."

### classical

**NIELSEN: SYMPHONY NO. 2—New York Philharmonic (Bernstein), Columbia M 32779.**

With his recording years ago of Nielsen's Fifth, Bernstein stimulated a new public awareness for the Danish composer's highly individual and attractive style. And his subsequent diskings of another pair of Nielsen symphonies undoubtedly spurred a growing market that will reach for this entry. Good off-the-beaten-track product for full-line stores.

**BACH TRANSCRIPTIONS—Czech Philharmonic (Stokowski), London SPC-21096.**

The old magic persists. Stokowski was the first to popularize Bach orchestral transcriptions and can still make them more exciting listening experiences than most other conductors. The D Minor Tocatta & Fugue, and the C Minor Passacaglia & Fugue are the big commercial titles here, but dealers will have to tell buyers, because neither front nor back cover lists the contents. It's billed as a live concert, but nary a handclap nor cough is to be heard.

**GREAT CONCERT OVERTURES—Netherlands Radio Philharmonic Orchestra (Paita), London SPC-21095.**

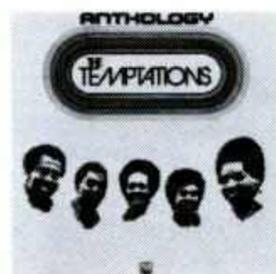
Impressive clean sound, and performances to match. Four popular concert staples—Berlioz' "Roman Carnival," Beethoven's "Leonore No. 3," Brahms' "Academic Festival" and Wagner's "Rienzi," plus the "Phase 4" logo to jog sales. The old-fashioned cover art won't help much, though.

# Announcing The Marvin Gaye Anthology Album.

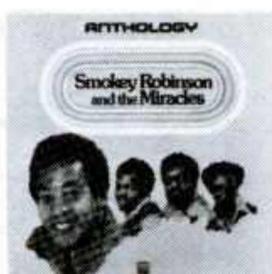


Motown Records is pleased to announce the addition of the long-awaited *Marvin Gaye Anthology* to its Anthology Series. Like its companion editions, the *Marvin Gaye Anthology* is part of the most comprehensive collection of classics ever assembled. The three-record set is virtually a recorded history of Marvin's career—from *Stubborn Kind of Fellow* to *Trouble Man*. Included in the deluxe package is a 12-page booklet, filled with color photos of Marvin (some never before published), as well as a definitive, chronological history of Marvin and his hits.

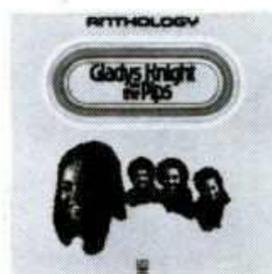
**The Motown Anthology Series: Tomorrow's collectors choice today.**



(M782A3)



(M793R3)



(M792S2)



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## Pop

**PAUL SIMON**—*Sounds of Silence* (4:18); producer: Paul Simon; writer: Paul Simon; publisher: Paul Simon, BMI. Columbia 4-46038. From Simon's live LP, an extremely powerful version of his first major hit, with excellent backup from the Jesse Dixon Singers. Song starts almost totally acoustically and builds strongly, with Simon alternating his singing with Dixon.

**BOZ SCAGGS**—*You Make It So Hard (To Say No)* (3:20); producer: J. Bristol; writer: W.R. Scaggs; publisher: Blue Street, ASCAP. Columbia 4-46025. Possibly the most commercial single yet from this fine San Francisco rocker. Boz uses a big band arrangement to its best advantage on this soulful tune, letting his vocals flow with the music rather than bounce off the horns. Uptempo tune still sounds soft and makes good use of fine female backup vocals.

## recommended

**MOTT THE HOOPLE**—*The Golden Age of Rock 'N' Roll* (3:28); producer: I. Hunter, D. Griffin, O. Watts; writer: I. Hunter; publisher: April, H & H, ASCAP. Columbia 4-46035.

**BLUE MINK**—*Get Up* (2:31); producer: D. Mackay; writer: R. Cook; publisher: Cookaway, ASCAP. MCA 40230.

**THE DeFRANCO FAMILY FEATURING TONY DeFRANCO**—*Save The Last Dance for Me* (2:58); producer: W. Meskell for Mike Post Prods.; writer: Pomus, M. Shuman; publisher: Hill & Range, Trio, BMI. 20th Century 2088.

**HERB ALPERT AND THE T.J.B.**—*Fox Hunt* (2:38); producer: H. Alpert; writer: H. Alpert; publisher: Almo, ASCAP. A&M 1526.



## Soul

**LAMONT DOZIER**—*Fish Ain't Bitin'* (3:36); producer: McKinley Jackson; writer: M. Jackson, J. Reddick; publisher: Bullet-Proof, BMI. ABC 11438. Dozier offers up his lament over the current state of affairs by recalling all his troubles and how hard he's trying to get his head above water while the government continues to play games. Uptempo song coupled with Dozier's throaty, expressive voice makes for good combination.

**THE CHI-LITES**—*There Will Never Be Any Peace* (3:29); producer: Eugene; writer: Eugene Record; publisher: Julio-Brian, BMI. Brunswick 55512. Tune from consistently winning group builds around theme that there will never be any peace "until God is at the conference table." Soft background horns and alternating use of two lead singers work well on this track that could get strong pop as well as soul play.

**SYLVIA & THE MOMENTS**—*Sho Nuff Boogie (Part 1)* (2:59); producer: Harry, Al, & Sylvia; writer: H. Ray, S. Robinson, A. Goodman; publisher: Gambi, BMI. All Platinum 2350. Sylvia teams with one of the finest soul groups around for this catchy tune which makes good use of her whispery vocals against the Moments' strong vocal background support. Flip: "Sho Nuff Boogie (Part II)."

## recommended

**THE JIMMY CASTOR BUNCH**—*Maggie, Part 1* (3:10); producer: Castor-Pruitt Prod.; writer: L. Vegas; publisher: Blackwood, Novelene, BMI. Atlantic 3021.

**BITS & PIECES**—*You Should Have Told Me* (3:00); producer: Bailey-Williams-Kent-Gasper; writer: Bailey, Williams, Kent; publisher: A-Dish-A-Tunes, BMI. Paramount 0284. (Famous).

**DAVID T. WALKER**—*Loving You Is Sweeter Than Ever* (3:09); producer: L. Adler; writer: I. Hunter, S. Wonder; publisher: Jobete, BMI. Ode 66045. (A&M).



## First Time Around

These are new artists deserving of exposure.

**INNER SPACE**—*Make It Hard On Him* (3:15); producer: L. McNeal; writer: L. McNeal; publisher: Uni-Chappell, BMI. Sweet Fortune 2409. (Famous). Fine soul tune featuring top notch backup vocals.



## Country

**BILLY BOB BOWMAN**—*Thirty Four Cents Till Thursday* (2:48); producer: Biff Collie; writer: Shel Silverstein; Evil Eye (BMI); Capitol 3864. Clever lyrics, a good delivery, and the sort of material one would expect from Silverstein. Nothing but good. Flip: "Little Things" (2:30); writer: William Frith; Bowie (BMI).

**JOSIE BROWN**—*Satisfy Me and I'll Satisfy You* (3:35); producer: Ray Pennington; writer: Bill Dees; Tree (BMI); RCA-266. Josie demonstrates a strong range in a fine song which gives her an opportunity to do some real singing. It's also an excellent production. Flip: No info available.

**MURRAY KELLUM**—*Girl of My Life* (2:23); producer: Johnny Morris; writers: Murray Kellum, Sonny Ledet; Toast (BMI); Cinnamon 794. Right out of one hit song into another with his distinctive style and excellent arrangement and production. He grows with each release. Flip: No info available.

**LORETTA LYNN**—*They Don't Make 'Em Like My Daddy* (2:18); producer: Owen Bradley; writer: Jerry Chesnut; Passkey (BMI); MCA 40223. Reminiscent of her "Coal Miner's Daughter," Loretta continues (through the writing of Jerry Chesnut) to pay tribute to her late father in a song she might have written herself. Flip: "Nothing"; writer: Jimmy Peppers; Coal Miners (BMI); all other credits same.

**BOBBY BARE**—*Marie Laveau* (2:57); producer: Bare; writers: Shel Silverstein-Baxter Taylor; Evil Eye (BMI); RCA 0261. From his concept album, Bobby Bare sings of the lady of the swamps with the hoo-doo and the strange goings on, and it's a powerful single for him. The back side is about as good, and it's also from the same LP. Flip: "The Mermaid"; writers: Shel Silverstein-Jim Friedman; TRO-Hollis (BMI); all other credits same.

**JIM ED BROWN**—*It's That Time of Night* (3:06); producer: Bob Ferguson; writer: Bill Graham; Show Biz (BMI); RCA 0267. Graham tries his hand at writing again, and comes up with one as strong as his last effort, "Morning," which was a hit for Jim Ed. No reason this smooth one shouldn't be. Flip: No info available.

## recommended

**TOMMY CASH**—*Will the Circle Be Unbroken* (3:14); producer: Larry Butler; arrangement: Tommy Cash, Larry Butler; Tomcat (BMI); Epic 5-11101.

**FERLIN HUSKY**—*Freckles and Polliwog Days* (2:52); producer: Don Gant; writers: Doodle Owens, Dallas Frazier; Blue Crest/Hill & Range (BMI); ABC 11432.

**BOBBY GOLDSBORO**—*I Believe the South Is Gonna Rise Again* (2:57); producers: Bob Montgomery & Bobby Goldsboro; writer: Bobby Braddock; Tree (BMI); UA 422.

**JERIS ROSS**—*I Know the Feeling* (2:32); producer: Ron Chaney; writer: Tupper Saussy; Bronco (ASCAP); ABC 11436.

**MEL STREET**—*You Make Me Feel More Like a Man* (3:09); producer: Jimmy Peppers; writer: John Riggs; Prater (ASCAP) GRT 002.

**ERNEST TUBB**—*Don't Water Down the Bad News* (2:16); producer: Walter Haynes; writer: Don Wayne; Tree (BMI); MCA 40222.

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.

## Five Synthesizers Used for Wonder

• Continued from page 3

much of it himself," says Dave Blume, Montenegro's producer. "In most cases we used the synthesizer not to make it sound like Stevie would, but to relate the instrument to the human voice."

Wonder, a recent winner of five Grammys, visited with Montenegro and Blume during the mixdown recently and toasted the arranger for his adventurous spirit and distinctly funky and jazzy moods.

For Montenegro, the Wonder project marks his first interpretation of a contemporary soul artist and is an extension of his own LP program of developing modern interpretations for major pop artists. His last RCA LP was a tribute to Neil Diamond.

For the Wonder LP, Montenegro bought himself an Arp synthesizer and worked with his son Jon, who owns two synthesizers, in his Palm Springs home. They preplanned the electronic sounds and worked on their development one month before going into the studio.

Gone are any traces of the "old" Montenegro lush, sweet violin sound. Instead, the arranger has delved heavily into black rhythms, spiced freely with jazz improvisations.

The LP is the fourth 4-channel project Montenegro has done for RCA over the past two years.

It also marks the first time Montenegro has used four synthesizers at one time. He previously worked with two. "Four increases the capability of tonal constructions," he says. "Oscillators, control voltages and filters create the sound in electronic music,

so with four synthesizers you have a number of different controls available to you."

Montenegro bought his own synthesizer "to learn the language" and also to be able to direct the programmer toward the appropriate sounds wanted.

Why did he choose to rely so heavily on synthesizer for this LP? "The only area in which to look for new sounds is in electronics. An instrumental album can become very weary using the same old instrumentation, so by developing unique sounds through the synthesizer you can create a new experience."

In developing a contemporary rhythm base, Montenegro used such experienced session musicians as Hal Blaine on drums; Carol Kaye and Wilton Felder on electric bass; Larry Carlton on guitar; Larry Muhoberac on electric piano and synthesizer and Bobbie Hall on percussion.

It took one month to search for the synthesizer sounds which enliven each of the 10 cuts because it's a "painstakingly slow" process. Montenegro chose to do his planning and researching with his son before the date to avoid slowing down the momentum of the sessions by having the musicians waiting while the synthesizer is programmed.

The synthesizer is plugged right into the recording console which relieves miking problems in the studio.

Montenegro's traditional acoustic colors are almost totally deemphasized, although he uses 10 stings on two cuts. "All the inner voicings in addition to the melody are all syn-

thesizer sounds, including some of the percussion sounds," he says. The human voice was also programmed through the synthesizer to create another effect.

There is a great deal of keyboard improvisation by Larry Muhoberac, prompting producer Blume to note this jazz influence and prompting Montenegro to acknowledge he's never had this kind of improvisation on any of his previous LP's.

Having seen first-hand just how difficult it is to elicit and create new sounds with the synthesizer, Montenegro remains a convert. But he acknowledges that today it's a pick and seek out kind of situation which requires time. Once computerization comes (and there are signs that it is on the horizon) and sounds can be stored up, Montenegro believes the synthesizer will come into common use just like the Fender Rhodes, clavinet and electric keyboard which are all used regularly today.

Montenegro feels the synthesizer should be used to develop new sounds and not duplicate original instruments like a piano, trumpet or drum.

In addition to devising new sounds for the tunes, the Wonder songbook is also given a new cover through the combination of synthesizer, percussion and keyboards as well as differing tempos from those used originally.

Analyzing the music as one musician to another, Montenegro says Wonder creates "backgrounds which don't sound contrived. He's a creative musician whose work is in a constant state of growth."

## RCA Likes Cleve. Power

• Continued from page 1

counted for almost 44 percent of national sales so far on "Whizz Kid," David Werner's initial try for the label. Bass points to the area's power with established acts by citing Lou Reed's current chart lister, "Rock 'N' Roll Animal," which moved 13,000 copies in Cleveland, as of the end of March, against 10,000 in Los Angeles and 15,000 in New York, with each of the latter centers comprising several times the population concentration of the Midwest city.

RCA's recent chart topper, John Denver's "Greatest Hits," grabbed almost 62,000 sales out of the Cleveland branch, or just over 6 percent of the national total as of mid-March. Bass notes that this percentage figure was less than one point under the sales percentage racked up by New York, despite the wide difference in population.

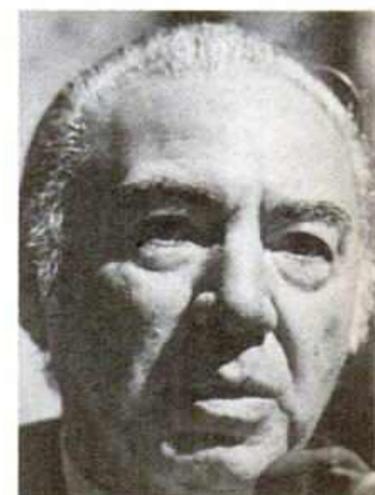
Bass says his local promotion staffer can visit WMMS, FM pacesetter in Cleveland, get his new product heard and win a quick decision on whether or not it will be played.

"The station is not concerned with listings and what other stations do or don't do," says Bass. "If they don't

like it they won't play it at all. If they do, they'll jump on it and go all the way. They're beyond hype."

The excitement of discovering new talent and helping to break hits dominates the station's programming policies, and the effect on buyers in the listening area is said to be almost immediate. Other stations with similar loose formats specifically tagged by Bass as influential hit-breakers in their territories are WABX-FM in Detroit, and KLOL-FM in Houston.

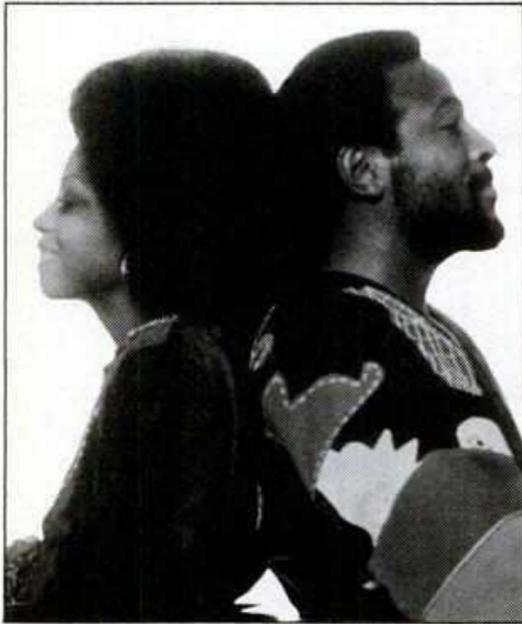
If new album action shows quickly in the Midwest, Bass smiles wide. If it doesn't, his lips tighten. He then knows he had a work album on his hands.



Norm Schindler Photo  
STANLEY ADAMS, ASCAP's president, discusses the licensing society on an international panel at IMIC-5 in London on May 9.

**PERSONALS—  
FOR SINGLES ONLY**

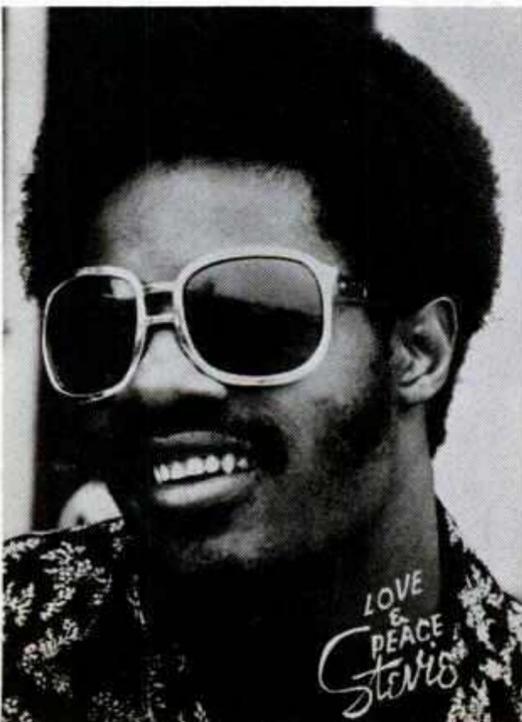
**My Mistake.** Diana & Marvin. Two Superstars together make one super-duo. And a super hit. M1269F.



**Heavenly.** The Temptations. Heavenly is the title. And heavenly is the sound. G7135F.



**Don't You Worry 'Bout A Thing.** Stevie Wonder. Don't you worry 'bout a thing. It's another hit single from Innervisions. T54245F.



**Dancing Machine.** The Jackson Five. Non-stop action. Right over the top of the charts. M1268F.



**Sleepin'.** Diana Ross. Cashbox says, "no sleeper here, this is a sure shot." M1295F.



**Hickory.** Frankie Valli & The Four Seasons. "... has a contemporary identity all its own ... a certain smash for the Seasons" — Cashbox. M1288F.



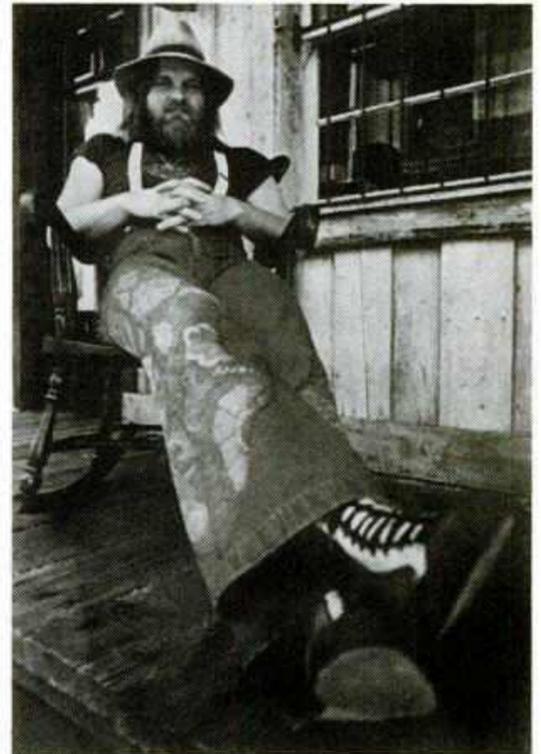
**Help Yourself.** The Undisputed Truth. Help yourself. It's a hit. And that's the truth. G7134F.



**You're My Love.** Bottom & Co. Bottom's up! Up the charts, with a new single from Muscle Shoals' best. M1291F.

**AVAILABLE NOW**

**Roxanne.** Michael Edward Campbell. He says, she sure has a fine design. Or is that a hit design? M1289F.



**Where Were You When The Ship Went Down?** Dickie & The Poseidons. Going down. Right to the top of the charts. M1298F.

**COMING SOON**

**Son of Sagittarius.** Eddie Kendricks. Boogie down with an other hit from The Thin Man. It's in the stars. T54247F.



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YOU MAKE IT SO HARD TO SAY NO—  
 Boz Scaggs (Columbia 45025)  
 THERE WILL NEVER BE ANY PEACE—  
 The Gri-Lites (Brunswick 55512)  
 FISH AIN'T BITIN'—Lamont Dozier (ABC 11438)  
 SEE TOP SINGLE PICKS REVIEWS, page 54

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)	
★	3	8	TSOP—MFSB (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 7-3540 (Columbia)	34	39	5	THE PAYBACK (Part 1)—James Brown (James Brown), J. Brown, F. Wesley, J. Starks, Polydor 14223	★	NEW ENTRY	68	BAND ON THE RUN—Paul McCartney & Wings (Paul McCartney), P. McCartney, Capitol 1459	
2	1	10	BENNIE & THE JETS—Elton John (Gus Dugdon), Elton John, Bernie Taupin, MCA 40198	35	37	9	OUTSIDE WOMAN—Bloodstone (Mike Vernon), H. Williams, London 1052	★	70	80	4	ONE HELL OF A WOMAN—Mac Davis (Rick Hall), M. Davis, M. James, Columbia 46004
3	2	10	HOOKED ON A FEELING—Blue Swede (Bengt Palmers), Mark James, EMI 3627 (Capitol)	★	45	6	JUNGLE BOOGIE—Kool & The Gang (Kool & The Gang), Ronald Bell, Kool & The Gang, De-Lite 559 (P.I.P.)	★	71	77	4	WEREWOLF—Five Man Electrical Band (Les Emmerson for the Trillium), L. Emmerson, Polydor 14221
★	7	10	BEST THING THAT EVER HAPPENED TO ME—Gladys Knight & The Pips (Kenny Kerner, Richie Wise), J. Weatherly, Buddah 403	38	42	13	OH VERY YOUNG—Cat Stevens (Paul Samwell-Smith & Cat Stevens), C. Stevens, A&M 1503	★	72	82	2	DAYBREAK—Nilsson (Harry Nilsson), H. Nilsson, RCA 0246
5	5	15	COME AND GET YOUR LOVE—Redbone (Pat & Lolly Vegas), L. Vegas, Epic 5-11036 (Columbia)	39	43	10	THANKS FOR SAVING MY LIFE—Billy Paul (Gamble-Huff), K. Gamble, L. Huff, Philadelphia International 73538 (Columbia)	★	73	83	2	SUNDOWN—Gordon Lightfoot (Lenny Waronker), G. Lightfoot, Reprise 1194 (Warner Bros.)
★	9	7	OH MY MY—Ringo Starr (Richard Perry), V. Ponce, R. Starkey, Apple 1872 (Capitol)	40	28	16	STAR BABY—Guess Who (Jack Richardson), Burton Cummings, RCA 0217	★	74	NEW ENTRY	74	MY GIRL BILL—Jim Stafford (Phil Gernhard & Lobo), J. Stafford, MGM 14718
7	6	13	SUNSHINE ON MY SHOULDER—John Denver (Milton Okun), Denver, Kniss, Taylor, RCA 0213	41	32	13	BOOGIE DOWN—Eddie Kendricks (Frank Wilson, Leonard Caston), F. Wilson, L. Caston, A. Poree, Tama 54243 (Motown)	★	75	78	3	A DREAM GOES ON FOREVER—Todd Rundgren (Todd Rundgren), T. Rundgren, Bearsville 0020 (Warner Bros.)
★	17	7	THE LOCO-MOTION—Grand Funk (Todd Rundgren), G. Goffin, C. King, Capitol 3840	42	30	24	MIGHTY LOVE, Pt. 1—The Spinners (Tom Bell), B. Jefferson, B. Hayes, C. Simmons, Atlantic 3000	★	76	79	4	POWER OF LOVE—Martha Reeves (Richard Perry), Gamble, Huff, MCA 40194
9	4	9	THE LORD'S PRAYER—Sister Janet Mead (Martin Erdman), A. Strals, A&M 1491	43	33	13	ROCK ON—David Essex (Jeff Wayne), D. Essex, Columbia 4-45940	★	77	87	2	IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (John Farrar), J. Roskill, MCA 40209
★	13	8	I'LL HAVE TO SAY I LOVE YOU IN A SONG—Jim Croce (Cashman & West), J. Croce, ABC 11424	★	58	3	THERE WON'T BE ANYMORE—Charlie Rich (none listed), Charlie Rich, RCA 0195	★	78	66	8	UNBORN CHILD—Seals & Crofts (Louie Shelton), J. Seals, Warner Bros. 7771
11	12	12	LOOKIN' FOR A LOVE—Bobby Womack (Bobby Womack), J.W. Alexander, Z. Samuels, United Artists 375	★	58	3	DON'T YOU WORRY 'BOUT A THING—Stevie Wonder (Stevie Wonder), S. Wonder, Tama 54245 (Motown)	★	79	73	5	PUT A LITTLE LOVE AWAY—The Emotions (Al Bell, William Brown), D. Lambert, B. Potter, Volt 4106 (Columbia) B-3
12	11	9	A VERY SPECIAL LOVE SONG—Charlie Rich (Billy Sherrill), B. Sherrill, N. Wilson, Epic 5-11091	45	50	7	MIGHTY MIGHTY—Earth, Wind, & Fire (Joe Wissert & Maurice White), M. White, V. White, Columbia 46007	★	80	85	4	UNDER THE INFLUENCE OF LOVE—Love Unlimited (Barry White), B. White, 20th Century 2082
★	19	6	DANCING MACHINE—The Jackson 5 (Hal Davis), H. Davis, D. Fletcher, W.D. Parks, Motown 1286	46	49	6	HEAVENLY—The Temptations (Norman Whitfield), N. Whitfield, Gordy 7135 (Motown)	★	81	88	4	IT ONLY HURTS WHEN I TRY TO SMILE—Tony Orlando & Dawn (Hank Medress, Dave Appell), E. Levine, L. Brown, Bell 45,450
14	8	15	SEASONS IN THE SUN—Terry Jacks (Terry Jacks), J. Brel, Rod McKuen, Bell 45432	47	38	22	THE WAY WE WERE—Barbra Streisand (Marty Paich), A. Bergman, M. Bergman, M. Hamlish, Columbia 4-45944	★	82	76	7	PEPPER BOX—The Peppers (Storanzo Sirocco), P. Arpadys, M. Camison Event 213 (Polydor)
★	15	12	JUST DON'T WANT TO BE LONELY—The Main Ingredient (Silvester, Simmons, Gooding), Barrett, Freeman, Eli, RCA 0205	★	61	4	LET'S GET MARRIED—Al Green (Willie Mitchell, Al Green), A. Green, Hi 2262 (London)	★	83	NEW ENTRY	83	YOU WON'T SEE ME—Anne Murray (Brian Aher for Happy Sack Productions), J. Lennon, P. McCartney, Capitol 3867
★	20	9	TUBULAR BELLS—Mike Oldfield (Mike Oldfield), M. Oldfield, Virgin 55100 (Atlantic)	49	46	21	LOVE'S THEME—Love Unlimited Orchestra (Barry White), Barry White, 20th Century 2069	★	84	92	4	LA GRANGE—Z.Z. Top (Bill Ham), Gibbons, Hill, Beard, London 203
★	21	7	KEEP ON SINGING—Helen Reddy (Tom Catalano), D. Janssen, B. Hart, Capitol 3845	★	70	2	I WON'T LAST A DAY WITHOUT YOU—Carpenters (Richard & Karen Carpenter, Jack Dougherty), P. Williams, R. Nichols, A&M 1521	★	85	93	3	SATISFACTION GUARANTEED (Or Take Your Love Back)—Harold Melvin & The Blue Notes (K. Gamble, L. Huff), K. Gamble, L. Huff, C. Gilbert, Philadelphia International 3543 (Columbia)
18	10	12	MOCKINGBIRD—Carly Simon & James Taylor (Richard Perry), Inez & Charley Fox, James Taylor, Elektra 45880	51	34	18	TRYING TO HOLD ON TO MY WOMAN—Lamont Dozier (McKinley Jackson), M. Jackson & J. Reddick, ABC 11407	★	86	95	3	SILVER THREADS AND GOLDEN NEEDLES—Linda Ronstadt (J. D. Souther, John Boylan), J. Rhodes, D. Reynolds, Asylum 11032
★	29	6	THE SHOW MUST GO ON—Three Dog Night (Jimmy Ienner), L. Sayer, D. Courtney, Dunhill 4382	52	60	6	DANCE WITH THE DEVIL—Cozy Powell (Mickie Most), P. Denny, M. Hayes, Chrysalis 2029	★	87	NEW ENTRY	87	HOLLYWOOD SWINGING—Kool & The Gang (Kool & The Gang Enterprises, Inc.), R. West, Kool & The Gang, De-Lite 561
★	31	6	(I'VE BEEN) SEARCHIN' SO LONG—Chicago (James William Guercio), J. Pankow, Columbia 46020	53	57	7	ONCE YOU UNDERSTAND—Think (Stallman & Susser), L. Stallman, B. Susser, Big Tree 15000 (Atlantic)	★	88	89	4	IF IT FEELS GOOD, DO IT—Ian Lloyd & Stories (Kenny Kerner, Richie Wise), J. Stevenson, Kama Sutra 588
21	22	11	TELL ME A LIE—Sami Jo (Sonny Limbo), B. Wyrick, M. Buckins, MGM South 7029	★	84	2	THE STREAK—Ray Stevens (Ray Stevens), R. Stevens, Barnaby 600 (Chess/Janus)	★	89	96	2	NO CHARGE—Melba Montgomery (Pete Drake), H. Howard, Elektra 45883
22	24	9	MY MISTAKE WAS TO LOVE YOU—Diana Ross & Marvin Gaye (Hal Davis), P. Sawyer, G. Jones, Motown 1269	55	48	14	ROCK & ROLL HOOCHIE KOO—Rick Derringer (Rick Derringer, Bill Szymczyk), Rick Derringer, Blue Sky 7-2751 (Columbia)	★	90	NEW ENTRY	90	BILLY, DON'T BE A HERO—Bo Donaldson & The Heywoods (Steve Barri for Chalice Productions), M. Murray, P. Callander, ABC 11435
23	23	9	TOUCH A HAND MAKE A FRIEND—Staple Singers (Al Bell), H. Banks, R. Jackson, C. Hampton, Stax 0196	★	57	7	I'M IN LOVE—Aretha Franklin (Jerry Wexler, Arif Mardin, Aretha Franklin), B. Womack, Atlantic 2999	★	91	91	2	LOVING YOU—Johnny Nash (Johnny Nash), J. Nash, Epic 5-11003 (Columbia)
24	26	9	LET IT RIDE—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, C.F. Turner, Mercury 73457 (Phonogram)	58	64	5	TOUCH AND GO—Al Wilson (Jerry Fuller), J. Fuller, Rocky Road 30076 (Bell)	★	92	97	2	THE SAME LOVE THAT MADE ME LAUGH—Bill Withers (Bill Withers), B. Withers, Sussex 513
25	27	9	PIANO MAN—Billy Joel (Michael Stewart), B. Joel, Columbia 45963	60	69	5	KEEP IT IN THE FAMILY—Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2065	★	93	94	3	WHO IS HE, AND WHAT IS HE TO YOU—Creative Source (Mike Stokes), S. McKenney, Sussex 509
26	15	14	DARK LADY—Cher (Snuff-Garrett), John Durrill, MCA 40161	★	61	11	ROCK AROUND THE CLOCK—Bill Haley & The Comets (Bill Gabler), J. DeKnight, M.C. Freedman, MCA 60025	★	94	98	3	BAD, BAD LEROY BROWN—Frank Sinatra (Don Costa), J. Croce, Reprise 1196 (Warner Bros.)
27	14	11	JET—Paul McCartney & Wings (Paul McCartney), McCartney, Apple 1871 (Capitol)	62	62	5	SUMMER BREEZE (Part 1)—Isley Bros. (R. Isley, D. Isley, R. Isley), J. Seals, D. Crofts, T-Neck 2253 (Columbia)	★	95	NEW ENTRY	95	ANOTHER PARK, ANOTHER SUNDAY—The Doobie Brothers (Ted Templeman), T. Johnston, Warner Bros. 7795
★	35	9	MIDNIGHT AT THE OASIS—Maria Muldaur (Lenny Waronker, Joe Boyd), D. Nichturn, Reprise 1183	63	67	4	I'VE GOT A THING ABOUT YOU BABY/TAKE GOOD CARE OF HER—Elvis Presley (not listed), T.J. White, RCA 0196	★	96	NEW ENTRY	96	IF I WERE A CARPENTER—Leon Russell (Denny Cordell, Leon Russell), T. Hardin, Shelter 40210
★	36	5	YOU MAKE ME FEEL BRAND NEW—The Stylistics (Tom Bell), T. Bell, L. Creed, Arco 4634	65	71	4	HAPPINESS IS ME AND YOU—Gilbert O'Sullivan (Gordon Mills), G. O'Sullivan, MAM 3636 (London)	★	97	86	5	LOVING ARMS—Kris Kristofferson & Rita Coolidge (David Anderle), T. Jans, A&M 1498
30	18	15	ERES TU (Touch The Wind)—Mocedades (Juan Carlos Calderon), Juan Carlos Calderon, Tara 100 (Famous)	★	74	2	ALL IN LOVE IS FAIR—Barbra Streisand (Tommy Lipuma), S. Wonder, Columbia 46024	★	98	NEW ENTRY	98	THE AIR THAT I BREATHE—The Hollies (R. Richards, The Hollies), A. Hammond, L. Hazelwood, Epic 11100
★	44	5	THE ENTERTAINER—Marvin Hamlisch (Marvin Hamlisch), S. Joplin, MCA 0174	65	71	4	STANDING AT THE END OF THE LINE—Lobo (Phil Gernhard), Lobo, Big Tree 15001 (Atlantic)	★	99	NEW ENTRY	99	IF YOU WANT TO GET TO HEAVEN—Ozark Mountain Daredevils (David Anderle, Glyn Johns), S. Cash, J. Dylan, A&M 1515
★	40	8	I'M A TRAIN—Albert Hammond (Albert Hammond, Roy Hale), A. Hammond, M. Hazelwood, Mums 7-6025 (Columbia)	★	90	2	I AM WHAT I AM—Lois Fletcher (Dan Dalton), R. Kerr, S. English, Playboy 50049	★	100	81	10	BEYOND THE BLUE HORIZON—Lou Christie (Tony Romeo), Robin, Whiting, Hapling, Three Brothers 402 (CTI)
★	41	6	HELP ME—Joni Mitchell (NOT LISTED), J. Mitchell, Asylum 11034	67	51	10	FOR THE LOVE OF MONEY—O'Jays (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, A. Jackson, Philadelphia International 3544 (Columbia)	★				
							WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker (Billy Sherrill), David Allen Coe, Columbia 45991					

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### HOT 100 A-Z—(Publisher—Licensee)

The Air That I Breathe, The Hollies (Landers-Roberts, April, ASCAP) 98	Boogie Down (Stone Diamond, BMI) 46	I'm In Love (Pronto-Tracebob, BMI) 56	The Loco-Motion (Screen Gems, Columbia, BMI) 11	One Hell Of A Woman (Screen Gems/Bong Painter/Sweet Glory, BMI) 70	Seasons In The Sun (E.B. Marks, BMI) 14	Touch & Go (Fullness, BMI) 57
All In Love Is Fair (Slem & Van Stack/Black Bull, ASCAP) 63	Chameleon (Hancock, BMI) 49	It Only Hurts When I Try To Smile (Levine & Brown, BMI) 46	Lookin' For A Love (Kags, BMI) 8	Outside Woman (Crystal Jukebox, ASCAP) 35	The Show Must Go On (Chrysalis, ASCAP) 70	Trying To Hold On To My Woman (Bullet Proof, BMI) 51
Band On The Run, Paul McCartney & Wings (McCartney, ATV, BMI) 68	Come & Get Your Love (Blackwood/Novelane, BMI) 5	Hooked On A Feeling (Press, BMI) 3	The Lord's Prayer (Almo, ASCAP) 9	The Payback (Dynamone/Belinda/Unichappell, BMI) 10	Tubular Bells (Virgin, ASCAP) 1	TSOP (Mighty Three, BMI) 1
Bennie & The Jets (Dick James, BMI) 2	Dancing Machine (Jobete, ASCAP, Stone Diamond, BMI) 13	I Am What I Am (Wren/Screen Gems/Columbia, BMI) 77	Love's Theme (Sa-Vette/January, BMI) 49	Pepper Box (New York Times, BMI) 32	Under The Influence Of Love (Fox Fanfare/Very Own, BMI) 80	Unborn Child (Dawnbreaker, BMI) 78
Best Thing That Ever Happened To Me, Gladys Knight (Keca, ASCAP) 4	Dance With The Devil (Buddah, ASCAP) 52	My Mistake Was To Love You (Almo, ASCAP) 65	Loving Arms (Almo, ASCAP) 47	Piano Man (Home Grown/Tinker Street, BMI) 25	A Very Special Love Song (Algae, BMI) 80	The Way We Were (Colgems, ASCAP) 42
Beyond The Blue Horizon (Famous, ASCAP) 100	Dark Lady (Senor, ASCAP) 26	Jet (McCartney/ATV, BMI) 27	Loving You (Mikim, BMI; Cayman, ASCAP) 91	Power Of Love (Blackwood/Gaucha/Belinda, BMI) 76	The Yodeling Tenors (Mercury, BMI) 7	Werewolf (Galante/Unichappell, BMI) 71
Billy, Don't Be A Hero, Bo Donaldson & The Heywoods (Intune Ltd., PRS) 90	Daybreak (Blackwood, BMI) 72	Jungle Boogie (Delightful/Gang, BMI) 36	Power Of Love (Blackwood/Gaucha/Belinda, BMI) 76	Puf A Little Love Away (ABC/Dawnbreaker, BMI) 60	Who Is He, And What Is He To You (Interior, BMI) 93	Would You Lay With Me (In A Field Of Stone) (Window/Capite BMI) 67
	A Dream Goes On Forever (Earmark/Screen Gems/Columbia, BMI) 75	Just Don't Want To Be Lonely (Hudson Bay, BMI) 96	Rock Around The Clock (Myers, ASCAP) 59	Rock & Roll Hoochie Koo (Derringer, BMI) 79	You Make Me Feel Brand New (Mighty Three, BMI) 29	You Won't See Me, Anne Murray (East/Memphis, BMI) 23
	The Entertainer (Leeds, ASCAP) 31	Keep It In The Family (Jim Edd, BMI) 88	Rock On (Jeff Wayne, PRS) 42	Satisfaction Guaranteed (Or Take Your Love Back) (Mighty Three, BMI) 85		
	Eres Tu (Touch The Wind) (Radmus, ASCAP) 30	Keep On Singing (Pocket Full Of Tunes, BMI) 77	Same Love That Made Me Laugh (Interior, BMI) 92			
	For The Love Of Money (Mighty Three, BMI) 66	Let It Ride (Ranbach/Top Sail, BMI; Eventide, CAPAC) 24	Laugh (Interior, BMI) 92			
		Let's Get Married (Jec/AI Green, BMI) 10	My Mistake Was To Love You (Jobete/ASCAP) 22			
		I'm A Train (Leeds, ASCAP) 32	My Mistake Was To Love You (Jobete/ASCAP) 22			
			On Very Hungry (Achee, ASCAP) 39			
			Once You Understand (Songs For Everyone, BMI) 53			
			La Grange (Hamstein/Glad, BMI) 84			

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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Deodato, NARAS and NARM AWARD WINNER

His initial album release for MCA

includes:

Ave Maria, West 42nd Street, Moonlight Serenade



## Whirlwinds



# Deodato

MCA RECORDS



# Hero and Heroine

by

## STRAWBS

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(SP 3607)



# TOP LP's & TAPE

POSITION 108-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
108	115	36	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98	6.95	6.95		
109	144	3	BILL WITHERS + Justments Sussex SRA 8032	6.98	7.95	7.95		
110	106	41	CHICAGO VI Columbia KC 32400	5.98	6.98	6.98		
111	102	30	ROLLING STONES Goats Head Soup Rolling Stones COC 59101 (Atlantic)	5.98	6.98	6.98		
112	109	10	COMMANDER CODY & HIS LOST PLANET AIRMEN Live From Deep In The Heart Of Texas PAS1017 (Famous)	5.98	6.95	6.95		
113	83	17	HARRY CHAPIN Short Stories Elektra EKS 75065	5.98	6.98	6.98		
114	89	72	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	7.97	6.97	
115	-	1	JESSE COLIN YOUNG Light Shine Warner Bros. BS 2790	5.98	6.97	6.97		
116	111	54	BEATLES 1962-1966 Apple SABO 3403 (Capitol)	9.98	11.98	11.98		
117	98	32	MARVIN GAYE Let's Get It On Tamla T3299V (Motown)	5.98	6.98	6.98		
118	123	86	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98	6.97	6.97	7.95	
119	122	22	STYLISTICS Rockin' Roll Baby A&M AV 11010	5.98	6.98	6.98		
120	117	37	HELEN REDDY Long Hard Climb Capitol SMAS 11213	5.98	6.98	6.98		
121	148	4	HERBIE MANN London Underground Atlantic SD 1658	5.98	6.97	6.97		
122	125	16	JAMES GANG Bang A&M SD 7037	5.98	6.98	6.98		
123	121	63	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98	7.95	
124	110	16	BLOODSTONE Unreal London XPS 634	5.98	6.98	6.98		
125	129	29	THE MOTHERS Over-Nite Sensation Disc Reet MS 2149 (Warner Bros.)	5.98	6.97	6.97	7.95	
126	128	45	TODD RUNDGREN Something/Anything? Bearsville 2BX 2066 (Warner Bros.)	6.98	7.97	7.97		
127	-	1	PROCL HARUM Exotic Birds And Fruit Chrysalis CHT 1058 (Warner Bros.)	6.98	7.97	7.97		
128	120	6	NATIONAL LAMPOON Missing White House Tapes Banana BTS 6008 (Blue Thumb)	6.98	7.98	7.98		
129	133	6	BLUE MAGIC Atco 7038	5.98	6.97	6.97		
130	136	4	PETER FRAMPTON Somethin's Happening A&M SP 3619	6.98	6.98	6.98		
131	127	12	LINDA RONSTADT Different Drum Capitol ST 11269	5.98	6.98	6.98	6.98	
132	126	95	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98	6.98	6.98		
133	146	3	AEROSMITH Get Your Wings Columbia KC 32647	5.98	6.98	6.98		
134	105	25	NEIL DIAMOND/SOUNDTRACK Jonathan Livingston Seagull Columbia KC 32550	6.98	6.98	6.98		
135	140	8	MANFRED MANN'S EARTH BAND Solar Fire Polydor PD 6019	6.98	7.98			
136	94	21	SUNSHINE Original Television Soundtrack MCA 387	5.98	6.98	7.98	6.98	
137	119	29	JESSE COLIN YOUNG Song For Juh Warner Bros. BS 2734	5.98	6.97	6.97		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
138	124	7	GRATEFUL DEAD The Best of Skeletons From The Closet Warner Bros. W2764	6.98	7.97		7.97	
139	135	31	LYNYRD SKYNYRD MCA Sounds of the South 363	5.98	6.98	6.98		
140	145	46	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	7.98	6.98	
141	113	24	DAVE MASON It's Like You Never Left Columbia KC 31721	5.98	6.98		6.98	
142	138	72	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	7.98	6.98	
143	142	21	CLIMAX BLUES BAND FM/Live Sire SAS 2 7411 (Famous)	5.98	6.98		6.98	
144	150	6	JIM STAFFORD MGM SE 4947	5.98	6.98		6.98	
145	112	13	GRAHAM NASH Wild Tales Atlantic SD 7288	5.98	6.97		6.97	
146	114	5	DEODATO/AIRTO In Concert CTI 6041	6.98	7.98	6.98	7.98	
147	149	68	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98	6.98	6.98		
148	153	87	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	7.95	
149	143	20	ALICE COOPER Muscle Of Love Warner Bros. BS 2748	5.98	6.97		6.97	
150	154	7	NAZARETH Loud 'N' Proud A&M SP 3609	6.98	6.98		6.98	
151	141	46	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98	6.98		6.98	
152	151	10	SMOKEY ROBINSON & THE MIRACLES Anthology Motown M 793 R3	7.98	9.98	9.98		
153	155	5	GLADYS KNIGHT & THE PIPS Claudine Soundtrack Buddah BDS 5602 ST	6.98	7.98	7.98		
154	139	99	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98	6.97	6.97	6.95	
155	156	6	GLADYS KNIGHT & THE PIPS Knight Time Soul S 741V1 (Motown)	5.98	6.98		6.98	
156	162	3	MICK RONSON Slaughter On 10th Avenue RCA APL 1-0353	5.98	6.95		6.95	
157	164	23	BILLY PAUL War Of The Gods Philadelphia International KZ 32409 (Columbia)	5.98	6.98		6.98	
158	134	17	OLIVIA NEWTON-JOHN Let Me Be There MCA 389	5.98	6.98		6.98	
159	157	120	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98	11.98		
160	193	2	THE CRUSADERS Scratch Blue Thumb BTS 6010	6.95	7.95	7.95		
161	167	23	DIANA ROSS & MARVIN GAYE Diana & Marvin Motown M803V1	5.98	6.98		6.98	
162	132	33	ISLEY BROTHERS 3 + 3 T-Neck KZ 32453 (Columbia)	5.98	6.98	7.98	6.98	
163	173	2	SMOKEY ROBINSON Pure Smokey Tamla T6 331S1 (Motown)	6.98	6.98		6.98	
164	130	12	ELVIS PRESLEY A Legendary Performer Vol. 1 RCA CPL 1-0341	7.98	8.95	8.95		
165	176	4	TANYA TUCKER Would You Lay With Me (In A Field Of Stone) Columbia KC 32744	5.98	6.98		6.98	
166	-	1	SAVOY BROWN Boogie Brothers London APS 638	6.98	7.98		7.98	
167	131	26	ISAAC HAYES Joy Enterprise ENS 5007 (Columbia)	5.98	6.98		6.98	
168	175	4	BOBBI HUMPHREY Blacks & Blues Blue Note BN 1A 142 Q (United Artists)	6.98	6.98		6.98	
169	152	17	DIANA ROSS Last Time I Saw Him Motown M 812V1	5.98	6.98		6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
170	137	34	WAR Deliver the Word United Artists UA LA128 F	5.98	6.98	6.98	7.95	
171	170	7	MOUNTAIN Twin Peaks Columbia PG 32818	7.98	8.98	8.98		
172	159	6	MOCEADES Eres Tu (Touch The Wind) Tara TRS 33000 (Famous)	6.98	7.98		7.98	
173	165	8	PAUL WILLIAMS Here Comes Inspiration A&M SP 3606	5.98	6.98		6.98	
174	181	4	SUZI QUATRO Bell 1302	6.98	7.98		7.98	
175	177	39	CAT STEVENS Foreigner A&M SP 4391	5.98	6.98		6.98	
176	147	27	TONY ORLANDO & DAWN New Ragtime Follies Bell 1130	5.98	6.98		6.98	
177	196	2	THE ELEVENTH HOUSE WITH LARRY CORYELL Introducing Vanguard VSD 79342	5.98	6.98		6.98	
178	186	44	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98	6.95		6.95	
179	180	9	ROY BUCHANAN That Is What I'm Here For Polydor PD 6020	6.98	7.98		7.98	
180	174	21	SANTANA Welcome Columbia PC 32445	6.98	7.98	7.98	7.98	
181	185	2	STEALERS WHEEL Ferguslie Park A&M 4419	5.98	6.98		6.98	
182	183	90	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia KC 31044	5.98	6.98		6.98	
183	158	22	BLACK OAK ARKANSAS High On The Hog A&M SD 7035	5.98	6.97		6.97	
184	160	52	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX-6089	7.98	7.98	9.98	9.98	11.95
185	190	2	JERRY JEFF WALKER Viva Terlingua MCA 382	5.98	6.98		6.98	
186	192	2	ROY CLARK The Entertainer Dot 1-2001 (Famous)	6.95	7.95		7.95	
187	-	1	MARVIN GAYE Anthology Motown M9 791A3	9.98	11.98	11.98		
188	168	159	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98
189	163	7	ANN PEEBLES I Can't Stand The Rain Hi X SHL 32079 (London)	5.98	6.98		6.98	
190	195	3	KATHI McDONALD Insane Asylum Capitol ST 11274	5.98	6.98		6.98	
191	161	10	EDDIE HARRIS E.H. In The U.K. Atlantic SD 1647	5.98	6.97		6.97	
192	-	1	KISS Casablanca NB 9001 (Warner Bros.)	5.98	6.97		6.97	
193	182	3	SUPERSEX Salt Peanuts Vol. 2 Capitol ST 11271	5.98	6.98		6.98	
194	189	3	CLEO LAINE Cleo Laine Live At Carnegie Hall RCA LPL 1 5015	5.98	6.95		6.95	
195	-	1	MAGGIE BELL Queen Of The Night Atlantic SD 7293	5.98	6.97		6.97	
196	200	2	MAME/ORIGINAL SOUNDTRACK FROM THE MOTION PICTURE Warner Bros. W 2773	6.97	7.97		7.97	
197	166	13	LAMONT DOZIER Out Here On My Own ABC ABCX 804	5.98	6.95		6.95	
198	194	3	EL CHICANO Cinco MCA 401	5.98	6.98		6.98	
199	191	48	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98	6.98	6.98	7.98	6.98
200	-	1	THE ORIGINAL SOUNDTRACK RECORDING—THE GREAT GATSBY Paramount PAS 2 3001 (Famous)	7.98				

## TOP LP's & TAPE

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*With deepest sorrow  
we announce the passing of*

***Al Riley***

*Always to be remembered—*

***Chess/Janus Records***

## This Week's Legal Action

### Award \$1.5 Mil To Eltolad Music

LOS ANGELES—Eltolad Music, owned by Charley Green, longtime producer-manager who now operates Green Bottle Records, won a \$1.52 million judgment from April Music, a subsidiary of the Columbia Broadcasting System, in a recent Superior Court jury verdict here.

Eltolad, through attorneys Howard Panish and David Greenberg here, sued the CBS affiliated publisher in early 1970, charging that the firm lured Jerry Williams away. Williams never had any major hits and his present whereabouts is unknown. Eltolad alleged it had a one-year pact with Williams, with 4 one-year options, when April Music persuaded him to sign.

### Sylvers Ink Pact, OK'd by Judge

LOS ANGELES—The Sylvers, who made chart hits on Pride Records, have signed with MGM Records, according to a contract approved last week by Superior Court Judge Jack T. Ryburn. Under California law, minors in entertainment must have their pacts approved by a court and parents or guardians must agree that a majority of their money be held in escrow until they reach 21.

The five brothers and sisters received a 10 percent royalty which carries through a one-year pact with 4 one-year options. Pride Inc., receives 2 percent of that amount for producing the act. The pact was inked Feb. 4.

## Col Soul Promo Is Ready

NEW YORK—"Soul Spectrum '74," a CBS Records soul album promotional campaign, goes into effect Monday (15), and is slated to run through May.

The campaign will utilize some

### Kiki Dee Bow on LP

LOS ANGELES—The debut LP by the Kiki Dee Band features production by Elton John (with assistance from Clive Franks) plus two songs by John and Bernie Taupin.

"Loving & Free" is the LP's title on Rocket, owned by John and associates Steve Brown, Gus Dudgeon, Taupin and John Reid. MCA, which distributes the line, plans a promotion campaign for the LP prior to the band's debut American tour scheduled for June.

300 advertising billboards, spread throughout black communities in Detroit, Philadelphia, Cleveland, Cincinnati, St. Louis, Charlotte, Chicago, and New York; a 4-color multi-artist poster; black & white individual artist posters; 60-second radio spots in 20 cities; a multi-product television spot; in-store sales aids; and artist appearance tie-ins on the "Soul Train" television program.

Featured in the campaign will be product by such artists as Earth, Wind & Fire, Herbie Hancock, Ramsey Lewis, the O'Jays, Billy Paul, Bunny Sigler, the Force Of Nature, MFSB, Harold Melvin & the Blue Notes, Isaac Hayes, Albert King, the Soul Children, the Isley Brothers, the Dramatics, Johnnie Taylor, and Mel & Tim. Columbia, Epic and custom label product will be represented in the campaign.

### File Price Hike

• *Continued from page 4*

CBS' price hikes would take effect April 27, giving the firm an overall revenue increase of .09 percent, attributed to the custom record production price rise.

Although the original price and wage control act expires on April 30, there have been a good number of prenotifications to establish price rises, just in case Congress does something unpredictable in legislating a transition from the New Economic Policy Act's total control, to partial or no control.

Dr. Hook & the Medicine Show streaked their Copenhagen audience at the curtain call, but chickened out and put their pants back on for the encore. . . . Marty Balin, former Jefferson Airplane now heading Bodacious, off RCA and seeking new label for his group.

England Prime Minister Harold Wilson had his personal secretary telegraph a reply to Alice Cooper's cable hailing Derek Taylor of Warner Bros. London office for his aid in the Wilson campaign. . . . Russ Regan hosted 20th Century showcase for Harriet Schock at Troubadour.

Merv Griffin's Vegas-based variety specials killed by Metromedia network, but Merv continues bringing in his talk show for stints at Caesar's Palace. . . . Trini Lopez coming into Desert Inn June 25 with his first major production gala. . . . Frank Sinatra Jr. got burglarized for \$2,085 in watches and a revolver at his Frontier Hotel suite.

Rick Nelson & the Stone Canyon Band to make first Europe tour this fall. . . . Rolling Stones film of latest concert tour, "Ladies and Gentlemen, the Rolling Stones" premiered Sunday (14) in New York. Film will play limited engagements rotating among major cities, traveling with four tons of quadrasonic equipment.

First major bluegrass festival ever held in California coming to Marin County Fairground, north of San Francisco, April 26-28 weekend with Doc Watson and a host of authentic pickers. Golden State Country & Bluegrass Festival is promoted by Paul and Judy Lammers.

Beverly Hilton Hotel reportedly feuding with Mike Liszt's Marathon Productions over hassles in the nitery theater (with acts like Johnny Mathis, Bill Cosby, Ike & Tina) Marathon has been presenting in the hotel ballroom.

Trumpeter Mike Lawrence joined Larry Coryell's 11th House, replacing Randy Brecker in the Vanguard group. . . . Woody Herman donating his tape library of hundreds of hours of jazz concerts to University of Houston.

Crusaders played their first Hawaii gig and disclaim responsibility for use of their "Way Back Home" tune on some Hearst kidnap tapes by the Symbionese Liberation

## Inside Track

Army. . . . Gene Ammons, jazz tenor giant, opened Veldt nitery in Jersey City.

Rita Coolidge & Kris Kristofferson have a 7½ pound girl, Casey. . . . Lloyd Leipzig, former UA publicity chief, coordinating PR for MGM film, "That's Entertainment."

The William Morris office has lost Cher to CMA. The reason? David Geffen who favors CMA and has all his acts there. Agents in the Morris office don't think too favorably of Geffen, according to managers who talk with agents in the Beverly Hills shop. Geffen, the dynamic wonder-boy of the Elektra/Asylum operation, used to be an agent with William Morris.

Richard Carpenter rehearsing "Warsaw Concerto" pianistics for Carpenters gig with Boston Pops Orchestra. . . . Hugh Masekela & Hedzoleh Soundz play Seattle benefit Sunday (21) for African drought relief. . . . Firesign Theater going on tour for first time in three years.

Gem Toby Organization filming documentary on client Gary Glitter. . . . Alan Price won British Film Academy award for his score to "O Lucky Man." . . . O'Jays back on tour after William Powell recovered from back and foot injury.

Kiss played to an estimated 100,000 in St. Louis municipal park free concert sponsored by KSHE-AM.

Helen Reddy gets a star on the Hollywood sidewalk in conjunction with her Universal Amphitheater booking this summer. . . . Henry Tobias, songwriter-publisher, lectured on music business for UCLA music dept. . . . B.B. King hosts history of blues "Midnight Special" segment. . . . Bob Crewe, who's a painter too, daubed the covers for his Eleventh Hour group's LP.

Exorcist Records has changed its name to Stanza Records, according to president Stan Zipperman. . . . when you dial MGM Records in Los Angeles, the switchboard now answers: "Polydor Inc."

Eric Clapton due to arrive in the States Saturday (13) to record for RSO Records, with Tom Dowd as producer. It will be Clapton's first studio recording in almost three years. His most recent entries were live concert tapings. . . . Morton Wax setting up a Rome office of his

New York-based publicity firm, Morton D. Wax & Associates. Other international affiliations are planned. . . . John Stewart's recent benefit concert in Phoenix was taped by RCA Records for disk release later this year.

Attorney General Louis Lefkowitz's office is making inquiries into the controversial sale of tickets for last week's three concerts by Frank Sinatra at the Nassau Coliseum, New York. The office had received about 100 complaints from angry fans who claimed they couldn't get tickets even though they mailed in orders the first day the ticket information was made public.

Watch for an announcement from Epic Records that the group Labelle has been signed to the label. They were an RCA act. . . . In a first for the Bottom Line club in New York, the group NRBO will record a live album there Tuesday (16) through Thursday (18). It is a production deal, as the group is currently unsigned. . . . Guest of honor at a recent Tessa Kennedy bash in London was Alice Cooper, who was recently in the London news for exchanging congratulatory telegrams with Prime Minister Harold Wilson. . . . Stan Getz plays a one-week engagement at New York's Half Note, starting Monday (22). . . . CBS Records trade/consumer publication, Playback, eligible for five awards in the Society of Publication Designers annual design awards competition. . . . Herb Stern, formerly New Jersey U.S. Attorney heading government's investigation into allegations of payola, has been appointed to the Federal bench. His assistant, Jonathan Goldstein, now heads the office and the investigation. . . . Rod McKuen showed up for a Susie Quatro party, hosted by Bell Records at the Sign of the Dove in New York April 9.

Goddard Lieberson, head of CBS Records Group, spoke April 12 at a session of Syracuse University's 14-week survey course of the recorded music industry. He talked on classical recordings, Broadway show recordings and his participation in recorded music. . . . Mike Oldfield, writer of the score for "The Exorcist," will make his television debut in a "Don Kirshner's Rock Concert" special. The show airs on May 11.

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## U.K. Minister of Arts to Address IMIC

• *Continued from page 1*

Other opening day speakers scheduled are Geoffrey Bridge, director of the BPI, E.A. Everest of the British Plastics Federation and Norman Garrod, chairman of Garrod & Lofthouse, both speaking on the worldwide crisis in raw materials.

Afternoon workshops will analyze such topics as international marketing trends, the art of music publishing, broadcasting, talent management and classical music.

Topics scheduled for the second day include: money, morals and management, ASCAP, market research, an update on the American copyright bill revision, retailing, the record producer, creative trends and international law and the music industry.

Scheduled for a president's roundtable are such industry leaders as Harvey Schein, of Sony America; Ewart Abner of Motown; Richard Asher, CBS England; John Fruin, Polydor England; Ken Glancy, RCA; Stephen Gottlieb, Polygram Leisure England; Jay Lasker, ABC/Dunhill; Mike Maitland, MCA; Fred Marks, Walt Disney Europe; Russ Regan, 20th Century; Piet

Schellevis, Phonogram International; Larry Uttal, Bell and Misa Watanabe, Watanabe Music Japan.

The final day's activities include sessions on the Japanese market: United Europe versus the United States; an update on the audio and

video tape fields and a special forum on doing business in Japan.

Registrants who have not yet received their confirmations from any IMIC office, are advised to immediately contact IMIC personnel here in London or in Los Angeles.

## L.A. Agencies Press Probe

• *Continued from page 3*

claimed to have done promotion work for Skip Taylor and Canned Heat, was found guilty of offering to sell cocaine and possession of cocaine and sentenced March 11 to state prison for a term of 2 to 10 years.

At his trial in Superior Court, Skip Taylor testified that Rose was not employed by him to promote Canned Heat and that he (Rose) hung around with the group and had been told not to do so.

And in the second matter, Robert Fitzpatrick, a music industry attorney, already on trial on narcotics charges, was arrested in the courtroom for allegedly soliciting the murder of a key witness against him.

Fitzpatrick had been free on his own recognizance following his ar-

rest last December after a grand jury indictment charged him with a variety of narcotics offenses, including the sale of cocaine to an undercover sheriff's narcotics agent plus conspiracy to sell marijuana.

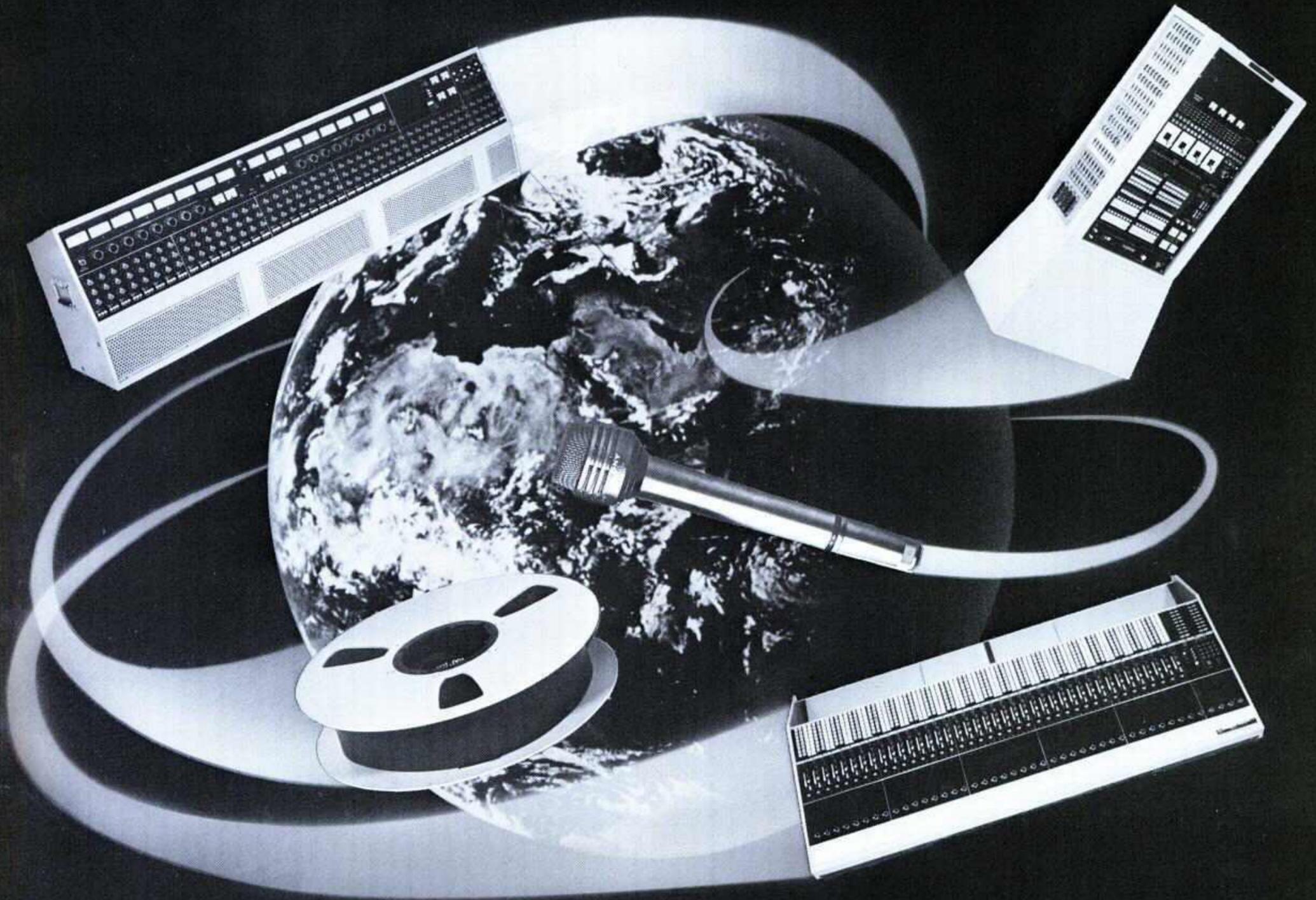
There were two other persons charged in the narcotics case.

The district attorney's office notes there is no relationship between these two cases and the broadcasting drug probe.

## Chapin to Rap?

NEW YORK—The American Guild of Authors and Composers (AGAC) holds a songwriter "Rap Session" at the Barbizon-Plaza Hotel here Wednesday (24). The featured speaker will be Elektra Records artist Harry Chapin.

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