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Billboard

CBS Into Broadcast Retail Promotions

By JIM MELANSON

NEW YORK—CBS Records enters the field of broadcast merchandising of specially prepared LPs and tapes for sale through dealers in May with a three-disk country package.

The set will be advertised at \$7.88 for records and \$9.98 for 8-track tapes, and all product will be 100 percent returnable. The tape set will include two cartridges.

Thomas McGuiness, director of special product sales, says the country offering will contain 36 selections by 36 different artists on the Columbia, Epic and Columbia custom label roster. Each tune used, while not current chart product, has been selected as to readily identify the artist to the consumer.

Included in the package will be such performers as Charlie Rich, Tanya Tucker, Johnny Cash, Lynn Anderson and Charlie McCoy, among others.

McGuiness says that the label's broadcast retail program, which will eventually include rock, MOR and easy listening sets, is basically a "new concept in marketing budget product." He says that the dealer buying direct would be working with approximately a 25 percent margin, and that rackjobbers "will

be getting a much better margin than on front line goods."

While the country package will be advertised at \$7.88 and \$9.98, McGuiness said there will be no suggested list price, allowing dealers to sell the set at any price.

With the program slated to begin
(Continued on page 14)

CBS Charges Tapes Pirated

By HENRY KAHN

PARIS—CBS has charged that Gold Label cartridges imported from the U.S. by Top-Diffusion-FNAC and Metro are pirated. CBS has asked the Paris Commercial Tribunal to order the tapes seized.

The incident has been widely publicized in the press, particularly because FNAC, the most distinguished discount house in the field, has for some time led a crusade against certain doubtful practices from which the industry is supposed to be suffering.

In an exchange of letters and articles, published in the monthly magazine, Show, Top-Diffusion-FNAC denied the allegations and claimed that the cartridges were im-

(Continued on page 50)

Big Surge For IMIC-5

LONDON—A heavy surge of American registrants for the fifth International Music Industry Conference (IMIC) starting May 7, indicates that leading executives from all over the world will be participating.

With the lights shining brightly and London's hotels and clubs operating full swing, the impetus has begun to build for the four-day conference.

Persons who have registered but who have not received confirmation of their hotel rooms are requested by the IMIC office to contact IMIC personnel here or in Billboard's Los Angeles office.

Label Hits In TV Test

By CLAUDE HALL

LOS ANGELES—One of the key complaints of record distributors and rackjobbers—that television advertising is stealing money out of their pockets—may be solved in a test program launched by Riddle-Walton, a television production firm, in conjunction with Capitol Records.

"A Touch of Gold," hosted by artist Mac Davis, was aired March 27
(Continued on page 18)

East Yes, West No On Singles Hike

By BOB KIRSCH

LOS ANGELES—Reaction among retailers in the Western area of the country to a possible \$1.29 list price on single records was almost 100 percent negative, according to a survey conducted last week.

The survey, sparked by news that Columbia was canvassing the St. Louis area for reaction several weeks ago (Billboard, April 6), showed that most retailers felt that if the price of singles rose over the dollar mark

(Continued on page 14)

By JOHN SIPPEL

NEW YORK—The possible hike of singles price from 98 cents to \$1.29 is favored by a majority of industry sources spot-checked last week. Columbia Records was reportedly exploring such a raise (Billboard, April 6).

Brud Oseroff, boss of Mobile Record Service, a 17-state one-stop operation based in Pittsburgh, feels that one-stops can continue only if the price of singles is increased. He

(Continued on page 16)

Standards in 45's to Face Scrutiny on Global Scale

By EARL PAIGE

LOS ANGELES—The first comparison of worldwide standards for manufacturing 45's will be part of an industry committee's study Monday (8) in a continuing push for better quality disks that started with the Billboard Jukebox Programming Conference one year ago.

In announcing an 8 a.m. meeting in Chicago at O'Hare Inn, of the Electronic Industries Assn. P 8.2 ad hoc committee on 45 r.p.m. standards, Ralph E. Cousino, of Capitol

here and committee chairman says there have been delays in following up on the standards situation because of the need to gather data and actual recordings from Asia and Europe.

The ad hoc group will have a comprehensive collection of European 45's gathered by Han Tendeloo, Polygram, Baarn, Holland, as well as printed specifications from Europe and Asia. Cousino says Tendeloo
(Continued on page 35)



IMIC5
 May 7th-10th 1974
 Grosvenor House, London

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

KORVETTES & GOODY

Discounters' Prices at High

By IS HOROWITZ

NEW YORK—Korvettes and Sam Goody, discount bellwethers, hit new individual highs in advertised prices for LP's last week, capping a trend that has seen prices in their chains rise as much as 30 cents per album over the past six months.

Executives of both firms attribute the rise to increased operating costs and the desire to continue profits at past levels.

Both chains run one or more full pages of record advertising weekly in Sunday issues of *The New York Times*, widely circulated in many parts of the country and seen to exert a continuing price pressure on regional dealers.

The *Times* ads offered \$5.98 product at \$3.74 at Goody's and \$3.64 at

Korvettes, with both at \$4.24 for \$6.98 albums, still well under the prices of most mass merchandisers but representing a new and lofty price plateau for these two discounters.

The ads appeared March 31, and copies of the April 7 issue of *The Times* featured the same price levels for most product advertised. Further, it seemed unlikely that Korvettes and Goody would back off substantially from these standards in the near future, except for periodic minor dips reflective of special manufacturer promotions.

At Goody headquarters here Vice President Barry Goody says, "We obviously cannot continue to make
(Continued on page 14)



Golden Earring's electrofying acrobatic live performances earned them the "Best New Band" award in the 1974 New Musical Express Readers' Poll. Their powerful space rock single "Radar Love," also took the top spot in the same poll; now they're embarking on their first major tour of the states. Their album "Moontan" has just been released by Track Records, distributed by MCA.
 (Advertisement)

The Great
RITA JEAN BODINE
 & The Great New Album Is Here!
 "SITTING ON TOP OF MY WORLD" T-431
 New Release On Records & Tapes





Fasten your earphones
the Airplane's taking off.

Jefferson Airplane

EARLY FLIGHT

CYL1-0437

They've already had six gold albums and "Early Flight" will make seven, with the kind of following they have. It's a collection of songs never before released on an album and sure to start a lot of people flying.

Full promotional campaign includes: teaser postcards, full color posters, folio of historical pictures, flight log (the chronological evolution of Airplane), consumer print campaign and national radio time buys.

GRUNY
RECORDS
Manufactured and Distributed by RCA Records.

Polydor Action to Help 2 Labels

Common Service Dept. Created

LOS ANGELES—A new common service department is being created by Polydor Inc. to aid the Polydor and MGM labels in the areas of marketing, merchandising, sales and financial.

The new department, headquartered in New York, will be staffed by people hired by Gil Beltran, newly named president of the American Polydor Inc. operation.

Reporting to Beltran, recently the MGM Records president for four weeks, will be Jerry Schoenbaum, Polydor Records president, and an as yet unhired MGM Records president.

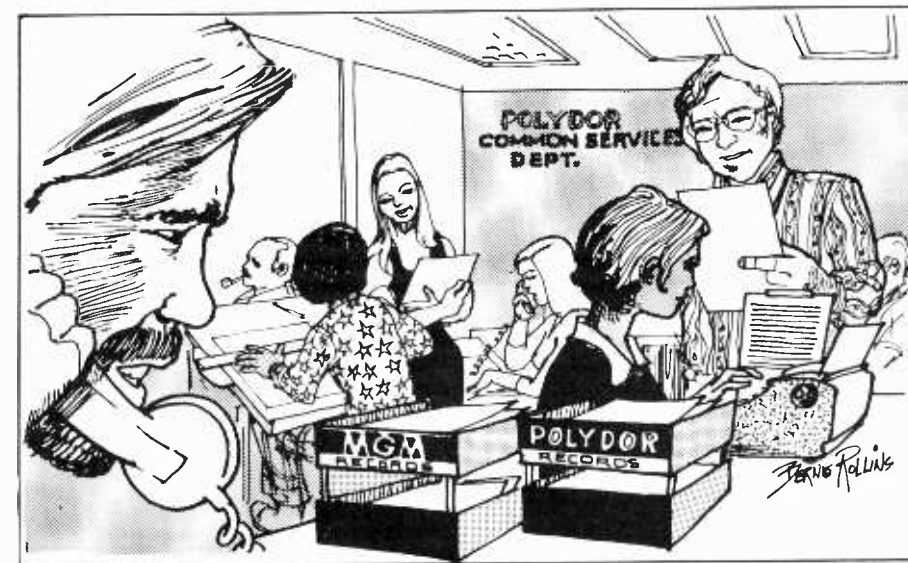
Beltran says he hopes to have this common service department operating by the end of April. He is currently appraising the staffs of MGM and Polydor, as well as persons outside of these two labels for candidates for the new operation.

Beltran emphasizes that the MGM and Polydor labels will continue to operate as divisions of the parent Polygram Corp.

MGM, currently headquartered here, will continue to do so, according to Beltran, who adds that Polydor's base remains Manhattan. Beltran will commute to both coasts in his new Polydor position.

By having a service team developing programs for the two labels, the presidents will be free to concentrate on a&r matters, Beltran points out.

In fact he is looking for an "a&r oriented" person for the MGM slot. In each instance the



president of each label will "be part of my team," Beltran says, "with a say in matters, but the nitty gritty responsibility for the service functions will be handled by other persons." Beltran believes artists will be best served

because of this new concept, citing such factors as the availability of greater resources along with highly qualified personnel as pluses.

Beltran speaks of concentrating on soul, top 40, and country for MGM. Jazz will be han-

dled through the extensive Verve catalog. "We will invest dollars and look for more talent in the country field," the executive notes. Beltran will also have to hire a head for MGM's Nashville office. Country will remain strongly identified with the MGM line.

In his four weeks of familiarizing himself with the MGM and Polydor labels, the executive has been looking at their respective artist rosters.

He admits there are some legal problems with the Osmond Brothers, but "hopes to keep them on the label." The act is signed with Mike Curb, MGM's former president, for production. Beltran says Curb will continue producing the Osmonds as well as Eddy Arnold among others for MGM.

Tony Bennett left the label several months ago, but has not been followed by any of the other MOR name acts which Curb signed.

One question which remains fuzzy is what happens to the various marketing, sales, promotion, merchandising departments already on the payroll at MGM and Polydor Records.

Robert E. Brockway, Polygram's president, in commenting on the reorganization notes: "The new functional structure is a step forward for Polygram. It will provide the environment for more aggressive, more ambitious penetration of the market, as well as greater creativity in merchandising and promoting present and future artists in both companies."

ABC Signs Agreement to Handle Kinks' Konk Label

LOS ANGELES—ABC Records will distribute product in the United States and Canada by newly formed Konk Records, owned by Ray and Dave Davies of the Kinks plus Tony

Como to Play 1st U.K. Show At IMIC Affair

LONDON—Perry Como will make his first U.K. concert appearance on May 9 at the Palladium in conjunction with the Billboard Group's International Music Industry Conference, to be held here May 7-10 at the Grosvenor House.

Como has agreed to top the bill at a midnight concert to aid the Variety Club's Sunshine Coach Program for Disabled Children. The concert is being sponsored by the Variety Club in association with IMIC and RCA Records.

The Variety Club hopes to gross about \$75,000 and expects the event to be a sellout. Tickets cost from \$7.50 to \$63.

Geoff Hannington, managing director of RCA said, "When we approached Como's management in

(Continued on page 54)

CTI Raises Prices

NEW YORK—CTI Records has raised the list prices of all its stereo product by \$1, bringing them up to the level of equivalent quadrasonic formats.

New prices for LPs are \$6.98, with twin-packs moving to \$10.98. Stereo 8-track tapes and cassettes now list at \$7.98, with twin packs going to \$12.98. New price for single reel-to-reel stereo tapes is \$8.98, with \$13.98 the list for twins.

More Late News
See Page 62

Dimitriades, the brothers' business manager.

The trio have also formed Konkwest Limited, a production company and both firms operate from the Konk Recording Studios in north London.

The Davies brothers plus members of the Kinks will produce artists for the label. The Kinks are currently on RCA.

The pact, according to ABC, comes almost "exactly on the 10th anniversary of the group's first

(Continued on page 6)

Early Ruling on CBS-TV Suit Appears Dim

NEW YORK—The picture appears dim regarding an early decision in the licensing suit brought by CBS against ASCAP and BMI.

Lawyers for both sides have been asked by federal Judge Morris Lasker to submit additional papers by the end of this month.

Observers feel that Lasker, the judge who has presided over the trial, will study the papers over the summer judicial recess and probably will make a ruling in the fall.

(Continued on page 54)

Radio Playlist Cutbacks Hurting Labels—Lasker

LONDON—The current cutback on the scope of playlists on American radio stations is having a serious affect on the ability of United States record companies to break new talent, according to Jay Lasker, president of ABC-Dunhill.

The label has always prided itself on its promotion and is now finding itself in the same situation as other American companies needing to employ more promotion people.

"Where we used to have Top 40 stations they now seem to have become Top 15 or at best Top 20. The

radio situation is killing us. Now we have to make hits by winning a little here and there, taking the crumbs and hoping that we can put them together to make a cake."

"This is the really big crisis in America that nobody talks about. All the talk about vinyl and board shortages is just baloney," said Lasker during a brief visit here to conclude a deal for North America for the new Konk label.

"All you read about companies not signing new acts because of a

(Continued on page 18)

CHART ANALYSIS

WB All Smiles as 10 of 16 Albums Skyrocket

By NAT FREEDLAND

LOS ANGELES—Of the 16 albums in Warner Bros. February release, 10 have been charted with an 11th Bubbling Under several weeks. Two of the February LPs are now in the top 10. Doobie Brothers "What Were Once Vices Are Now Habits" nine and Deep Purple "Burn" 10. In the 15 slot is Seals & Crofts "Unborn Child." Two more albums are in the top 40 and another two within top 60.

None of the WB February albums has been on the chart longer than seven weeks. It is an unusual and impressive feat to chart such a high percentage of any large release and see so many of the disks move up the chart so quickly.

Most of the charted WB albums in this February batch entered Billboard's Top LPs list in the middle of the upper 100 positions, rather than starting toward the bottom and climbing gradually.

Trade advertising and a Sunset Strip billboard didn't show any of the artists on the WB February release. Instead there were beaming photos of Warner chairman Mo

Ostin and president Joe Smith, captioned "Why Are These Men Smiling?" The early chart results have already proved they had good reason to smile.

Two more WB February releases in the Top 40 slots are Tower of

Power's "Back To Oakland" at 28 and the Marshall Tucker Band's "A New Life," 40. Also holding down top 60 spots from this release are Van Morrison's "It's Too Late To Stop Now" at 56 and Todd Rundgren's "Todd," 57.

Final February WB album now on the chart is Grateful Dead's "Best Of Skeletons From the Closet," 124, a repackaged collection dropping now after nearly a month in the low 80s. Slade and Badfinger's new re-

(Continued on page 18)

New Antipiracy Law Signed in Kentucky; Tape Crime Is Felony

NASHVILLE—Kentucky Gov. Wendell Ford has signed into law new antipiracy legislation for the state, making it a felony for the illegal manufacture of tapes in that state.

Under the law, a maximum penalty of \$1,000 (or double the amount of gain from pirating and selling) and six months imprisonment may be imposed for manufacturing, while a \$1,000 fine may be imposed for the sale of bootleg tapes.

House sponsor of the measure was William McBee, while Sen. Danny

Yocum handled the bill in the upper house.

Hutch Carlock, antipiracy chairman for the Country Music Association, and Mike Milon, assistant counsel for CMA, testified in favor of the law before the House Judiciary Committee in Frankfort. Terry Woodard and Pee Wee King were co-chairmen of the state antipiracy committee. Artists who joined in support were Loretta Lynn, Tom T. Hall, Dottie West, Tammy Wynette, Dolly Parton and Jeannie C. Riley.

Meanwhile, in Oklahoma City, Eddy Arnold clashed with a member of the Oklahoma House Judiciary Committee over a similar bill. The exchange between Arnold and Rep. Jan Cartwright, Muskogee, was quickly halted by the presiding officer. Arnold was joined in his testimony by Conway Twitty and others, including Mae Boren Axton, an Oklahoma songwriter. She said she and her two sons had written and recorded music for years and never received any payment from the duplicating companies.

WHEN YOU'RE MOTT,



YOU'RE HOT.

This is how the critics were affected by Mott the Hoople's last album.

Group of the Year:
Creem magazine

Album of the Year 1973:
Rolling Stone

"An unqualified rock 'n' roll masterpiece."—Lester Bangs, *Creem*

"Their best yet and a work every bit as brilliant as those of the Stones at their best."—*Village Voice*

"Mott the Hoople has been one of the most productive bands of the last three years, with only the Rolling Stones in the same category."—Bud Scoppa, *Rolling Stone*

"Mott goes beyond the basic requisites of showmanship and musical sharpness to dig beneath the audience's skin, where its music delivers, challenges and assures like a numbing alternating current."—*Los Angeles Times*

"If I told you they were four very charming lads from the British midland... you'd be disappointed..."—*Rock*

"Mott' is a brilliant album. A lyrical masterpiece and one of the greatest rhythm conquests of the 70's."—*Rock*

"Their newest album has proved that this is one of the best bands to come out of England in a long time."—*New York Daily News*

"It's great, this one,' says the Pig, and of course, she's right. Mott the Hoople just gets better all the time..."—*Sounds*

"It has taken Mott the Hoople to clearly communicate what rock and roll is all about in 1973. 'Mott,' the band's sixth album, stands as one of the finest rock albums of the seventies."—*Music World*

"Mott is an impressive accomplishment. It's one of the first new-age classics, and without it, your record collection is lacking indeed."—*Creem*

"Mott the Hoople is certainly one of the better young British bands."—*The New York Times*

"It seems fair to call this LP one of, if not *the* best rock release of the year."—*Crawdaddy*

"Obviously, this great nite is building up to a grand infernal climax, and I ain't disappointed cuz Mott's better than ever."

—*Phonograph Record* magazine

Mott the Hoople, Spring '74 U.S. tour:

- | | |
|----------|--|
| April 11 | Celebrity Theatre, Phoenix, Ariz. |
| 12 | Civic Auditorium, Santa Monica, Cal. |
| 13 | Winterland, San Francisco, Cal. |
| 16 | Regis College, Denver, Colo. |
| 17 | Memorial Hall, Kansas City, Mo. |
| 18 | Kiel Auditorium, St. Louis, Mo. |
| 19 | Fairgrounds Appliance Building, Oklahoma City, Okla. |
| 20 | Mid-South Coliseum, Memphis, Tenn. |
| 21 | St. Bernard Civic Auditorium, New Orleans, La. |
| 25 | Rensselaer Polytechnic Institute, Troy, N.Y. |
| 26 | Orpheum, Boston, Mass. |
| 27 | Palace Theatre, Providence, R.I. |
| 28 | Exposition Hall, Portland, Me. |
| May 1 | Harrisburg Farm, Harrisburg, Pa. |
| 2 | Agricultural Hall, Allentown, Pa. |
| 3 | Kings College, Wilkes-Barre, Pa. |
| 4 | Palace Theatre, Waterbury, Conn. |
| 7-12 | Uris Theatre, New York, N.Y. |
| 14 | Syria Mosque, Pittsburgh, Pa. |
| 15 | Constitution Hall, Washington, D.C. |
| 16 | Municipal Auditorium, Charleston, S.C. |
| 17 | Fox Theatre, Atlanta, Ga. |
| 18 | Coliseum, Knoxville, Tenn. |
| 20 | Masonic Temple, Detroit, Mich. |
| 21 | Auditorium Theatre, Chicago, Ill. |
| 22 | Bruce Hall Milwaukee Auditorium, Milwaukee, Wis. |
| 23 | Morris Civic Auditorium, South Bend, Ind. |
| 24 | Sports Arena, Toledo, Ohio |
| 25 | Allen Theatre, Cleveland, Ohio |
| 26 | Mershon Auditorium, Columbus, Ohio |
| 27 | Massey Hall, Toronto, Can. |
| 31 | Shubert Theatre, Philadelphia, Pa. |
| June 1 | Shubert Theatre, Philadelphia, Pa. |
| 2 | Capitol Theatre, Passaic, N.J. |

"The Hoople."
PC 32871
Mott's brand-new album.
On Columbia Records and Tapes

Hamlich's 3 Oscars Tops In Film Music

LOS ANGELES—Composer Marvin Hamlich, a 29-year-old Juilliard graduate, is this year's film industry music man, capturing two Oscars and sharing a third in last week's 46th annual Academy Awards sweepstakes. Hamlich won his accolades for his score for "The Way We Were" in the best original dramatic score category; shared best song honors with lyricists Marilyn and Alan Bergman for "The Way We Were" (made a hit by Barbra Streisand) and won the best original score adaptation for "The Sting" (from which was pulled his own hit single, "The Entertainer").

In accepting his three Oscars Hamlich was charming and outspoken. Accepting for "The Sting" he said: "I'm very happy and I really wanted this, especially for a man I never met but whose music was wonderful to work with, Scott Joplin."

When he was next announced as the winner for best original dramatic score for "The Way We Were" by Henry Mancini, Hamlich offered: "My piano teacher is thrilled by this I know. He kept saying practice, practice."

And when Ann-Margret and Burt Bacharach announced "The Way We Were" as the best song, Hamlich thanked Marty Erlichman, Barbra Streisand's manager, "for believing in the song."

Mrs. Bergman thanked Ms. Streisand, calling her "the best singer any lyric writer could have."

The Motion Picture Academy once again showed its lack of musical understanding—or concern for politics—by signing actors and actresses to sing best song nominees. Thus the world-wide TV audience observed singer Diana Ross act as a hostess while actress Dyan Cannon offered "All That Love Went to Waste" (from "A Touch of Class") and actor Telly Savalas offered "Nice to Be Around" (from "Cinderella Liberty").

Music pro Peggy Lee sang "The



Composer Marvin Hamlich; Three Oscars are his prize.

Way We Were" in a slow, dreamy ballad style while the original version of "Live and Let Die" by Paul McCartney provided the backing for a dance number for that song. "Love" (from "Robin Hood") was done by two teen-agers including Johnny Whitaker, obviously in the throes of his voice changing.

For Hamlich, capturing the essence of ragtime music meant using a 12-piece band and playing the piano in that happy time sound.

Hamlich also had reason for elation on one other count: Jack Lemmon's winning the best male actor Oscar for "Save the Tiger" underscored his own writing of the original score for that film.

Passport Ties Aid Disk Test

NEW YORK—Passport Records, a 6-month-old Famous Music custom label here, has a unique ability to testmarket the European rock disks in which it specializes.

This is a result of Passport being in partnership with JEM Record Imports, one of the largest rock LP import distributors in the U.S., and Sire Records, another Famous Music custom label which has been on the charts recently with European rockers Focus and the Climax Blues Band.

The whole point of the Passport partnership is the testmarketing of overseas records in import edition here before investing in a full-scale U.S. release.

Between the contacts of Sire and JEM, they have access to all current releases from England and Continental Europe, which are not automatically tied up for U.S. distribution.

Passport takes options on masters they feel have a chance to hit in the U.S. Then JEM imports a reasonably large shipment of the records and distributes units to its approximately 1,100 sales accounts plus promotion copies to the radio stations it has learned are open to playing imports.

"Because of our specialization in
(Continued on page 62)

Tape Piracy Trial June 18

LOS ANGELES—June 18 is the trial date for Richard Taxe and four other defendants in a federal action charging copyright infringement, mail fraud and interstate transportation of stolen property.

A hearing on motions in the matter has been set for May 20. The trial will be held in U.S. District Judge Irving H. Hill's courtroom.

Assistant U.S. attorney Chet Brown will handle the Government's case. Steve Miller represents Taxe while Larry Flax represents the four other defendants: Ronald Taxe, Rick Ward, Geraldine Gonzales and Jerry Merton.

The Government charges Taxe with manufacturing, warehousing and selling alleged pirated tapes.

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Executive Turntable



LONDON



BELTRAN



NICOLI



RODDEN

Gil Beltran named president of Polydor Inc., charged with overseeing the Polydor and MGM lines. For the past month he has been president of MGM Records, which is seeking a replacement. Beltran reports to Robert E. Brockway, president of Polygram Corp. Both Jerry Schoenbaum, president of Polydor Records, and the new MGM head report to Beltran. Before going to Polydor, Beltran was manager of RCA Records from October to December, 1973, and then returned to head RCA's label in Brazil before accepting his new assignment. . . . Tom Rodden has been promoted at 20th Century Records from operations vice president to the new post of vice president/general manager. He has been in the record industry since 1958 and was MCA Distributing western region manager before joining 20th at its inception in 1972. . . . Robert P. Ambrisco named vice president, director of planning and administration for Magnavox's consumer electronics group. He has been with the company seven years. . . . Miller London promoted at Motown to national singles sales manager. He was most recently assistant national sales manager and has been with the company five years in various positions.

★ ★ ★

JoAnn Jaffe appointed marketing analyst at General Recording Corporation (GRC). Based in Atlanta, Ms. Jaffe will be working with Top 40 radio stations throughout the U.S. She was most recently with radio station WPLO-FM, Atlanta, as a traffic director and program host. . . . Jerry K. Levine joins Grey Advertising Inc. as vice president, leisure entertainment accounts. He was formerly director of advertising and publicity for Columbia Pictures Roadshows. . . . Jim Fragale joins Bourne Music as a professional manager. He was most recently a producer in Columbia's premium records division. Before that he was on the professional staff at April/Blackwood Music. . . . Candy Tusken, manager of the Billboard charts department for the past one and one-half years, is leaving to join Bob Wilson's staff at Radio & Records (R&R) effective immediately. Ms. Tusken was associated with Billboard for the past two and one-half years.

★ ★ ★

Norman Ober, who was public relations chief for Polygram Corp., has left that organization to join Arthur Behrstock Associates, New York. Ober will continue to handle Polygram through his new association . . .

★ ★ ★

David Heneberry appointed division vice president, music and operations services, at RCA Records. Previously division vice president, music services, Heneberry had been responsible for RCA clubs, custom and premium operations, special products sales, audio visual program concepts. Under his new title, he retains these responsibilities, adding to them responsibility for all of RCA's manufacturing, warehousing, recording studios, research and development, and new product planning. . . . Andy McKale joins Atlantic Records' publicity department in New York. He was most recently music editor of "Good Times," a metropolitan New York weekly, and before that had worked in the publicity department of London Records. . . . At Dick James Music, Joan Schulman appointed office and administration manager and Jim McPeak joins the firm's professional staff. Most recently a copyright manager, Ms. Schulman's new duties include the licensing and the copyright administration for the company's publishing and sub-publishing catalogs. McPeak will be working with new writers, as well as working in various capacities with the firm's catalogs. He was formerly with the William Morris Agency. Also at Dick James Music, Robert Spitz appointed professional manager of East Coast operations. He was formerly executive vice president of Laurel Canyon Limited, a management firm. . . . Phil Symes joins Scherkerk Enterprises as head of the firm's newly-opened London offices. He will be assisted by Penny Gibbons.

★ ★ ★

Cinnamon Records in Nashville has made a series of changes. Vice President Bob Risby moves into sales; working with national sales manager Barbara Starling. Tom Williams moves up from national promotion director to director of artist relations, working on all facets of the careers of the artists. He reports directly to President John Morris. Jan Yarborough moves from Nationwide Sound to Cinnamon to assume the role of business manager, formerly held by Risby. Hilton Hawkins moves up to assistant to the vice-president, reporting to Risby. Eddie Kilroy and Jerry Seabolt join the firm as national promotion directors. Jerry Patterson, who was doing promotion for Toast, a Cinnamon subsidiary, now becomes product coordinator for all product. Warren Whitworth becomes

(Continued on page 62)

3 Bootleg Tape Sellers Fined, Put on Probation

LOS ANGELES—Three persons arrested by the FBI for selling approximately 7,000 alleged bootleg tapes at a swap meet, were fined, given a suspended sentence and placed on probation by a United States Magistrate in San Bernardino County last week.

The trio, Charles Dunn, Ann Mary Gavin Jordan and Roy P. Vioral, all self-employed, were arrested in Colton on Saturday (30). They had pleaded guilty before the U.S. Magistrate.

The three were charged with violation of the federal copyright statute. They were only charged with selling the tapes, not manufacturing them, according to the United States Attorney's office here.

The 8-track cartridges will be destroyed following a motion for that action by the U.S. Attorney's office.

Los Angeles . . . San Francisco . . . All West Coast

IMIC-5 REGISTRANTS

For flight information
and reservations between . . .

LOS ANGELES/LONDON
Via PAN AM 747 JET

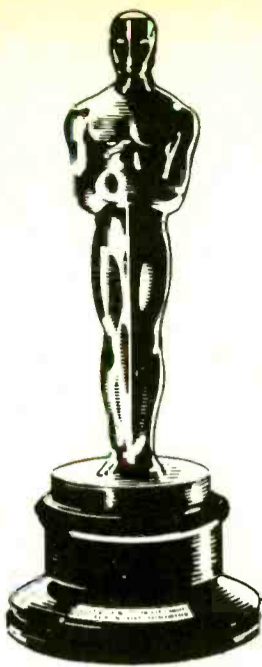
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Vol. 86 No. 15

EDITORIAL

Oscar's Sour Music Note

The Academy Awards and the music industry just don't seem to come to grips with each other. While the film industry rightly rounds up all its glamorous people to add luster to the Oscar presentations, the songwriters, publishers and artists whose works have been chosen for the best song competition continue to be victimized by the people putting together the Oscar show.

Year after year we see nonsingers hired to interpret and perform what is supposed to be the best film music of the year before what is always the largest worldwide TV audience. This year Diana Ross, one of pop music's finest talents, never opened her mouth to sing. She was booked as a hostess. By what sense of artistic value can the booking of actress Dyan Cannon and actor Telly Savalas to sing two of the nominated songs be justified? They are fine craftsmen in their own field of acting. As singers they're unknowns.

Frankly, the concept of choosing actors and actresses in the singing area smacks of politics and favor giving. But at the expense of the public which has to sit through mediocre performances and certainly at the expense of hurting whatever beauty, power and meaning are often written into a song.

Why aren't the artists who generally make a recorded hit out of a piece of film music invited to sing that song? If they are and turn the invitation down that's another story. But we suspect that the repeated policy of booking nonpros into the music area is more a concentrated effort than a last-ditch attempt to fill a slot with a name. Music demands musicians, especially on such an important program as the Oscar show. We think members of the music branch of the Academy ought to think about that.

ANTI-PIRACY MOVE

W. Va. Dealers Angry, Form Action Group

CHARLESTON, W. Va.—Denied badly-needed anti-piracy legislation for the second straight year, West Virginia's legitimate music industry has announced plans to battle ubiquitous "moonshine music" trafficking by forming a state-wide dealer's association and launching an aggressive consumer-education drive.

Organization plans were announced last week shortly after the West Virginia Legislature adjourned again without passing an industry-

backed anti-bootleg bill, despite feverish efforts to give confused lawmakers a cram course in legitimate music business methods.

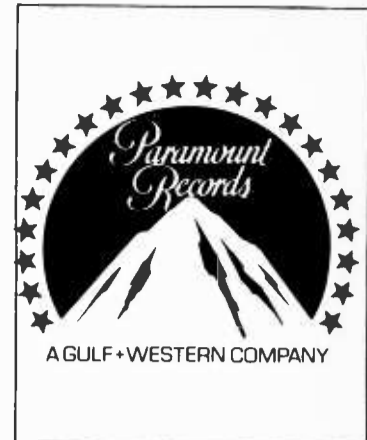
The bill, making possession, sale and reproduction of pirate tapes a "crime against property" and a multiple-offense felony punishable by a \$10,000 fine and/or 1-3 years in jail, passed the State Senate by a 29-3 vote. This tally represented a complete switch in the Senate, which voted down the bill last year.

This year the bill ran afoul of the House of Delegates, which passed a similar bill last year. "We just didn't concentrate on the House enough this year," explains chief proponent Francis J. (Mac) McGlynn, a Huntington distributor.

In committee the bill had been weakened by an amendment tying it to federal legislation and the chairman, though sold on the industry position, decided not to rule the bill out.

While Nashville performers and

PARAMOUNT RECORDS unveiled its new logo last week. The design is similar to that used by Paramount Pictures and its television production division. "The new graphics are meant to create a feeling of unity in the minds of our Paramount artists, the record-buying public and the industry," Tony Martell, head of Famous Music Corp., stated.



Dealer Indicted In Tape Piracy

CHARLESTON, W. Va.—A federal grand jury here has returned a tape piracy indictment against a suburban news dealer for alleged copyright infringement in the sale of two recordings.

Named in the indictment was Jack Vealey, doing business in nearby St. Albans as the St. Albans News Agency.

The indictment is the fourth in the state since U.S. Attorney John A. Field III announced last November a crackdown on violators of federal copyright laws.

Legitimate music industry authorities have pointed out that bootleg 8-track tapes are being foisted on an uninformed public from thousands of diverse retail outlets throughout West Virginia.

Two firms, on a major discount chain, have been convicted in federal court and fined. A third firm, accused of misusing copyrighted material in its "make-a-tape" operation, will go on trial in federal court here April 25.

Film Co. Action Ires Manager

NEW YORK—The use of Bette Midler in a film announced by National Entertainment Corp. was attacked here last week by Aaron Russo, manager of the artist, who charged the Detroit company with "misleading" the public by "billing Miss Midler so prominently."

Russo said the artist filmed the sequence "several years ago in the very early stages of her career. Her total time on camera is very short." He adds that many film and theatrical ventures have been proposed recently. "When we're certain we have the right property, under the proper conditions, we'll make the commitment."

Mainstream in New Licensing

HOLLYWOOD—Mainstream Records as well as Mainstream's music publishing catalogs added new foreign territories to the expanding global representation this week, according to Mainstream president Bobby Shad, as a result of deals concluded in Australia, New Zealand, Belgium, Holland and Luxembourg.

With negotiations handled by Bobby Weiss and his One World of Music international licensing agency, contracts for Mainstream record distribution were recently concluded with Basart Records International covering the Benelux and Festival Records of Australia and New Zealand.

In addition, music publishing rights to the Mainstream catalogs Lifestyle, Brent and Admont were contracted to Les Editions Basart N.V., for the Benelux, to Impact Music in South Africa, Marble Arch Music in England for England, Eire and to Sonopresse for France and Monaco, as a result of negotiations completed by Weiss' One World of Music.

Record licensing and music publishing deals are being discussed for remaining territories. Initial Mainstream record releases are already available in Australia, New Zealand, Holland, Belgium and Luxembourg.

an RIAA attorney testified in favor of the bill, no opponents took a public stand against it. Legislative leaders reported, however, that the measure was the object of strong, adverse lobbying pressure. Moreover, in public debate on the issue, several lawmakers took a "Why-shouldn't-people-be-able-to-buy-music-as-cheaply-as-possible?" attitude, voicing no concern about property and royalty rights. Big record companies were casually equated with big oil companies.

With neighboring states joining the trend to adoption of anti-piracy legislation, West Virginia retailers expect the traffic in illicit tapes to increase here. Pennsylvania and Maryland have anti-piracy statutes on the books. The Kentucky legislature has just passed overwhelmingly and sent to the Governor a strong anti-piracy measure which goes so far as to give police confiscatory powers. And an Ohio bill is undergoing refinement, with passage expected.

With this specter before them, 18 West Virginia retailers have responded to McGlynn's appeal for formation of a state association and he expects 100 dealers to participate in a founding convention here in July. He is hoping to have backing from other segments of the music industry, including the musician's union, and is talking of affiliating the new independent dealer's group with the state retail merchant's organization.

ABC Agreement

• Continued from page 3

single released in domestic market, "You Really Got Me."

The Davies brothers plan finding new English acts "that reflect in one way or another the musical craziness of the Kinks."

In working out the negotiations, Jay Lasker, ABC's president and Howard Stark, the vice president, flew to London to finalize the licensing agreement. Licensees for the remainder of the world are being negotiated.

New Small Label

NEW YORK—Famous Music will distribute A Small Record Company, new label formed by Harris Goldberg and Johanan Vigoda. The firm's first LP, "Tim Moore," has been released. The LP also represents Tim Moore's debut on records.

Pure



That's Smokey Robinson's second solo album. Also provocative, unique, and dynamite. T6-331S1.

Boogie



The only way to *Keep on Truckin'* is to *Boogie Down*. Just ask Eddie Kendricks. T 330V1.

Foxy



Willie Hutch scores again. On the right track with *Foxy Brown*. (Remember *The Mack!*) M6-811S1.

COUNTRY FRESH



Diahann Carroll debuts on Motown. Listen to that country feeling. Produced by Joe Porter. M6-805S1.

CELEBRATION



The most magnificent assemblage of black artists ever brought together. That's *Save The Children*. The album that's a celebration of life. M-800R2

Mmm Mmm Good!



That's what Michael Edward Campbell's debut Motown album is. Open it up and see for yourself. M6-810S1

Marvin's Music



The Marvin Gaye Anthology Album. Three records of the man and the music that's Marvin Gaye. A collector's must. M-791A3

It's a hot April at Motown.



CBS/Records Group Has Record Sales Year But Shrinking Profits

LOS ANGELES—For the CBS/Records Group, 1973 was a year of record breaking sales and shrinking profits.

The Group posted sales of \$362.5 million and earnings of \$25 million in 1973, compared to sales of \$312.3 million and earnings of \$26.8 million in 1972.

Still impressive, to be sure, since recorded music ranks second among the CBS profit centers. The CBS/Broadcast Group is the largest sales and revenue producer.

More impressive is that the CBS/Records Group is the world's largest producer of recorded music, according to the company. Last year, it produced 526 million records and tapes. Of these, 377 million were produced by the domestic division, CBS Records. The remaining 149 million were produced by CBS Records International.

The decline in earnings, which a program of controls is already ameliorating, resulted from the impact of rising costs and competitive pressures throughout the domestic recorded music industry, said Arthur R. Taylor, CBS president.

He told the New York Society of

Security Analysts that "earnings continued to grow handsomely" in the international market. "Our sales growth overseas was even more dramatic, as units in Europe, Latin America and Australia, and a joint venture with Sony in Japan, continued to enjoy substantial success."

"Though the dramatic growth of the past few years obviously cannot continue forever," Taylor said, "the international arena nevertheless remains a major growth area."

Taylor told analysts CBS has taken "several steps to halt profit deterioration in the Records Group."

"We have initiated a strong policy to keep the percentage of records returned under control. In January (1974) our returns experience was extremely favorable."

Columbia also announced list prices of \$6.98 and \$7.97 on selected new records and tapes, which the company does not feel is a deterrent to sales.

"There remains, however, the prospect of shortages of the vinyl used to make records," Taylor said. "Our basic supplies of vinyl are protected by long-term contracts with

suppliers. To forestall actual shortages, we are using non-vinyl 'extenders' to stretch our vinyl supplies over a greater number of records."

"In addition, as the price of vinyl rises, suppliers of this substance will become increasingly willing to allocate resources to additional vinyl production," he said.

Other points Taylor made to analysts:

—"Growing record and tape club membership" led to a gain in profitability at Columbia House, which operates record and tape mail-order clubs, among other items.

—"Pacific Stereo (retail stores) sales have increased fivefold in three years." (Columbia has combined Pacific Stereo with Discount Records stores in a single Retail Stores Division.)

—"We expect the Musical Instruments Division to surpass by a significant margin the record sales and earnings it achieved in 1973." The division produces and sells Steinway pianos, Rogers drums, Fender guitars and accessories, Rhodes electric pianos, Leslie speakers and Gulbransen organs.

—"In the Columbia Group, one might have expected an economic

(Continued on page 14)

Market Quotations

As of closing, Thursday, April 4, 1974

1974		NAME	P-E	(Sales 100's)	High	Low	Close	Change
High	Low							
13%	9%	Admiral	7.7	178	12½	12½	12½	- ¼
28%	21%	ABC	8.8	968	24½	24½	12½	- ¼
6%	4%	AAV Corp.	3.8	38	5¼	5	5	+ ¼
4%	3%	Ampex	7.8	266	4½	3½	3½	- ¼
3%	2%	Automatic Radio	8.8	46	3½	2½	2½	- ¼
8%	6%	Avco Corp.	5.7	390	6½	6¼	6½	- ¼
9%	7%	Avnet	4.4	340	8¼	8	8¼	Unch.
12%	19%	Bell & Howell	5.9	579	20½	19½	20	- ¼
15%	5%	Capitol Ind.	8.6	40	15¼	15¼	15¼	- ¼
35%	25%	CBS	10	1654	35½	33½	35½	+ ¼
4%	2%	Columbia Pictures	-	174	3	2½	3	Unch.
3	1%	Craig Corp.	3.5	59	2½	2½	2½	Unch.
6%	3%	Creative Management	5.3	29	5¼	4¼	4¼	- ½
54%	35%	Disney, Walt	29	1985	50¾	49	50¾	+ 2½
3	2%	EMI	6.1	19	2¾	2¾	2¾	Unch.
61	51%	General Electric	17	2909	56	54¼	56	+ 1¾
29%	22%	Gulf + Western	5.0	892	26½	25¼	26½	+ ¾
8%	6%	Hammond Corp.	5.9	34	7¼	7¼	7¼	+ ¼
8%	6	Handleman	6.0	141	7¼	7¼	7¼	Unch.
1½	1	Harvey Group	-	61	1½	1	1½	- ¼
29%	22	ITT	5.3	4509	23¼	22	22	- 1½
-	-	J.V.R.	-	-	-	-	-	-
7%	5%	Lafayette Radio Elec.	4.5	109	6½	6¼	6½	+ ¾
17%	14%	Matsushita Elec. Inc.	6.9	758	17¼	15½	15½	- 1¾
4%	2%	Mattel Inc.	-	648	3½	2¾	3½	+ ¼
25	19%	MCA	7.2	285	23	21½	23	+ 1
15%	9%	MGM	8.3	63	13	12½	13	- ¼
10%	7%	Metromedia	5.6	223	8¼	8¼	8¼	- ¾
80%	68%	3M	28	1220	75½	73½	75½	+ ¾
8%	5	Morse Elect. Prod.	3.1	230	5¼	5¼	5¼	- ½
61%	40%	Motorola	18	1467	56	54½	56	- 1
23	17%	No. Amer. Phillips	5.2	105	20½	19½	19½	- 1¼
19%	13%	Pickwick Int.	8.8	111	17¼	15½	17¼	Unch.
6%	5%	Playboy	5.8	70	5¼	5¼	5¼	- ¼
21½	17%	RCA	8.1	2471	19½	19	19	- ¼
29%	20%	Sony	19	1307	28¾	28	28	- ½
25	19%	Superscope	4.6	235	20¾	19¾	19¾	- ¾
26	17%	Tandy	13	585	25¼	24	24¾	+ ¾
6%	4%	Telecor	4.8	63	5¼	5	5¼	Unch.
3%	2%	Telex	-	262	2½	2½	2½	+ ¼
2½	1%	Tenna	-	46	2	1¾	1¾	- ¼
10%	8%	Transamerican	7.0	1395	9½	8¾	8¾	- ¾
14	11%	Triangle	-	17	12¾	12¾	12¾	- ¾
9%	5%	20th Century	9.7	370	8¾	7¾	8	- ¾
1%	1	Viewlex	-	8.5	1	1	1	-
18%	9%	Warner Communications	5.9	740	14¾	13¼	13¼	- 1¾
9%	6%	Wurlitzer	7.0	28	7½	6½	7½	+ ¾
31%	24%	Zenith	9.3	476	28½	27	27½	- 1

As of closing Thursday, April 4, 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.	14	2½	2	2½	M. Josephson	0	8½	8½	8½
Bally Mfg. Corp.	2053	20½	18½	18½	Schwartz Bros	9	1½	1½	1½
Cartridge TV	-	.08	.05	.05	Wallich's	-	-	-	-
Data Packaging	9	5	5	5	Music City	-	¼	¼	¼
Gates Learjet	128	8½	7¾	7¾	MMC Corp.	-	¾	¾	¾
GRT	-	1¼	1¼	1¼	Seeburg	69	8½	8½	8½
Goody Sam	-	2¼	1¼	1¼	Orrox	-	2¼	2¼	2¼
Integrity Ent.	-	¾	¾	¾	Kustom	97	3¾	3¾	3¾
Koss Corp.	23	8¼	8¼	8¼	Memorex	-	4	3¾	4

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

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

Earnings Reports

SONY CORP.

1st qtr. to Jan. 31:	1974	1973
Sales	\$402,700,000	\$289,400,000
Net income	40,200,000	31,000,000
a Per share	.61	.47

a Per American Depositary Receipts.
The above results have been computed at the yen's current rate.

GOODY, SAM INC.

Year to Dec. 31:	1973	1972
Sales	\$30,569,894	\$28,358,233
Operating net	366,809	210,119
Per share	.54	.31
Net income	382,209	71,937
Per share	.56	.11

TELECOR INC.

3rd qtr. to Feb. 28:	1974	1973
Sales	\$12,116,453	\$9,625,626
Net income	605,867	362,057
Per share	.22	.13

nine-months

Sales	\$50,832,355	\$48,646,210
Net income	2,579,840	2,256,749
Per share	.93	.79
Shares	2,788,871	2,869,147

Off the Ticker

SONY, Tokyo, reported earnings jumped 30 percent on a 39 percent sales gain in the first fiscal quarter, ended Jan. 31. Sales in Japan during the first quarter rose 56 percent, but export sales rose only about half as much.

Sales of tape recorders increased 37 percent to \$105.4 million and audio equipment/video tape recorders increased 36 percent to \$73.4 million.

MOTOROLA, which recently announced the sale of its television set business to Matsushita Electric, said it expected its earnings to rise at a "more modest rate" in 1974 than they did last year. ... Harry G. Charlston, a vice president at Viewlex, acquired 25,000 shares, increasing holdings to 32,000. ... CBS will hold its annual meeting in New York on April 17.

APRIL 13, 1974, BILLBOARD

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Goldfish, panties, telephone booths,
All the joys of a college youth,
But nothing beats the campus tease,
As a bare noodle in the breeze.
Catch me if you can, etc.




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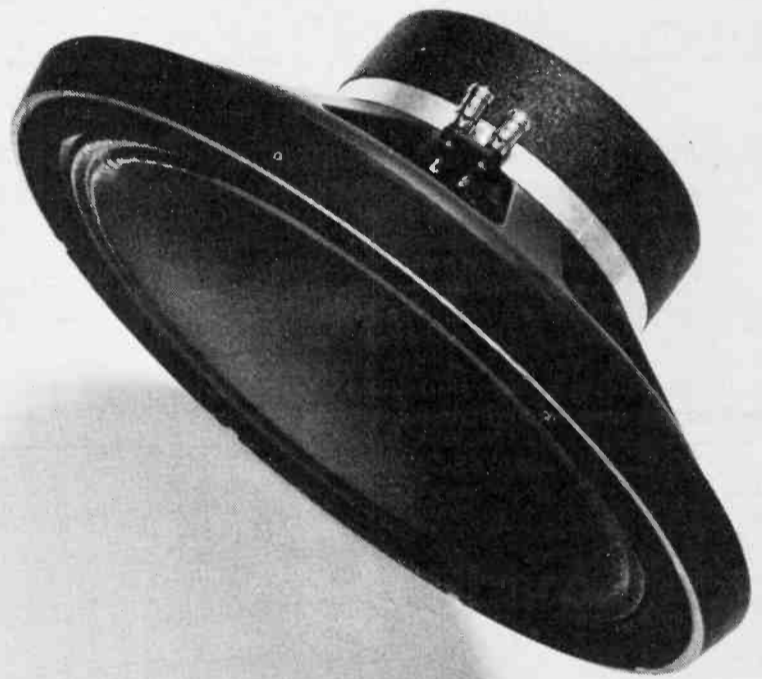


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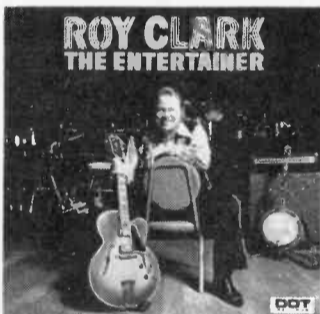
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"Woman, Your Name Is My Song"

Album: DOS-20622
8-Track: 8150-26022
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Available on GRT Tapes



Fredric A. Danz SRO's president: song festivals and "cinema novelties" offer diversification.

SRO Will Expand With Expo 74 Film

LOS ANGELES—Sterling Recreation Organization (SRO), which sponsors the first American Song Festival next Labor Day weekend, will put on a "cinema novelty" exhibit at Expo 74 at Spokane, Wash., May 5.

The entertainment conglomerate's president, Fredric A. Danz, recently returned from Prague where he firmed up arrangements for the film process called KinoAutomat to be brought to the United States.

This process, which Danz calls "decision theater," involves several alternate solutions to a situation in a film. The audience decides which solution to the problem it favors and a majority vote is fed through a computer hooked into the projector which in turn activates film footage with the favored kind of action.

Danz calls this kind of "cinema novelty" an expansion of the firm's entertainment activities. Already operating film theaters, radio stations and bowling centers, SRO is the business and financial power behind the American Song Festival. Notes Danz: "We are all pleased with the enthusiasm that has been shown for the song festival idea from people around the country."

Last week festival officials Mal Klein, Tad Danz and Larry Goldblatt were in New York to meet with East Coast based members of the festival's advisory board and entries, the signing of artists for the competition evenings in Saratoga Springs, N.Y., and to provide an overall progress report on how the event was developing.

More than 100 radio stations have joined the festival as official stations promoting the event.

CBS/Records Sales

• Continued from page 10

slowdown to strike first at the Musical Instruments Division and the Pacific Stereo stores, since the products they sell are rather expensive discretionary purchases. This has not been the case. Both of these operations have begun the year very strongly: their performance further justifies our expectation that 1974 will be another year of growth for the Group."

Sales of the CBS/Records Group:
1973, \$362.5 million; 1972, \$312.3 million; 1971, \$276.2 million; 1970, \$247.5 million; 1969, \$207.2 million.

Earnings of the CBS/Records Group:

1973, \$25 million; 1972, \$26.8 million; 1971, \$23.1 million; 1970, \$18.6 million; 1969, \$13.1 million.

General News

CBS Into Broadcast Retail Promotions

• Continued from page 1

simultaneously in the Atlanta and Dallas/Ft. Worth markets, advertising plans call for the coordination of television and radio spots with print ads in each market.

The Atlanta campaign will include a minimum of 40 television spots a week, at three local stations, over a four-week period. Spots will be both 30-seconds and 60-seconds.

Radio spots will be run on one local station, with a 12-time frequency. Also, half-page ads will be taken in two issues of TV Guide's regional edition. Retail tags on both radio and television spots will run five seconds.

The program has been designed to offer the product to "all accounts," continues McGuiness. The label will not select individual accounts in each market, but rather leave it open to all comers. Branch decisions will be made as to which retail operations will be tagged on the spots, with CBS picking up the entire cost of the spots.

Also available to accounts will be a number of point-of-sale aids, including posters, mobiles, display bins and stickers.

"We are looking to do at least 250,000 units on the country package by the time the campaign is completed," says McGuiness. Following the Atlanta and Dallas/Ft. Worth effort, the package will be offered in two more markets, and so on down the line. He states that the label will also be placing strong emphasis on secondary markets throughout the program.

While McGuiness will not commit the label as to what packages will be

East Favors Singles Hike

• Continued from page 1

there would be serious damage to the industry.

The most common points of opposition to the possible price hike were: the young (9-15 year old) buyer would be alienated from the retail record business; discounters would continue to discount and the independent dealer would be hurt most; such a hike would appear to be another way of making retail prices higher and thus making it easier for record firms to sell direct to consumers through TV and record clubs; and going over the dollar mark is a psychological jolt.

"I think raising the price of singles to a \$1.29 would be a dreadful idea," says Tower Records' owner founder Russ Solomon. "The whole idea of singles is to develop new customers, meaning the young kids. If we put the cost of singles out of their range, this will destroy the one link we really have with the young buyer. The fact that LP's are going up to a \$6.98 list certainly hasn't helped at all, and a single price hike would simply be another blow."

Bob Meals of Target Records, a black-oriented Los Angeles chain, says, "Raising singles to a \$1.29 would ruin that market for the young buyer just like raising LP prices to \$6.98 did. We average between 11,000 and 14,000 single sales a month at 76 cents each. The prime age for single buyers is 13 to 20, and if you increase the price 40 percent there would have to be some damage."

"A dealer in a small town where there is no competition might not be hurt," Meals adds, "but in an area like Los Angeles where people are so used to discounting, there would

offered after the country set, he states that two more sets should be on the market by the fall. The advertised price on subsequent packages will not necessarily follow the country unit's pricing.

McGuiness says that the label will not "lock itself in to any one price, but would determine each set's price as to its cost-out."

The CBS move into broadcast retail packages, described as a first for the company by McGuiness, marks a greater commitment on the part of the majors to sell product in this manner, as WEA began the present trend with its "Super Seventies" rock package some months ago.

Discounters' Prices at High

• Continued from page 1

the same profit" at lower prices. "While sales are increasing, they are not rising fast enough to offset rising costs."

Korvettes' David Rothfeld also keys his higher prices to increased costs. He does say, however, that "we want to retain our image with the consumer of offering great savings," and indicates that his firm will maintain prices at the lowest level consistent with profitable operation.

As the prime discount competitors in much of the eastern record market, Korvettes and Goody consider their advertised prices top-secret information until ads are published. Despite this secrecy, however, ads, when they appear, almost invariably show a 10-cent spread on \$5.98 product, with Korvettes featuring the lower tag.

have to be trouble. The rise of the single market would be retarded, and I think LP sales would go up.

"Why should a kid buy three singles when he can get all three on an LP. There is also the point that a lot of small neighborhood stores thrive on singles, and I feel a price raise would crucify the small black mom and pop store."

Bob Ebert of Brass Ear, a chain of stores stretching from Iowa to Washington, believes that "any hike over a dollar would hurt the purchase power of the young buyer. And I don't think it would help LP sales because you're talking about different buyers."

"On the other hand," Ebert continues, "if all retailers raise prices, there might not be any reaction. Consumers may simply accept it as inflation and as they have accepted other price hikes over the years."

"It's a bad idea and just another way to alienate the young buyer," says Lee Hartsone, founder of the more than 40 store Wherehouse chain in California. "The retailer is being priced out of the record business as it is. When a consumer can get a greatest hits LP on TV for \$4.98 with 40 cuts, why should he spend \$1.29 for a single?"

"The price on TV and through record clubs is going down, down, down and the retail price continues to rise. I think the manufacturers are deliberately bypassing the merchandising and moving in the direction of selling direct to the consumer, and I think a single price hike would just worsen things."

Jim Greenwood, owner-founder of the 10 store Licorace Pizza chain here, says, "We could probably keep the selling price below a dollar if the

(Continued on page 62)

“Since I got
 ‘The Golden Age of
 the Hollywood Musical,’
 I just can’t stop dancing.”

... Says Shelley Gordon of Kankakee, Illinois



The Golden Age of the Hollywood Musical” contains the classic versions of some of Hollywood’s happiest music — taken directly from the films of Busby Berkeley and never before available on record.

Hear Jimmy Cagney singing and dancing for the first time on screen.

Hear Cagney, Keeler, Powell, and Blondell perform unforgettable numbers from “42nd Street,” “Gold Diggers of 1933,” “Footlight Parade,” “Dames,” and “Gold Diggers of 1935,” including the immortal “Lullaby of Broadway” with Winifred Shaw.

A Feast of Song! A Galaxy of Stars! A Garland of Girls! All on one album. With a jacket that opens into a photographic extravaganza, including a pop-up of the spectacular five tier human tableaux from “Footlight Parade.”

Tap your feet and your imagination at the same time. “**The Golden Age of the Hollywood Musical**” is here.

“If this doesn’t get ‘em, nothin’ will.”

— J. Cagney, Footlight Parade

Starring:

Busby Berkeley (1895-). (William

Berkeley Enos). American dance director who left Broadway for Hollywood soon after the coming of sound and developed the kaleidoscopically cinematic girlie numbers that were a feature

of (especially) Warner musicals in the thirties.

Dick Powell (1904-1963). American actor with limited stage experience before Hollywood contract 1932; played romantic singing leads in 30s.

Ruby Keeler (1909-). Petite American singer-dancer, once wife of Al Jolson.

James Cagney (1904-). American leading actor, one of the great Hollywood stars of the 30s and 40s.

Joan Blondell (1909-). American comedienne who played the slightly dizzy friend of the heroine in many 30s musicals; later graduated to character roles.

Winifred Shaw (1910-). American singer of Hawaiian descent, used as voice of non-singing stars in many Warner musicals of the 30s.

Narrated by:

George Raft (1895-). Smooth American leading man of the 30s and 40s; former professional athlete, gambler, etc.

... And a cast of thousands.

“The
 Golden Age
 of the
 Hollywood
 Musical”



On
 United Artists
 Records & Tapes



“It really gets your feet moving!”

THE BILLBOARD BOOKSHELF

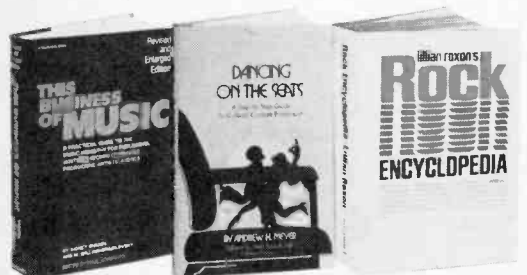
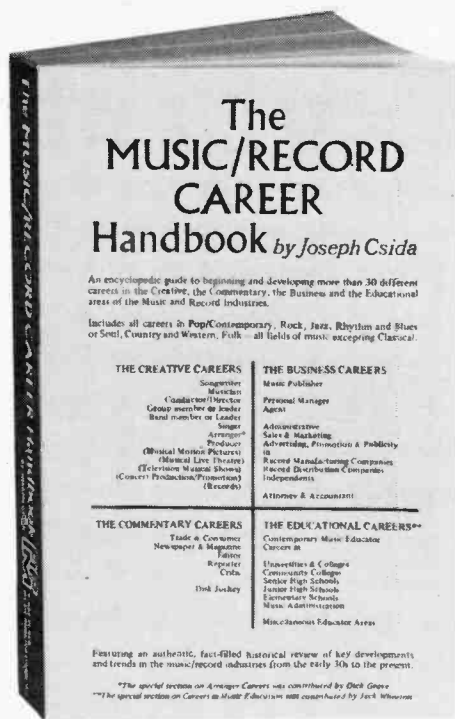
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By Joseph Csida

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THIS BUSINESS OF MUSIC Revised and Enlarged Edition by Sidney Shemel and William Krasilovsky. Edited by Paul Ackerman. A new updated guide to the music industry for publishers, writers, producers, record companies, artists, and agents which *The New York Times* calls "a bill of rights." "A veritable gold mine of information." — John K. Maitland, Vice President, MCA, Inc. 544 pp. 6 1/8 x 9 1/4. 180 pp. of appendixes (Federal and International laws, statutes, contracts, agreements, etc.). \$15.00

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THE SOUND OF SOUL by Phyl Garland. An account of a cultural force that is also a multi-million dollar business. This book will remain the standard authority for years to come. 246 pp. 5 1/2 x 8 1/4. \$5.95

General News

COUNTRY COOKIN'



POSTER, part of RCA Records "Country Cookin'" campaign on its country music product for April and May, shows all of RCA's country artists in a drawing by Jack Davis. The drawing was specially commissioned by RCA for the country campaign.

West Opposes Price Hike

Continued from page 1
cites the foldup of Redisco, Baltimore; Pat's One-Stop, Richmond, Va.; Singer, Chicago (Billboard, March 16) and Klein's, Pittsburgh, and the closing of a Budisco outlet in Florida, as an indication of the dangerous profit squeeze.

Oseroff, whose operation is considered the largest buyer of country singles and perhaps the largest outlet for all type singles in the U.S., demonstrates that the lack of profit extends from manufacturer through retailer and juke operator.

He notes that outlets which specialize in singles to black customers particularly require a greater margin, because "singles are where it's at for them." Operators can continue to push prices upward, he adds, citing some areas where jukes still go for 5-cent play, while some localities are three-for-a-buck play.

Ed Portnoy, Record Shack One-Stop here, another giant singles outlet, also feels prices can be raised. "The \$1 list on singles has just been a pretense. Everything has been going up. Look at LP's. But singles remained the same. Yet they were selling at 60 to 89 cents. Portnoy said that his six-month-old policy of selling his customers on a cash/COD basis has not daunted his volume, indicating that money is available for the hike.

Sid Williams, Williams One-Stop, Philadelphia, will have to trim down his inventory of singles in the area of recent releases which manufacturers "ask me to try." He says a price hike means stocking more conservatively. He favors a more gradual price rise, perhaps adding a nickel at a time over a long period of time. He feels that a hike would cut down the number of million sellers. The teen buyer, he predicts, will cut down on his buying and the pop business depends on this buyer. Juke routeman will cut down on buying oldies and put more stress on proven current hits in boxes, he predicts.

Phil Shannon, Stark Record Service, N. Canton, Ohio, a firm which operates racks, manned departments and its own 30-plus Camelot store chain, welcomes a possible increase. Dependent upon the location and type of store, his outlets work at from a 79 to 93-cent list on singles. "We even tried raising prices in some outlets and found that there was little difference in the number of units sold when we went up a dime."

Art Talmadge, Musicor founder, said that manufacturing cost spirals are forcing a singles increase. He points out, too, how production costs are skyrocketing and how advances are climbing, forcing a greater profit from singles. Independents, he noted, must hire a network of local and regional promotion men when their singles begin to hit to compete

with major labels' corps of promo men.

Sam Shapiro, president of National Record Mart, Pittsburgh, the nation's oldest retail store, thinks there will be consumer resistance at the beginning of any increase, but "if the industry needs it, we will go along with it."

Andy Andersen, Record Center, Chicago, a longtime booster of singles as the prime base for an independent retail operation, feels the hike will cut deeply into the youth market.

"We can't diminish the base. It's not the cost of manufacturing the product that we should worry about, but the cost of the unsold product in the industry. It's better to have a has been than a never was."

In 1968, when the LP price leveled off at \$3.98, singles were 48 percent of the store's volume, while at present, with LP's at \$5.98, singles hover between 38 and 42 percent of Record Center gross.

Al Franklin, recently appointed head of ABC's Leisure Group retail record/tape department, and Ron Hornung, owner of the five-store Record Hut chain in Michigan, agree that a price rise would cut into singles volume.

Franklin sees the hike as another move in a day-to-day inflationary trend, which he feels the consumer deplures. "I would personally like to see it stop somewhere and it could be in records," he added.

Hornung feels that the rise to \$1.29 will accelerate the growing habit of record buyers to desert singles in favor of an LP that contains the single. He also pointed out that the oldies business in singles, already hurt by the inroads of the heavily-advertised-on-TV oldies collections, will lose more traffic to video competing albums.

Jack Pierce, head of the record department of Royal Dist., Cincinnati and Columbus one-stop, which has handled only singles since its inception in 1961, feels the price rise "has to happen."

The firm, which tops 2 million singles yearly, has seen '45' business rise from 20 to 25 percent since 1968, he said. He feels that any price change will not seriously affect soul single volume, "where the buyer would rather have five singles he can selectively buy rather than an LP, where he loses selection." At present, country customers can't economically lay out the \$4 to \$6 for an LP, he thought.

Harris Bergman of Record Bar, the Durham, N.C., retail chain which will top 70 stores by the end of the year, says singles are not a large part of his business except in their soul-oriented shops. He favors the increase.

APRIL 13, 1974, BILLBOARD

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**FIVE
HUNDRED
THOUSAND
FUNKY
SINGLES
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DAYS!**

“Hollywood Swinging” (DEP-561)
Kool & The Gang

Kool & The Gang's newest single is out and movin'! It's HOLLYWOOD SWINGING (DEP-561)...It's their third straight smash hit from their album "Wild And Peaceful". And people must be wild about HOLLYWOOD SWINGING 'cause in the first week out, half-a-million were sold! No vinyl shortage here. Kool & The Gang are on Delite Records, distributed by P.I.P. Records, a division of Pickwick International, Inc., Woodbury, N.Y. If you want to get in the Swing, call Ted Eddy, 516-364-2900.

\$10 Mil Suit Over Hendrix

LOS ANGELES—A \$10 million suit has been filed against Warner Bros., Polydor and DGG Records as well as the estates of the late Jimi Hendrix and manager Michael Jeffrey in Superior Court here. Plaintiff, the Last Experience company, claims it owns all reproduction rights to two songs as performed by the Hendrix trio Feb. 24, 1969 in London's Royal Albert Hall.

AFTRA, Labels Slow in Talks

NEW YORK—Contract talks between AFTRA (American Federation of Television and Radio Artists) and record companies are moving at a snail's pace. The main obstacle continues to be AFTRA's bid for the establishing of a performer royalty trust fund (Billboard, March 9).

The only movement of any significance, it's understood, is an offer by the record companies to increase the fees per hour per side. Although the old contract expired March 31, the pact remains in effect on a day-to-day basis, according to a union spokesman. Talks, which began March 5, are being conducted on the West Coast.

In addition to other demands AFTRA is seeking a 2 percent royalty on disk sales which would be used for the setting up of a trust fund.

Jacks' Folio Offered

NEW YORK—Marks Music has released a folio of Terry Jacks' tunes called "Terry Jacks—Seasons In the Sun." The 40-page folio contains songs from the singer's hit Bell LP plus ancillary material.

The lawsuit alleges that the defendants used tapes of these particular performances of "Little Wing" and "Voodoo Child" on the album "Jimi Hendrix in the West," billing the live tapes as having been made at San Diego Sports Arena.

The suit claims that the defendants sold over two million tapes and record albums of "Jimi Hendrix In the West" Worldwide. The filming and soundtrack of Hendrix's 1969 Albert Hall concert was originally made by Steve Gold and Jerry Goldstein, manager-producers of War, before the rights passed over to Last Experience. The movie has never been released or titled.

'Old' Black Oak LP Called Back

NEW YORK—Last minute clarification of an agreement between the group Black Oak Arkansas, Atlantic Records and Stax Records delayed the release of a 1968 Stax Black Oak LP last week, pushing it back to Sept. 1. Some promotional copies of the disk, "Early Times," had already been distributed.

Black Oak, at present an Atlantic act, had gone back into the studio with the label's permission to cut new drum and vocal tracks for the album, with the understanding that it would be clearly dated as re-recorded 1968 product and that it would not be released prior to their upcoming LP on Atlantic, now scheduled for a June release.

A source close to the scene stated that neither the group nor Atlantic had been aware of the early release schedule. The disk also did not carry an agreed upon sticker, dating it as an early effort on the part of the group.

RIAA Gold Record Winners

Singles

David Essex's "Rock On" on Columbia; his first gold record.

Elton John's "Bennie and the Jets" on MCA; disk is the second gold product from the "Goodbye Yellow Brick Road" LP which itself is a platinum seller.

MFSB's "TSOP (The Sound of Philadelphia)" on Philadelphia International; instrumental group's first gold record. Single is the theme from the TV show "Soul Train."

Albums

Seals & Croft's "Unborn Child" on Warner Bros.; duo's third gold LP for the label.

Piracy Criminal Action in Brazil

RIO DE JANEIRO—The Brazilian music industry has a new and powerful arm against piracy, and is using it.

Music piracy has been placed on the criminal code. It is punishable with jail terms of up to one year and heavy fines.

The Recording Producers' Assn. hired criminal lawyer Evandro Lins e Silva to direct a campaign against pirates. The campaign started with a raid on an automobile music accessory shop in Sao Paulo. Evidence was seized and criminal proceedings started.

It is estimated that 30 percent of tapes sold are pirate products. Investigators found that even large reputable department stores were selling pirate cassettes.

HH&H Music Picked

NEW YORK—April-Blackwood will handle HH&H Music in the States and around the world. Firm is owned by Mott the Hoople members Ian Hunter, Pete Overend Watts and Buffin Griffin. April Music will handle the firm in England.

Material from the group's new Columbia LP, "The Hoople" will be published this month.



FAMOUS MUSIC launches a national promotion drive for "The Great Gatsby" soundtrack with a Rolls Royce tour of New York for selected guests. Flanking WNEW-FM's music director Dennis Elsas, right, are Niles Siegal, second from left, Famous Music assistant national promotion director, and two Gatsby girls, standing beside the 1958 car that belonged to Queen Elizabeth. Other campaigns include store window displays, radio contests giving away albums, and a 20's style dance marathon in various parts of the country.

Label Hits In TV Test

• Continued from page 1

on NBC-TV owned and operated stations and achieved a phenomenal 21.4 overnight Nielsen ratings. This show, sponsored by Capitol Records and Chevrolet, is now being bartered in other markets and is already slated for 25 markets in all.

Sam Riddle and Kip Walton produced the hour special: Riddle produces, Walton directs.

Riddle notes this is the first time a record label has entered a project of this nature, which includes advertising of product slotted in the show for prime time television. "Prior to this, I think that all television advertising for records has been for packages of oldies or the advertising has been slotted in a late-night show such as the 'Midnight Special' or 'In Concert,'" Riddle says.

If this television project works, Riddle believes it will lead the way for similar TV buys by other labels.

"Frankly, I think this type of television project is the coming thing for the record industry. My philosophy is that if you take an album that was a potential hit and even a million-seller, and advertise it like soap and forget the price, just advertise the album—a million-seller can reap anywhere from two-to-three million sales. It's all plus-audience.

"The success of television in selling records is already proven. Look at how well those K-Tel and Columbia House packages of oldies have sold."

The next step, he insists, is for record labels to advertise regular product and a music show is a natural for this type of advertising.

However, in spite of the phenomenal ratings, Capitol Records was a little disenchanted this past week with the placement of the TV special in the other markets, stating that some TV stations aren't slating it until September and not exactly in prime time (11:30 p.m. in at least one major market).

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Chart Analysis

• Continued from page 3

leases exited the chart this week after six weeks of activity. "Kiss," debut by new glitter-rockers on Casablanca custom label, bubbled under several weeks.

Only February releases by WB and its custom labels not charted to date are by the Talbot Brothers, a brand new act, Maxayn (Capricorn), Ted Nugent & the Amboy Dukes (DiscReet) and "Bouquet" by the San Sebastian Strings.

Diamond Corp. Formed

LOS ANGELES—Diamond Development Corp. a new production-management-publishing-publicity firm, has been formed here by Doc Remer, former vice president-general manager of Nashville-based Intransational Artists.

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Loretta Does It Better!

By BOB KIRSCH

LOS ANGELES—Ask any average music fan to name three country singers, and it's a pretty safe bet that one of the names to pop up most frequently would be Loretta Lynn's.

Probably no country star (with the possible exception of Johnny Cash) has remained so steadily in the spotlight of the general public as well as that of the country music fan during the past decade as has Ms. Lynn. She is the only woman ever to win the Country Music Association's coveted "Entertainer of the Year" award, she has made the cover of Newsweek, she has won virtually every award the CMA and the Academy of Country Music have to offer and has appeared frequently on such TV shows as Johnny Carson's and David Frost's. Most important, she has run up a streak of more than 30 top 15 country hits over the past 15 years.

"I am country and I sing country," says Ms. Lynn, "and that's where I plan to stay. When I record, I always sing country and if the record crosses over, then that's fine. But I would never try to cross."

Ms. Lynn does admit, however, that she is probably more widely known to the general public than the average country star, even with the "country explosion" that is now occurring.

"I'm sure some of this is a result of the awards and the TV shows and the Newsweek cover," she says, "but basically I think the general public is aware of me because I'm like one of them and I think they can sense that. I may be a star, but I certainly don't feel that gives me the right to be better than anyone else."

200 Road Nights

It's also no secret that Ms. Lynn could retire today, yet she continues to average some 200 dates a year. "I really do love people," she says, "and it is very important to keep in

Stivell in U.S. Debut

NEW YORK—Alan Stivell, U.K. musician whose continental exposure has been based on his hybrid of contemporary rock and traditional Celtic instruments, makes his U.S. debut later this month with appearances in New York and Boston.

Stivell's Fontana albums have been distributed here as imports through Peter's International. Stivell plays Celtic harp, Scottish bagpipes, Breton pipe, tin whistle and drums.

First two dates will be at Hunter College here and at Harvard University in Cambridge, Mass., with another appearance scheduled for Washington, D.C. shortly thereafter.



LORETTA LYNN

touch with your fans. For example, I answer most fan mail personally and write to most of the disk jockeys three or four times a year. I just write, I don't push. I don't like being pushed so I feel that other people don't like it either."

Along with talent, it was personal effort that helped launch Ms. Lynn's career in 1960, on a small independent label called Zero. "My husband and I helped ship out the records ourselves," she says. "I wrote letters to every disk jockey whose name I could find and we took pictures and mailed them personally." Obviously it paid off, because her first record, "Honky Tonk Girl," hit number 14 on the national charts.

With the current country craze, Ms. Lynn should be moving into the general spotlight even more, and she has some definite ideas concerning where country is going and why she has remained successful.

"Country has been here forever," she says, "but what I think really started it booming to the general public was Ray Charles and his country singles and LP's in the early '60's. I think he did more for country than anything else to push it to the masses, and I don't feel he's ever received the credit he deserves. Of course, a lot of the country rock bands have helped to get people interested in more authentic country, and I think country will keep growing as long as country stays different than pop. You have to leave it hanging on the fence."

Tapes on Tour

Ms. Lynn chooses her material

The Who Sells Fast

NEW YORK—The Who (MCA), in their only scheduled U.S. appearance this year, have sold out four shows at Madison Square Garden here June 10-14.

Peter Rudge, the group's U.S. manager, said that some 80,000 tickets were sold within 48 hours of the first public announcement on the concert. The announcement was one 60-second radio spot following the end of a special 90-minute edition of The King Biscuit Flower Hour, featuring The Who, on radio stations WNEW-FM, N.Y.; WMMR-FM, Philadelphia; WMAL-FM, Washington, D.C.; WKTK-FM, Baltimore; WHCN-FM, Hartford; WYBC-FM, New Haven, and WBCN-FM, Boston.

The concerts, which will mark The Who's first New York appearance in more than three years, are being produced by Howard Stein and Ron Delsener. At present, the group is in London recording the movie soundtrack LP for "Tommy."

from a number of sources. Some of it she writes herself, including songs like "Coal Miner's Daughter" and "Rated X," some she picks from favorites of other performers and some is chosen for her by the staff of her publishing company. "The people at the company pick the best from what comes in," she says, "and I put it all in a box and take it on the road with me. Then I listen and choose my favorites."

Once the material is picked, she is remarkably fast by rock standards in cutting albums. "It generally takes three sessions to do an LP," she says, "and I can't ever recall taking more than three or four takes to cut a song. 'Hey Loretta' was done on the first take."

"Hey Loretta" was written specifically for Ms. Lynn by Shel Silverstein. "At first I wasn't going to record it," she says, "because I felt a little embarrassed singing about myself. But Shel heard I wasn't going to cut it and flew in from Alaska to Chicago where I was playing and talked me into it. I didn't plan it as a single, either. The disk jockeys really pulled it from the album."

Ms. Lynn is also one of the few performers who never preplans a show. "We know the first song before I go on," she says, "and after that I whisper the next one to the band as I back up to take my bow. It's kind of like a rehearsal with a live audience, which forces you to do your best."

No 'Hits' Ripoff

As for the future, she has a new single to be followed shortly by a greatest hits volume two album. "And it will be my hits," she insists. "There are too many albums called greatest hits with only one or two hits, and I think this cheats your public."

Also on the horizon is a new single with Conway Twitty, with whom she has enjoyed one of the most successful country duets in history since 1971, an LP with Twitty and a solo album with new material. With her own material, Ms. Lynn often changes a song slightly. "If I don't quite understand the meaning of a word or lyric," she says, "then I'll change it. If I'm not sure of something, then I always worry that the public might not be sure of it."

Also coming up is a fall stay in Las Vegas and possible return tours to England where she was voted number one female country singer three years straight and Europe. And with all the honors that have been afforded her over the past 15 years, one stands out in Ms. Lynn's mind as the greatest. She received an honorary mention in last year's Gallup Poll of the 10 most admired women in the world.

If there is any doubt that the general public admires her, ask Tom T. Hall. During last year's trucker slowdown, when driving a bus could be extremely dangerous in certain areas of the country, he put Loretta Lynn's name on his bus and had no trouble at all.

Creative Trends In Talent Column

LOS ANGELES—Creative Trends, heretofore a separate section within the Talent Department has now been incorporated within the columns of the talent section. Nat Freedland, the Los Angeles based talent editor, oversees the development of artistic articles which previously appeared in Creative Trends.



No, it's not mirrors or trick photography. Sarah Kernochan (R), who won an Oscar as co-producer of "Marjoe" and is now an RCA artist, dropped it at recent Yes concert in Long Beach to meet man she's so often been mistaken for, keyboard star Rick Wakeman.

Talent in Action

STEVIE WONDER DIXIE HUMMINGBIRDS

Madison Square Garden, New York

Stevie Wonder, in his first concert appearance in close to a year, managed to bring a bit of light into the hearts of the 20,000 plus fans who had turned out for this Garden performance.

Settling down behind his electric organ after a rousing ovation of welcome, Wonder led his Wonderlove backup group into some brisk, progressive selections, among which were "Approaching Contusion" and "Contusion." What followed was a cross-section of tunes from his latest albums, all of which readily identify Wonder as one of the leading forces in today's music market.

While Wonder proved that his ability to finesse a song and to punch out high-energy levels at the same time remains, the concert did have an over-all shortcoming in that it failed to maintain a consistent music flow. If one selection moved the crowd towards peaking, the next one tended to level off that response. Throw in some too loose arrangements at times, and the result was a fluctuating curve.

Nevertheless, Wonder, when he was doing his thing, was good. One of the few artists who has grown with the music of the times—having spanned over a decade of varied sounds—Wonder combined enthusiasm for his art with a solid sense of what's quality. The result being a showcase for his talents. Having played the Garden with the Rolling Stones in late 1972, Wonder, in this performance, was where he should be—on the top of the bill.

Opening the evening were the the Dixie Hummingbirds. A soul/gospel group, they proved to be perfect for the occasion, blending a rich sound with strong stage presentation.

JIM MELANSON

THE ROCKY HORROR SHOW

Roxy, Los Angeles

Ode Records president Lou Adler's American production of the campy London stage hit, "Rocky Horror Show," illustrates many of the exciting potentials in rock musical theater.

As an evening of entertainment, the show is thoroughly enjoyable if you don't mind a little storyline chaos. It also proves again that rock theater can be applied to plots that aren't directly concerned with the rock scene itself. After all, the standard Broadway score is a musical convention and there's no reason general audiences can't equally accept the conventions of contemporary rock.

"Rocky Horror" theme is a unisex parody of cheap horror movies. There is a minimum of dialogue, with most of the action carried via song productions, as in the format set years ago by "Hair."

Tim Curry, starring as Mad Scientist Frank N. Furter who enters singing "I'm A Sweet Travestite From Transsexual Transylvania" is a major talent discovery. How many male performers could go through an entire play costumed in a Marlene Dietrich chorus girl outfit and still come across with Mick Jagger macho?

Curry was the show's London star and the rest of the cast here are American alumni of shows like "Hair" and "Jesus Christ, Superstar." Abigale Hanes, perfect as the silly ingenue who gets stranded at the mysterious castle when her car gets a flat tire in a rainstorm, was lead singer of the Jo Mama group. Skylark leader David Foster is taking a vacation from his Capitol Records group to play organ in the show's combo. There are more examples of crossover between theater and record business.

I suspect that "Rocky Horror Shows" outrageously decadent humor will go over for a

longer run in New York than on the Sunset Strip. It would be nice to be able to understand more of the lyrics clearly, but this is a problem which has always existed in stage musical theater.

NAT FREEDLAND

FREDDIE HART DAVE DUDLEY RED SIMPSON

Hollywood Palladium
Los Angeles, Calif.

The show was billed as the Trucker's Jubilee and certainly had all the makings of a perfect night, with one of the finest rosters of country singers put together in L.A. in a long time. Unfortunately, however, the sound system was so ineffective that it was difficult for anyone not sitting directly in front of the stage to hear anything.

Freddie Hart offered a fine performance, showcasing his best known songs and even overcoming the faulty sound at points, particularly on "Easy Loving." Hart is a complete professional with a well-planned show, and most of the crowd somehow managed to recognize his material.

Dave Dudley also did his best, closing with a rousing duet with Red Simpson on Dudley's best known disk, "Six Days on the Road." The rest of Dudley's set, like Hart's, was often lost.

Red Simpson opened the show and also did his best under the conditions. His "I'm a Truck" received the greatest response from the crowd, and Simpson also displayed a fine sense of humor and a talent at ad libbing.

All the headliners are of fine caliber, and known to the country music world. It's just unfortunate that they had to suffer along with an audience that paid up to \$7.50 a ticket with a sound system that can only be called deplorable.

BOB KIRSCH

MALO UNZAMBA

Whiskey, Los Angeles

Although there were many impressive things in Malo's set, it was marred by the absence of their Latin percussionist, Francisco Aquabella, or any substitute. A Latin-rock group playing contemporary arrangements of solid latino tunes without congas or timbales makes as much sense as a hard-rock foursome showing up minus their electric bass.

Without the solid underpinning of rhythm counterpoint, Malo tended to sound like a small jazzband trying to pass as rockers. It was a shame, because the instrumentalists and vocalist Willie G. are all near-virtuosos. And since Malo leader Jorge Santana's big brother Carlos has decided to share Mahavishnu's guru, Malo is the logical contender for the throne of funky Latin-rock. It can't happen without those congas and timbales though.

Unzamba, as their name indicates, is an afro-Latin unit who has practically the same instrumental horns-and-rhythm line-up as Malo. But they were nowhere near as fluent on their axes as the headliners and had only average songs in their book.

NAT FREEDLAND

NEW LEAF

Summer Place, Los Angeles

How does an act whose reputation and rabid following is based on an enormous repertoire of oldies imitations build for the time when the current nostalgia rage tapers off? Or will supper club fans never tire of Elvis, Ray Charles, the Coasters, Beach Boys, Beatles and Righteous Brothers?

Organist Chip Walsh and brother, drum-

(Continued on page 24)

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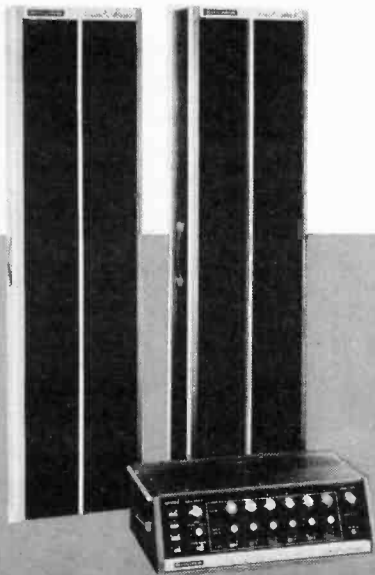
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Madcap Mogul King: Crazy Like a Fox!

By BOB KIRSCH

LOS ANGELES—Nearly a decade ago, a British university student named Jonathan King had a top 20 record with "Everyone's Gone to the Moon," a song he originally wrote for Bob Dylan because he felt Dylan was being too pretentious at the time.

Since that rather auspicious debut, King has recorded nearly 15 top ten records in Britain under fictitious names, recorded a version of "Hooked on a Feeling" in 1971 that is almost exactly the same arrangement Blue Swede are using on their 1974 hit, cut an LP called "Bubble-rock is Here to Stay" featuring a number of hit songs done in unusual styles (such as a country "Satisfaction" and "Mr. Tambourine Man" recorded with 16 tambourines) and most recently launched U.K. Records, featuring such artists as 10 c.c. and the London cast recording of "The Rocky Horror Show."

"I had a lot of hits using totally fictitious names, that were really nothing more than novelties," he says. "I made up group names like the Piglets, the Weathermen, which was actually given to me by Phil Ochs, Shag and Saccharine, with which I did a heavy version of 'Sugar Sugar.'"

"There were several reasons why I did all of this," he explains. "For one thing, I always felt that songs, productions and arrangements were the key things in most cases rather than performances. Obviously none of my made-up groups ever went on the road. I was also having fun."

New Oldies Packaging

"But there was also a more practical reason," he adds. "At the time, which was around 1971, it was very hard to get airplay for new records. Obviously, the best thing to do is to write a smash new song that can't help appealing to people. But there is another way, and since I am the world's laziest human being I took that. That is to cut familiar things that will immediately appeal to people because they know them. I just did them in a completely different way, such as 'Sugar Sugar.' This way it only takes one play for people to prick up their ears and say, 'Hey, I know that one.'"

Around this time, King also cut "Hooked on a Feeling" under his own name. The song is remarkably similar to the current hit version, right down to the chugging sounds, "The only real difference," says King, "is that I used the chugging as"

(Continued on page 24)

Signings

Traffic has signed with Elektra-Asylum and will return to U.S. this summer in support of their first LP on the Geffen label. Also signed by E-A is Bob Heuwirth.

Jerry LaCroix is new lead vocalist for Mercury's Blood, Sweat & Tears. He was formerly with Edgar Winter's White Trash. . . . Also on Mercury, Blair Thornton replaces Tim Bachman as rhythm guitarist of Bachman-Turner Overdrive.

Jimmy Castor moves from RCA to Atlantic Records.

Black Ivory signed with Warner-distributed Kwanza label.

Jay Dee signed with Warner Bros. in deal with Barry White's Soul Unlimited Productions.

Stephanie Mills, 15, signed with Famous Music.

Arthur Conley re-signed with Capricorn Records.

Eric Weissberg signed for representation with Buddy Lee Attractions. . . . Golden Earring, Dutch group on Track Records, signed for management with Peter Rudge's Sound Image. Who's 1974 New York concerts and John McLaughlin signed for publicity with new Carol J. Strauss Co.

General Recording Corp. has completed a five-year pact with Power House Productions for exclusive recording and management of Jack Kittel and singing duo Carl James and Jackie Irvin. Both acts have also signed with James Management, the artist management division of a Michael Travis Enterprise.

New Faces Sought in Talent Hunt

LAS VEGAS—Local radio-television personality Red McIlvaine will head a national talent search by the Landmark Hotel, announced Perry Lieber, general manager.

Contestants will be showcased in the hotel's supper club, five acts a week. The winners will be declared via audience applause. Winner of the finals receives a week's booking at the Landmark. Each act will have about seven to 10 minutes to perform.

"There's a crying need for new talent, especially in Las Vegas," stressed McIlvaine. There's a lot of great talent around the country, but not only do they have a tough time getting here, they also find it tough being heard or seen once they get there. With this idea, we plan to make it a lot easier."

McIlvaine has formed a network of top radio personalities around the country to start the search on a local level with contests and auditions. "We're looking for professional or semi-professional talent only," said McIlvaine. The DJ in each city selected will be asked to escort his winners to Las Vegas and introduce them from the stage of the Landmark.

Already participating on a national level are radio stations CJCA, Alberta, Canada; WIFE, Indianapolis; KBUC, San Antonio, Tex.; KXOL in Fort Worth, Tex.; KRYS in Corpus Christi, Tex., and WSB in Atlanta, Ga.

McIlvaine said "The most influential talent buyers in Las Vegas will be a part of the audience."

The show kicks off May 15 for at least six months. McIlvaine is the morning personality on KORK radio and does a TV talk show each noon on KORK-TV in Las Vegas.

Campus News

Monterey Peninsula Col Hosts H.S. Jazz Band Bash

MONTEREY, Calif.—The fourth annual California High School Jazz Band Competition, sponsored by the Monterey Jazz Festival and hosted by Monterey Peninsula College, has been set for June 8.

The winning band and smaller jazz ensemble will perform at the 17th annual Monterey Jazz Festival, set for Sept. 20-22. The winning band receives a \$500 award and the winning ensemble \$250.

The competition will also feature a special all-star band picked from the state's top high school jazz instrumentalists, with the band also performing at the Festival.

The Festival will also continue its practice of offering grants to outstanding performers on different instruments to attend summer jazz clinics. Judges for the competition will include professional jazz musicians and jazz educators.

UOP Repeats Rock Course

STOCKTON, Calif.—The University of the Pacific is repeating its course on rock music as mass communication this semester, again headed by UOP graduate student Larry Seidman and expected to draw from professionals such as writers Philip Elwood and Ralph Gleason, and promoter Bill Graham as speakers.

Offered through UOP's Communications Arts department, the course this year is geared to exploring how popular music becomes a broadly merchandised product, according to Seidman, who is projecting a greater emphasis on the business itself.

Seidman was among those in-

structors attending the NARAS Institute Symposium on music industry education in Nashville last summer. Seidman will be working with NARAS in coordinating the course, which will also offer selected films, field trips to rock concerts and visits from working bands.

Strawbs Aid Radio Series

NEW YORK—The Strawbs, A&M recording group from England, helped kick off a new radio concert series here last week when New York University's WNYU-FM broadcast its first program "From The Bottom Line," named for the nearby Greenwich Village rock cabaret where the series is being produced.

Initial broadcast was Wednesday (27) evening, when the Strawbs' performance from the previous night, taped at the club, was aired. Format for the show will rely on the one day lag for production control, with shows to be broadcast Wednesdays during the 9-11 p.m. slot.

WNYU's Dennis McNamara is producing the dates, with the cooperation of club owners Allan Pepper and Stanley Snadowsky. For the debut slot, McNamara credited A&M Records in helping support the project.

McNamara also noted that the broadcast equipment being used for the stereo broadcasts was partly financed through proceeds from the station's recent benefit concert at Town Hall featuring David Bromberg.

NEC Units Set Meets

NEW YORK—Five major NEC unit meetings are scheduled for next month, incorporating seminar activity with talent, film and video showcases.

Deadlines for exhibitors have passed in some cases but vary with each unit.

Scheduled meetings will cover the Kentucky-Tennessee Unit, to be held at Eastern Kentucky University, Richmond; Wisconsin Unit, at Lakeland College, Sheboygan, Wisc.; Illinois Unit, at U. of Illinois, Champaign-Urbana; Upper Midwest Unit, at U. of Northern Iowa, Cedar Falls; and the Ohio Unit, meeting at Cleveland State University.

The Kentucky Tennessee and Wisconsin units will convene at their respective meeting sites over the weekend of April 4-6; and the Illinois, Upper Midwest and Ohio units will meet between April 25 and 28, depending on site.

Also being planned is a five-day programming workshop, slated to be held at Grand Valley State Colleges, Allendale, Mich., in mid-June.

Additional information on the unit meetings and further contacts for interested professionals and students is available from the NEC's home office in Columbia, S.C.

5 Western Bands At Nev. Festival

LAS VEGAS — Five intercollegiate jazz ensembles performed at the recent first annual University of Nevada at Las Vegas invitational jazz festival.

In addition to these undergraduates, Louis Bellson's band performed, providing a repertoire range from swing to charts written especially for the festival.

The bands surviving prior competition included the host school, Mesa, Arizona College, DeAnza College of California, California State at Northridge, Calif., and Arizona State.

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

- CHEECH & CHONG (A&M): Columbia Music Hall, Hartford, Conn., April 27.
 GENESIS (Charisma): Auditorium Theater, Rochester, N.Y., April 22; Music Hall, Boston (24); A.C. Hall, Allentown, Pa. (25); Century Theater, Buffalo, N.Y. (27).
 *LEO KOTTKE (Capitol): Renassalau Poly Institute, Troy, N.Y., April 19; Cornell Univ., N.Y. (20); Amherst College, Mass. (21).
 *MAIN INGREDIENT (RCA): Adelphi, N.Y., April 13.
 SUZI QUATRO (Bell): Orpheum Theater, Boston, Mass., April 23.
 QUEEN (Elektra): RPI, Troy, N.Y. April 25; Orpheum Theater, Boston (26); Palace Theater, Providence, R.I. (27); Exhibition Bldg., Portland, Maine (28).
 LEO SAYER (Warner Bros.): Bottom Line, N.Y., April 8-9; Bijou Cafe, Philadelphia (10-13).
 BOZ SCAGGS (Columbia): Pittsburgh, Pa., April 30.

WEST

- WILMA BURGESS (Shannon): Kenosha, Wisc., April 13.
 RAY CHARLES (Crossover): The Trojan Horse, Seattle, Wash., April 9-11; Winchester '76, Tacoma, Wash. (12-13).
 EDDIE KENDRICKS (Tamla): Paramount Northwest Theater, Portland, Oregon, April 12; Paramount Northwest Theater, Seattle, Wash. (13).
 *QUEEN (Elektra): Regis College, Denver, Colo., April 16.
 PAT ROBERTS (Dot): Yakima, Wash., April 12; LeGrande, Oregon, (13); Seattle, Wash. (19-20); Bellingham, Wash. (25, 26, 27).
 LEO SAYER (Warner Bros.): Boarding House, San Francisco, April 23-28; Troubadour, Los Angeles (30-May 5).
 JERRY WALLACE (MCA): San Jose, Calif., April 19-20; Los Angeles (21).

(Continued on page 22)



DURING THEIR engagement at New York's Bottom Line rock cabaret/theater, members of The Committee, Little David recording group, were reunited with "All in the Family's" Rob Reiner, second from left, a former Committee member. Looking on at left is Allan Pepper; Julie Payne and Howard Hesseman right, are currently performing with the improvisational comedy group.

Talent

Who/Where/When

• *Continued from page 23*

PAUL WILLIAMS (A&M): Troubadour, Los Angeles, April 9-14.

MIDWEST

***ROY ACUFF JR. (Hickory):** Fowlerville High School Gym, Mich., April 19.

***DONNA FARGO (Dot):** Quincy Jr. High School, Ill., April 13.

***GENESIS (Charisma):** Auditorium, Chicago, April 11; Convention Center, Indianapolis, Ind. (12); Kiel Auditorium, St. Louis, Mo. (13); Memorial Hall, Kansas City, Mo. (14); Ford Auditorium, Detroit (16); Congress Center-Hilton Quebec Place, Canada (18); Civic Center, Ottawa, Canada (19); Sports Center, Univ. of Montreal, (20-21).

***EDDIE KENDRICKS (Tamla):** Southern Ill., Univ., Carbondale, April 19; Lincoln Univ., Jefferson City, Mo. (20); Ambassador Theater, St. Louis, Mo. (21).

***CHUCK MANGIONE (Mercury):** Toronto, Ontario, Canada, April 9-13; Montreal Quebec (14-15); Ottawa, Ont. (16).

SUZI QUATRO (Bell): Ford Auditorium, Detroit, April 11; Ambassador Theater, St. Louis, Mo. (16); Allan Theater, Cleveland, Ohio (18); Cow Town Ballroom, Kansas City, Mo. (26).

QUEEN (Elektra): Memorial Hall, Kansas City, April 17; Keil Auditorium, St. Louis (18); Fairgrounds/Apliance Bldg., Oklahoma City (19).

BOZ SCAGGS (Columbia): Civic Auditorium, Civic Auditorium, Cincinnati, Ohio, April 21; Cleveland, Ohio (24).

CAT STEVENS (A&M): Forum, Montreal, Canada, April 19; Civic Center, Ottawa, Canada (20); Masonic Auditorium, Detroit (22); Public Hall, Cleveland, Ohio (23).

RUFUS THOMAS (Stax): Ballaire Ballroom, Des. Moines, Iowa, April 27.

SOUTH

***WILMA BURGESS (Shannon):** El Dorado, Ark., April 25; Texarkana Texas College Auditorium, Texas (26); Ft. Smith Auditorium, Ark. (27).

JOHNNY BUSH (RCA): San Antonio, Texas, April 12; Weslaco, Texas (13); Gilly's Club, Pasadena, Texas (20).

RAY CHARLES (Crossover): Joe Namath's, Birmingham, Ala., April 17-27.

***CHEECH & CHONG (A&M):** Civic Coliseum, Knoxville, Tenn., April 10; Hampton Rhodes College, Va. (18); Miami Marine Stadium, Fla. (20).

DOOBIE BROS. (Warner Bros.): Florida State Univ., Tallahassee, April 10; Sportatorium, Miami, Fla. (11); Bay Front Center, St. Petersburg, Fla. (12); Seminole Turf Club, Orlando, Fla. (13); Univ. of Florida, Gainesville (14); W. Virginia Univ., Morgantown (24); Civic Auditorium, Baltimore, Md. (25); Civic Center, Roanoke, Va. (26); Coliseum, Greensboro, N.C. (27); Coliseum, Knoxville, Tenn. (28); Memorial Auditorium, Chattanooga, Tenn. (29).

***LEO KOTTKE (Capitol):** Univ. of Houston, Texas, April 26; Univ. of Tenn., Knoxville (27); Southern Methodist Univ., Dallas, Texas (28); Radford College, Va. (18).

Midwest Band Splits

CHICAGO — The Midwest's "good time band," the Siegel-Schwall Band, is breaking up.

"We want a change," said Corky Siegel, whose harp and piano have turned on audiences throughout the area. But the group is parting happily with no ill feeling, he said.

Siegel will be doing some work with Chicago blues artist Sam Lay. Guitarist Jim Schwall will continue playing around Chicago, especially at the Quiet Knight.

Drummer Shelly Plotkin plans to put together a new band to play primarily jazz arrangements. Rollo Radfor, bassist, has no immediate plans.

The group was best known in the 250 mile radius of its Chicago home base. However, it did often get to San Francisco and other points west. The versatile group often performed with symphony orchestras.

JERRY LEE LEWIS (Mercury): Spinning Wheel, Huntsville, Ala., April 17-18.

CHUCK MANGIONE (Mercury): Miami Beach, Fla., April 27.

RONNIE MILSAP (RCA): Civic Center, Monroe, La., April 18; Civic Center,

Lake Charles, La. (19); Municipal Auditorium, Birmingham, Ala. (20); Municipal Auditorium, Mobile, Ala. (21).

QUEEN (Elektra): Mid-South Coliseum, Memphis, April 20; St. Bernard's Civic Auditorium, New Orleans, La. (21).

***BOZ SCAGGS (Columbia):** Armadillo

Club, Austin, Texas, April 12-13; Richard's, Atlanta, Ga. (15-17); Univ. of Ala., Tuscaloosa (20); Richmond, Va. (27); Baltimore, Md. (28).

TEMPREES (Stax): Ft. Hesterly Armory, Tampa, Fla., April 19.

RUFUS THOMAS (Stax): Tour of Bases

In Texas & La., April 17-21; Coliseum, Washington, D.C. (26).

HANK WILLIAMS JR. (MGM): Lily Peter Auditorium, Helena, Ark., April 11; Convention Auditorium, Hot Springs, Ark. (13); Lexington City Auditorium, N.C. (20).

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STUDIO TRACK:

Record Plant Likes 'Live' Action

By BOB KIRSCH

LOS ANGELES—Currently in town to help John Lennon produce Harry Nilsson's latest LP, Roy Cicala, one of the owner/engineers of the Record Plant in New York, is one of the new breed of producer/engineers who believes that a studio should offer full service to its clients. The studio has a training program for engineers and likes to record "live" as much as possible.

Cicala, who purchased the 3-year-old New York Record Plant (no relation to the one here) some six months ago, feels that cutting everything live in the Nilsson sessions offers more realism to a record, as opposed to "making a record to go with headsets." The time required is not generally longer than that required with overdubs and extra mixing, he believes, with the exception of group recording in some cases.

Since coming to A&R Studios in New York in 1965 as an engineer, Cicala has been an independent producer (with a group called the Arbors in 1969) as well as an engineer, and he is now working toward getting back to some production work again, defining a producer as the man who puts all components together.

"We're putting in a new mix room and studio in the Record Plant," he says, "with all of the equipment designed by us and custom built for us. Our staff is up to 33 people, including five house engineers, and we have a training program for engineers."

The program consists of six months of training followed by six months of working as an assistant.

"At this point, if everything works out, the man may do a rehearsal session," Cicala says. "But we try and make sure everything works by encouraging people to come in on weekends or any other time the studio is not in use to practice."

Another point stressed by Cicala is to "never tell a client something is impossible. We always try, because if you satisfy a client, he'll likely return to you when he wants to record again."

So far, the Record Plant's clients have included Johnny and Edgar Winter, Rick Derringer, Gordon

Lightfoot, Deodato and Neil Diamond among others. In addition, Cicala has worked sessions for Three Dog Night, Frank Sinatra, all of the Lennon solo LP's and the Band.

Working closely with Cicala is his wife Lori, writer of the Rascals' "Ain't Gonna Eat Out My Heart Anymore" among other hits, as well as having had several solo LP's and being a regular session singer for the past several years.

Cicala is one of the growing number of engineers who have turned to producing as well over the past few years. Glyn Johns, who engineered many of the Rolling Stones early LP's was one, as was Bones Howe.

"If I'm engineering," he notes, "then I like to have a producer and vice versa. An engineer is no good without some kind of backup and a producer needs someone at the board. It's too much to run back and forth yourself."

In other activities, Cicala is using his mobile studio heavily, working on several of the Rock Concert TV shows as well as having taped tours by the Rolling Stones and Presley and George Harrison's Madison Square Garden concert.

The studio itself is operating 18 hours a day, an average of six and a half days a week. Rates are \$140 an hour. The studio also has a game room for musicians, featuring pool tables and ping-pong tables.

"We're going to concentrate on building new equipment for the studio and expanding the number of clients for now," he adds.

"We're not interested in a large immediate profit. We're more interested in the long-term gains. We have to keep clients happy, and you're talking about \$300,000 for a new room if you want the proper equipment. This is one reason I don't think you'll see the proliferation of new studios you did several years ago." *

One RCA artist who's stepping out for sessions is David Clayton-Thomas, now working with producers Bobby Martin and Joel Diamond. Diamond, head of his own production complex and Silver Blue label, was excited at the prospect, since he

and Martin are taking the Canadian vocalist to Philadelphia. They're banking on giving Clayton-Thomas the appropriately soulful foil by working at Sigma Sound there, and calling on that city's formidable local talent to play Martin's arrangements.

Meanwhile, Diamond's Silver Blue label has reached accord with Van McCoy and The Creations, one of his newer acts. McCoy is producing them for Silver Blue in Washington, D.C.

* * *

The Recording Institute of America, Inc., recently covered in the Talent section of Billboard, has expanded its current schedule of courses in modern recording techniques. Current courses are being held at Ardent Recording Studios in Memphis, where Jim Tarbutton is the instructor; and at Omega Studios, Chicago, where the schedule has been increased to six consecutive classes and five instructors, including Ed Rehm, Murray Allan, Dave Purple, Richie Adler and Bruce Sweeden.

Meanwhile, Harry Hetherington, legal counsel for Peer Southern Publishing, here in New York, travelled to Pittsburgh to participate in RIA's course at Audio Innovators Recording Studio there.

Additional information on the institute is available from Phyllis Juried at the RIA's offices in 15 Columbus Circle.

* * *

At Clover Recorders in Los Angeles, Wendy Waldman has started her second album for Warner Bros. After recording her first there with producer Charles Plotkin, it's not surprising that the team has remained the same. David Campbell has been handling string charts for the dates.

Meanwhile, Clover's Robert Appere has been handling engineering duties and sharing production with Steve Cropper on a new album for Cold Blood on Warner Bros. ... Early this month, Linda Ronstadt will be in to start her next LP for Asylum. John Haeny will again produce, but Plotkin will be producing the dates. ... And Japanese artist Miumi, reportedly something of a one-woman show who has sold disks in six figures in her homeland, has come to Clover to record her next album on her own label.



BACKSTAGE at the opening concert on Gregg Allman's current solo tour, the front-man meets with well wishers at the Wesleyan College show in Macon, Ga. Seen from left are concert promoter Cecil Corbett; Bunky Odom of Phil Walden & Associates; concert promoter Joe Lambusta; Gregg Allman; Chuck Leavell; and Joe Gannon, who staged and produced the show in association with Shep Gordon.

Madcap Mogul King: Crazy Like a Fox!

• Continued from page 22

more than a mere hook. I made it the base for a reggae beat."

King then started U.K. Records, which now features the likes of 10 c.c., Simon Turner, Ricky Wilde and Tina Harvey. "The first thing I did when I began the label though," King says, "was to cut the Bubble-rock LP. It was very self-indulgent, but I thought it would be inspiring to do a lot of old songs in new guises. That was all fun. Now I'm a bit bored by fun. I think the industry needs some seriousness and I think we need new songs and new writers, because this is the heart of the music business. But now every producer is busy cutting old material."

King is now recording primarily new songs on U.K., and is aiming for hit singles first. "I think hit singles can be a spearhead for everything. If you have any intelligence you use them this way. I have very little intelligence, hence, I like singles to come out and be hits as ends in themselves. But I really am looking forward."

Owens the Catalog

The reason for U.K., says King "is that with a label you have a solid entity. Unlike a production deal, it's saleable, it owns catalog and masters

and it's a foundation to build on."

The act that has received the best response in this country is 10 c.c. "When I began U.K.," says King, "I remembered a single called 'Neanderthal Man' by a group called Hot Legs. Eric Stewart, who I had known since he was in the Mindbenders had produced the disk and been part of the group. So we got together and put some material out along with several mutual friends, including Graham Gouldman. I named the group," he claims, "because I had a dream that I managed the world's leading group and 10 c.c. was their name."

King says he finds himself in a good position with the band, because they write for and produce themselves, and he does not have to become overly involved. "I act mainly as a dartboard for their ideas," he says.

The latest King project is "The Rocky Horror Show," for which he has the London cast recording. "I read a review of it after it opened and it sounded great," he says, "so I went down to see it only out of curiosity, not for business reasons. But it really was great so I invested in it and cut the album." Ode's Lou Adler has just opened a U.S. production of the show at L.A.'s Roxbury nity.

As for the future, King will concentrate for the moment primarily on the record business. He has dropped his music columns in the British press "because I got bored and I think it's better and more satisfying to do something right rather than tell other people why they're doing it wrong."

He will also be running ads in KHJ-AM in L.A. plugging his version of "Hooked on a Feeling" and, as he modestly says, "We at U.K. will continue to be ahead of the trends as usual and we will continue to crusade and lead the world. But I may soon be doing other things. I pop up under weird guises."

Constantino's Label

NEW YORK—Performer Danny Constantino has formed his own label, Domestic Records, here and is negotiating a distribution deal for the firm's first album, "The City Life Is Wrong," due to bow next week. Constantino has also scheduled his first local concert at Town Hall April 25.

Talent in Action

• Continued from page 20

mer Steve and guitarist Barry Hutton, all under 25 and together since junior high, command top supper club prices, without, as yet, a recording deal.

The trio is into newer nostalgia (Neil Diamond, "Jesus Christ, Superstar"), blues and even comedy routines. They have some original songs too.

This performance was all stops out because 37 Orange County fans came in a rented schoolbus and another 30 decided to drive the 62 miles from New Leaf's Santa Ana stronghold area. EARL PAIGE

THE BUTTS BAND BIG STAR ED BEGLEY, JR.

Max's Kansas City, New York

A triple bill, offering each act a longish set, resulted in an unusually long—and, in Max's cramped environs, consequently enervating—sampling of new talent that helped pull solid crowds into Max's, despite the relative anonymity of the two headlining bands.

The Butts Band's potential notoriety would seem promising, given the presence

of former Door members Robby Krieger (guitar) and John Densmore (drums). Unfortunately, a rough throat crippled vocalist Jess Roden, and forced the band to shelve its stronger vocal material and devote their set to long, often rambling instrumental pieces. Roden, an alumnus of Bronco, an admittedly obscure U.K. band, has a fine, raw-edged voice, which provides some of the better moments on the group's Blue Thumb debut LP: at Max's, he was a shadow, competing on rhythm guitar bud sadly forced to silence. Robby Krieger's growth as a guitarist, reflected here in his use of more nimble r&b styles in addition to his melodic rock style, helped take up some of the slack, but, particularly at the end of an already lengthy session, the group's riffs seemed stretched thin, particularly when Jamaican bassist Philip Chen began working his booming reggae bass throbs overtime.

Big Star, Ardent Records' potent young rock trio, has been reviewed here recently. At present the band is breaking in a new bassist, Andy Hummel having departed, so rough spots created some problems.

Ed Begley, Jr., a young comedian, made his club debut here and impressed as a quick, distinctive talent. If Begley's choice of themes often seems too carefully calculated

(Continued on page 29)

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April 13, 1974

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* Billboard March 2, 1974

Radio-TV Programming

KENR-AM Hits Top in Country Format

HOUSTON—By operating what he calls a "mass appeal country" format with tight controls and constant monitoring, Ric Libby has taken KENR-AM, 10,000-watt station here, to No. 1 in the market. The operations manager admits to playing both Ernest Tubb and Mac Davis and gets away with it via a complex rotation pattern and a lot of record research.

"Obviously, the top 15 best sellers in the market get played more often, but we research the hell out of this area and that includes retail stores, wholesalers, and one-stops both in Houston and in Galveston 55 miles away. We bomb all of the area in between with a good signal and Galveston is very important to us, just as Houston is," says Libby.

"Basically, we are a professional radio station that plays country music which is listened to by a lot of people who aren't—quote—country—unquote. So we strive to not program against anybody."

The station is managed by Robert M. Chandler. Air personalities include Dave Bunce 5:30-9 a.m., Mark

Robinson 9-noon, Tommy Otis noon-3 p.m., music director Bruce Nelson 3-7 p.m., Rusty Clark 7-midnight, and Mike Cannon midnight-5:30 a.m.

Competition in town includes KIKK-AM-FM and KNUZ-AM, but seven more country music signals within 60 miles of Houston reach some or all of the market. The station shows up better in ARB audience surveys than Pulse, which is virtually the opposite of most country music stations.

The playlist ranges about 65 records that are current; in addition, the air personalities have 1,350 oldies to draw from. The number of new records added to the playlist varies each week, "depending on what we find in our research that's selling. If we find that there's really nine strong records in the market and only eight are tapering off, we'll go over our usual 65 on the playlist. But, the same way, we will go under that number occasionally."

Libby doesn't try to break records, but "There Won't Be Anymore" by Charlie Rich on RCA Records was played from the album. RCA executives called and asked Libby if he thought 10,000 copies of a single might sell in the area.

"We said yes and I think 16,500 copies have already sold here. We also broke 'Most Beautiful Girl in the World' by Charlie Rich from his Epic Records album. But mostly we just try to play what people want to hear."

And this includes requests, which the radio stations only promises they'll try to program. "I don't believe in letting the listener program a radio station, but we do use the information. If a guy calls up and wants to hear 'Phantom 309,' he'll get mad if he thinks you're going to play his request and you don't, so we say we'll try."

The studios of KENR-AM were designed by Libby. It's a total-cartridge operation. The air personality has racks of cartridges around him. Bottom racks are tilted out so he can readily read the information. Every record that sold a million copies is tagged with a star. These include disks by such artists as Jim Reeves, Glen Campbell and Johnny Cash.

In a shelf against the wall is racked 1,350 oldies, all alphabetized by artist. Each cartridge has a label on the bottom and every time it's aired, the air personality must initial and date that airplay. The policy is not to repeat any given oldies for three days unless it is a country Gold Disk.

In the production studio, where all music is placed on cartridges, an Ampex 440 tape deck is hooked to the console with an automatic tape

cartridge deck—a Collins. CCA 12-72 turntables are used. All the production man has to do is cue the reel-to-reel tape unit and press one blue button; the cartridge is recorded automatically.

KENR-AM uses about 97 various jingles, all keyed to music flow. Libby wrote the jingles and recorded them at TM Productions, Dallas, though rhythm tracks were done in Los Angeles. Because the format calls for a lot of music sweeps, the jingles are extremely useful in nature. "I really believe in flow," Libby explains.

In the control studio itself, air personalities use digital counters so they can see exactly how long a record runs (the timing is on each cartridge). A three-second light indicates on the counter when the record is nearing the end.

Everything an air personality says over the air is recorded on a Sony cassette unit wired from Libby's office to the mike in the control studio. The air personality is automatically taped anytime he opens the mike; it's a constant aircheck. Libby can even set an automatic timer to cut the Sony unit on and off in the wee hours when he's not on hand.

The reason for this constant air-checking? "I believe in good radio and I believe the program director shouldn't be on the air... it's difficult for a program director on the air to be any better than his air person-

alities. But off the air, he can help the air personalities be better than he might be. Anyway, as a program director, it's difficult to give 100 percent while on the air because you're interrupted constantly and you've got other things on your mind." Libby points out, too, that air personalities might have the tendency to try not to be any better than their program director on the air.

"True, this Big Brother concept of

taping was a little nervous for the guys at first. But they get over it. For one thing, by listening back to their show with them, both of you might find something that he can do better."

Commercials are limited on KENR-AM to 14 minutes an hour. Albums cuts are optional items to the air personalities but limited to no more than one per hour and are used instead of a playlist record.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

The lineup at WNBC-AM in New York now has Don Imus 6-10 a.m., Bob Fitzsimmons 10 a.m.-2 p.m., Steve Lundy from KROQ-AM in Los Angeles 2-6 p.m., assistant program manager Al Brady 6-8 p.m., and Wolfman Jack until the haunted hour, then Dick Summer from WPLJ-FM in New York in the midnight-6 a.m. slot. . . Dick Reus has a new address and phone for his R3, the Reus Record Report. It's Box 11185, Richmond, Va. 23230 and the phone is 804-270-0858. If you aren't getting the R3, I think Dick would send you a sample copy for the asking.

John Berks, program director of Swazi radio, Music Radio (Pty) Ltd., Atkinson House, 24 Eloff St., Johan-

nesburg, South Africa, is looking for a black soul jock to do a syndicated program for the station from the U.S. for a limited period of time. "During this period of time, we will measure the success in South Africa and should it prove to be successful, we would then invite the air personality to join our lineup in Swaziland."

★ ★ ★

The lineup at WAVZ-AM in New Haven, Conn., now reads: Tom Britton 6-9 a.m., music director Ron (Ron Foster) Davison 9-noon, Bill Rock noon-3 p.m., Chuck Martin 3-6 p.m., Brian Phoenix 6-10 p.m., Quincy McCoy 10 p.m.-2 a.m., and Steve (Pat Brodie) Mattern from
(Continued on page 27)

Pittsburgh's WTAE-FM Will Go Stereo, Switch To Oldies Programming

PITTSBURGH — WTAE-FM, slated to go stereo and increase power to 50,000 watts before July 1, is also shifting its format March 20 to an oldies concept, according to Ted J. Atkins, station manager of WTAE-AM-FM.

Reason for the format change, Atkins says, is to make the FM station's programming more compatible with the AM station during nonsimulcast operation. WTAE-AM has been achieving substantial rating gains with programming billed as "The Greatest Hits of All Time."

At the present time, WTAE-AM-FM are programmed simultaneously from 8 a.m. to 8 p.m. Monday through Friday. WTAE-FM also programs separately Saturdays and Sundays. WTAE-FM also plans to move its antenna closer to the center of town.

Oidar Syndicated Show Has 100 Markets Set

LOS ANGELES—"Oidar Wave-length," a new radio three-hour monthly syndicated show produced by Oidar Unlimited here, is already set for more than 100 markets, according to Oidar chief Doug Andrews.

Among the radio stations set to carry the show, offered free to participating stations on an exclusive market basis, are KROY-AM in Sacramento, Calif.; WAPE-AM in Jacksonville, Fla.; KHYT-AM in Tucson; WNOE-FM in New Orleans; WCOS-AM in Columbus, S.C.; WMPS-AM in Memphis; and WCAO-AM in Baltimore.

Andrews says the show is a unique format, featuring fascinating realism in a semi-science fiction approach. The show fits formats ranging from uptempo MOR to rock and progressive rock, as well as oldies.



KAGB photo

KAGB-FM officials meet to discuss programming for the Los Angeles area station include from left: Ed Wright, vice president of Avant-Garde Broadcasting; Johnny Magnus, new 3-6 p.m. air personality; Del Shields, executive vice president and general manager, and Lance Drummond, president of Drummond Distributors in Los Angeles. Station is one of the few black-owned and black-operated stations in the nation.

REGISTRATION FORM
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 The International Radio Programming Forum is an annual Billboard magazine event. Early registrants will receive special hotel room discount rates on a first come, first served basis. There will be additional rooms available in a nearby hotel after the Plaza becomes full, again on a first come basis. A cancellation fee of \$25 will be charged for all cancellations on registrations before August 1. After that date, no cancellations will be accepted.

WRVR-FM to Air Live Jazz

NEW YORK — WRVR-FM, which basically follows a jazz format, will broadcast live stereo jazz weekly from Boomer's, a club located on Bleecker Street. The series, dubbed "Live at Boomer's," is being sponsored by Schaefer Beer and the restaurant.

Les Davis will host the two-hour shows. Among the groups appearing will be the Jimmy Heath Quintet with Curtis Fuller, the Pat Martino Quartet, the Bobbi Humphrey Quintet, guitarist Bryant Wallace, the Charles Tolliver Music Inc., the John Lewis Sound featuring Rita DaCosta, the Clifford Jordan Quartet and the Billy Harper Quartet.



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APRIL 13, 1974, BILLBOARD

Vox Jox

• Continued from page 26

WFMJ-AM in Youngstown, Ohio, in the 2-6 a.m. slot. **Steve Warren** is program director of the station and it's consulted by **Kent Burkhart**. **Anne Avery** is the new news director. A sample of the outwork of Jokes Un-Ltd., P.O. Box 69855, Hollywood, Ca. 90069, will cost you \$5. I've never seen it, but most of the humor guys around are very good at what they do. They take their humor seriously. All except **Tony Richland**. Funniest cat in the U.S. Should be on radio. Except he also does pretty well promoting records.

Anyway, **Tony Richland** did a radio show on KNAC-FM in Los Angeles Sunday (31) that would have driven a programming purest such as **Paul Drew** or **Jerry Boulding** up the wall. Tapes of the hour program are now being bootlegged by KNAC-FM program director **Ron McCoy**. He's perhaps (Tony, not Ron) California's answer to **Don Imus**.

The other sensation on the air that day was **Jan Basham**, local promotion executive for A&M Records, Los Angeles. The guy that did the hour in between Tony and Jan only did a fair show. What the event was, if you'd like to know, is KNAC-FM's version of an April Fool's Day gag—promotion executives from Los Angeles got an hour to do anything they wanted to on the air. Fantastic programming stunt.

★ ★ ★

Ed Hartley is out at WWDC-AM in Washington and looking, 301-565-2588. ... **Jack Robinson** has departed KAFM-FM in Dallas in the station's move from progressive to a Top 40 format (story coming up next issue, probably, on that situation with details from **Jay Blackburn**) and is looking, 214-369-3917. ... **Craig Nichols** at KELI-AM in Tulsa is looking for **Chris Harrison**. ... **Ed Bonner**, veteran air personality (also considerable sales experience) is looking, 213-985-6531. ... **Buddy Love**, who has a first ticket and four-and-a-half years of experience as an operations manager with one of the soul stations owned by **James Brown**, is looking for Top 40, progressive, or soul work, 404-724-3277. ... **Ship St. James**, previously music director at WORD-AM in Spartanburg, S.C., is looking, 803-576-3313.

★ ★ ★

Craig Scott is shifting from WJJD-AM-FM in Chicago back to WSLR-AM in Akron; more loot seems to be the reason. ... **Don Imus** will host the "In Concert" TV four-part series taped at the California Jam live fest in the Los Angeles area.

DJs Switch Jobs For April Fool

BINGHAMPTON, N.Y.—As an April Fool's Day gag, morning air personalities on five radio stations here played a personal version of musical chairs and changed stations for the day.

Gordie Burdo, program director and morning air personality at MOR-formatted WNBC-AM went to WKOP-AM, a country music station, for the day. **Fred Merrin** of WKOP-AM went to WENE-AM, a Top 40 station. **Ray D** of WENE-AM went to WAAL-FM for the day, a progressive rock operations. **Lou Starrer** of WAAL-FM went to WISR-AM, a Top 40 station. **Dave Mitchell** of WINR-AM went to WNBC-AM. The other two stations in the market are automated FM operations.

... Lineup at WNBC-AM in Binghampton, N.Y., includes program director **Gordie Burdo** 6-9 a.m., music director **Frank Randall** 9-12:30 p.m., **John Leslie** with a talk show until 3 p.m., **Bill Parker** 3-7 p.m.,

and **Jay Roberts** with two talk segments in his music show from 7-midnight, while **Dana Potter** and **Jan Allen** swap out turns on the all-night show. General manager is **Peter Romanoff**.

The first person who finds out what **Bob Bruton** meant about that eggroll and **Bill Stewart** gets an autographed copy of "Mobile Radio Handbook" written by **Leo G. Sands** and published by Tab Books.

Ruth Meyer has departed WHN-AM in New York and new program director is **John Mazur**, who'd been programming Storer's country operation—WDEE-AM—in Detroit. ...

(Continued on page 28)

FAME GAME, the remarkable Musical Comedy Contest, makes 99 of your listeners instant fame winners, then... THEN... the Grand Winner wins ONE GLORIOUS WEEK OF INCREDIBLE FAME!!! AN ALL EXPENSE PAID EGO TRIP!!! Oh, my heart.

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CRS

NAFMB Welcomes AM Broadcasters To Oct. 10-13 Meeting

NEW ORLEANS—Not only has the National Assn. of FM Broadcasters quit hanging onto the coattails of the big brother National Assn. of Broadcasters, but the FM meeting may be moving to compete against the bigger organization.

John Richer, president of the NAFMB which headquarters in New York, announces that the Oct. 10-13 convention here at the Fairmont-Roosevelt Hotel will be opened to all radio broadcasters AM and FM. Acting at its meeting of directors March 17, the NAFMB voted to sponsor at the October meeting "a National Radio Broadcasters Conference and Exposition which will be open to all radio broadcasters."

Notes Richer: FM is radio. And the problems and opportunities that confront FM broadcasters are often the same for all radio broadcasters. Many of our sessions at the upcoming National Radio Broadcasters Conference and Exposition will deal with topics that are relevant to FM and AM broadcasters alike. It therefore seems logical to invite all radio people to participate.

For the first time, like the big brother NAB, the NAFMB will have exhibits exclusively for radio broadcasters and the NAFMB states that many of America's leading equipment manufacturers and suppliers of radio station services have applied for exhibit space.

The regular shirt-sleeve workshops sessions of the NAFMB meeting will also take place, Richer adds.

In years past, the NAFMB has been scheduled in conjunction to the NAB annual convention. This is the first time the NAFMB has broken away on its own.

Vox Jox

• Continued from page 27

Robert Paul Mooberry is leaving KWIZ-AM in Santa Ana, Calif., and is looking, 714-979-5238. Sta-

tion is now talk 7-midnight, according to program director Earl Trout.

★ ★ ★
Ron Jacobs, KGB-AM-FM, San Diego, wants Robin Seymour and Russ Knight to contact him. . . . Mark St. John, news director of KNUS-FM, Dallas, is looking for a news person, meaning a chick has a good chance at the job. . . . In that format change at WHK-AM in Cleveland, several people are now looking for MOR work—Bob Bolton, 216-283-5679; Michael Jay Steele, 216-871-2392; Michael Collins, Rick Patton and Bob Elliot.

★ ★ ★
Neilson Ross is the new program director of KSEA-FM in San Diego. . . . Cedric Anderson, 213-232-8931, recent radio-TV college graduate, is seeking a radio job in Top 40 or soul. Willing to work anywhere. This would be a good chance for a small or medium market radio station to hire a hard-working, eager-to-learn young black. . . . WWTR-FM, Bethany Beach, Dela. 19930, is slated to go on the air May 1, and program director Chuck Manning is pleading for Top 40 singles and albums, as well as oldies.

★ ★ ★
Dale Andrews is leaving WCBM-AM in Baltimore, a station that he programmed for years, to become programming chief at KXYZ-AM in Detroit. No new man at WCBM-AM yet. . . . Gary Stevens is the new general manager of KDWB-AM in Minneapolis and Buzz Bennett is in there consulting the Top 40 station. Stevens had been with KRIZ-AM in Phoenix. . . . Ron Britain, last at WIND-AM in Chicago, is new morning personality at KCMO-AM, Kansas City.

The station is managed by John Patton and programmed by Stu Bowers and the lineup now has Britain 6-10 a.m., Larry Dunbar 10 a.m.-1 p.m., Dick Guthrie 1-4 p.m., Chris Kaye from WEBR-AM in Buffalo 4-8 p.m., Art Jones 8 p.m.-1 a.m., and Jim Clark from WNOE-AM in New Orleans 1-6 a.m. Gus Brebe from KTVH-TV in Wichita is the new sports director. . . . Robert W. Morgan pulled a coup for KIQQ-FM in Los Angeles. Night after the Oscars, he interviewed the streaker on the air—a gent named Robert Opel. Only bare facts were discussed.

Yesteryear Hits

FIVE YEARS AGO
April 12, 1969
SINGLES

- 1 AQUARIUS/LET THE SUNSHINE IN
Fifth Dimension (Soul City)
- 2 YOU'VE MADE ME SO VERY HAPPY
Blood, Sweat & Tears (Columbia)
- 3 DIZZY
Tommy Roe (ABC)
- 4 GALVESTON
Glen Campbell (Capitol)
- 5 TIME OF THE SEASON
Zombies (Date)
- 6 ONLY THE STRONG SURVIVE
Jerry Butler (Mercury)
- 7 IT'S YOUR THING
Isley Brothers (T-Neck)
- 8 HAIR
Cowsills (MGM)
- 9 RUN AWAY CHILD, RUNNING WILD
Temptations (Gordy)
- 10 TWENTY-FIVE MILES
Edwin Starr (Gordy)

FIVE YEARS AGO
April 12, 1969
ALBUMS

- 1 BLOOD, SWEAT & TEARS
(Columbia)
- 2 GLEN CAMPBELL
Wichita Lineman (Capitol)
- 3 HAIR/BROADWAY CAST
(RCA Victor)
- 4 DONOVAN
Greatest Hits (Epic)
- 5 TOM JONES
Help Yourself (Parrot)
- 6 IRON BUTTERFLY
In-A-Gadda-Da-Vida (Atco)
- 7 STEPPENWOLF
Birthday Party (Dunhill)
- 8 TEMPTATIONS
Cloud Nine (Gordy)
- 9 IRON BUTTERFLY
Ball (Atco)
- 10 THE CREAM
Goodbye (Atco)

TEN YEARS AGO
April 11, 1964
SINGLES

- 1 CAN'T BUY ME LOVE
Beatles (Capitol)
- 2 TWIST AND SHOUT
Beatles (Tollie)
- 3 SUSPICION
Terry Stafford (Crusader)
- 4 SHE LOVES YOU
Beatles (Swan)
- 5 HELLO, DOLLY!
Louis Armstrong (Kapp)
- 6 SHOOB SHOOB SONG
Betty Everett (Vee Jay)
- 7 I WANT TO HOLD YOUR HAND
Beatles (Capitol)
- 8 GLAD ALL OVER
Dave Clark Five (Epic)
- 9 PLEASE PLEASE ME
Beatles (Vee Jay)
- 10 DON'T LET THE RAIN COME DOWN
(Crooked Little Man)
Serenity Singers (Phillips)

TEN YEARS AGO
April 11, 1964
ALBUMS

- 1 MEET THE BEATLES
(Capitol)
- 2 INTRODUCING THE BEATLES
(Vee Jay)
- 3 AL HIIT
Honey In The Horn (RCA Victor)
- 4 HELLO, DOLLY!/BROADWAY CAST
(RCA Victor)
- 5 BARBRA STREISAND/THE THIRD ALBUM
(Columbia)
- 6 HENRY MANCINI & HIS ORCHESTRA
Charade (RCA Victor)
- 7 PETER, PAUL & MARY
In The Wind (Warner Bros.)
- 8 NANCY WILSON
Yesterday's Love Songs—Today's Blues
(Capitol)
- 9 BOBBY VINTON
There! I've Said It Again (Epic)
- 10 4 SEASONS
Dawn (Go Away) And 11 Others
(Phillips)

Women Urged to Take Initiative in Radio, Disk

SAN FRANCISCO—More women are needed in the radio and record industries, but maybe it's the fault of the women and not the industries.

This is the opinion of Judy Briscoe, national promotion person for Neighborhood Records, who operates out of here but ranges coast-to-coast. Ms. Briscoe has been with the label about two months. Prior to that, she worked with Tom Donahue, general manager at KSAN-FM here. She feels most women don't try to get into radio or records. "I would like to see more women take advantage of their intellect and get involved in the music business. It's a fun business . . . it's a great business."

She points to Patty Souvall, a promotion person in Phoenix, as being an example of how effective a woman can be in record promotion, stating that Ms. Souvall knows the markets she covers, the radio stations and the program directors.

In general, radio personnel have always been cordial to Ms. Briscoe. About 90 percent of radio program directors and music directors treat her favorably. Most were happy to see her and receive the new Melanie LP "Madrugada" and many wrote her about the LP.

She seldom has to wait at a radio station and believes she provides the music or program director with valuable information about her product. "As long as you're honest, I think a promotion executive will be welcome at most radio stations. Honesty is the key."



JERRY BISHOP, left, and Jack Angel, air personalities for KFI-AM in Los Angeles, flank Frank Sinatra Jr., who was visiting the radio station to thank KFI-AM for programming his latest single—"Seagull."

WB Extending Sayer Drive

NEW YORK—Warner Bros. Records, currently mounting a major advertising, promotion and merchandising campaign for artist Leo Sayer (Billboard, March 23), is extending its support via special Sayer marketing programs being developed within each major market, designed to spark support through contests.

In support of Sayer's debut LP and current U.S. tour, each regional marketing manager will run his own

local Sayer contest, with a color television or similar prize going to the individual who has supported the Sayer the most in that WEA branch.

A national contest for WEA salesman has been initiated by national sales manager Russ Thyrett, with the salesman deemed to have done the best job promoting Sayer to receive a 1974 Pontiac Firebird with a silver paint job, to tie in with Sayer's LP "Silverbird."



AMONG THE SELECT FEW allowed backstage after the Average White Band performed at the Orphanage in San Francisco were KSAN-FM program director Thom O'Hair and KZAP-FM music director Robert Williams from Sacramento. From left: Don Wasley, MCA Records special projects executive; Robbie McIntosh; Mick Brown, branch manager for MCA Records in San Francisco; Williams; Alan Gorrie, Hamish Stuart, Roger Ball, Onnie McIntyre, Malcolm Duncan, MCA local promotion manager Ken Wardell, and O'Hair.

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Billboard SPECIAL SURVEY for Week Ending 4/13/74
(Published Every Two Weeks)

Billboard Best Selling Jazz LP's

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	18	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
2	2	20	SPECTRUM Billy Cobham, Atlantic SD 7268
3	4	47	SWEETNIGHTER Weather Report, Columbia KC 32210
4	3	28	DON'T MESS WITH MR. T. Stanley Turrentine, CTI 6030
5	6	32	2 Deodato, CTI Q 6029
6	5	55	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
7	10	16	HYMN OF THE SEVENTH GALAXY Chick Corea, Polydor PD 5536
8	7	16	LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM 1-684 (Phonogram)
9	8	16	UN Sung HEROES The Crusaders, Blue Thumb BTS 6007
10	15	55	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
11	9	36	SOUL BOX Grover Washington, Jr., Kudu KU-1213 (CTI)
12	11	43	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
13	22	32	CLOSER TO IT Brian Auger's, Oblivion Express, RCA APLI 0140
14	32	6	BLACK 'N' BLUES Bobbie Humphreys, Blue Note BN LA 142-F (United Artists)
15	16	14	BLACK EYED BLUES Esther Phillips, Kudu 14 (CTI)
16	18	12	GIANT BOX Don Zebesky, CTI 6031-32
17	24	10	LAYERS Les McCann, Atlantic SD 1646
18	30	6	E.H. IN THE U.K. (Eddie Harris London Sessions) Eddie Harris, Atlantic SD 1647
19	20	28	BODY TALK George Benson, Q 6033 (CTI)
20	25	10	WILDFLOWER Hank Crawford, Kudu 15 (CTI)
21	21	16	MR. BOJANGLES Sonny Stitt, Cadet CA 50029 (Chess/Janus)
22	13	22	CHAPTER ONE: LATIN AMERICA Gato Barbieri, Impulse AS 9248 (ABC)
23	23	12	REVELATION Doug Carn, Black Jazz BJQD 16 (Ovation)
24	12	38	SUPERSAX PLAYS BYRD Supersax, Capitol ST 11177
25	26	12	VILLAGE OF THE PHAROAHS Pharoah Sanders, Impulse AS 9254 (ABC)
26	27	10	2 GENERATIONS Dave Brubeck, Atlantic SD 1645
27	28	10	BRIGHT MOMENTS Rahsaan Roland Kirk, Atlantic SD 2-907
28	34	6	KOOL JAZZ Kool & The Gang, De-Lite DEP 4001 (P.I.P.)
29	-	1	STREET LADY Donald Byrd, Blue Note BN-LA 140-F (United Artists)
30	-	1	LONDON UNDERGROUND Herbie Mann, Atlantic SD 1658
31	-	1	THE ROAR OF '74 Buddy Rich, Groove Merchant GM 528
32	38	6	VIRGO RED Roy Ayres & Ubiquity, Polydor PD 6016
33	33	10	I AM SONG Cleo Laine, RCA LPLI 5000
34	-	1	IN CONCERT Deodato/Airtone, CTI 6041
35	-	1	ALL BLUES Ron Carter, CTI 6037
36	-	1	CLEO LAINE LIVE AT CARNEGIE HALL RCA LPL1-5015
37	40	12	KEEP YOUR SOUL TOGETHER Freddie Hubbard, CTI 60036
38	14	26	TURTLE BAY Herbie Mann, Atlantic SD 1642
39	17	18	CONCERT IN JAPAN John Coltrane, Impulse AS 9246-2 (ABC)
40	19	20	BIG BAD JUG Gene Ammons, Prestige PR 10070 (Fantasy)

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Talent in Action

• Continued from page 24

to reach a youthful audience, his execution was generally excellent, sparked by sensitive timing and some versatility. Begley's use of props also proved effective, suggesting that, as he becomes more seasoned, he could well emerge as an important new figure.
SAM SUTHERLAND

STRAWBS THE JOHNSTONS

Bottom Line, New York

In the years since Dave Cousins first formed the Strawberry Hill Boys, his emergence as the band's main force, both in writing and in general direction, has resulted in continual personnel changes. The current band retains only Cousins as an original member. Dave Lambert, whose lead guitar has clearly gained an authoritative edge in the last year or so, joined the band two years back; and drummer Rod Coombes, bassist Chas. Cronk and the most apparent new plus, keyboard man John Hawken, are all new.

Their power belies that age, though, for A&M's Strawbs have developed an increasingly distinctive style rich in nuance and structurally elaborate. That Cousins' lyrics border alternately on the precious and profound is really unimportant, for the overall texture of the band—defined by Coombes' rolling toms and by Hawken's mellotrons, which picks up the standards set by Rick Wakeman and later Blue Weaver in using a trademark choral sound—is simply luscious. It is ornamented by Hawken's other decorous keyboard lines, fired by Lambert's guitar, yet clearly focused on the whisky and smoke edge to Cousins' vocal style.

Cousins' penchant for melodrama has grown steadily as the band's sense of aural scale has increased, and now the sets focus on these comparatively florid fables such as "Tears and Pavan," the "Autumn" suite and "Hero and Heroine."

That the departure of Weaver, Richard Hudson and John Ford should be so quickly forgotten in the presence of the new band is a credit both to the new members and to Cousins, who has receded from the forefront of the band as an instrumental soloist to hone his vocal edge without seriously crippling the band's powers. Still, his banjo and dulcimer might have added welcome variety to an already exciting set.

Opening were The Johnstons, most recently with Mercury and reportedly now seeking new label affiliations. A tight acoustic trio, the group suffered during this set from apparent hearing problems, with Adrienne Johnston's usually accurate, and pivotal, voice crippled by pitch difficulties. Also detracting from their impact were several formal spoken introductions which apparently had little effect on the audience.
SAM SUTHERLAND

BADFINGER

Joint In The Woods, Parsippany, New Jersey

Badfinger's succulent music is characterized by solid rhythmical constructions, succinct three part vocal foreplay, and, oh yes, that Beatles mystique which they can still evoke when the situation demands.

That mystique haunted the Joint In the Woods when they stepped up to the microphones for their opening number last week as the group admittedly did not know what to expect on a Parsippany weeknight, but a full house of devout fans received them warmly and carried them through two encores.

Badfinger paces themselves well through their performance, drawing on proven material to offset the songs from their new Warner Brothers album which are still unfamiliar. This creates a ripple of anxiety in the audience which is reflected back to the bandstand as they strike the opening chords to songs like "Baby Blue," "Perfection," and "No Matter What" in rapid-fire succession.

The twin lead guitars of Joey Molland and Pete Ham do not attempt feats of virtuosity, but may either intertwine or create melodic cross currents while retaining their distinctive qualities, yet it is their musicianship which limits them during "I Can't Take It" and their version of Dave Mason's "Only You Know and I Know" where extended improvisations remain comfortably mundane.

Badfinger have made only rare appearances in New York City over the last few years, a situation which their new label will hopefully rectify.
BARRY TAYLOR

Latin Music Latin Scene

MIAMI

Alexis Fari, radio station WQBA-AM disk jockey, was recently honored for his 25 years of service to the Latin community by Miami mayor Maurice Ferre. Meanwhile, Fari's "Factory Dance" has been scheduled for Saturday (13) at the Dinner Key Auditorium here. It will feature Blanca Rosa Gil (International), Conjunto Universal (Velvet) and Jovenes del Hierro (Sound Triangle). Blanca Rosa Gil, while in town, will also be playing the Centro Espanol.

The Montmatre Club has finally received a permit to stay open until 3 AM on weekends, insuring that an important showcase for Latin talent will remain in operation. . . . In town for the 1974 NARM Convention were a number of key Latin record executives, including Morris Levy (Tico/Alegre), Joe Cayre (Caytronics), Dario Gonzalez (Borinquen), and Enrique Garea and Juan Antonio Estevez (Alhambra). Local executives attending were Angel Tarmargo (Latin Records) and Mateo San Martin (Southeastern).

Mate Records has signed singer Hilda Saldona. . . . Musart Records is releasing Edgar Benjamin's "Carta a Mi Madre," Lucho Villa interpreting Jose Alfredo Jimenez and Conjunto Flores de Acapulco's "A Gozar". . . . Johnny Ventura's recent dance at the Miami Beach Convention Hall here drew over 3,500 people. On the bill with Ventura were Conjunto Universal and Jovenes del Hierro. . . . Maximo Blanco has entered into a publishing pact with Kubaney Publishing. . . . The Century, a Latin rock group, has been signed for the Audio Latino label. . . . Fabuloso Records has released Billy y su Combo's "El Chino Champu," a single which has created good market reaction here. . . . Teddy Trinidad's "Rompamos El Contrato" is number one on radio station WQBA's hit parade. . . . Ralfi Levitt's new LP on the Borinquen label is due out this month. . . . New York-based TR Records has signed Kako and his band to a recording contract. Also, R&J Record Distributors will be handling TR product exclusively in New York. . . . Joe Cain, managing director of Tico/

Alegre and Mardi Gras Records, has signed Raul Marrero to a recording contract on Mardi Gras.

ART (ARTURO) KAPPER SANTO DOMINGO

Dominican songstress Sonia Silvestre on the Karen label is getting heavy airplay with her recordings of "Domingo En La Noche" and "Abrazame Fuerte," both from her new LP. . . . Dominican recording artist Fausto Rey (Montilla) was one of the main features at the V Latin Concert at Madison Square Gardens in New York. Rey plans to return to Argentina to record his fifth album for Montilla and which will include Dominican compositions.

Dominican singer Nelson Munoz (Kubaney) was awarded a Silver Disk at the Festival held at the Dade County Auditorium in Miami on March 24. . . . Mexican composer Jose Angel Espinoza (Furrusquilla) was voted number one composer for the year of 1973 for his song, "El Tiempo Que Te Que Te Quede Libre" (What Time You Have Left). The trophy "El Herald" was awarded at a celebration held at the Camino Real Hotel in Mexico City and is the Mexican equivalent of the Hollywood Oscar. Dominican songstress Rhina Ramirez (Musart) was chosen by Espinoza at the event as the best interpreter of his composition. Ms. Ramirez flew to Mexico City from Quito and Guayaquil in Ecuador, where she was giving concert dates, for the celebration of the "El Herald" award, and returns to Ecuador for extended performances.

A special Dominican review "Este Pais Es Asi" (This Country is Like This) was presented at the Embassy Club of the Hotel El Embajador in celebration of the XII Central American & Caribbean Games featuring the participation of singers Fernando Casado (Kubaney), Sonia Silvestre (Karen) and others accompanied by the groups of Augustin Mercier and Danny Leon. . . . A new LP is in circulation in commemoration of the XII Central American & Caribbean Games titled "Folklore Dominicano" with Luis Perez and his orchestra produced by Productora Rampa with the Estudios Geminis label.
FRAN JORGE

APRIL 13, 1974, BILLBOARD

Billboard SPECIAL SURVEY for Week Ending 4/13/74

Billboard Special Survey Hot Latin LP's

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IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	RAY BARRETTO "Indestructible," Fania SLP00456	6	ROBERTO ROENA "Apollo Sound #5," Fania 443
2	ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics)	7	DANNY RIVERA "La Distancia," Velvet 1470
3	WILLIE COLON "Lo Mato," Fania SLP00444	8	GRAN COMBO "#5," EGC 005
4	PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen 1254	9	JOHNNY ALBINO "Inolvidable," Star Bright 173
5	EDDIE PALMIERI "University of P.R.," Coco DCLP #107	10	REY ROIG "Otra Vez," Mericana MYS 117 (Caytronics)

IN LOS ANGELES

1	LOS DIABLOS "#4," Musimex 5050	6	MOCEDADES "Eres Tu," Borinquen 1190
2	JUAN TORRES "Vol. #18," Musart 1619	7	LOS MUECAS "Presagio," Caytronics 1389
3	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	8	RUBEN Y MEMO "Ruben Y Memo," Orfeon 12-38021
4	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	9	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
5	LOS BABYS "Amor Traicionero," Peerless 1699	10	JULIO IGLESIAS "Soy," Alhambra 16

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RETURN TO YESTERYEAR

1946 TOP HITS

1. Prisoner of Love
—Perry Como
2. To Each His Own
—Eddy Howard
3. The Gypsy
—Ink Spots
4. Five Minutes More
—Frank Sinatra
5. Rumors Are Flying
—Frankie Carle

Join us at the
**GOLDEN
OLDIES**
Classified
**TRADING
POST**

1957 TOP HITS

1. All Shook Up
—Elvis Presley
2. Love Letters in the Sand
—Pat Boone
3. Little Darlin'
—The Diamonds
4. Young Love
—Tab Hunter
5. So Rare
—Jimmy Dorsey

Billboard

RETURN TO YESTER YEAR

MAY 4th 1974

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(Continued on page 53)

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	5	KEEP ON SINGING Helen Reddy, Capitol 3845 (Pocket Full Of Tunes, BMI)
2	5	6	I'LL HAVE TO SAY I LOVE YOU IN A SONG Jim Croce, ABC 11324, (Blendingwell/American Broadcasting, ASCAP)
3	1	8	A VERY SPECIAL LOVE SONG Charlie Rich, Epic 5-11091 (Columbia) (Algee, BMI)
4	8	6	TSOP M.F.S.B., Philadelphia International 7-3540 (Columbia), (Virgin, ASCAP)
5	2	8	THE LORD'S PRAYER Sister Janet Mead, A&M 1491, (Almo, ASCAP)
6	10	7	PIANO MAN Billy Joel, Columbia 45963, (Home Grown/Tinker Street Tunes, BMI)
7	4	12	SEASONS IN THE SUN Terry Jacks, Bell 45432 (E.B. Marks, BMI)
8	6	11	SUNSHINE ON MY SHOULDER John Denver, RCA 0213, (Cherry Lane, ASCAP)
9	20	9	MIDNIGHT AT THE OASIS Maria Muldaur, Reprise 1183 (Warner Bros.), (Space Potatoe, ASCAP)
10	11	9	MOCKINGBIRD Carly Simon & James Taylor, Elektra 45880, (Unart, BMI)
11	7	12	DARK LADY Cher, MCA 40161 (Senor, ASCAP)
12	13	11	THE ENTERTAINER Marvin Hamlisch, MCA 0174, (Mulltmood, BMI)
13	9	12	STAR Stealers Wheel, A&M 72508 (Hudsonbay, BMI)
14	18	7	BEST THING THAT EVER HAPPENED TO ME Gladys Knight & The Pips, Buddah 403, (Kecca, ASCAP)
15	14	22	ERES TU/TOUCH THE WIND Mocedades, Tara 100 (Famous), (Radmus, ASCAP)
16	22	8	TELL ME A LIE Sami Jo, MGM South 7029, (Fame, BMI/Rich Hall, ASCAP)
17	15	15	BEYOND THE BLUE HORIZON Lou Christie, Three Brothers 402 (CTI), (Famous, ASCAP)
18	12	16	LAST TIME I SAW HIM Diana Ross, Motown 1278, (Jobete, ASCAP)
19	17	9	THERE WON'T BE ANYMORE Charlie Rich, RCA 0195, (Charles Rich, BMI)
20	27	5	HELP ME Joni Mitchell, Asylum 11034, (Crazy Crown, BMI)
21	16	18	MY SWEET LADY Cliff De Young, MCA 40156, (Cherry Lane, ASCAP)
22	28	8	SINGIN' IN THE RAIN Sammy Davis, Jr., MGM 14685, (Robbins, ASCAP)
23	21	26	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
24	25	6	SKYBIRD Neil Diamond, Columbia 4-45998, (Stone Bridge, ASCAP)
25	32	4	OH VERY YOUNG Cat Stevens, A&M 1503, (Ackee, ASCAP)
26	33	4	TUBULAR BELLS Mike Oldfield, Virgin 55100 (Atlantic), (Virgin, ASCAP)
27	29	7	LOVING ARMS Kris Kristofferson & Rita Coolidge, A&M 1498, (Almo, ASCAP)
28	35	5	OH MY MY Ringo, Apple 1872 (Capitol), (Brintree, BMI)
29	43	3	ALL IS FAIR IN LOVE Barbra Streisand, Columbia 158975, (Stein, Van Stock, Black Bull, ASCAP)
30	34	6	I'M A TRAIN Albert Hammond, Mums 7-6026 (Columbia), (Leeds, ASCAP)
31	30	7	NICE TO BE AROUND Maureen McGovern, 20th Century 2072, (Fox Fanfare, Almo, BMI, ASCAP)
32	31	5	HOOKED ON A FEELING Blue Swede, EMI 3627 (Capitol), (Press, BMI)
33	39	5	TOUCH A HAND MAKE A FRIEND Staple Singers, Stax 0196 (Columbia) (East/Memphis, BMI)
34	37	4	HAPPINESS IS ME AND YOU Gilbert O'Sullivan, Mam 3636 (London), (Mam, ASCAP)
35	-	1	I WON'T LAST A DAY WITHOUT YOU Carpenters, A&M 1521, (Almo, ASCAP)
36	36	5	ONE HELL OF A WOMAN Mac Davis, Columbia 46004 (Screen-Gems Columbia/Songpainter/Sweet Glory BMI)
37	40	4	VIRGINIA (Touch Me Like You Do) Bill Amesbury, Casablanca 0001 (Warner Bros.) (Bay, BMI)
38	42	3	BAD, BAD LEROY BROWN Frank Sinatra, Reprise 1196 (Warner Bros.), (Blendingwell, American Broadcasting, ASCAP)
39	-	1	IF YOU LOVE ME (Let Me Know) Olivia Newton-John, MCA 40209, (Al Gallico, BMI)
40	-	1	IT ONLY HURTS WHEN I TRY TO SMILE Dawn featuring Tony Orlando, Bell 45,450, (Levine & Brown, BMI)
41	38	10	TAKE CARE OF HER/I'VE GOT A THING ABOUT YOU BABY Elvis Presley, RCA 0196, (George Paxton/Swamp Fox, White Haven, ASCAP)
42	48	2	PRISONER OF LOVE Vogues, 20th Century 2085, (Mayfair, Sherwin, ASCAP)
43	45	3	TOUCH and GO Al Wilson, Rocky Road 30076 (Bell), (Fullness, BMI)
44	46	3	HILL WHERE THE LORD HIDES Percy Faith and His Orchestra, Columbia 4-46013, (Screen Gems-Columbia/Rohaba, BMI)
45	47	2	SUNDOWN Gordon Lightfoot, Reprise 1194 (Warner Bros.), (Moose, CAPAC)
46	50	2	TRAVELING BOY Garfunkel, Columbia 4-46030, (Almo, ASCAP)
47	49	2	THE YOUNG AND THE RESTLESS The Ventures, United Artists 392, (Screen Gems-Columbia, BMI)
48	-	1	MY GIRL BILL Jim Stafford, MGM 14718, (Kaiser, Famous, Boo, ASCAP)
49	-	1	RHINESTONE COWBOY Larry Weiss, 20th Century Fox 2084, (20th Century, House of Weiss, ASCAP)
50	-	1	IS IT RAINING IN NEW YORK CITY Cashman & West, Dunhill 4380 (ABC), (Sweet City Songs, Inc., ASCAP)

Vanguard, Supraphon in Distrib Tie

NEW YORK—Vanguard Records and the Czech label Supraphon have established a joint label venture, Vanguard/Supraphon, Seymour Solomon, president of Vanguard, has announced. The contractual agreement will launch a major effort to establish the Supraphon label in the U.S. through Vanguard's distribution system. The first 10 releases will be made available Aug. 1.

"The Supraphon catalog," said Solomon, "has been one of the richest in the world for more than 20 years—renowned for its breadth of repertoire and technical quality.

"The variety and depth of the catalog is also indicated by its roster of artists, including the Czech Philharmonic, generally considered one of the great orchestras in the world; the Prague Chamber Orchestra; the Smetana and Janacek Quartets; the renowned violinist Joseph Suk, and the Suk Trio. Conductors include Paul Kletzki, Vaclav Talich and the current conductor of the Czech Philharmonic, Vaclav Neumann. The Philharmonic under Neumann will be on a major tour throughout the U.S. this coming fall.

"We look forward to a long and fruitful relationship with Supraphon," added Harold Lewis, national sales manager for Vanguard, who plans a major merchandising campaign to launch the new venture.

Classical Music

Tucker, Moffo, Arroyo in RCA's 'Juive' Recording

NEW YORK—The French opera, "La Juive," by Jacques Fromental Halevy, which was a vehicle of Caruso and Martinelli in the Golden Age of opera at the Metropolitan Opera, then disappeared from the American repertory until a New Orleans revival last winter, is the subject of an April release by RCA's Red Seal label.

The recording of important excerpts from the opera is the first release in stereo. The recording stars Richard Tucker in the title role, Anna Moffo as the Empress Eudoxie and Martina Arroyo as Rachel.

"For many years, it was a fervent desire of Richard Tucker to make his imprint on this role," said Peter Munves, Director of Classical Music for RCA Records. "Last winter in New Orleans, he had the opportu-

nity in the first American staging of it in almost 40 years. In this album, we are delighted to capture on disks the important highlights of the opera."

Also in the cast are Bonaldo Giaiotti, Leslie Fyson, Juan Sabate, the Ambrosian Opera Chorus, directed by John McCarthy, with Antonio de Almeida conducting the New Philharmonic Orchestra of London. The album was produced at Walthamstow Town Hall, London, by Richard Mohr.

"La Juive" is the second obscure opera to have been released by RCA this year. The first, Verdi's "I Vespri Siciliani," also starring Miss Arroyo with Placido Domingo, Sherrill Milnes and conducted by James Levine, was released in time for that opera's first performances at the Metropolitan Opera in January.

Moffo in 1st Japanese Tour

NEW YORK—Metropolitan Opera star Anna Moffo will make her first concert tour of the Far East this month, beginning with the opening concert of the Osaka Festival in Japan on Tuesday (9).

The RCA Red Seal artist will follow the Osaka opening with a series of recitals and concerts with Japanese orchestras in major cities of Japan.

Robert Summer, division vice president, RCA Records, International, said: "In Japan, Miss Moffo has been one of the biggest selling operatic artists since the very

beginning of her career with RCA Red Seal. For this reason, RCA's licensee, Victor Musical Industries, plans to support Miss Moffo's tour extensively. With her fame preceding her, I am confident that Miss Moffo will, in the appearances of this first Far Eastern tour, greatly expand her already large record-buying audience in Japan.

After opening the Osaka Festival with a concert with the Osaka Philharmonic on Tuesday (9), Miss Moffo's schedules include a recital in Osaka, April 12, a recital in Nagoya, April 16; concerts with the Tokyo Metro Symphony Orchestra on April 18 and 22 and a final Tokyo recital, scheduled because of the heavy demand for tickets to her Tokyo appearances, on April 27.

Among the works Miss Moffo has scheduled to sing during her tour will be arias from roles for which she is most famous, including "Lucia di Lammermoor," "La Traviata" and "Madame Butterfly."

Vienna Unit Cuts Disks

VIENNA—The Vienna Philharmonic Orchestra has recorded Anton Bruckner's Fifth Symphony for Decca U.K.

Recorded in the Sofiensaele, the sessions were conducted by Lorin Maazel.

Last month, the VPO recorded in the Musikverein for Deutsche Grammophon Gesellschaft. The program featured Beethoven's Fifth. In the autumn the orchestra will record for DGG Beethoven's "Missa Solemnis" and Mozart's "Mass in C-Minor."

Broude Gets Distrib Rights

NEW YORK—Alexander Broude has recently acquired the exclusive sale and distribution rights to the J&W Chester Choral catalog and the Israeli Music Publication catalog for the United States, Canada, and Mexico. Both agreements were negotiated by Robert J. Bregman and Sidney Tarpinian, of Alexander Broude.

The Chester choral catalog contains works by Stravinsky, Palestrina, Byrd, Gibbons, and Traverser. The Israeli catalog contains works by Ben-Haim, Castelnuovo-Tedesco, Haubenstock-Ramati, Martinon, Martinu and Milhaud.

Classical Notes

Peter Eros, music director and conductor of San Diego Symphony Orchestra, has been named Headliner of the Year for 1973, in the field of Entertainment by the San Diego Press Club. . . . Paul Freeman, conductor and artistic director of Columbia Masterworks Black Music series, named principal guest conductor of Helsinki Philharmonic Orchestra. He'll retain his post as conductor in residence with Detroit Symphony, and will commute to Finland for a minimum of six weeks each season.

Violin-piano duo Jamie and Ruth Laredo will spend April 16-23 in residence at University of Chicago. They'll give three recitals of 20th century classics for violin and piano. . . . Joseph Bloch, pianist, and a member of the faculty of Juilliard School, New York, since 1948,

named president of Concert Artists Guild, succeeding Leonard Altman, who resigned to accept post with the New York State Council on the Arts. He has recorded for Composers Recordings, Inc.

Van Cliburn to give two performances with Queens Symphony Orchestra, April 27, 28. . . . 12-year-old violinist Dylana Janson to appear at Spokane's Expo '74 Opera House on Aug. 9. Her debut record album was issued by Indica in Latin America, first edition selling out in 10 days. She's appeared on Johnny Carson and Merv Griffin shows. . . . Everest Records recent releases included 10 LPs on its Olympic Records series; three on Tradition; five on Archive of Folk and Jazz Music; two releases on its Opera series; and 12 on Everest.

ROBERT SOBEL



A FEW members of the New England Conservatory's Ragtime Ensemble admire their recently awarded GRAMMY received for the Best Chamber Music Performance of 1973 as performed in its number-one selling album Scott Joplin: The Red Back Book. Seated are Myron Romanul, pianist, Gunther Schuller, President of the New England Conservatory, and standing, (l to r), David Reskin, flutist and Bruce Coppock, cellist. The Student Performance Ensemble is the first of its kind to receive a Grammy.

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Soul Sauce

Music Still Sweet, But Beat New

LOS ANGELES—Music by black artists continues to make the national singles survey with regularity—and the sounds are very different indeed these days.

For not only have the soft soul styles of the high-voiced male groups retained their grasp on the market, but one finds other forms of soft music creeping through.

Take Aretha Franklin's current chart-rising tune, "Until You Come Back to Me (That's What I'm Gonna Do)" plus her new entry, "I'm In Love."

They reflect her own ballad style—something which everyone knew she was a champion doing, but which over the years has been relegated to a backstopping position while she went for the gospel-funky-down-to-earth sounds.

Now we find Aretha in all her majesty and beauty, wailing out a ballad with all the true conviction of a heartfelt believer. And it works.

And we find jazz artist Herbie Hancock moving into the mass appeal instrumental field with "Chameleon" from his righteous and adventurous new Columbia LP, which crosses the bridge between funk and soul and avant-garde jazz.

It's nice to see Hancock getting the mass recognition the true artist always deserves because as a technician he's been well respected in the jazz ranks, and for pop fans, this is a new discovery.

High on the Hot 100 is Philadelphia's own swinging brand of commercial soul band, MFSB with its own flagwaving "TSOP" which is of course the theme from "Soul Train," the groovy dance show which almost everyone watches in order to keep abreast of the latest happenings in dance routines and trends.

MFSB, like the Crusaders, is building a market for instrumental music which has enough spunk and fire to keep listener enthusiasm high in both the soul, jazz and pop fields.

(Continued on page 35)

APRIL 13, 1974, BILLBOARD

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	9	BEST THING THAT EVER HAPPENED TO ME —Gladys Knight & The Pips (J. Weatherly), Buddah 403 (KECA, ASCAP)	33	21	14	WE'RE GETTING CARELESS WITH OUR LOVE —Johnnie Taylor (Don Davis, Frank L. Johnson), Stax 0193 (Columbia)	67	72	6	I DON'T NEED NOBODY ELSE —Lou Courtney (L. Courtney), Epic 5-11088 (Columbia) (Emaou/Ragmar, BMI)
2	4	7	TSOP—M.F.S.B. (K. Gamble, L. Huff), Philadelphia International 7-3540 (Columbia) (Mighty Three, BMI)	34	22	20	JUNGLE BOOGIE —Kool & The Gang (Kool & The Gang/R. Bell), De-Lite 559 (P.I.P.) (Deightful/Gar, BMI)	68	71	7	WHERE THE LILLIES GROW —Sidney Joe Qualls (C. Davis, C. Scott, K. Davis), Dakar 4530 (Brunswick) (Julio Brian, BMI)
3	3	10	OUTSIDE WOMAN —Bloodstone (Harry Williams), London 45-1052 (Crystal Jukebox, BMI)	35	24	17	I'LL BE THE OTHER WOMAN —Soul Children (Homer Banks, Carl Hampton), Stax 0182 (Columbia) (East/Memphis, BMI)	69	78	2	CHICAGO DAMN —Bobbi Humphrey (L. Mizell), Blue Note 395 (United Artists) (Arluby, ASCAP)
4	5	8	TOUCH A HAND, MAKE A FRIEND —Staple Singers (H. Banks, R. Jackson, C. Hampton), Stax 0196 (Columbia) (East/Memphis, BMI)	36	29	11	SAME BEAT —Fred Wesley & The JB's (James Brown), People 632 (Polydor) (Dynatone/Belinda, BMI)	70	90	2	LOVE THAT REALLY COUNTS —Natural Four (J. Hutson, S. Hutson, M. Hawkins, J. Reeves), Curton 1995 (Buddah) (Silent Giant, Aopa, ASCAP)
5	10	6	THE PAYBACK —James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14223 (Dynatone/Belinda/Unichappell, BMI)	37	30	17	PUT YOUR HANDS TOGETHER —O'Jays (K. Gamble, L. Huff), Philadelphia International 73535 (Columbia) (Mighty Three, BMI)	71	82	4	PUT A LITTLE LOVE AWAY —Emotions (D. Lambert, B. Potter), Volt 4106 (Columbia) (ABC/Dunhill, BMI)
6	7	8	HONEY PLEASE, CAN'T YA SEE —Barry White (Barry White), 20th Century 2077 (Sa-Vette/January, BMI)	38	34	9	WILLIE PASS THE WATER —Ripple (Dee Ervin, Ruth Robinson), GRC 1013 (Act One/Divident, BMI)	72	45	19	TRYING TO HOLD ON TO MY WOMAN —Lamont Dozier (M. Jackson, J. Reddick), ABC 11407 (Bullet Proof, BMI)
7	14	7	MIGHTY MIGHTY —Earth, Wind & Fire (M. White, V. White), Columbia 4-46007 (Sagfire, BMI)	39	35	9	NEWSY NEIGHBORS —First Choice (Al Felder, Norman Harris), Philly Groove 183 (Bell) (Six/Six Strings, BMI)	73	77	4	EYE WITNESS NEWS —Lenny Welch (McCoy, Welch), Mainstream 5554 (Lifestyle, BMI)
8	8	12	JUST DON'T WANT TO BE LONELY —Main Ingredient (Barrett-Freedman-Eli), RCA 0205 (Ingredient, BMI)	40	62	2	DON'T YOU WORRY 'BOUT A THING —Stevie Wonder (S. Wonder), Tamla 54245 (Motown) (Stein & Van Stock, Black Bull, ASCAP)	74	—	1	FOR THE LOVE OF MONEY —O'Jays (K. Gamble, L. Huff, A. Jackson), Philadelphia International 3544 (Columbia) (Mighty Three, BMI)
9	9	12	IT'S BEEN A LONG TIME —New Birth (Baker, Wilson), RCA 0185 (Dunbar/Rutri, BMI)	41	52	5	CAN YOU HANDLE IT —Graham Central Station (L. Graham), Warner Bros. 7782 (198FOE, None)	75	84	3	MESSING UP A GOOD THING —John Edwards (F. Johnson, T. Woodford, C. Ivery), Aware 037 (GRC) (Short Bone/Act One, BMI)
10	2	12	LOOKIN' FOR A LOVE —Bobby Womack (J. W. Alexander, Z. Samuels), United Artists 375 (Kags, BMI)	42	59	4	THE SAME LOVE THAT MADE ME LAUGH —Bill Withers (B. Withers), Sussex 513 (Interior, BMI)	76	81	4	YOU'RE MY LADY —Eddie Hollman (J. Diamond, A. Kenneth), Silver Blue 807 (Polydor) (Silver Blue/Martiniel, ASCAP)
11	11	11	KEEP IT IN THE FAMILY —Leon Haywood (Leon Haywood), 20th Century 2065 (Jim Edd, BMI)	43	50	8	CHAMELEON —Herbie Hancock (P. Jackson, H. Mason, B. Maupin, H. Hancock), Columbia 4-46002 (Hancock, BMI)	77	63	10	ONE WOMAN MAN —Lawrence Payton (L. Perry, P. Townsend), Dunhill 4376 (ABC/Dunhill/Rail, BMI)
12	16	6	HEAVENLY —The Temptations (N. Whitfield), Gordy 7135 (Motown) (Stone Diamond, BMI)	44	48	11	LOVING YOU —Johnny Nash (M. Stevenson), Epic 5-11003 (Columbia) (Wikim, BMI/Cayman, ASCAP)	78	66	6	FUNCTION AT THE JUNCTION —Energy (F. Long, E. Holland), Shout 302 (Web IV) (Jobete, ASCAP)
13	19	6	DANCING MACHINE —The Jackson 5 (H. Davis, D. Fletcher, W.D. Parks), Motown 1286 (Jobete, ASCAP Stone Diamond, BMI)	45	61	3	BE THANKFUL FOR WHAT YOU GOT —William De Vaughn (W. De Vaughn), Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP)	79	85	3	LET'S GO, LET'S GO, LET'S GO —Chambers Brothers (H. Ballard), Avco 4632 (Lois, BMI)
14	27	5	YOU MAKE ME FEEL BRAND NEW —Stylistics (T. Bell, L. Creed), Avco 4634 (Mighty Three, BMI)	46	65	2	I'M IN LOVE —Aretha Franklin (B. Womack), Atlantic 2999 (Pronto-Tracebob, BMI)	80	86	3	LIFE AND DEATH —Chairman Of The Board (S. Stewart), Atlantic 1263 (Columbia)
15	6	13	HOMELY GIRL —Chi-Lites (Eugene Record, Stan Mckenney), Brunswick 55505 (Julio-Brian, BMI)	47	53	7	PEPPER BOX —The Peppers (P. Arpady, M. Camison), Event 213 (Polydor) (New York Times, BMI)	81	74	6	YEAR OF DECISION —Three Degrees (K. Gamble, L. Huff), Philadelphia International 3539 (Columbia) (Mighty Three, BMI)
16	12	12	THANKS FOR SAVING MY LIFE —Billy Paul (K. Gamble, L. Huff), Philadelphia International 7-3538 (Columbia) (Mighty Three, BMI)	48	51	11	SHE CALLS ME BABY —J. Kelly & Premiers (Gary Knight, Gene Allen), Roadshow 7005 (Stereo Dimension) (Screen Gems, BMI) (JRP, BMI)	82	88	3	CAN YOU TALK —Ron Holden (Williams, Green), Now 6 (Original Sound) (Dootsie/Williams, BMI)
17	13	13	MIGHTY LOVE, PART 1 —Spinners (J.B. Jefferson, B. Howes, C. Simmons), Atlantic 45-3006 (Mighty Three, BMI)	49	55	5	I BELIEVE —The Ebony's (E. Drake, I. Graham, J. Shiri, A. Stillman), Philadelphia International 7-3541 (Columbia) (Cromwell, ASCAP)	83	87	3	MAKE UP FOR LOST TIME —Montclairs (J. Strickland, B. Patterson), Paula 381 (Jewel) (Sun-Ma/Rogan, BMI)
18	15	16	BOOGIE DOWN —Eddie Kendricks (F. Wilson, L. Gaston, A. Poree), Tamla 54243 (Motown) (Stone Diamond, BMI)	50	54	4	HELP YOURSELF —The Undisputed Truth (N. Whitefield), Gordy 7134 (Motown) (Stone Diamond, BMI)	84	76	5	LEAVE YOUR HAT ON —Etta James (R. Newman), Chess 2148 (Chess/Janus) (Warner Bros./Randy Newman, ASCAP)
19	28	4	LET'S GET MARRIED —Al Green (A. Green), Hi 45-2262 (London) (Jec/Al Green, BMI)	51	56	9	PARTY BUMP, Pt. 1 —Gentlemen & Their Ladies (McGruder, Steinber, Cowell), Jean 731 (Alithia) (Sound Ideas, BMI)	85	80	5	YOUR FUNNY MOODS —Skip & The Casuals (R. J. Williams, J. Purdie), D.C. Int'l 5003 (Dimetri, BMI)
20	26	8	SWEET STUFF —Sylvia (H. Ray, S. Robinson, A. Goodman), Vibration 529 (All Platinum) (Gambi, BMI)	52	36	10	BEST THING THAT EVER HAPPENED TO ME —The Persuaders (J. Weatherly), Atco 6956 (Keca, ASCAP)	86	94	3	TELL ME WHAT'CHA GONNA DO —General Crook (G. Crook), Wand 11270 (Scepter) (Germaine Our Children, BMI)
21	25	11	SOUND YOUR FUNKY HORN —K.C. & Sunshine Band (M.W. Casey, C. Reid), T.K. 1003 (Sherlyn, BMI)	53	39	19	SEXY MAMA —Moments (H. Ray, A. Goodman, S. Robinson), Stang 5052 (All Platinum) (Gambi, BMI)	87	—	1	IF YOU WERE MY WOMAN —Latimore (C. McMurry, P. Sawyer, L. Ware), Glades 1720 (T.K.) (Jobete, ASCAP)
22	23	8	I GOT TO TRY IT ONE TIME —Millie Jackson (Millie Jackson, Brad Shapiro), Spring 144 (Polydor) (Gaucho/Belinda/Double Ak-Shun, BMI)	54	41	14	THAT'S THE SOUND THAT LONELY MAKES —Tavares (J. Bristol, J. Dean, J. Clover), Capitol 3794 (Bushka, ASCAP)	88	91	2	DON'T GET FOOLED BY THE PANDER MAN —Brinkley & Parker (G. Tobin, Macaluso), Darnel 111 (Chardax, BMI)
23	40	4	SUMMER BREEZE (Part 1) —Isley Brothers (J. Seals, D. Crofts), T-Neck 2253 (Columbia) (Dawnbreaker, BMI)	55	49	8	AND I PANICKED —The Dramatics (Jimmy Roach), Volt 4105 (Columbia) (Groovesville, BMI)	89	100	2	HONEYBEE —Gloria Gaynor (M. Steats, M. Steats, M. Ledbetter), MGM 14706 (Dramatis, BMI)
24	38	5	CARRY ME —Joe Simon (P. Mitchell, E. Shelby), Spring 145 (Polydor) (Muscle Shoals, BMI)	56	60	8	TIN PAN ALLEY —Little Milton (Robert Geddings), Stax 0191 (Columbia) (Four Star, BMI)	90	—	1	DISRESPECT CAN WRECK —Escorts (G. Kerr, R. Walker), Alithia 6062 (Sound Ideas, ASCAP Horn Of Plenty, BMI)
25	17	10	I WOULDN'T GIVE YOU UP —Ecstasy, Passion & Pain (Barbara Gaskins), Roulette 7151 (Big Seven, BMI)	57	64	6	THIS HEART —Gene Redding (D. Lambert, B. Potter), Haven 7000 (Capitol) (ABC/Dunhill, BMI)	91	—	1	HOLLYWOOD SWINGING —Kool & The Gang (Kool & The Gang, R. West), De-Lite 561 (P.I.P.) (Gang/Delightful, BMI)
26	32	8	GOIN' DOWN SLOW —Bobby Blue Bland (J.D. Odom), Dunhill 4379 (St. Louis, BMI)	58	42	18	I LIKE TO LIVE THE LOVE —B.B. King (D. Crawford, C. Mann), ABC 11406 (American Broadcasting/DaAnn, ASCAP)	92	95	2	UNDER THE INFLUENCE OF LOVE —Love Unlimited (B. White, P. Politi), 20th Century 2082 (Fox Fanfare, Very Own, BMI)
27	33	7	WHO IS HE AND WHAT IS HE TO YOU —Creative Source (B. Withers, S. Mckenney), Sussex 509 (Interior, BMI)	59	43	13	I JUST CAN'T GET YOU OUT OF MY MIND —Four Tops (D. Lambert, B. Potter), Dunhill 4377 (ABC/Dunhill/Soldier, BMI)	93	97	2	COME DOWN TO EARTH —New Censation (Van McCoy), Pride 406 (Van McCoy, BMI)
28	18	10	MY MISTAKE WAS TO LOVE YOU —Diana Ross & Marvin Gaye (Pam Sawyer, G. Jones), Motown 1269 (Jobete, ASCAP)	60	69	4	TRIBE —Tribe (E. Foster, E. Romias, R. Apodaca, B. Little, D. Eubank), ABC 11409 (ABC/Dunhill, BMI)	94	98	2	HAVE YOU EVER TRIED IT —Ashford & Simpson (N. Ashford, V. Simpson), Warner Brothers 7781 (Nick-O-val, ASCAP) (Warner Bros.)
29	31	7	POWER OF LOVE —Martha Reeves (Gamble, Huff, Simon), MCA 40194 (Blackwood/Gaucho/Belinda, BMI)	61	58	8	THAT'S HOW HEARTACHES ARE MADE —Jerry Butler (B. Raleigh, B. Halley), Mercury 73459 (Phonogram) (Sea Lark, BMI)	95	96	2	I CAN PLAY (JUST FOR YOU AND ME) —Maceo & The Macks (J. Pankow), People 634 (Polydor) (Big Elk, ASCAP)
30	47	4	SATISFACTION GUARANTEED —Harold Melvin & The Blue Notes (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3543 (Columbia) (Mighty Three, BMI)	62	44	13	YOU SURE LOVE TO BALL —Marvin Gaye (M. Gaye), Tamla 54244 (Motown) (Jobete, ASCAP)	96	99	2	GETTIN' WHAT YOU WANT (LOSIN' WHAT YOU GOT) —William Bell (W. Bell, R. Hanson, J. McDuffe, E. Gordan), Stax 0198 (Columbia) (Azrock, South Memphis, BMI)
31	37	7	TOUCH AND GO —Al Wilson (J. Fuller), Rocky Road 30076 (Bell) (Fullness, BMI)	63	75	5	HEY BABE —The Joneses (G. Dorsey), Mercury 72458 (Phonogram) (Landry/Unichappell, BMI)	97	—	1	SALLY B. WHITE —Charles Bevel (C. Bevel), A&M 1501 (Butler/Chappell, ASCAP)
32	20	14	I WISH IT WAS ME —Tyrone Davis (Leo Graham), Dakar 4529 (Brunswick) (Julio-Brian, BMI)	64	70	6	ONE BRIEF MOMENT —Timmy Thomas (T. Thomas), Glades 1719 (T.K.) (Sherlyn, BMI)	98	—	1	SCRATCH —The Crusaders (W. Henderson), Blue Thumb 249 (Famous) (Four Knight, BMI)
				65	83	3	BENNIE & THE JETS —Elton John (E. John, B. Taupin), MCA 40198 (Dick James, BMI)	99	—	1	SWEET RHODE ISLAND RED —Ike & Tina Turner (T. Turner), United Artists 409 (Muh/Unart, BMI)
				66	79	4	THE LONE RANGER —Oscar Brown Jr. (O. Brown Jr.), Atlantic 3001 (Bootblack, BMI)	100	—	1	AM I GROOVIN' YOU —Z.Z. Hill (Z.Z. Hill), United Artists 412 (Unart/Hilwin, BMI)

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DESTINED FOR GOLD!

Jukebox Programming



RIVER CITY and KKEG-FM combined in a benefit for money to buy a jukebox for the Arkansas Children's Colony recently. Stax/Enterprise Group from left: Randy Gardner, Tom Sindon, Bill Jett, Fuzzy Foster, Tommy Byrd, Dale Marlowe, Mike Mohney and Ethridge Hill. Not shown is Steve Giles who presented the jukebox.

Standards in 45's Face Global Probe

• Continued from page 1

was surprised at the variances in construction of European disks.

In the months immediately following the Billboard conference where jukebox programmers, and to a lesser extent retailers, complained about poor quality and too-thin disks, much activity took place.

Billboard subsequently awarded one of its Trendsetter awards to C.E. Bedford, GE engineer, who first alerted 1,200 labels about disks slipping on automatic home turntables.

Cousino notes there is still concern about the standards sought following the conference and listed the following areas P 8.2 will look at:

- Thickness tolerance changes to eliminate records considered to be too thin.

- Label peeling.
- Hub serrations as a standard (or label friction control).

- Drag force.
- Warping.
- Heat Distortion standards.
- Set down diameter tolerance.

The P 8.2 ad hoc group brings together software and hardware ex-

perts. Members are Harry Jarrett, GE; John Kuykendall, Magnavox; Brant Albright, MCA; Philip O'Connell, RCA. Tendeloo and Vic Goh of JVC have helped in gathering European and Asian standards.

Throughout all the efforts to improve U.S. standards, committees have determined that the Recording Industries Assn. of America (RIAA) standards need updating and that too few pressing plants follow the specifications in any event.

P 8.2 will now suggest modifications of the standards.

Music Still Sweet, But Beat New

• Continued from page 34

The band's success—and its potential as a strong concert attraction—is based on its powerful attack, its blending of colors which are designed to excite and enthrall. And with a little sex thrown in in the dark tones and insistent beat, the band has a sure thing going.

For the past two years the American music industry has been feeding its creative cauldron on the inspirational spices of black artists.

Every label knows that black gold is available if found and mined properly.

The market for soul today is so wide and broad that more soul records are being released by more labels than ever before. And all under the guise of respectability.

Black is beautiful has meant that disk jockeys have kept their audiences alert to the best sounds coming around by brothers and sisters and not just by labels which have always been closely tied to the black community.

The new and the established are all represented today on the Hot 100 and that's a proper balance.

From Stevie Wonder to Gladys Knight to Al Wilson, Eddie Kendricks, Bobby Womack, Kool and the Gang, Al Green, Lamont Dozier, the Staples, Spinners, Diana Ross, Marvin Gaye, Jackson Five, Soul Children, Billy Paul, Stylistics, James Brown, Temptations, Barry White, O'Jays, Bobby Blue Bland, Isley Bros., Emotions, Martha Reeves, Persuaders, Creative Source and Harold Melvin and the Bluenotes, soul music means America.

And to Americans, soul music is a source of enjoyment or a key to success in show business.

What's Playing?

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

GRANITE CITY, ILL.: COUNTRY, SOUL PURCHASES

Phillip Szymarek, Thomas Taff
P & S Amusement Co.
1600 Cleveland Blvd. 62040
(618) 452-1360
Country

- "Rainy Night In Georgia." Hank Williams, Jr., MGM 14700*
- "Hello Love." Hank Snow, Victor 0215*
- "Wash My Hands In Muddy Water." Charlie Rich, Mercury 73466
- "Six Pack To Go." Hank Thompson, Dot 17490*
- "Guess Who." Jerry Wallace, MCA 40183 Soul
- "Best Thing That Ever Happened." Gladys Knight & The Pips
- "Midnight Train To Georgia." Gladys Knight & The Pips

HURON, S.D.: POP PURCHASES

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

- "The Lord's Prayer." Sister Janet Mead
- "The Loco-Motion." Grand Funk, Capitol 3840
- "Keep On Singing." Helen Reddy, Capitol 3845
- "Skybird." Neil Diamond, Columbia 45998
- "Piano Man." Billy Joel, Columbia 45963
- "Let It Ride." Bachman Turner Overdrive
- "A Very Special Love Song." Charlie Rich

PHILADELPHIA: EL, POP, SOUL PURCHASES

Arnold Fabricant
Amuse-A-Mat Corp.
123 E. Luzerne St. 19124
(215) 329-5700
Easy Listening

- "I've Been Searching So Long." Chicago, Columbia 46020
- "If You Love Me (Let Me Know)." Olivia Newton-John, MCA 40209 Pop
- "A Dream Goes On Forever." Runt, Bearsville 0020
- "W.O.L.D." Harry Chapin, Elektra 45874 Soul
- "Put Your Hands Together." O'Jays, Philadelphia International 3535
- "Until You Come Back To Me." Aretha Franklin
- "Satisfaction Guaranteed." Harold Melvin and the Bluenotes, Philadelphia International 3543

SPRINGFIELD, ILL.: POP, COUNTRY PURCHASES

Bud Hashman
Star Novelty Co.
425 Bryn Mawr Blvd. 62703
Pop

- "Oh My My." Ringo Starr
- "Watchin' The River Run." Loggins & Messina, Columbia 46010
- "Happiness Is Me & You." Gilbert O'Sullivan, MAM 3636
- "Tell Me A Lie." Sami Jo Country
- "I'll Try A Little Harder." Donna Fargo, Dot 17491
- "Rainy Night In Georgia." Hank Williams, Jr., MGM 14700
- "Storms Of Troubled Times." Ray Price, Columbia 46015
- "Honeymoon Feelin'." Roy Clark, Dot 17498
- "Country Bumpkin." Cal Smith, MCA 40191

WHITE CLAY, NEB.: COUNTRY PURCHASES

Donna Peterson
Smith Amusement Co.
P.O. Box 85 69365
(308) 862-3293

- "A Very Special Love Song." Charlie Rich
- "There Won't Be Anymore." Charlie Rich
- "Would You Lay With Me (In A Field Of Stone)." Tanya Tucker, Columbia 45991
- "Rainy Night In Georgia." Hank Williams, Jr., MGM 14700

Billboard SPECIAL SURVEY for Week Ending 4/13/74

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	12	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)	★31	39	4	THE DELLS VS. THE DRAMATICS The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus)
2	3	24	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	★32	40	22	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1
★3	7	5	BOOGIE DOWN Eddie Kendricks, Tamla T 330V1 (Motown)	33	26	6	KOOL JAZZ Kool & The Gang, De-lite DEP 4001 (P.I.P.)
4	4	9	RHAPSODY IN WHITE Love Unlimited Orchestra, 20th Century T 433	34	35	4	JAMALCA Ahmad Jamal, 20th Century T 432
5	6	22	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	35	36	21	ROCKIN' ROLL BABY Stylistics, Avco AV 11010
6	2	11	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	36	34	16	SHOW AND TELL Al Wilson, Rocky Road RR 3601 (Bell)
7	5	10	LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA LA 1996	★37	48	2	STREET LADY Donald Byrd, United Artists BW LA 140-F
8	8	17	THE PAYBACK James Brown, Polydor PD2-3007	★38	—	1	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712
★9	13	5	LET ME IN YOUR LIFE Aretha Franklin, Atlanta SD 7292	39	30	19	HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163 (ABC)
10	11	35	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	40	44	2	THAT'S A PLENTY Pointer Sisters, Blue Thumb BTS 6009
11	12	10	BLUE MAGIC Alco 7038	41	37	51	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407
12	14	26	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	42	47	32	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)
★13	28	3	MIGHTY LOVE The Spinners, Atlantic SD 7296	★43	—	1	+ 'JUSTMENTS Bill Withers, Sussex SRA 8032
★14	18	21	WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)	44	46	9	DO YOU HAVE THE TIME Youngbloods, 20th Century T 427
15	9	16	1990 Temptations, Gordy G-966V1 (Motown)	★45	55	2	BEST OF THE MOMENTS Stang ST 1019 (All Platinum)
16	19	7	EUPHRATES RIVER Main Ingredient, RCA APL1-0335	★46	56	2	BLACKS AND BLUES Bobbi Humphrey, Blue Note BN LA 142-G (United Artists)
17	10	33	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	47	33	9	EBONYS Philadelphia International KZ 32419 (Columbia)
18	17	20	STONE GON' Barry White, 20th Century T 423	48	38	16	LAST TIME I SAW HIM Diana Ross, Motown M 812V1
19	21	27	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	★49	—	1	I CAN'T STAND THE RAIN Ann Peebles, Hi XSHL 32079 (London)
20	23	31	LET'S GET IT ON Marvin Gaye, Tamla T 329 V1 (Motown)	50	52	30	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144
21	16	16	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)	51	41	16	PRESS ON David T. Walker, Ode SP 77020 (A&M)
22	15	16	UNREAL Bloodstone, London XPS 634	52	54	4	WILLIE DYNAMITE/ SOUNDTRACK MCA 393
★23	31	3	WAR LIVE United Artists UA-LA 193-J2	53	42	31	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794
24	20	9	GRAHAM CENTRAL STATION Warner Bros. BS 2763	54	45	14	LOVE'S MAZE Temptees, We Produce XPS 1903 (Columbia)
25	22	11	CHECK IT OUT Tavares, Capitol ST 11258	55	43	6	THE MAN Leroy Hutson, Curtom CRS 8020 (Buddah)
26	29	23	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)	56	49	4	BACK DOOR WOLF Howlin' Wolf, Chess CH 50045 (Chess/Janus)
27	27	8	MAKOSSA MAN Manu Dibango, Atlantic SD 7276	57	—	1	ETHNIC STEW Tribe, ABC ABCX 807
28	24	45	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	58	—	1	SWEET SURRENDER Margie Joseph, Atlantic SD 7277
29	32	4	KNIGHT TIME Gladys Knight & The Pips, Soul S 741V1 (Motown)	59	53	10	UNBONDED Chambers Brothers, Avco 11013
30	25	17	OUT HERE ON MY OWN Lamont Dozier, ABC ABCX-804	60	58	3	MEL & TIM Stax STS 5501 Columbia)

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

NEWCOM FOCUS

Webb Wears
3 Hats as
Distributor

By ANNE DUSTON

CHICAGO—NEWCOM '74 in Las Vegas at the Convention Center May 8-10 is becoming a major showcase for distributors moving steadily into consumer electronics.

The role of the distributor and the rep intertwine, so many reps will also attend NEWCOM. This profile of a distributing firm vividly shows the cross-diversification going on in wholesale operations today.

Wearing three hats, as manufacturer representatives, distributors, and regional warehouse distributors, Webb Electronics, Overland, Kan., has grown at the rate of 30 to 50 percent per year since its founding by president Jim Webb in 1968, and boasts 900 accounts, from independent audio dealers, to drug discount stores, furniture and office supply stores, and mass merchandisers.

Webb changed direction shortly after its founding from car stereo and cassette portable to audio components, and as an added spur to business, stepped in as distributors of quadrasonic systems, first on a regional basis, and now nationally.

"Big rackjobbers are not geared to the needs of the independent audio dealer, who was having trouble obtaining a supply of software for quadrasonic systems," vice-president Tim Grojean explained. "The 4-channel disk is treated as a novelty, it is not connected to the charts, and is not carried in sufficient numbers or displayed properly by dealers. You might find it off in a corner under 'Specialty.' Also, the variety is just not there."

While handling 27 different lines, Webb will only begin distribution of quadrasonic hardware this spring, with Sherwood. The firm reps Audio Technic's CD-4 cartridge.

The concept of regional warehousing has been extremely successful in the Kansas area, allowing second day delivery in the sparsely populated section, and allowing dealers to keep inventory lower. Grojean hopes to get more manufacturers to involve themselves in this marketing concept, rather than dealing through their own reps. "We are proving it can work," he said.

Through key dealer agreements, Webb is able to offer factory prices to buyers on very small volume orders, for as few as two units. Webb

(Continued on page 39)



DISTRIBUTOR salesman awards are presented by Ed Lucasey (left), national sales manager, Panasonic Auto Products to Hal Rubenstein (center), J&J Corp., Union, N.J. (prize: motorcycle) and Abe Grabina, Dalis Marketing, Long Island, N.Y. (automobile). Sales achievement contest was called "Wheels."

West Coast Makers
Predict Sales Boost

By BOB KIRSCH

LOS ANGELES—While the car stereo market experienced somewhat of a slowdown during the first quarter of this year, primarily as a result of the gas shortage and fewer purchases of new automobiles, leading West Coast car stereo manufacturers are almost unanimously optimistic about prospects for the rest of the year.

Manufacturers feel that dealers and distributors were somewhat cautious about ordering during the first quarter. Now, however, with inventories down and the gas problems apparently on the way to being solved, buyers are ready to order again.

At the same time, the consumer is

taking a more optimistic look at his disposable income and is willing to buy.

Manufacturers also feel that the average car stereo customer was buying goods for small cars even before the shortage, so that there should be no large effect on the market as a result of a general shift to smaller cars. In other words, the booming compact car market does not transfer itself into a booming market for the car cassette.

In other categories, some manufacturers feel that in-dash equipment may have been hurt some during the first quarter because such units normally go into larger cars. At

(Continued on page 38)

IHF Lauds Expected FTC Power Rating

By RADCLIFFE JOE

NEW YORK—The Institute of High Fidelity (IHF) is lauding an expected nationally standardized rating of power output by the Federal Trade Commission and looks for more standards, especially in quadrasonic, reports Herb Horowitz, IHF president.

The IHF additionally hopes to launch a campus caravan series of 4-channel demonstrations.

The rating, when released, is expected to bear close resemblance to the one made mandatory in New York City last fall, when the Dept. of Consumer Affairs ruled that RMS, (root mean square) was the most honest and acceptable form of rating power amplifiers and tuners.

Horowitz notes that because of the similarities existing between the New York City ruling, and the soon-

to-be-released FTC ruling, NYC could adapt to the new rule with minor modifications.

Like New York, the FTC is expected to use RMS as the standard, thereby obsoleting other existing ratings including the IHF's own standard. But Horowitz says his organization is not put out by this as the IHF had promoted the idea of an RMS standard for years.

With the power output ratings on the verge of being written into law, the IHF is turning its attention to microvolt standards for tuners and amplifiers, and, according to Horowitz, is working closely with the IEEE (Institute of Electrical Engineers) and EIA, (the Electronics Industries Assn.) on this project.

Also in the works are possible standards for headphones, tape

Otari Opens U.S. Co.
In Tape Duplicating

By EARL PAIGE

LOS ANGELES—The expertise and advantages that have characterized growth of Japanese firms in consumer goods in America is becoming more pronounced in tape duplicating with the formation of Otari Corp. in San Carlos. Otari will initially offer eight duplicating machines but has very high end consumer items as well, says Brian Trankle, national marketing manager.

Actually, Otari attempted to penetrate the U.S. market three years ago in a joint operation with the Los Angeles based Jack Berman rep company but was marginally successful, says Trankle, a veteran of 17 years with Ampex. The Otari-Berman association was terminated last spring, he says.

Otari is the largest manufacturer of professional duplicating machinery in Japan, claimed Trankle, and is marketing equipment in Canada, England, Belgium, Australia and soon in Italy—all through sales offices or distributors in those countries. An export wing in Japan markets throughout Asia. He claims Otari will do \$5 million in sales this year.

Otari Electric Co. Ltd., the parent firm in Japan, evolved out of the departure from TEAC nine years ago of a group of engineers, among them, Masayuki Hosoda, now president.

Mitsuo Takekana is managing director of the parent firm and president of Otari Corp. here, where sales, service, warehouse and exhibit facilities are expected to be operational this month. A small office and warehouse in Gardena, Calif., an outgrowth of the former U.S. involvement, will be phased out.

Two consumer items of interest are the MX 5010, an open reel now being marketed in Japan that could sell here around \$599-\$650. The

(Continued on page 39)

ITA Seminar
Tapes Offer

TUCSON, Ariz.—The International Tape Association (ITA) is making available, as a public service, audio cassettes of workshops at its recent annual conference at the low cost of \$4 and under per hour of programming.

The conference, according to Larry Finley, executive director of the ITA, was professionally recorded for the organization's archives and was not originally intended for sale.

"However," said Finley, "because of our limited capacity we had to turn away many people, while many others did not know of the convention until after it was over. These people have deluged us with requests for recorded documentation of the workshops."

Finley said the ITA's decision to

(Continued on page 38)

TIPTON HIGHLIGHTS

- Lines: heavy concentration on a few brands; no cherry picking; long-range involvement
- Buying: commit for 1,000 pieces in a line, otherwise, we can forget delivery
- Sales training: 12 people per store and no specialists; everyone trained to sell everything
- Display: merchandise grouped by brand; massive array of 60 speakers, 28 receivers
- Quadrasonic: all models in three lines stocked; special 4-channel demo rooms
- Car stereo: though involved only 10 months sales are brisk; installations farmed out
- Advertising: TV very important; you can't put garbage on television
- Market research: special customer complaint department helps determine consumer demand
- Warranties: long-range warranty may not sway Tipton; "manufacturer can be chiselling"
- Factory-retailer rapport: "communication is uncertain, inconsistent"; little retailer advice sought
- Blank tape: Maxell, Memorex stocked; sales people urged to always suggest the item



AUDIO centers at Tipton are normally 1,200 square feet but new showroom warehouse operations will see this boosted to 2,400. Headphones and car stereo are shown at opposite sides of the entrance.

TIPTON III

Lines of Mo. Chain
Keyed to Warranty

By GRIER LOWRY

EDITOR'S NOTE: Tipton Electric is considered by its competitors in St. Louis and vicinity as excellent, pace-setting competition. In two previous installments (Billboard, Mar. 23/30) Pete Kallaos, merchandising manager, has reviewed the history of the 8-unit chain, some of its basic philosophy and its operations.

ST. LOUIS—Tipton Electric has a philosophy of establishing a long relationship with the lines it handles.

One vital area in choosing lines is the warranty program.

Warranty Skepticism

"We look at the warranty when we are checking out a line," Pete Kallaos declared. "Say, we're checking out two lines of speakers of comparable quality and in the same price area, but one has a 90-day warranty, the other a one year. We don't automatically decide that the brand with the longer warranty offer is the

(Continued on page 39)

Rep Rap

Arnold Schwartz, head of Arnold Schwartz Associates, Troy, Mich. is expanding and adding lines and will be profiled in depth in subsequent issues. Of dealers now complaining about slow sales, he said he thinks this is just an attitude, that other dealers are expanding and successfully marketing high-end products with great regularity.

Schwartz, headquartered at 4211 Bristol Dr., Suite B (313) 524-1133, likes to tell the following story in regard to negative attitudes: "There was once a man who came to this country and could not speak English and could not find a job, so he started a hot dog stand on the street corner. His business grew and he promised that his son would not suffer as the father did. The man's business thrived and he built a large hot dog restaurant. The son went to college and was graduated with a Ph.D. in economics. But the wise son could not get a job because "things were slow." The father told the son that since his restaurant was busy maybe the boy should come in to help and possibly he would find a lead for a job.

"After several weeks and serving thousands of hot dogs, the son told the father that he believed that the country's economic situation was getting worse and that the father should cut back on his orders of supplies, lest he lose his profit to spoilage. The father followed the son's advice (after all, he paid the tuition to have a Ph.D for a son) and cut back on the orders. Pretty soon, there weren't enough hot dogs for the late afternoon crowd (who then stopped coming in). The son proclaimed that his prediction was coming true and that the father should cut back further on his orders. This was done and soon they couldn't feed the lunch crowd (who also stopped coming in). The father then turned to his son and said, "You are very wise—you predicted the depression and now it has come."

More than 100 reps from across the country turned up at the **Great Gorge Playboy Club** in New Jersey, for the first national sales convention held by **Technics**, the high fidelity equipment line of **Panasonic**. The high-powered three-day confab

TECHNICS by Panasonic national sales manager Jerry Kaplan (left) and rep Dewey Powers of Dewey Powers Sales, Indianapolis, pose with Playboy buddy during recent sales convention. At right, rep Don Gibson of CEM's, Chicago, plays piano with traditional Balaban & Cats jazz band while CEM's rep Bob Cousins (insert) works out with drums. Jazz greats in the band include Vic Dickenson, Oliver Jackson, Doc Cheatham, Herb Hall, Red Richards and leader Leonard "Red" Balaban.

dealing with new lines, pricing and marketing strategies for 1974 was climaxed with a gala cocktail party and dinner in the club's Penthouse. Music for the occasion was supplied by **Red Balaban and his Cats**, although at times it seemed they would be dethroned by **Technics** reps demonstrating their musicianship. Among the outstanding rep-cum-musicians taking turns on the instruments were **Bob Cousins**, an excellent jazz drummer, and **Don Gibson**, a pianist. Both men are with **CEM's** in Chicago. It is understood that **Technics** officials were so impressed with the musical talents of their reps, they plan a drive to find more similarly talented reps, and get a promotional band of some sort going. Trouble is, if all the instrument playing reps they find are as good as those at the **Playboy Club**, they may very well end up losing them to some high paying record company.

★ ★ ★
Universal Associates, Carmel, Indiana, is the new **Sansui Electronics** sales rep for the **Kentucky/Indiana** territory. **Allen Maxwell** will be the key man for what **Sansui's Bernard Bernstein** calls "these crucial areas." **Universal** maintains offices both at **214 North Concord Lane** in **Carmel** and in **Indianapolis**.

★ ★ ★
Klein-Hyatt Enterprises, Tarzana, Calif., is **Preferred Sounds** new sales representative for the **Southern California** area. The company will handle **Preferred's** broad range of user-designated blank cassettes and 8-track tapes.

Sansui QS Gets RIAA OK

NEW YORK—The Sansui QS 4-channel matrix system has been accepted as a Type 2 standard for quadrasonic disk encoding by the Recording Industry Association of America (RIAA) according to H. Tada, vice president, Sansui Electronics Corp.

The QS matrix 4-channel system was developed in Japan by a task force of Sansui engineers headed by R. Itch. According to Tada, QS is rotationally symmetrical and can place

a sound within its 360 degree perimeter.

The Engineering Committee of the RIAA that approved Sansui's application included Brent Albright, MCA Records; Ralph Cousino, Capitol Records; Lee Hirschberg, Warner Bros. Records; Rex Isom, RCA Victor Record Division; Jack McMahon, Phonogram Inc.; and R. C. Moyer and H. E. Roys, members emeritus.



Push 3M Chrome For U.K. Market

By DAVID LEWIS

LONDON—3M is to launch a range of chromium dioxide cassettes in the U.K. this spring. This will follow the worldwide introduction of chrome cassettes by the company next month. Initially, stocks of chrome cassettes will be imported here from the 3M U.K. parent company in the U.S.

Marketing manager for 3M United Kingdom, Dave Pacy, said a licensing agreement had been signed with DuPont allowing 3M to manufacture magnetic tape utilizing chromium dioxide pigment.

He and other 3M executives are meeting here to discuss the actual launch date of CrO₂ tape, prices and what lengths of tape would be introduced.

"As with all our magnetic products, we will manufacture our own polyester bases, binders and mechanical parts so that we are in complete control of product quality," he said.

Pacy pointed out that when CrO₂ tape was first introduced about two years ago, there was little or no standardization of equipment that could take advantage of it.

"Most decks provided switches that were a compromise between CrO₂ and low noise tape," he said. The situation existed where chromium dioxide recordings from one machine would not play back satisfactorily on a machine from a different manufacturer," Pacy added.

"This conflict in the market place now seems to be resolved, and the majority of stereo cassette decks intended for use in hi-fi systems now have facilities for CrO₂ switching to gain maximum advantage of chrome tape's improved performance, particularly at high frequencies."

The Scotch chrome cassettes will feature 3M's exclusive Posi-Trak back treatment, which encourages positive tracking. Pacy said the introduction of chrome cassettes meant there was now a Scotch magnetic tape compatible with every recorder available.

Sansui Budget Tuner

NEW YORK—Sansui Electronics Corp. has introduced a budget-priced stereo tuner that conforms with performance standards, styling and size of the high-priced models AU-7500 and AU-6500.

The unit, designated model TU-7500 features an FM sensitivity of 1.9 uV and total harmonic distortion of about 0.3 percent in mono and 0.5 percent in stereo.

Its signal-to-noise ratio, and selectivity are both better than 70 dB with a capture ratio of 2 dB, according to Sansui technicians.

In addition, the TU-7500 boasts what Sansui technicians call a super-sensitive front end made possible by dual-gated MOSFETs, and clean multiplex is assured via a new differential demodulator circuit in the FM

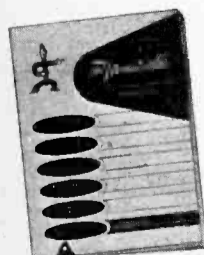
multiplex demodulator which, unlike conventional circuits, eliminates SCA components from the signal and assures wide-bandwidth stereo separation of 40 dB.

Also included in this \$259.95 system are a center channel and a signal strength meter for accurate tuning indication. There are also linear dial scale and smooth dial mechanism for easy tuning.

The tuner is also 4-channel ready, and has a discriminator outboard to which an outboard adaptor can be connected should discrete 4-channel broadcasts become a reality.

Finally on the TU-7500 are a high quality AM section, and exclusive AM/FM dual function noise suppressor switch.

APRIL 13, 1974, BILLBOARD



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Car Stereo

WEST COAST MAKERS PREDICT SALES BOOST

• Continued from page 36

the same time, however, firms see all categories of equipment picking up again and are looking for a bright summer.

"Obviously, sales were off a little bit as a result of the gas shortage," says Pioneer Electronics of America president Jack Doyle. "But it looks like a great second quarter to us. I was a bit pessimistic in December, but I have to say my attitude has turned around completely now. I think inventories are low and dealers are ready to stock up again, and I think we will see a lot of delayed purchases from the consumer market this summer."

Doyle also believes that the ratio of 8-track and cassette sales will remain stable. "Most car stereo buyers were driving smaller cars anyway," he says, "so I don't think the cassette will grow anymore than it has been. I do think that in-dash may have been hurt a bit in the first quarter because these units may go into larger cars, but this is picking up. Quadrasonic is also continuing to grow."

At Craig, Vice President Lauren

Davies notes, "We found all retail a bit flat during the first quarter as a result of the gas shortage, especially among retailers in areas that normally do a big business in car stereo. But with the shortage easing up, we are seeing more interest in in-dash again, and a lot of retailers stocking up on inventories that are low."

"The car cassette is still growing," Davies adds "but not by any dynamic percentage, so I don't think you can attribute this to the greater sales of compact cars. The 8-track units are still the most popular."

Craig is projecting a 20 percent growth this year, and Davies feels the firm's Powerplay 8-track unit is a major part of this growth. A Powerplay cassette will be introduced shortly.

The company's Dolby cassette did not suffer during the shortage, but Davies adds that this is not a mass market item anyway, so it would not be expected to suffer. "A deluxe unit such as this does not fluctuate during a crisis," Davies says, adding that "the past two weeks have seen the beginnings of a real pickup, and we are looking for an excellent summer period."

At Sanyo, Howard Ladd says, "Car stereo was up substantially for

us during the first quarter, perhaps because we are still relatively new in the business and still developing distribution and retail networks. It was up across the board."

Ladd says that quadrasonic is doing quite well, and that while in-dash is moving well, "I'm beginning to think the market may not be as big as first predicted. At first there was very little available and people took to these units right away. Now, the true nature of the market may be showing. I still think the younger buyer favors under-dash units."

Superscope's Ron Van Meter says, "Now that the shortage is easing, we may move in a bigger way in the market. We are now in the process of doing a general marketing study as to who buys what in car stereo, and we will be expanding more when the results of the study are in. On the whole, our sales were steady during the first quarter and we are looking for growth now."

Car Tapes' President Jim Levitus agrees that sales were somewhat sluggish during the first quarter, but says, "We are looking for a strong pickup for the summer as the gas shortage eases. We have been holding fairly steady in sales, but I feel there would have been a growth had it not been for the gas problems."

RADIOMOBILE U. K. EXPORT SALES DOUBLE

LONDON—Radiomobile claims its export sales have doubled over last year's volume and that it is now selling into Western Europe, the Middle East, Africa and particularly Nigeria. The firm is an exponent of car cassette players.

After an attack on the 8-track market the company is now out-selling cassette players with cartridge machines.

"At this stage we cannot give exact figures" says export manager Peter Burlington, "but although exports are at a relatively small level compared to the home market, last year's was easily the biggest annual increase since we started exporting in 1950".

The company's main markets are Western European countries, the Middle and Far East, and Africa, where Nigeria is a particularly important customer.

Tape hardware accounts for what Burlington describes as "a goodly percentage of turnover," and despite the general European bias toward cassette equipment, Radiomobile has for commercial reasons attacked the 8-track market, where sales have actually been higher than those for cassette players.

To expand foreign sales still further, Radiomobile is setting up new companies and marketing facilities abroad.

Radiomobile Spain was established 18 months ago, and this month the marketing company Radiomobile France began operations from a site near Orly airport, with responsibility for developing a network of sales reps and dealers throughout France.

NICK ROBERTSHAW

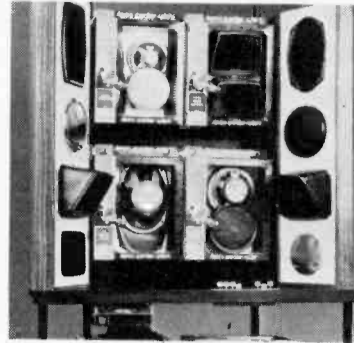
Topp Electronics Adds 'Q'

MIAMI, Fla.—Topp Electronics/Juliette, Inc., is expanding their quadrasonic modular line with the introduction of two units with AM/FM-stereo, discrete 8-track, and SQ circuitry, Charles Kates, executive vice-president announced.

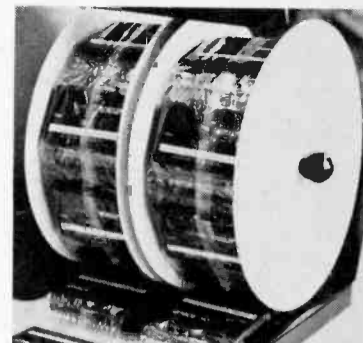
The units, to be unveiled at the

June Consumer Electronics Show, feature single lever lighted balance control, target vernier tuning, separate front and rear tone controls, and automatic systems shut-off. Model C802-82 is priced under \$300, and model C930-82, with full size changer and a dust cover, at \$350.

New Products



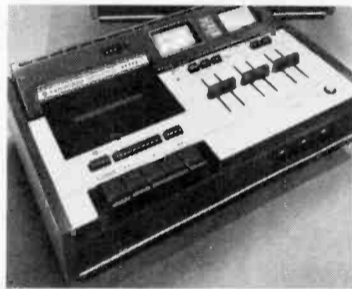
ELECTRONIC INDUSTRIES "Motivator" speaker display. The speaker center puts the accent on different speaker tones, fidelity and quality at the push of a button. Uses any cartridge player.



AUDIO MAGNETICS Great Cassette Rip-Off display allows customer to tear off individually wrapped cassettes from a roll. The displays, either refillable or disposable, are free with a starter package of product.



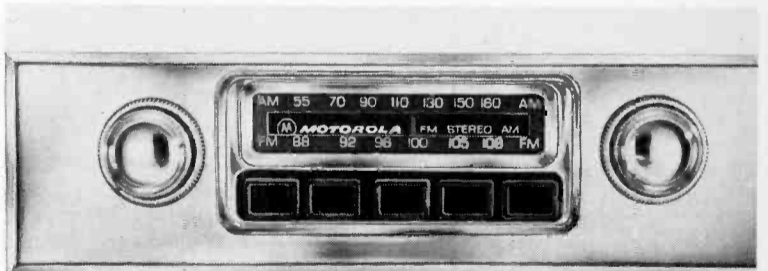
KING INSTRUMENT'S new King 8-Track Tape Splicer II at \$1175. The machine is designed to use exact-width 1/4" sensing foil, is easily adaptable to 1/2" tape and does not use die cutter.



KENWOOD'S KX-910 stereo cassette deck features Dolby-B Noise Reduction system, super ferrite cord head, automatic tape selector, level control and memory and peak level indicators. Unit lists for \$299.95.



HITACHI'S portable cassette recorder, TRQ-256, features push-button operation, built-in condenser mike, auto-stop, Levelmatic control and will operate on car or boat battery. List: \$59.95.



MOTOROLA'S AM/FM/FM Stereo radio includes a solid state chassis, balance control, automatic stereo mute, dual volume and tone controls among its many features. The unit measures 6.8" W x 1.9" H x 5.2" D.



PANASONIC'S new Dolby noise reduction unit, RP-966, has a built-in oscillator for level adjustment, Dolby level meter and Dolby for FM broadcast record and playback. List: \$69.95.

Sony 31 LB Portable TV Player/Recorder

NEW YORK—The Sony Corp. of America will demonstrate what it calls the world's first portable U-Matic color videocassette recorder/player at a three-day meet of the Association for Educational Communications and Technology (AECT) scheduled to get underway Tuesday (19) at the Atlantic City Convention Hall, New Jersey.

The company will also demonstrate three new "Trinicon" color

video cameras ranging in prices from \$3,500 to \$5,000 at the show.

According to Richard O'Brien vice president of video products for Sony, the player, model VO-3800 was developed to advance Sony's position even further as a leader in the videocassette field. He added that its development was "an outstanding achievement and a tribute to Sony's research and development capabilities."

The VO-3800, with a suggested list price of \$3,000 is about the size of a portable typewriter and weighs about 31 pounds. It operates either on rechargeable batteries, AC or DC, and, according to O'Brien, is completely compatible with all other U-Matic videocassette recorders and players.

O'Brien explained that a 20-minute video recording can be made on the system and can then be played back on any Sony U-Matic model, or the model VO-3800 can be connected to the antenna terminals of a standard television set for playback viewing. The unit also has a stop-action feature which allows the viewer to hold any picture for extended viewing.

Sony's three new "Trinicon" color video cameras feature color pictures which O'Brien claims are comparable to broadcast quality in their resolution. They also feature C-mounts to facilitate change of lens.

The units come in models DXC-1000, DXC-1200, and DXC-1600. Other features in the units differ by model, and include a 5-inch electronic viewfinder that also functions as a waveform monitor, intercom and tally light system.

ITA Seminar Tapes Offer

• Continued from page 36

keep the price of the cassettes as low as possible was based on the feeling that the knowledge the tapes could impart would play a meaningful role in helping to expand the world of audio/visual communications.

The ITA audio workshop tapes include presenters, panelists and the entire question-and-answer periods consisting of five C-90 cassettes with approximately 7½ hours of information. They are being sold for \$29.95 per set, or about \$4 per hour.

The ITA video workshop tapes include presenters and panelists from morning sessions which were repeated each afternoon, and both morning and afternoon question and answer sessions. This program consists of seven C-90 cassettes with nine hours of programming at \$34.95 per set, or about \$3.88 per hour.

The conference's "Copyright Workshop," runs for about 105 minutes, and is available on two C-90 cassettes for \$10.95.

According to Finley a special price of \$59.95 is being offered to persons wanting the complete sets of all workshop sessions. The complete sets represent 18½ hours of programming and at the special price works out at about \$3.28 an hour. The prices include first-class mailing and handling.

Otari Opens U.S. Co. In Tape Duplicating

• Continued from page 36

10½-inch reel size, three-motor, two-speed unit has one interesting feature, Trankle believes. It has four-track reproduction with switchable heads, meaning it will function as a professional unit for studios and radio stations, but will play pre-recorded open reel tapes.

Another unit is the MX 500, a high-grade cassette deck that could retail at around \$450. However, Otari may choose to upgrade it to be in the area of the Nakamichi units, one of which sells for more than \$1,000.

For now, the area of concentration is the professional duplicating equipment with Otari pointing toward the upcoming Audio Engineering Society show May 6 at the Los Angeles Hilton Hotel as its first show.

Items include a duplicating machine for both 8-track and cassette, a peripheral cassette and cartridge loader and a quality control machine that will check pancakes.

Of the latter, Trankle points out that he knows of very few QC units for cassette use.

Other units include an in-cassette duplicator of very rugged construction designed initially for the digital

cassette Japanese data processing market, a market that never really materialized, he said.

Also there is the MTR 80 for making bin loop masters.

Yet another unit Trankle is high on is the MX 700 Professional master recording machine in ¼- and ½-inch size, console or rack mounted with two outstanding features. One is its three-speed capability with switchable motors and automatic switching; the other, its built-in test oscillator for calibration of electronics with two frequencies of 750 Hz and 10 KHz.

Still another unit is the cassette loader offering automatic splicing.

Otari is seeking two kinds of reps, one in the consumer field and the other calling on duplicators, Trankle says. As for tape duplicating, Otari's approach in Asia is that it offers everything, even plastic and C-zeros. Trankle sees such one-stop capability developing here too.

International offices are Noresco (Canada), Industrial Tape Applications (London), Clarion (Melbourne), a brand new tie in Brussels and one yet to be formed in Italy. Otari's export wing is selling into Hong Kong, Taiwan, Korea and throughout Southeast Asia.

IHF 'Q' Bid On Campuses

• Continued from page 36

there is nothing basically wrong with the concept of consumer hi-fi shows. He feels the problem is in the way they are constituted, and suggests that some modifications of the format including the development of sound rooms which, in addition to being acoustically acceptable, are portable enough to be moved from city to city without too many problems.

Some of these modifications will be demonstrated in San Francisco early next year when the IHF moves one of its shows into that city's giant civic auditorium. Horowitz is hoping that by moving the show out of its traditional hotel environment and into a larger auditorium the IHF can attract a bigger and more diversified audience with an emphasis on youth.

Like other organizations in the home electronics business, the IHF is made nervous by warnings from government agencies that if the industry fails to police itself, the government will step in with a consumer complaints bureau to seek the interests of consumers.

Stressing that such a move would hardly be necessary in the hi-fi industry, Horowitz points out that the 12 month warranty now being offered by most hi-fi equipment manufacturers is one of the best available from any industry in the U.S.

The IHF executive says hi-fi equipment manufacturers are a proud breed that takes a special pride in its products and is usually very put out by complaints.

"We are very aware of our obligations to our customers, and, consequently have worked on the development of a strong warranty program, which we hope could be eventually developed as an industry standard," Horowitz says.

Looking at the future Horowitz said he would like to see the institute become flexible enough to include software people in its membership.

He also feels the institute should dedicate itself to promoting high fidelity as a way of life. The program to get sound rooms and 4-channel caravans started around the country could very well be the first major step in this direction.

Hitachi Retail Aids

NEW YORK—The Hitachi Corp. has made available to its dealers a full color catalog showing all of its 1974 promotional aids for retail sales.

According to officials of Hitachi's advertising department, the firm's dealers have been invited to choose from among 25 items pictured, the products that are best suited to their own sales efforts.

The selection covers point-of-purchase materials for both store interiors and window use. Among them are banners, plaques, easel cards, posters, printed literature and displays for floor and countertop.

According to one Hitachi spokes-

man, some of the items are designed to help sell specific models. He cited the new cherry counter display that shows off Hitachi's "Mood-Mate" portable radios to the youth market.

He added, "Other items help promote an entire line, like the colorful wall poster that graphically depicts outstanding features of Hitachi's solid state TVs.

Among the easel cards available, there are two that tell customers about Hitachi's "extra strong warranty" for Maxi-Fi equipment, tape recorders radios and TVs.

Copies of the dealer sales aid catalogs can be obtained from Hitachi's advertising department in New York.

Webb Electronics Wears 3 Hats

• Continued from page 36

prepays freight charges on orders over \$250, saving the dealers another six percent shipping surcharge.

Wide Area
The company distributes in Kan-

sas, Missouri, Nebraska, Iowa, and northern Oklahoma, for Shure, Wollensak, Watts, COMM, Flightway, Kentech, Sankyo, Weltron, BASF, Scotch, BSR, Craig, Koss, Benjamin Miracord, Mura and Sherwood. Regional warehousing contracts are with Memorex, Audio Technica (exclusive distributor for all products in four states), ElectroVoice, Lightolier and Dokordor. Rep lines are Teledyne and Design Acoustic.

"While the lines may seem to compete, they really interleave: for example, BSR is under \$100, while Miracord is over \$100," Grojean said.

On service to dealers, Grojean said, "The only aspect of the business we are not in is manufacturing." The four outside salesmen call on accounts once every two or three weeks, and are available by phone at all times. They act as consultants, and hold frequent technical meetings on selling product. A monthly newsletter, The AM Retailer, published by the newly formed audio marketing division, keeps dealers abreast of inside news, shortages, competition, other dealer's phi-

losophies via interviews, selling techniques, and new products.

Another service by the audio marketing division has evolved into a wholly owned advertising agency for preparing dealer advertising for print, radio or TV media, including film commercials. "We hope to get underwriting by manufacturers, and possibly advertising by the manufacturers themselves," Grojean said.

Dealers are also able to take advantage of an advertising co-op fund that applies to all lines interchangeably and gives the dealer flexibility. For example, if the dealer does a large business in Sherwood and takes on Koss as an additional line, he can use his accumulated advertising funds to introduce Koss in a big ad.

The firm is also active in promotions, such as a quadradisc giveaway during an Audio Technica four-channel seminar.

The three hats are being worn very successfully, and are multiplying into many more. The firm, Grojean said, now has plans for branch expansion.



TIPTON Electronics utilizes three-tire audio display in its normal layout of 60 speakers, 28 receivers and 15 turntables in St. Louis based chain's units.

Lines of Mo. Chain Keyed to Warranty

• Continued from page 36

one to go with. We take another tact. That longer warranty has got to cost that manufacturer money so how is he managing it? Is he chiseling somewhere else? Is he using something of not quite equal value and passing it off as good or better?"

Tipton has been in joint effort with manufacturers in a number of ways including helping develop speaker designs. "The feeling is that the normal component manufacturer has the ability to build good speakers but frequently doesn't know the requirements of the market. He doesn't know what to put into it to produce good turnover. Many speaker manufacturers have taken the approach, 'This is what the market should have and we'll go into production on it.' The don't ask key questions like 'What is the market looking for? What does the average consumer seek when he walks into a store with 60 speakers on display? What are the important features to him? What cosmetics are needed? How should it sound?' and, of vital importance, 'How should it be priced?'"

Speaker Line

A year and a half ago when the Soundmaster factory was on the skids, Tipton convinced the management they should operate in reverse to their normal plan and first discover the desires of the market before going into production on speakers. Pete Kallaos helped develop speakers which were keyed to the market's requirements. Out of this association came a line of speakers priced from \$49.95 to \$195.95 which gave buyers what they really want—the most speaker for the money.

"We didn't try to put out another Altec Lansing because there never will be one," Kallaos said. "But what did evolve from this retailer-factory relationship was a popular line of speakers that is now selling well across the country. I also got involved with Don Harper when he was president of Fisher and in the same fashion when we got out Fisher's Model XT7, which was another good speaker."

The personal structure of a typical Tipton store includes a manager, assistant manager, two bookkeepers and 10 to 12 salesmen. A salesman undergoes intensive 30-day training before he works on the floor. After that training he is qualified to sell any product on the floor. There are no specialists in the organization and Pete Kallaos offers an explicit explanation.

"What if you run a big promotion on components and customers flock in but you only have two salesmen able to sell that merchandise?," he asks. "You're going to lose buyers while those other eight men are sitting on their hands."

With demonstration such an im-

portant item in training, Pete Kallaos was asked if sound demonstrations aren't simply a matter of turning the right knobs. He was incredulous. "Absolutely not. I have a 14-month old baby who can turn a receiver on, put the right selection in the right position and turn up the volume," he said.

"Good demonstration is knowing what to say about a unit as you put it through its paces. If he's talking about our speaker Sansui Model 6, a 130-watt unit, the salesman should point out that it carries a 39-watt RMS per channel rating.

"I hate to think how many quad-rasonic sales have been blown by bad demonstrations," this retailer said with a shudder. "Your approach has to be intelligent and completely honest. The main question bothering many 4-channel buyers today is what is going to happen to stereo and which should he buy, stereo or 4-channel. While he is talking with the customer, the salesman should be doing some keen qualifying. What price is he in? But that isn't the leading question? The question is: is this guy sufficiently interested in sound to be a 4-channel prospect? The demonstration should do a great deal toward furnishing the answer."

(Continued)



J.I.L. executives E. Nakamura (left) and Al Rolac pictured at the recent winter shows in Chicago.

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APRIL 13, 1974, BILLBOARD

Country Music

8 Female Singers Suspended by Union

NASHVILLE—Eight female country singers have been suspended from Local 257 of the American Federation of Musicians for nonpayment of booking fees to their agents, it has been learned.

The problem seems not to apply to males, who pay their commissions with regularity. The union said the suspension applied to Sammi Smith, Dottie West, Jean Shepard, Martha Carson, Margie Bowes, Lois Johnson, Billie Jo Spears and Ginger Willis.

A standard practice, according to some agents, is for the artist, after accumulating a certain amount of debt

(often in the thousands of dollars), to change agents. When occasional lawsuits have been threatened, they generally have been settled before actual litigation.

"It's a problem apparently peculiar to Nashville," one agent said, "and the girls have a way of getting around the union situation."

As union regulations now read, union musicians may not "play" with suspended artists. This is the key word.

"They take the word 'play' to mean actually performing on an instrument," the agent continued. "All the girl artist has to do then is to put down her instrument (few of them actually play more than basic chords anyway) and she is performing, not playing. Thus the musicians go right on working with her."

It was also noted that these women performers cannot sign a Form B contract for a booking. But they have a way around that, too. They simply designate a leader of their group, and he does all the signing. Yet the artist gets the bulk of the money involved.

One agent, who said a girl artist in question owes him "in excess of \$10,000," filed the complaint with the union seeking her suspension. She promptly moved to another booking agency.

Why does an agency take on an artist who apparently owes consider-

(Continued on page 43)

Gospel Can Aid Country, Writers Say

LAKE BARKLEY, Ky.—With virtually every country artist now including gospel music in his repertoire, there is a need for a meeting of contemporary gospel writers and country producers.

This was a consensus of religious writers gathered here as part of the Benson Publishing Co. plan to bring together all of its writers and singers for a three-day seminar.

"Kristofferson proved that a religious-oriented song could make it big in the country charts," said one writer, "and we have the sort of contemporary material the country artists are looking for."

Another stated that, as soon as country singers get away from the traditional gospel music, the more likely this crossover will be effective.

"With the surge of campus gospel record shops, it stands to reason that young people are looking for 'Jesus music' one writer noted. "And while one hit does not necessarily establish a trend, there is every indication that modern Gospel is quite acceptable with any audience now."

Kris Kristofferson defied convention with his "Why Me," which made it big both in the country and pop charts. Others have followed suit to a lesser degree.

"One of the inherent problems is

(Continued on page 43)

Country Music Mural Will Hang in Museum by 1975

NASHVILLE—A mural by artist Thomas Hart Benton depicting the "Sources of Country Music" will hang in the Country Music Hall of Fame and Museum early next year.

The Country Music Foundation, through the Tennessee Arts Commission, has received a \$20,000 grant from the National Endowment for the Arts for the commissioning of the 6-by-10-foot mural.

The announcement was made by

William Ivey, Country Music Foundation executive director.

The artist already has begun work on the project, which will cost more than \$50,000. The mural will include graphic representations of the various cultural influences which form the sources of the country music tradition.

The project is being established as a memorial to the late Tex Ritter. He was the original driving force behind the idea of the mural.

Funds to pay for the additional cost of the mural will be solicited from the arts community and the national music industry.

Bluegrass Will Be Showcased

NASHVILLE—Opryland USA will have its first true showcase for Bluegrass music this season.

When the \$28 million theme park opened, four separate sets of entertainment were offered to visitors. Julio Pierpaoli, park manager, said Opryland has retained the best shows from the past seasons and added two others.

One of these is "Colonel Harold R. Chirp's Great American Variety Troup" and all-new version of the Folk Music Show, which will feature the Bluegrass.

The tradition of the showboats of the 1800s also will be regenerated in an all-new show titled "Showboat '74."

There also will be daily shows by performers of the "Grand Ole Opry," with no additional fee charged.

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Country Music

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Better Sounds Is Sold

NASHVILLE—Better Sounds, Inc., owner of Chart Records and its subsidiaries, including publishing, have been sold to a group in New Albany, Ind.

The new corporate officers of the

firm, which bought all the stock owned by Slim Williamson, former owner of Better Sounds, are: Robert Harris, chairman of the board; Donna Lee Worden, president; Tom Stanley, vice president in charge of publishing; Betty Stanley, secretary-treasurer; Allen Whitcomb, promotion manager, and Bill Worden, business manager. The firm will function under the existing name.

Harris, a native of New Albany, is best known in the Louisville area where he is a horse race owner and developer.

Worden, speaking for the organization, said most attention would be devoted to developing existing artists, although two new ones have been signed. They are Sharon Gentry of Louisville and Bobby Belew, son of veteran artist-writer Carl Belew.

Chart Records will be distributed by Buddah.

The publishing companies involved are 16th Avenue Music (BMI); Sue-Mirl Music (ASCAP); and Swingsong Music (SESAC). Each has a productive catalog.

Anderson's Dual Role

LONDON—MCA recording artist Bill Anderson will act as host for all segments of the International Country Music Festival next week except for the one on which he appears as an entertainer.

Britain's Pete Brady will introduce Anderson on his performing portion of the show.

Special to Be Videotaped

NASHVILLE—Plans have been completed for the videotaping of a special at the Tennessee State Prison here hoping to develop the talent of selected inmates.

The special, built around ex-convict Glen Sherley and featuring Johnny Cash and other leading artists, will be produced by Dick Carson of Hollywood. Director is Bill Ison, formerly of New York.

Artists Join In Prayers

NASHVILLE—An innovation aimed at lifting the spiritual values of those involved in the music business has been instituted here by performing artists and others.

A weekly "Prayer Breakfast" is held each Wednesday to bring together members of the industry in an effort to create closer ties and to make them more meaningful.

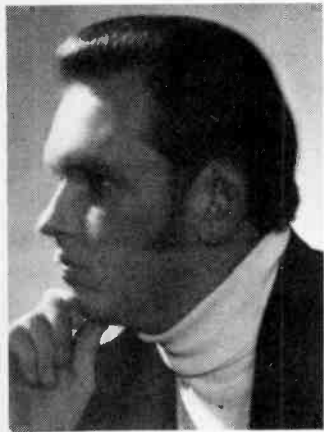
Spearheading the functions are such artists as Connie Smith, Jeannie C. Riley, Billy Walker, Donna Stoneman and Skeeter Davis. One of the principal organizers was Emily Bradshaw, executive director of the NARAS chapter here.

Each fourth week a speaker from the industry is called upon to take part. On the other weeks, there is an "exchange of Christian values and experiences." Anyone in the industry is invited to the breakfast, held at the Sheraton Hotel.



JAN HOWARD, back on the road, signs a booking agreement with the Joe Taylor agency. Taylor is at left, and Roger Burch, agency vice president, at right.

C/W MEET WILL SHERMAN



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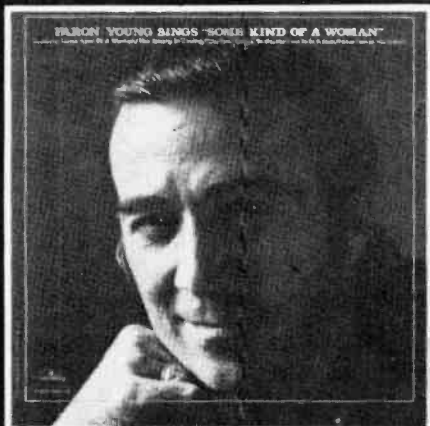
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Billboard

Hot Country Singles

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This Week			Last Week			Weeks on Chart			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			This Week			Last Week			Weeks on Chart			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
1	1	8	35	38	11	68	73	5	A VERY SPECIAL LOVE SONG —Charlie Rich (B. Sherrill, Norro Wilson), Epic 5-11091 (Columbia) (Algee, BMI)	68	73	5	LAST OF THE SUNSHINE COWBOYS —Eddy Raven (E. Raven), ABC 11421 (Milene, ASCAP)										
2	3	8	36	19	14	69	98	2	HANG IN THERE GIRL —Freddie Hart (Freddie Hart), Capitol 3627 (Blue Book, BMI)	70	75	5	BLOODY MARY MORNING —Willie Nelson (W. Nelson), Atlantic 3020 (Willie Nelson Music, BMI)										
3	6	10	37	20	13	70	75	5	HELLO LOVE —Hank Snow (Betty Jean Robinson, Aileen Mnich), RCA 0215 (Four Star, BMI)	71	62	8	SOMETHING BETTER —O.B. McClinton (M. Kossler, R. Vanhoy), Enterprise 9091 (Columbia) (Tree, BMI)										
4	2	14	38	23	17	71	62	8	MIDNIGHT, ME & THE BLUES —Mel Tillis (Jerry House), MGM 14689 (Sawgrass, BMI)	72	—	1	HELLO TROUBLE —Lawanda Lindsey (E. McDuff, O. Couch), Capitol 3839 (Blue Book, BMI)										
5	12	7	39	25	17	73	—	1	THINGS AREN'T FUNNY ANYMORE —Merle Haggard (M. Haggard), Capitol 3830 (Shade Tree, BMI)	74	80	6	DON'T LET GO —Mel Tillis & Sherry Bryce (J. Stone), MGM 14714 (Screen Gems-Columbia, BMI)										
6	9	9	40	48	5	75	82	3	(Jeannie Marie) YOU WERE A LADY —Tommy Overstreet (Moreno, Charlie Black), Dot 17493 (Famous) (Ricci Moreno, SESAC)	76	85	6	COUNTRY LULLABY —Johnny Carver (B. Mann, C. Weil), ABC 11425 (Screen Gems-Columbia/Summerhill, BMI)										
7	4	9	41	26	10	77	81	4	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)	78	84	3	YOU BET YOUR SWEET LOVE —Kenny O'Dell (K. O'Dell), Capricorn 0360 (Warner Bros.) (House Of Gold, BMI)										
8	8	8	42	49	9	79	70	8	I'LL TRY A LITTLE HARDER —Donna Fargo (Donna Fargo), Dot 17491 (Famous) (Prima Donna, BMI)	80	86	4	TORE DOWN/NOTHING BETWEEN —Porter Wagoner (P. Wagoner), RCA 0233 (Owepar, BMI)										
9	14	7	43	53	5	81	89	2	IS IT WRONG (For Loving You) —Sonny James (W. McPherson), Columbia 4-46003 (Hill & Range, BMI)	82	90	5	BOB, ALL PLAYBOYS AND ME —Dorsey Burnette (C. Williams), Capitol 3829 (ATV, BMI)										
10	5	14	44	59	3	83	78	7	WOULD YOU LAY WITH ME (In A Field Of Stone) —Tanya Tucker (David Allen Coe), Columbia 4-45991 (Window Captive, BMI)	84	88	6	TOY TELEPHONE —Johnny Bush (L. Kingston, F. Bycus), RCA 0240 (Owepar, BMI)										
11	7	13	45	50	10	85	83	7	THERE'S A HONKY TONK ANGEL —Conway Twitty (Troy Seals, Danny Rice), MCA 40173 (Danor, BMI)	86	92	3	THE SAME OL' LOOK OF LOVE —David Houston (C. Taylor, G. Richey, N. Wilson), Epic 5-11096 (Columbia) (Algee/AI Gallico, BMI)										
12	16	11	46	54	8	87	91	2	THE OLDER THE VIOLIN, THE SWEETER THE MUSIC —Hank Thompson (Curley Putnam), Dot 17490 (Famous) (Tree, BMI)	88	—	1	WHAT A WAY TO GO —Del Reeves (J. Chesnut), United Artists 378 (Passkey, BMI)										
13	15	10	47	56	6	89	—	1	IT'S TIME TO CROSS THAT BRIDGE —Jack Greene (Ben Peters), MCA 40179 (Ben Peters, BMI)	90	93	2	JOHN LAW —Homer Joy (H. Joy), Capitol 3824 (Blue Book, BMI)										
14	24	7	48	47	8	91	94	2	WE SHOULD BE TOGETHER —Don Williams (A. Reynolds), JMI 36 (Jack, BMI)	92	95	2	THE TELEPHONE CALL —Tina and Daddy (B. Sherrill, C. Taylor), Epic 5-11099 (Algee, BMI)										
15	17	10	49	67	4	93	96	3	(We're Not) THE JET SET —George Jones & Tammy Wynette (B. Braddock), Epic 5-11083 (Columbia) (Tree, BMI)	94	—	1	BITTER THEY ARE, HARDER THEY FALL —Larry Gatlin (L. Gatlin), Monument 7-8602 (Columbia) (First Generation, BMI)										
16	13	12	50	65	3	95	100	5	BABY DOLL —Barbara Fairchild (J. Crutchfield, D. Earl), Columbia 4-45988 (Duchess, BMI)	96	97	4	SHE STILL COMES TO ME —Henson Cargill (D. Feller), Atlantic 4016 (Vector, BMI)										
17	22	8	51	72	3	97	—	1	AT THE TIME —Jean Shepard (Bill Anderson), United Artists 384 (Stallion, BMI)	98	99	2	I'M FREE —Stan Hitchcock (J. Foster, B. Rice), Cinnamon 782 (Jack & Bill, ASCAP)										
18	10	12	52	61	10	99	—	1	TWENTIETH CENTURY DRIFTER —Marty Robbins (Marty Robbins), MCA 40172 (Mariposa, BMI)	100	—	1	I'M FREE IN TEARDROPS —Earl Richards (B. Emerson, J. Emerson), Ace Of Hearts 0477 (Golden Horn, ASCAP)										
19	18	10	53	66	4	—	—	—	GUESS WHO —Jerry Wallace (Max Powell), MCA 40183 (Four Star, BMI)	—	—	—	GEORGIA KEEPS PULLING ON MY RING —Little David Wilkins (O. Wilkins, T. Marshall), MCA 40200 (Battleground/Emerald Isle, BMI)										
20	35	5	54	60	7	—	—	—	NO CHARGE —Melba Montgomery (H. Howard), Elektra 45883 (Wilderness, BMI)	—	—	—	FRIEND NAMED RED —Brian Shaw (S. Weedman, G. Taylor), RCA 0230 (Dunbar, BMI)										
21	27	6	55	64	4	—	—	—	SOME KIND OF WOMAN —Faron Young (J. Peppers, T. Cash), Mercury 73464 (Phonogram) (Coal Miners, BMI)	—	—	—	IF YOU LOVE ME (Let Me Know) —Olivia Newton-John (J. Rosill), MCA 40209 (AI Gallico, BMI)										
22	28	6	56	79	3	—	—	—	RAINY NIGHT IN GEORGIA —Hank Williams Jr. (T. White), MGM 14700 (Combine, BMI)	—	—	—	SHE'S IN LOVE WITH A RODEO MAN —Johnny Russell (B. McDill), RCA 0248 (Jack, BMI)										
23	40	6	57	74	3	—	—	—	COUNTRY BUMPKIN —Cal Smith (D. Wayne), MCA 40191 (Tree, BMI)	—	—	—	THE PILLOW —Johnny Duncan (J. Duncan), Columbia 4-46018 (Algee, BMI)										
24	21	10	58	44	11	—	—	—	I'M LEFT, YOU'RE RIGHT, SHE'S GONE —Jerry Lee Lewis (B. Taylor, S. Kesler), Mercury 73452 (Phonogram) (Hill & Range, BMI)	—	—	—	HAVE IT YOUR WAY —Dave Dudley (D. Dudley), Rice 5067 (New Keys, BMI)										
25	31	6	59	52	8	—	—	—	SMILE FOR ME —Lynn Anderson (R. Bourke), Columbia 4-46009 (Chappell, ASCAP)	—	—	—	GOOD MORNING LOVE —Larry Kingston (L. Kingston), JMI 37 (Owepar, BMI)										
26	39	5	60	58	7	—	—	—	HONEYMOON FEELIN' —Roy Clark (R. Hellard, G.S. Paxton), Dot 17498 (Famous) (Coustic, BMI)	—	—	—	JUST FOR OLD TIMES SAKE —Eddy Arnold (H. Hunter, J. Keller), MGM 14711 (Screen Gems-Columbia, BMI)										
27	29	8	61	57	10	—	—	—	SEASONS IN THE SUN —Bobby Wright (Rod McKuen, Jacques Brel), ABC 11418 (E.B. Marks, BMI)	—	—	—	THE STREAK —Ray Stevens (R. Stevens), Barnaby 600 (MGM) (Ahab, BMI)										
28	30	9	62	68	5	—	—	—	I'LL NEVER GO AROUND MIRRORS —Lefty Frizzell (S.D. Shafer/L. Frizzell), ABC 11416 (Blue Crest, BMI)	—	—	—	WELCOME HOME —Peters & Lee (J. Dupre, S. Beldone, B. Blackburn), Philips 40729 (Phonogram) (Belo, ASCAP)										
29	11	15	63	87	2	—	—	—	SWEET MAGNOLIA BLOSSOM —Billy "Crash" Craddock (Rory Bourke, Gayle Barnhill), ABC 11412 (Chappell, ASCAP/Unichappel, BMI)	—	—	—	TEXAS LAW SEZ —Tommy Glaser (J. Riley), MGM 14701 (Fifteen Years, BMI)										
30	37	7	64	76	2	—	—	—	SILVER THREADS AND GOLDEN NEEDLES —Linda Ronstadt (J. Rhodes, D. Reynolds), Asylum 11032 (Central Songs, BMI)	—	—	—	YOU ONLY LIVE ONCE (In A While) —Glen Barber (M. Newbury), Hickory 316 (MGM) (Acuff-Rose, BMI)										
31	32	8	65	51	9	—	—	—	YOU NEVER SAY YOU LOVE ME ANYMORE —Nat Stuckey (Gayle Barnhill, Johnny Christopher), RCA 0222 (Unichappel/Easy Nine, BMI)	—	—	—	I'LL HAVE TO SAY I LOVE YOU IN A SONG —Jim Croce (J. Croce), ABC 11324 (Blendingwell/American Broadcasting, ASCAP)										
32	34	9	66	69	7	—	—	—	I NEVER GET THROUGH MISSING YOU —Bobby Lewis (Arthur Kent, Frank Stanton, Biff Collie), Ace Of Hearts 0480 (Golden Horn, ASCAP)	—	—	—	COME HOME —Jim Munday (J. Munday), ABC 11428 (Chappell & Co., ASCAP)										
33	41	6	67	77	3	—	—	—	JUST ENOUGH TO MAKE ME STAY —Bob Luman (J. Weatherly), Epic 5-11087 (Columbia) (Keca, ASCAP)	—	—	—											
34	55	4				—	—	—	ON THE COVER OF THE MUSIC CITY NEWS —Buck Owens (S. Silverstein, B. Owens, J. Shaw), Capitol 3841 (Evil Eye, BMI)	—	—	—											

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



Country Music

Nashville Scene

By BILL WILLIAMS

Bob Luman has moved to the Jim Halsey agency in Tulsa and already is being booked into some national television work. . . . Sixty-five members of the USS Nashville, including, the skipper, were guests at the new Grand Ole Opry House last week. . . . On the subject of the "Opry," Johnny Russell couldn't perform his hit song, "Rednecks, White Sox and Blue Ribbon Beer." The sponsor of his segment was Schlitz. . . . Grandpa Jones, who never ceases to astound, broke all records at the San Angelo Rodeo, appearing with Joe and Rose Lee Maphis. Grandpa, along with Archie Campbell, flew west to do the Perry Como special. . . . Charlie Walker, Archie Campbell, Faron Young, Tom T. Hall and Bob Luman play in the Satellite golf tournament at Hattiesburg, Miss., while the Master's Tourney is under way in Augusta. . . .

Lonzo and Oscar plan to do nothing but "straight" songs on all of their future singles, although they may mix a little comedy into their albums. They scored well on GRC with a soft ballad, and that's the bag in which they'll stay. Their road show, however, will be strongly in the comedy line. . . . Skeeter Willis, home after surgery, is doing well. . . .

(Continued on page 44)



LOOKS LIKE OL' CAL'S GOT HIMSELF A SURE-NUFF, CHART JUMPING, SMASH HIT!!

"COUNTRY BUMPKIN"

MCA # 40191

Cal Smith

Exclusively on
MCA RECORDS



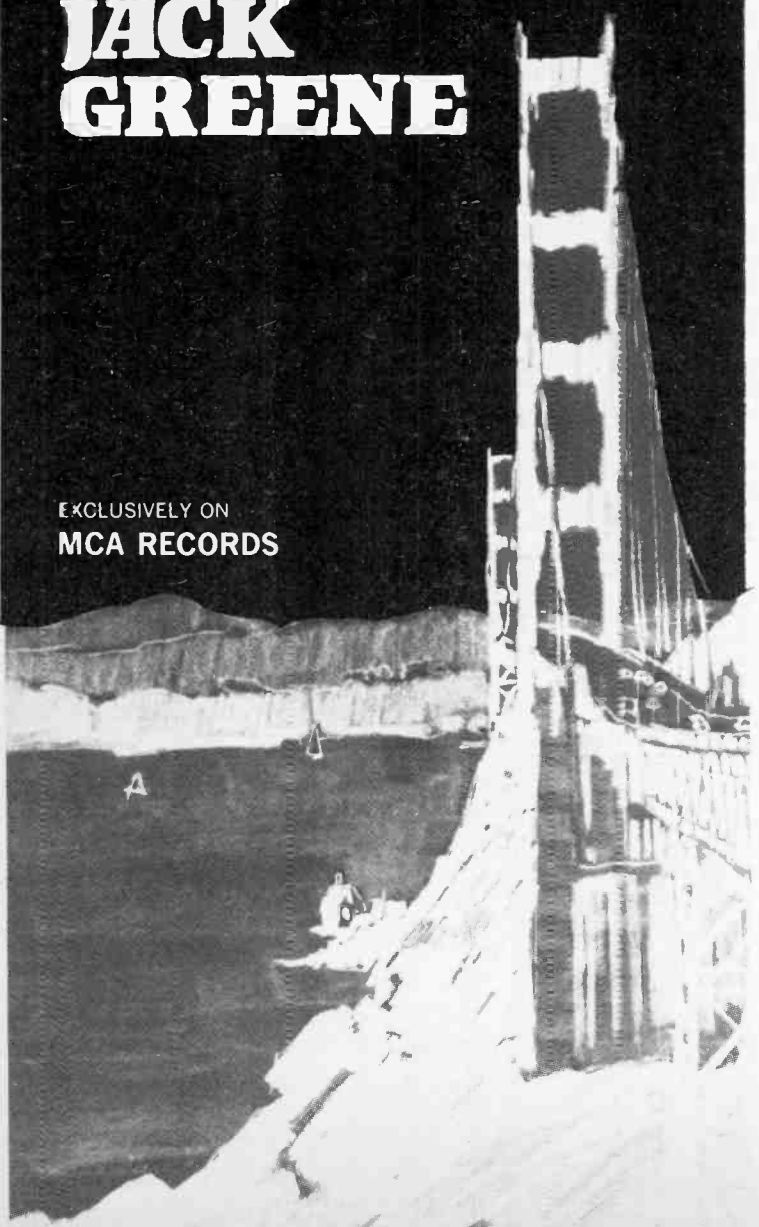
WATCH OUT TOP TEN BECAUSE . . .

"IT'S TIME TO CROSS THAT BRIDGE"

MCA # 40179

JACK GREENE

EXCLUSIVELY ON
MCA RECORDS



Cody Sharing Bus With Sage

LOS ANGELES—As a result of the gas shortage, Commander Cody & His Lost Planet Airmen are now sharing their Sceni-cruiser bus, "Honeysuckle Rose," with the New Riders of the Purple Sage.

Cody and his group, who began their careers as a rock-oriented band, have turned increasingly to country over the past several years. The New Riders are one of the better known "country rock" groups and are playing many of their dates with Cody. Both bands are from the San Francisco area.

As a result of the gas shortage, plans to replace "Honeysuckle Rose" with a new bus have been shelved for the time being.

Gospel Writers

• *Continued from page 40*

that country artists tend to reach back into 'In The Garden' or something comparable," said Bill Gaither, one of the most successful of all gospel writers. "There is plenty of contemporary material available, and it could do well for them," he continued.

Gaither, among others, felt there should be more accessibility among producers and artists in the country field to the Gospel writers. "They tend to put us off, not even listening to our material," he said.

The Benson seminar was held in this peaceful setting to allow all of the company artists and writers to become better acquainted, and to keep abreast of new development in the industry.

Singers Suspended

• *Continued from page 40*

able money to another booker? "For prestige purposes," one answered. "There is a name value involved here, and we take steps to ensure that the same sort of practice does not happen at our agency."

APRIL 13, 1974, BILLBOARD

FIND OUT THE LOWDOWN TRUTH ABOUT JEANNIE MARIE FROM TOMMY OVERSTREET.



"Jeannie Marie (You Were A Lady)"
DOA-17493

From the forthcoming album:
"Woman, Your Name Is My Song"

Album: DOS-26022
8-Track: 8150-26022
Cassette: 5150-26022



Personal
Management:
Jim Halsey
Company
Tulsa,
Oklahoma

Available on GRT Tapes



Distributed by Famous Music Corporation
A Gulf + Western Company

APRIL 13, 1974, BILLBOARD

Anderson Is On the Ball

NASHVILLE—MCA's Bill Anderson is one up on the rest of the country artists with ball teams; he has taken his group to spring training in Florida.

The idea began when he was traveling in a snowstorm last winter. Anderson expressed the desire to attend a summer training camp, as did other members of his band. He set it up for the group and their wives and they went to Bradenton.

While there, Anderson arranged a ballgame with a group from WHOO-AM, Orlando. They also played Rainbow Ranch, which is coached by Bill Bomar, a graduate of the University of Georgia, which is Anderson's alma mater.

Nashville Scene

• Continued from page 43

Justin Tubb has his 4-year-old son working already. The grandson of Ernest Tubb got a job modeling on his fourth birthday. . . . Carol Lee Cooper is about to sign a recording contract. . . . Beautiful Linda Moore, who moved to Nashville from Delaware, is making the transition from pop to country and should have no trouble in the process. . . .

Mike Page and Paige O'Brian in Nashville to go over material for their upcoming session. . . . Chuck Stewart, after an outstanding week at the Hugh X. Lewis Country Club, was followed by writer-singer Whitey Shafer. . . . Lola Scobey, House of Loyd executive vice president, has finished her first two demo sessions as a producer. . . . P.J. Sherman found the vinyl shortage to be real; part of the order for her first release on Oweman Records was pressed when the plant ran out of the plastic, delaying a release date until a new shipment arrives. . . . Harrison Tyner, Don Tweedy, Dallas Corey, Les Ladd and Joe "Mickey" Allen are collaborating on the production of a series of commercials revolving around the forthcoming American Bicentennial for presentation to a major oil company. . . . Vik Chandler is in the process of opening his own publishing firms, ASCAP and BMI. . . . Jim Martin, husband of Cedarwood writer Naomi Martin, is recovering from surgery. . . . David Allan Coe's first recording activity for Columbia included material by Bobby James Bourgoin. . . .

Freddie Hart, whose career was held together for years by the faithful in the out-of-the-way places, refused to forsake them now that he's on top. His bookings, through Joe McFadden, take him to some remote spots, but that's at his own insistence. . . . Billy Thundercloud and the Chieftones drew massive crowds at the Sarasota, Fla., County Fair, and he was booked back immediately for next year. . . . Capitol is changing the side of the new Roy Drusky record. It's now "One Day At a Time," a Kristofferson tune. . . . Charlie McCoy will be on his first Midnight Special broadcast April 12. Naturally he's taking along Nashville musicians, the Barefoot Jerry band.

Rusty Adams bought a new customized auto, the expensive kind, and it burned up eight days later due to a faulty electrical system. . . . Johnny Johnson has joined the Strodom Enterprises group as a booking agent. . . . Little Sharee Grier has finished

Country Music

Billboard

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 4/13/74

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★ Star Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	4	5	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
2	2	51	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
3	1	9	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
★ 4	9	5	WOULD YOU LAY WITH ME—Tanya Tucker, Columbia KC 32744
5	5	14	LET ME BE THERE—Olivia Newton-John, MCA 389
★ 6	10	6	MY THIRD ALBUM—Johnny Rodriguez, Mercury SRM 1-6999 (Phonogram)
7	8	6	JOLENE—Dolly Parton, RCA 0473
★ 8	17	4	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
9	3	20	NEW SUNRISE—Brenda Lee, MCA 373
★ 10	13	5	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard, Capitol ST-11276
11	11	17	FASTEST HARP IN THE SOUTH—Charlie McCoy, Monument KZ 32749 (Columbia)
12	7	8	I'M STILL LOVING YOU—Joe Stampley, Dot DOS 26020 (Famous)
13	6	14	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram)
14	16	7	KID STUFF—Barbara Fairchild, Columbia KC-32711
15	12	15	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-2-0290
16	14	13	AN AMERICAN LEGEND—Tex Ritter, Capitol 11241
★ 17	26	3	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
18	20	22	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
★ 19	23	4	THE ENTERTAINER—Roy Clark, Dot DOS 1-2001 (Famous)
★ 20	27	6	FULLY REALIZED—Charlie Rich, Mercury SRM 2-7505 (Phonogram)
21	15	9	THE ENTERTAINER OF THE YEAR—Roy Clark, Capitol ST 11264
22	25	8	SONG AND DANCE MAN—Johnny Paycheck, Epic KE 32570 (Columbia)
23	18	17	THE MIDNIGHT OIL—Barbara Mandrell, Columbia KC 32743
24	19	14	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
25	28	18	CLINGING TO A SAVING HAND—Conway Twitty, MCA 376
26	21	13	BEAN BLOSSOM—Bill Monroe, MCA 2-8002
★ 27	33	4	DON WILLIAMS, VOL. II—JMI 4006
28	22	15	THE UPTOWN POKER CLUB—Jerry Reed, RCA APL 1-0356
29	34	32	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
★ 30	—	1	HELLO LOVE—HELLO LOVE—Hank Snow, RCA APL1-0441
31	24	14	SOUTHERN ROOTS/BACK HOME TO MEMPHIS—Jerry Lee Lewis, Mercury SRM 1-690 (Phonogram)
32	39	4	THE BEST OF DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1-0425
33	38	2	LET'S GO ALL THE WAY TONIGHT—Mel Tillis & Sherry Bryce, MGM SE 4937
34	35	5	SHE'S GOT EVERYTHING I NEED—Eddy Arnold, MGM 4912
35	36	7	THE PILGRIM—Larry Gatlin, Monument KZ-32571 (Columbia)
36	37	3	THE BEST OF BUCK DWENS VOL. 5—Capitol 11273
★ 37	—	1	ANOTHER LONELY SONG—Tammy Wynette, Epic 32745 (Columbia)
38	30	8	HOUSE OF THE RISING SUN—Jody Miller, Epic KE 32569 (Columbia)
★ 39	—	1	SWEET COUNTRY—Charley Pride, RCA APL1-0217
★ 40	—	11	SOME KIND OF WOMAN—Faron Young, Mercury SRM 1-698 (Phonogram)
41	41	5	HAPPY HOUR—Tony Booth, Capitol ST-11270
42	44	13	THE OAK RIDGE BOYS—Columbia 32742
43	45	13	THAT'S THE WAY LOVE GOES—Connie Smith, Columbia 32581
44	—	1	LAST LOVE SONG—Hank Williams Jr., MGM SE 4936
45	49	2	PHASES AND STAGES—Willie Nelson, Atlantic SD 7291
46	47	3	LIVE AT THE PALOMINO CLUB—Del Reeves, United Artists UA 204-F
47	29	16	AMAZING LOVE—Charley Pride, RCA APL1-0397
48	50	2	BACK IN THE COUNTRY—Roy Acuff, Hickory 4507 (MGM)
49	32	21	ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018 (Famous)
50	31	15	I REMEMBER HANK WILLIAMS—Glen Campbell, Capitol SW 11253

her first session in Dallas for Toro Records. . . . George Richey will produce Leona Williams on her new label. . . . Johnny Rodriguez hospitalized briefly. . . . Jimmy Payne of

Cinnamon is currently touring England. . . . Donna Hilley is departing the Bill Hudson Agency, on excellent terms, and going to Tree Publishing.

International News

BBC to Bow Pop Label Keyed to Compilations & Backed by TV

By GRAHAM PUNTER

LONDON—BBC Records is throwing itself into open competition by launching a pop label with compilation albums and TV promotion.

But before the new Beeb label has even got off the ground it has met with a strong reaction from the established TV-orientated compilation companies.

Roy Tempest, BBC Records' sales and marketing manager, said the move is a bid to step up the organization's current 2 1/4 percent market share to 3 or 4 percent.

There will be an initial six albums plus singles on the Beeb label, when it starts in September.

Tempest said: "This will be similar to a K-Tel-type operation and we will be in competition. We will be in the market to buy tracks from record companies for compilation albums.

"We cannot advertise on commercial TV, but we shall promote our product on BBC-TV and radio. I don't think we will be having any unfair advantage. It is balanced by events like Eurovision which the BBC is staging but that Festival Records is making a packet out of with Olivia Newton-John."

The kind of compilation albums envisaged would be like "Best of Top of the Pops" or "Best of Old Grey Whistle Test" with original artists.

Beeb will also be a strong singles label, said Tempest, and he would be looking for uncontracted artists who appear on the TV music shows.

But Arcade sales director Michael Levene said: "My view is that any single person or corporation is entitled to make money providing they don't take unfair advantage.

"I don't suppose BBC Records will make any BBC air time available to us so it will have an unfair advantage. I don't mind competition but BBC Records must not abuse its position and I think it will."

Ian Howard, managing director of K-Tel, said: "I don't like it but I can't say it's unfair. It surprises me that BBC Records should enter this field and it remains to be seen how successful it is.

"I would not like to see the company make too much use of its advantage and I shall be watching the situation with interest."

Colin Taylor, promotion manager of Ronco, said: "I think it is a good thing because all forms of competition are healthy. Nobody can stop the company using BBC TV or radio

for promoting the product but it still won't be a piece of cake."

BPI director Geoffrey Bridge said: "The first I heard of this was when I read national reports of the press conference.

"I see it as very much a wait-and-see situation. A lot of what the Beeb label will do will be in the hands of record companies—whether or not they let Beeb have tracks for compilation albums.

"I think BBC Records is trying to up-date its image and we can't say very much as long as the company doesn't unfairly promote its records."

Tempest said the purchase of tracks for the compilation albums would not be financed by the taxpayer but by the profits made by BBC Records from the time it started showing a gain two years ago.

Financial stability to press ahead was added by the \$1.25 million from Polydor on the recent manufacture and distribution deal, he said.

The BBC Records label will continue to be used for easy listening and other non-pop material.

At a press conference last week Peter Dimmock, general manager of BBC Enterprises—the commercial arm of BBC which includes BBC Records—said over 350,000 records and cassettes have been sold during the current financial year.

On May 1 BBC Records in 8-track will be available following the introduction of cassettes in February.

During June and July there will be a major campaign on all BBC Records product—about 150 titles—which will include dealer and salesmen incentives. Details are being worked out.



RCA launched their new offices at the Oberstrasse in Hamburg with a party. Among the first visitors were, left to right, A.C. Martinez the division vice president, finance, RCA New York; R.D. Summer, vice president international RCA New York; and D. P. Baumgartner, consultant RCA Europe.

German Mfrs. Bid to Slash VAT Defeated

HAMBURG—A six-year fight to slash the 11 percent Value Added Tax on records has ended in defeat for the record manufacturers.

The verdict was announced last month by the First Senate of the Federal Constitutional Court on the action brought in 1968.

Nineteen manufacturers had lodged an appeal against record turnover being taxed at 11 percent whereas other cultural media like books and magazines are subject to a rate of 5 1/2 percent.

The court dismissed the appeal as unjustified. Summing up, president Benda said the different rate of tax was justified.

He said in contrast with records which are a "economically healthy journalistic medium," records, books and the press have to fight to

retain their place in the communicative market.

The fact that records are economically healthy, he said, is supported because prices of records are relatively stable whereas printed matter is subject to constant increases because of the high labor content in their method of manufacture.

The court said in its verdict that it is up to the legislator to judge whether two fields of life are so similar that it is essential to treat them the same.

The Federal Association of the Phonographic Industry will direct its future work towards convincing the West German legislative that records should be put on an equal footing—including taxation—with other cultural media.

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 \$1.40. 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 increases 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.

In a letter to dealers, managing director Tony Morris said: "Over the months we have been forced to increase certain price categories. These changes have been selective and kept to a minimum and have been designed to delay an across the board increase.

"Now that much higher raw materials and oil prices are fully effective we have to increase a number of trade price categories with immediate effect."

Morris added the new price schedules include recommended re-

tail prices based on maintaining the traditional dealer percentage margin.

Phonogram's current list of recommended retail prices includes a standard pop album at \$5.00, deluxe album \$6.25, cassettes and cartridges \$7.38, deluxe classical \$6.25, super deluxe classical \$6.85.

A&M has also put up prices, with its Mayfair midprice line jumping from \$2.48 to \$3.10, the first rise in this category in four years. Standard albums go to \$6.25 from \$5.85, deluxe albums to \$8.10 from \$7.10.

Br. Mfrs. Spared in Budget

LONDON—Not so much an escape—more a stay of execution. That was the record industry's reaction to the budget, introduced by the new labor government.

General response was one of surprise and pleasure that the expected VAT increase on luxury goods—including records—did not materialize.

But the pleasure is tempered by the knowledge that Chancellor Denis Healey plans a phase two, likely to include a wealth tax and with it a taxation attack on luxury items.

It seems unlikely the Chancellor will use phase two to hit even harder the goods he increased tax on last week as a means to bolster the Treasury.

And with his declared intention to "soak the rich" a squeeze on luxury goods must be on the cards,

More International
See Page 50

From the Music Capitals of the World

LONDON

Satril Records is to be released under its own label and logo in 25 countries following a blitz on Europe by managing director Henry Hadaway. Hadaway has just returned from an extensive tour where he set up the new deals and paved the way to license his product in still more territories.

The company is about to appoint an international marketing manager and appointments of European label managers are imminent. Hadaway said, "Over the next three years we are planning to spend a lot of money and to engage extra personnel to ensure our product is 100 percent exploited in these territories."

The boss of a record manufacturing plant is putting his business up for sale—and waiting for the avalanche of inquiries from companies desperately seeking more production capacity. After 17 years in business, John Rumble, 65, has decided to retire and put his Mitcham, Surrey, factory on the market, though he has not yet set a price and is prepared to listen to offers. He said his decision to close had nothing to do with the shortage of raw materials.

The final night of "Monty Python's First Farewell Tour" at the Theatre Royal, Drury Lane, has been recorded by Charisma for probable future release. Tapes of the satirical show contained many sketches from Python's BBC television series, and depending on the number of sketches already contained on albums and sound quality, release is aimed for July. The decision to tape the show, on Ronnie Lane's mobile studio, was taken by Charisma's managing director Tony Stratton-Smith, with the idea of U.K. release and possible U.S. release as a budget album. ... Granada Television, part of the ITV network, is launching a new pop series aimed at the singles market and due for full network screening. The six-show weekly series called 45 began April 4.

Tape thieves moved in on the sound section at the Ideal Home Exhibition held at Olympia, London, over recent weeks. Tight security kept their haul to a minimum and under 30 tapes were stolen from the thousands on display. Between 5 and 6,000 tapes were sold during the exhibition.

Olivia Newton-John could find herself in the German and French charts with two recordings of her Eurovision Song Contest entry "Long Live Love," at the same time. She has already recorded the German version and has plans to record a French version. ... Football crazy WEA chief Neshui Ertegun plus Yes manager Brian Laine and member Rick Wakeman are reportedly ready to invest \$2.5 million into lowly Fourth Division soccer club Brentford. ... Disk debut this week on Pye by Anthony Bygraves, son of Max Bygraves, and David Reilly, son of harmonica player Tommy Reilly. ... Roger Cook and Roger Greenaway have penned the theme song for a new Columbia Pictures film, Confessions of a Window Cleaner, to be recorded by Miami-born singer and writer Sue Cheyenne.

The Dart label is on the verge of signing a new pressing-distribution contract for the U.K. and acquiring representation of a U.S. label. ... Secured by John Abbey's Contempo label for U.K. release, singles by Roshell Anderson, Melvin Bliss and Soul Potion from American Sunburst soul label.

Dick James Music has moved offices to new and larger quarters at 119, West 57th Street, New York, N.Y. 10019. ... Coming next month on Mooncrest an album from Tim Moore, the first signing to new American label, A Small Record Company, formed by attorney Jo Vigonda, who represents Stevie Wonder and Richie Havens.

MARTIN THORPE

TOKYO

The Min-On Concert Association plans to complete a music library within this year in commemoration of its 10th anniversary. The library, now under construction at the organization's Shinjuku headquarters, will boast a 150-seat hall and a listening room for 24 music researchers to evaluate a recording simultaneously. Besides phonograph records and music tapes, the library will have a collection of sheet music and books on music. Also six record turntables and a tape deck. ... Brenda Lee and the Tikis vocal/instrumental quintet will play Japan, May 27-June 24, also Perez Prado & His Orchestra from Sept. 10 for five

(Continued on page 50)

Is Country Dead or Alive in Britain

By TONY BYWORTH

Last November, Jim Bailey, RCA's International Marketing Director and the past year's chairman of the Country Music Association (Great Britain) Ltd., flung down the gauntlet at the Association's Fourth Annual Awards Dinner.

He challenged the U.K. music industry, claiming they were not seizing the full potential of country music. In particular, he cited the cases of the music papers, the record companies, the publishing companies and radio and television, stating that all these outlets had only trod lightly as far as the music was concerned.

"The surface has been only gently scraped," he concluded, "and there's a wealth of material waiting for exposure to a vast audience."

For years now the pundits have been prophesying a country music boom but the expectant explosion has, more often than not, turned out only to be a damp fizzle. That's not to rule out the audience, however, that does exist for the music—nor for the occasional bursts of energy that reach wider fields. One has only to examine the highly successful careers of such artists as Jim Reeves, Johnny Cash or Slim Whitman—or to the infrequent country record that does make it into the British charts.

The problem rests with the limitation of a basic country audience and, over that level, bringing the music to the attention of the mass audience.

"The definition can be restricting," said Bailey. "I wonder whether it really helps country music to be known as country music, not only because of the stigma associated with the name but also because many country songs have developed into substantial pop hits."

"I certainly feel that the bedrock field could be expanded because it's certainly not as small as everybody feels—and I don't think it's dead by any stretch of the imagination as can be seen by recent tours."

2 Separate Areas

In Britain, country music is developing in two separate areas. First and the most important at present, is the sheer availability of product by the U.S. artist and, second, the U.K. artist whose career has been mainly limited to pub entertainment is opening to much wider spheres.

At present, the U.S. country music artist is mainly dependent upon record releases, although, in recent years, a number have been making the trek over to these shores—not only for an appearance at the annual Country Music International Festival, regarded by enthusiasts as the highlight of the country music year, but also for tours. However, the stigma of the name remains, although not all the record companies wish to tag their artists with a particular label.

"We are not trying to categorize country music but take it simply as music," commented RCA's managing director, Geoff Hannington. "A lot of people are turned off from a record purely because it's country. An artist should be treated as an artist and not be limited to a particular musical field."

RCA, with their vast catalog of country music artists, was the first U.K. company to undertake a concentrated campaign to sell the music and, in the late sixties, launched its mid-priced LSA series. The policy, states Hannington, has paid dividends.

"Putting out the albums at mid-price has led to considerable sales and a situation where some artists

could be sold at top price depending upon the strength of the product.

"The normal country market is around 5 percent, more likely around 4 percent, of the total market. Our own percentage, as we release a lot of recordings, is much higher."

Other companies have different approaches to selling the music.

35 Artists

Ian Groves, Capitol's label manager at EMI, said, "Capitol has 35 country artists on their roster in the U.S., we're spending our time concentrating upon just a handful. We're able to spend a greater monetary investment on a lower number of artists and, if one should break, that'll help the others."

"We try to release the artists that'll appeal to the widest musical cross section. Merle Haggard is such an example: he's known to audiences outside normal country appreciation and his music is wider than normally associated with country music."

George McManus, repertoire manager at Polydor whose responsibilities take in the realms of country music, feels that the difficulty lies in the manner of selling the product.

"The genuine country artist has limited sales," said McManus. "The artist who dilutes his music, like Glen Campbell or Kris Kristofferson, reaches over to a larger audience and obviously creates larger sales figures. I think to sell 'country'—and that's in inverted commas—we need to break acts into either the rock field or over to the MOR audiences."

"The sales figures for the straight country acts will stay at a fairly steady figure, similarly with those of jazz or blues, and the occasional hit single doesn't mean that the whole market will suddenly turn on to country."

Yet, strangely, Polydor's biggest selling country artist—Hank Williams on MGM—has been dead more than 20 years and, although his recordings have been repackaged numerous times, continues to sell in impressive quantities.

Nigel Grainge, Mercury label manager at Phonogram, feels that sales of country, during the past year, have been slightly disappointing. "We thought that the buzz we heard from the States on Johnny Rodriguez would have encouraged greater sales. Nevertheless, the sales on both his albums have made the releases worthwhile."

"On the other hand the success that Faron Young experienced with 'Four in the Morning' have not only helped the Faron Young album sales but, I'm sure, has also put a little more attention on country in general." Grainge adds that possibly the greatest thing to have helped country during the past year was the release of the Hank Wilson album on A&M Records. "It's bound to attract a lot of people who wouldn't normally listen to the music," he said.

Nevertheless, country songs do, occasionally, arrive in the British charts although rarely on the strength of being country. No one would dare claim that Marie Osmond's "Paper Roses" made it because of the country sounds, rather an extension of the Osmond phenomenon. Other country songs sold because of a pop treatment are Perry Como's "For the Good Times" and the Carpenters' "Top of the World" are just a couple of the titles that spring to mind.

Country Is Big Business In Eire

By KEN STEWART

Country music is big business in Ireland—and country, or country 'n' Irish singers and bands continue to dominate the scene, both on and off the record.

The names of some of the showbands on the Irish dancing circuit give a clear indication of what to expect from them. . . . The Buckaroos, the Country Blueboys, the Country Folk, the Plainsmen, the Country Style, the Cowboys, the Hillbillies, the Cotton Mill Boys, the Rocky Tops, to mention but a few.

Tony Gaynor is producer of RTE Radio's "It's Country Music Time," which began three years ago. Before that, there was "Country Style," which started in 1967.

"It's Country Music Time" goes out on Saturday nights from 11.01-11.45 and is introduced by Noel Andrews. A regular on the programme is Pascal Mooney, who also writes the Country Music Jamboree column for New Spotlight magazine.

The radio show has topped the TAM ratings. "It's very popular," says Tony Gaynor, "particularly outside the city. And we get a lot of fan mail from the North of England."

Specials

It's Country Music time has featured specials made at Dublin concerts, as well as recordings made in Wembley and Nashville. There have been specials on such artists as Glen Campbell and Anne Murray, Chet Atkins, Bobby Bare, Waylon Jennings, Hank Snow, Loretta Lynn and Tompall and the Glaser Brothers.

Talking of interest in the music in Ireland, Tony Gaynor went on: "For years country music was always popular, but it was generally because of a limited number of artists, like Jim Reeves and Slim Whitman."

"In more recent years the field has broadened, so that it's now possible for Waylon Jennings to come here in May. Three years ago, they'd have asked 'who?'"

"Irish artists have developed slowly but surely from country and Irish to a more refined country. There are better session men, better arrangements, better quality songs, musically and lyrically. Some of the better singers such as Larry Cunningham and Ray Lynam, even prefer to go to Nashville to make records."

American artists popular in Ireland include Jim Reeves, Johnny Cash, Charley Pride, Waylon Jennings, Merle Haggard, Buck Owens, Slim Whitman, and Hank Locklin, who was a frequent visitor for several years. Live appearances can provide a boost in the popularity of U.S. acts, with a similar increase in record sales.

Tony Gaynor thinks "It's Country Music Time" has helped to raise standards.

"A few years ago, a lot of people liked country, but they didn't know what it was. The programme has encouraged people to go looking for the lesser-known country artists."

"There's a bright picture here for the future. Dickie Roe's new album is country. Red Hurley and D.J. Curtin are singers who have big hits with country songs. The most popular Tom Jones disks here have been country ones."

A cabaret venue, Murray's, of Tashinny, County Longford, started a country music night last month. It will be presented for two hours every Monday, is said to be an informal session somewhat akin to the Grand Ole Opry, and will have a resident band and comper and guests.

Wembley Country Music Spotlight

The Unifying Force For Country Music

TONY BYWORTH

"Wembley has had a great way in dispersing an image—the bad image that used to go hand in hand with country music. You know . . . the check shirt, the straw hat and the square dancing. Now it's getting to be quite an 'in' image—and it's being helped because of people like Charlie Rich, Commander Cody and George Hamilton IV. Wembley has, over the years, supplied a diverse assembly of artists and none conjure up those old images."

Thus Mervyn Conn, inaugurator of the annual International Festivals of Country Music and promoter of many of the major country music tours that are staged within the British Isles, defends the words that so many other people would like to forget.

Wembley—and the International Festivals—have played a vitally important role in breaking down the barriers and opening the music to larger audiences. It has not only proven that the music is devoid of any hick imagery but, on a commercial level, it has also shown that country music can be a very viable proposition.

To Conn, though, back in 1969, it was a £20,000 gamble which had attracted the Prophets of Doom in full force. They had decried the advent of such a festival and cheerfully predicted that the event wouldn't even survive its birth.

"It was a gamble," Conn admits, now looking back over the preceding events and—in particular—the debut festival that started the ball rolling five years ago. "The Empire Pool is the biggest indoor stadium in England and, at the time, everyone thought I was completely insane because pop concerts were at their lowest ebb between eras—and I was taking on country music, which was a completely unknown quantity."

"But I am not one of those promoters who will jump on a bandwagon after someone else has started things moving. I'm not saying that the other promoters are wrong but I'm one of those people who like creating things and, to me, I saw a great possibility of a commercial opening here of a part of the music industry which had never been professionally handled."

"I could have fallen flat on my face and, at the time, 99 percent of the people around me said that I would fall flat on my face. But I just had that feeling that it was going to happen."

Best Event

But the festivals, country music and promoter Conn has outstripped them all and very few observers, now, will offer any form of argument when he proudly states that "Wembley is the best country music event in the whole world."

Conn will openly admit that, at the offset, his knowledge of country was limited—in fact, his previous association rested upon the strength of a tour with Johnny Cash a couple of years before the premier festival was staged. It took several trips to America, and numerous lengthy discussions with both artists and managers before he put over the reality of his intentions.

Now the festivals are hard-core facts and, in the process, Conn has enlarged his original ambitions and secured exclusive rights to Nashville product in both publishing and recording. He even has his own

Nashville representative in Emily Bradshaw, who formerly ran her own promotional company.

Industry Hopes

But, if the festivals have provided a glutinous feast of entertainment for the enthusiasts, have they managed to bring the industry together for a music that was once considered too specialized—with too few dedicated followers?

Mervyn Conn believes that they have.

"It has made country music a united part of the industry whereas, before, it was centered on a lot of dedicated amateurs, and the professionals weren't really involved at all. Even the hits of Jim Reeves weren't regarded as synonymous activities with country music."

"You can see the growth through publications, country clubs, radio and television programmes. Before Wembley, the activities in these fields were practically zero."

As one record company executive shrewdly observed, the appearance of 25,000 enthusiasts for one event must mean something but, more often than not, in the past, Wembley seemed to provide the pinnacle of activity—whilst the other 11 months of the year was the resting period for country music.

Now, however, the International Festival of Country Music is about to make its sixth appearance, and the industry has realized that the event still means as much to the enthusiasts as it did in 1969. The music possesses the staying power and its followers still exist. Consequently, the record companies are now adopting a more liberal-minded policy and scheduling releases throughout the year, although Wembley does create a very heavy buyers' market.

"From what I've heard in the past few weeks, especially from the record company executives, the pop fans are no longer going for one particular type of music. The revolution of pop music is no longer a revolution" explained Conn.

"At one time the majority of the public all went into one channel, pop music, with very few exceptions but now you're getting the overspill of pop into the specialist fields, which includes jazz and country. The market is becoming very much more diversified, as you can see with the audiences that attend the concerts and those coming to Wembley. This year I feel sure that there's a greater acceptance of country music per se."

And, as for the term country, is Conn ready to fight shy of the name?

"I've heard that many people don't want to know the name but surely the lesson is learned with the Charlie Rich single. That's country—and the record should encourage people to wake up to the music and listen to the other recordings that are around."

"There have been changes over the years—once it was called country 'n' western—but the western part was dropped because of past images. I won't be offended if you don't call it country music but many people do believe in it—and that's the reason I keep it there." TONY BYWORTH

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

WEMBLEY:**The Euro Country Music Mart**

By JIM BAILEY

A few weeks ago I was in Vienna and was told to my surprise that there was a very popular country music radio show. Surprised, because country record sales are almost negligible in Austria and how a weekly radio show can be successful with no corresponding sales of records is something nobody can yet explain. This does, however, reflect some activity and interest.

Also, several weeks ago Skeeter Davis inquired if we could set up a tour in Africa. The result was a resounding enthusiasm for concerts in Kenya and Nigeria. Ms. Davis, as well as other country artists, are very well known names in those countries. She spent two successful weeks there.

Not long ago two gentlemen from Malta approached us for country artist appearances there. In Ceylon there are large fan clubs for Hank Snow, Jim Reeves and others. George Hamilton IV has just finished a concert in Prague, Czechoslovakia, and gave two concerts in Moscow.

The above recent examples of country music activity in "strange" places is not to imply or to prove that country music is booming all over Europe. However, it does indicate there is some interest and if any sort of a trend is developing, more time will have to pass.

It is well known to most people in the industry that the market potential for country music is almost non-existent in countries like Italy, Spain, France, Belgium, etc. However, it seems that the impression many people have is that this type of

music is very popular in England, Ireland, Holland, Germany and in all of Scandinavia. Country music, as far as we can determine, has the following market shares in these countries:

England—3% to 4%.

Ireland—50%.

Holland—5% tops.

Germany—less than 1%—hardly measurable except for U.S. Armed Forces.

Norway—10%-15%. It used to run in the range of 30% but has declined significantly.

Sweden—maybe 5% tops.

Finland—not measurable—almost zero.

Denmark—about 1%.

Phenomena do occur. Everyone knows the widespread Jim Reeves success story. After 10 years his record sales are still huge in many countries of Europe and Africa. I don't believe his name has been off the English best-selling album charts for 10 years. The reason is that his style of singing and the songs he sang, which are classified as country, tilt to the pop side.

Tom Jones, we all know, had phenomenal success with songs leaning toward the country flavor, but he was certainly not classified country. What am I saying? Big successes in Europe for country music are not the traditional country but country songs which are recorded more for pop or MOR ears. To be sure there are certainly pockets of traditional country fans. They are usually quite vocal, giving the impression that they are more in numbers than they are.

Why isn't Europe a bigger country market? We must remember that there is a very wide difference between Europe and America. First, of course, much country music to Americans is sort of folklore—like traditional Greek is to the people of Greece. Second, practically every significant U.S. company has a special country department, studios and the like. Third, country artists (and there are hundreds) constantly tour America. Fourth, American music trade papers have separate country charts and news sections to help draw attention and focus on the large country market. No European country has any of the above advantages except for a few artist tours here and there.

In Europe there is some sort of aversion to the word "country" for the mass market. It is not "in style" and people deem it corny. At this point in time the way to sell it is not to focus on the word "country" but to concentrate on the song and artist *per se*. Other major points to realize are: 1) what sells big in the large stateside market does not very often sell in Europe; 2) songs must be arranged more "pop" than traditional country; 3) the European country market is NOT a singles market—it is almost purely album—except for the odd single that is appealing to the European ear, and these are always a pop flavor single.

To summarize, in Europe generally, there are signs of more activity in the country field but it will take long and careful development. It is certainly not big now, and to enable it to grow will take much more dedication.

WEMBLEY:**Country in Czechoslovakia**

By LUBOMIR DORUZKA

Although one could not say that country ranks among the most popular kinds of music in Czechoslovakia, its audience seems to have grown considerably during the last few years. As with every other kind of music, records by western artists available here are limited to a few LP's which Supraphon releases in its record club. With c&w, this took the form of two LP sets of samplers, each side containing some of the most popular tracks by such stars as Johnny Cash, Earl & Scruggs and similar artists. The orders, sent in on subscription basis, reached almost 10,000 copies of each of those two-LP sets.

More important, however, is the use of country material for local recordings by Czech groups and soloists. In fact, two of the best selling singles of the last four years were local versions of titles interpreted in c&w style: "Does Your Chewing Gum Lose its Flavour on the Bedpost Overnight" and "My Old Man's a Dustman." Both were recorded by Nadia Urbankova, at present the best-selling Czech female singer, and her backing group, Jiri Brabec Country Beat. Nadia and Country Beat participated in the Wembley Country Music festival 1973, went to Nashville for the 1974 festival and will be at Wembley again for this year's festival. There were quite a number of other country titles which, in Czech cover versions, ranked among Czech single best sellers in recent years. Often they were Jim Reeves titles, which enjoyed popularity with a very wide audience, while a very recent c&w

tinged title recorded on an LP by Czech No. 1 singer Karel Gott was "Rocky Top" from the House of Bryant Music. Incidentally, Karel Gott has just recorded another title with a slight country flavor: "Tie a Yellow Ribbon Round the Old Oak Tree."

At the beginning of 1974, the first two places of Czech hit parade were occupied by a local c&w singer Ladislav Vodicka, whose deep, throaty bass is reminiscent of Johnny Cash's style. Both titles are Czech versions of American c&w copyrights, "A Driver's Job Is Never Done" and "I've Been Everywhere." Vodicka has been singing country titles for more than 10 years, but he has never reached the top of the charts before. This, too, may be an indication that Czech audiences are becoming more country conscious. Besides, there is great activity among country-oriented amateur groups. An all-national festival of country and folk groups called PORTA has reached already its sixth year and its popularity is growing steadily. And two best selling acts of the Panton recording company, the Rangers and the Greenhorns, both offer country-flavored music, using some 50 percent American c&w material.

One could sum up that as in other kinds of music, original country recordings play only a modest part in Czech musical life, but the importance of local versions of foreign copyright materials and the stylistic influence of country music on local groups certainly makes up for this deficiency.



The International Ambassador of Country Music

has just completed a four week nationwide tour of the U.K. (including dates at the London Palladium and the U.S. Embassy)

George will also be making a country music first at the close of his British tour by taking country music to Prague and Moscow.

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make sure you book now.**

May 7th-10th in back-to-normal Britain will see so many top people from the music industry attending the *big* music conference in London, sponsored by the Billboard Group.

There have already been bookings from the U.K., the U.S., Germany and Japan, not to mention Australia, Belgium, Canada, Cyprus, Denmark, Finland, France, Holland, Israel, Italy, Jamaica, Mexico, Norway, South Africa, Spain, Sweden, Switzerland and Venezuela.

Take a look at the programme of events yourself - and at some of the people who'll be there. And then make sure you book *your* place. There's so much at IMIC that really deserves your attention.

Take a look at who's participating.

The list of names is a long one. Here are just some of them. Stanley Adams, ASCAP. Stig Anderson, Sweden Music. Freddy Bienstock, Carlin Music. Geoffrey Bridge, BPI. Ed Cramer, BMI. Nesuhi Ertegun, WEA. Alan Freeman, BBC. John Fruin, Polydor Records. Goddard Lieberman, CBS Records. Len Wood, EMI. Plus many, many more. In such company, you can bet that you'll learn a lot to your advantage.

Make sure you book now. It's first come, first served.

IMIC 5 is only a few weeks away and the bookings are coming in fast. Make sure of your place right now. Because it really is a case of first come, first served as regards hotel rooms and so on. If you want a good hotel room in London in May be sure and book immediately.

Please note: Refunds can no longer be issued in the event of cancellations.

So fill in the application form now. And if you're bringing your wife or husband to IMIC 5, please make sure you enter their name on the registration form and remit the appropriate fee. Because in order to protect those people who have registered, we will only be able to admit people whose names appear on our official lists to the functions and day sessions. By entering their names correctly now, you'll be saving yourself, and us, embarrassing moments later. Find a pen, find some time in May and find a lot of value in attending IMIC 5.

The programme

DAY 1 Tuesday, May 7th

Arrival of Conference Delegates	1 p.m. - 5.30 p.m.
Registration in the Ballroom Foyer, Grosvenor House.	(1300-1730 hrs.)
Welcoming Cocktail Party	5.30 p.m. - 7 p.m.
Ballroom, Grosvenor House.	(1730-1900 hrs.)
Sponsored by the Billboard Group, the British Phonographic Industry and the Music Publishers' Association.	

DAY 2 Wednesday, May 8th

PLENARY SESSION - PART 1

Official Opening	9.30 a.m. - 9.35 a.m.
Fanfare by four	(0930-0935 hrs.)
State Trumpeters of the Blues and Royals Regiment	
Chairman of the Day: Mort L. Nasatir , International Operations, Billboard Publications.	
Conference Greeting	9.35 a.m. - 9.40 a.m.
Lee Zhito , Publisher, Billboard	(0935-0940 hrs.)
(Chairman of Plenary Session to be announced).	
Opening Address	9.40 a.m. - 10.05 a.m.
Introduction by Geoffrey Bridge , Director, BPI.	(0940-1005 hrs.)
Hugh Jenkins Esq., M.P. , Minister for the Arts	
Keynote U.K. "Crisistime in Musicville? Not Again"	10.05 a.m. - 10.35 a.m.
John Fruin , Managing Director, Polydor Records.	(1005-1035 hrs.)
Intermission and Coffee Break	10.35 a.m. - 10.55 a.m.
(1035-1055 hrs.)	
PLENARY SESSION - PART 2	
Keynote U.S.: "Taking Stock - An Old American Habit"	11 a.m. - 11.40 a.m.
Goddard Lieberman , President, CBS Group	(1100-1140 hrs.)
Worldwide Crisis in Raw Materials	11.40 a.m. - 12.10 p.m.
E. A. Everest , Commercial	(1140-1210 hrs.)
Co-ordinator, British Plastics Federation. Norman Garrod , Chairman, Garrod & Lofthouse. U.S. speaker to be announced.	
Closing notes, instructions to following	12.10 p.m. - 12.15 p.m.
(1210-1215 hrs.)	
Workshops, announcements etc.	
INDUSTRY WORKSHOP SESSIONS	12.15 p.m. - 1.45 p.m.
(These sessions run concurrently).	(1215-1345 hrs.)

No.1 International Marketing Trends

Chairman: **Geoffrey Hannington**, Managing Director, RCA Records, U.K. **David Hubert**, International Director, A & M Records, U.S. **Dr. Leo Jehne**, ARTIA, Czechoslovakia. **Michael Levine**, Director, Arcade Records, U.K. **Peter Meneer**, Director, British Market Research Bureau. **Ian Miles**, Managing Director, Multiple Sound Distributors, U.K. **Anthony Morris**, Managing Director, Phonogram, U.K. **Ross Reynolds**, GRT, Canada. **Piet Schellevis**, President, Phonogram International, Holland.

No. 2 The Art of Music Publishing

Chairman: **Salvatore Chiantia**, President, MCA Music, U.S. **Stig Anderson**, President, Sweden Music. **Freddy Bienstock**, President, Carlin Music **Felix Faecq**, President, World Music Co., Belgium. **David Matalon**, Ducale, Italy. **Anthony Roberts**, Managing Director, Warner Bros. Music, U.K.

No. 3 Broadcasting Forum

Chairman: **Alan Freeman**, BBC Radio 1. **Hoyt Axton**, Writer and Producer, U.S. **Chris Denning**, Promotion Manager. **Geoffrey Everitt**, Managing Director, MAM Records, U.K. **Claude Hall**, Radio Editor Billboard Magazine. **Alan Keen**, General Manager, Radio Luxemburg, London. **Robert Kingston**, Managing Director, Southern Music, U.K. **John Morton**, General Secretary, British Musicians' Union. **Russ Regan**, President, 20th Century Records, U.S. **Tom Rounds**, President, American Top Forty Programme.

Lunch	1.45 p.m. - 3.15 p.m.
	(1345-1515 hrs.)

SPECIAL EVENTS	3.20 p.m. - 4.35 p.m.
(These run concurrently).	(1520-1635 hrs.)

A. Talent Management

Co-Chairmen: **Bob Brenner**, Brenner & Associates and **Marcel Stellman**, International Sales & Promotion Manager. **Decca**. **Chas Chandler**, Manager, Slade. **Mervyn Conn**, Impresario. **Seymour Heller**, President, Seymour Heller & Associates, U.S. **Boo Kinttorph**, General Manager, Liseberg AB, Sweden. **Siegfried Loch**, Managing Director, WEA Musik, Germany. **Kal Ross**, Talent Manager, U.S.

B. Classical Conspiracy

Chairman: **John Lade**, Head of BBC Gramophone Programmes. **Peter Andry**, General Manager, EMI International Classical Division. **Eric Bravington**, General Manager, London Philharmonic Orchestra. **Leonard Burkat**, Consultant. **John Denison**, Director, South Bank Concert Halls. **Stephen Dodgson**, Composer. **Alan Frank**, Music Dept., Oxford University Press. **Dorothee Koehler**, Classical Marketing Manager, Deutsche Grammophon GmbH. **Peter Munves**, Merchandising Manager, RCA U.S. **Paul Myers**, Director of Masterworks in Europe. CBS U.K. **Tony Pollard**, Gramophone Magazine. **David Rothfeld**, Record and Book Manager, Korvettes, U.S. **Evan Senior**, Music Week Classical Editor. **Warren Syer**, Editor, High-Fidelity Magazine. **Ken Whitmarsh**, Manager, HMV Shop, London.

DAY 3 Thursday, May 9th

PLENARY SESSION-PART 1

Chairman of the Day: Martin Pompadur , President, ABC Leisure Group, U.S.	
Opening Remarks and Greeting	9.30 a.m. - 9.35 a.m.
Hal Cook , Publisher Emeritus, Billboard	(0930-0935 hrs.)
"Money, Morals and Management"	9.35 a.m. - 10.05 a.m.
Geoffrey Bridge , Director, BPI	(0935-1005 hrs.)
Stanley Gortikov , President, RIAA	
"The ASCAP Think-Tank"	10.05 a.m. - 10.35 a.m.
Stanley Adams , President, ASCAP	(1005-1035 hrs.)
"Market Research: Dog in the Music Manager"	10.35 a.m. - 11.05 a.m.
Peter Meneer , Managing Director, British Market Research Bureau, Division of J. Walter Thompson	(1035-1105 hrs.)
Intermission and Coffee Break	11.05 a.m. - 11.25 a.m.
(1105-1125 hrs.)	

PLENARY SESSION-PART 2

Update on the U.S. Copyright Bill Revisions	11.25 a.m. - 11.55 a.m.
Ed Cramer , President, BMI	(1125-1155 hrs.)
The Challenge of Retailing - a U.S. View	11.55 a.m. - 12.10 p.m.
Jim Greenwood , President, Licorice Pizza Inc.	(1155-1210 hrs.)
The Challenge of Retailing - a U.K. View	12.10 p.m. - 12.25 p.m.
Laurence Krieger , Managing Director, Harlequin Record Shops, U.K.	(1210-1225 hrs.)
A Producer's Challenge	12.25 p.m. - 12.40 p.m.
U.S. speaker to be announced.	(1225-1240 hrs.)
Closing notes, instructions to following Workshops, announcements etc.	12.40 p.m. - 12.45 p.m.
(1240-1245 hrs.)	
INDUSTRY WORKSHOP SESSIONS	12.45 p.m. - 2.15 p.m.
(These run concurrently).	(1245-1415 hrs.)

No.1 Creative Trends

Chairman to be announced. **Bob Cato**, United Artists, U.S. **Mike Chapman**, Songwriter/Producer, U.K. **Nicky Chinn**, Songwriter/Producer, U.K. **Mike Leander**, Songwriter/Producer, U.K.

Tony Stratton-Smith, Managing Director, Charisma Records. U.K. **Ian Walker**, General Marketing Manager, Polydor Records, U.K.

No. 2 International Law and the Music Industry

Chairman: **Stephen Stewart**, Director, IFPI. **Rolf Budde**, President, Rolf Budde Musikverlage, Germany. **Pierre-Jean Goemaere**, Managing Director, Inelco S.A., Belgium. **Alistair Hirst**, Special Assistant to Legal Adviser of Performing Right Society. **Harold Orenstein**, Attorney, U.S. **Lee Phillips**, Attorney, U.S. **Bertram Pratt**, Managing Director, MCPS. **Hans Sikorski**, President, Musikverlage Hans Sikorski, Germany. **Richard Toeman**, Josef Weinberger Ltd.

LUNCH	2.15 p.m. - 3.45 p.m.
	(1415-1545 hrs.)
SPECIAL EVENT	3.45 p.m. - 5 p.m.
Presidents' Roundtable	(1545-1700 hrs.)

Chairman: **Harvey Schein**, President, Sony Corp. of America. **Ewart Abner**, President, Motown Record Corp., U.S. **Richard Asher**, Managing Director, CBS, U.K. **Clarence Avant**, President, Sussex Records, U.S. **John Fruin**, Managing Director, Polydor, U.K. **Kenneth Glancy**, President, RCA Records, U.S. **Stephen Gottlieb**, Chairman, Polygram Leisure, U.K. **Jay Lasker**, President, ABC Dunhill Records, U.S. **Mike Maitland**, President, MCA Records, U.S. **Frederick Marks**, Marketing Manager, Walt Disney European Music and Records. **Russ Regan**, President, 20th Century Records, U.S. **Piet Schellevis**, President, Phonogram International, Holland. **Larry Uttal**, President, Bell Records, U.S. **Misa Watanabe**, President, Watanabe Music Publishing Corp., Japan.

DAY 4 Friday, May 10th

PLENARY SESSION-PART 1

Chairman of the Day: Jules Malamud , NARM, U.S.	
Opening Remarks and Greeting	9.30 a.m. - 9.35 a.m.
André de Vékey , Regional Publishing Director, Billboard Publications, U.K.	(0930-0935 hrs.)
Keynote Address: "Inside Today's Music Industry in Japan"	9.35 a.m. - 10 a.m.
Atsutaka Torio , Victor Music Publishing Co.	(0935-1000 hrs.)
United Europe versus the United States	10 a.m. - 10.30 a.m.
Pierre-Jean Goemaere , Managing Director, Inelco S.A., Belgium.	(1000-1030 hrs.)
Roland Kluger , General Manager, Roland Kluger Music, Belgium. Dick Leahy , General Manager, Bell Records, U.K. Artie Mogull , Vice-President, MCA Records, U.S.	
Intermission and Coffee Break	10.30 a.m. - 10.50 a.m.
(1030-1050 hrs.)	

PLENARY SESSION - PART 2

Audio/Video Update: "A Funny Thing Happened on the Way to Market"	10.50 a.m. - 12.20 p.m.
(1050-1220 hrs.)	
Chairman: Bruce Somes-Charlton , B.K.S.T.F. Video Systems Consultant and Chief Executive of the United Video Corp. John Chittock , Industrial Film Correspondent, Financial Times. Hal Haytin , President, Telecor Corp., U.S. Ben Okano , Music Labo. Bertram Pratt , Managing Director, MCPS.	
Intermission	12.20 p.m. - 12.40 p.m.
(1220-1240 hrs.)	
Cocktails - Reception	12.40 p.m. - 12.55 p.m.
(1240-1255 hrs.)	
LUNCHEON	1 p.m. - 3 p.m.
Guest speaker: Alistair Cooke (1300-1500 hrs.)	
Guest of Honour: L. G. Wood , Group Director Records, EMI Ltd. (Introduced by Geoffrey Bridge , Director, BPI). Luncheon Chairman: André de Vékey , Regional Publishing Director, Billboard Publications, U.K.	
Closing Remarks: Mort L. Nasatir , International Operations, Billboard Publications.	

SPECIAL EVENT	3.15 p.m. - 4.30 p.m.
The Japan Business Forum	(1515-1630 hrs.)

Chairman: **Ben Okano**, Music Labo. Participants to be announced.

Special Ladies Tours: Wednesday May 8th

Morning tour of London including Camden Antiques Passage and Chancery Lane Silver Vaults.

3.00 p.m. - 5.00 p.m. (1500-1700 hrs.)

Indian Fashion Show. Sponsored by Air India.

Thursday May 9th

All-day trip to Windsor and Hampton Court, including Lunch.

For further information contact:

- Karen Handford, Billboard Publications, 7 Carnaby Street, London W1V 1PG. Tel: (01) 437 8090
- or Diane Kirkland, Billboard Publications, 9000 Sunset Boulevard, Los Angeles, California 90069, U.S.A. Tel: (213) 273 7040
- or Mickey J. Addy, Billboard Publications, 1 Astor Plaza, New York, N.Y. 10036, Tel: (212) 764 7355
- or Ben Okano, Music Labo, Atlantic Bldg. 4F. 20-6, Azabuiikuracho, Minato-ku, Tokyo, 106 Japan, Tel: 585 3368

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WCRMA Member Asks Setting 4 Area Branches to Air Problems

VANCOUVER—In the opinion of John Rodney, an active member of the Western Canadian Recorded Music Association, the music industry in Canada should have four regional associations geared to solving and discussing problems which are common to the specific area that each association represents rather than having one body, the Canadian Record Industry Association, act as spokesman for the industry as a whole. The WCRMA was formed in December 1972 to unite the record industry in Western Canada and to get people together to discuss areas in which changes could be made for the better in the record industry in that region. The WCRMA's membership includes Ralph Marding's Studio 3 Productions; Tommy Banks' Century II Records; Doug Hutton; Vee Records; Rada Records; Van-Los Music; and Stoney Productions. The latter three are Rodney's operations.

Said Rodney, "I would like to see four regional associations, one each in Western Canada, Ontario, Quebec and the Maritimes working through one central body. As it stands now the CRIA, whose voting members include all the major record companies in Canada. The way that they have set up the rules for joining the association, most independent Canadian owned labels

are effectively kept out of the association as voting members because of the financial burden it would put on us."

To join the CRIA as a voting member, a certain percentage of the companies annual income is given to the association. There is a \$100 fee to become a non-voting member.

Continued Rodney, "I would not like to sit on a board with a company like Columbia Records—and that is just an example—because they haven't helped our culture one bit. They came along at a time when the Canadian public wanted music and they provided it. They are taking money from this country but are not putting any significant amount back in. If you go into any other foreign country with a company you have an obligation to be a good corporate citizen. Most countries allow companies to make money but also specify that a certain amount of money to help develop the industry be put back in.

"Many artists think that by signing to one of the majors they are going to be better off but that is not true in my estimation. An independent Canadian label will get fully behind an act that it believes in and give it a complete push in all areas."

According to Rodney there are a number of areas in which the WCRMA has made progress where the CRIA hasn't even started to look.

"At the moment we are lobbying for the dropping of the 12 percent federal tax on studio costs for tape, studio time and musicians and we are hopeful that it will be dropped. We have come up with a formula on how we can get the tax back. The CRIA does not seem to be interested in this sort of problem. Another of their functions which is being neglected is the dissemination of information to people trying to get into the music business including facts on some of the legalities and so on.

"The word 'Western' in our name might seem to indicate that we are quite regional in our outlook, the contrary is the case. Our object has always been to bring together the

fragmented industry in order to achieve national goals as well as international acclaim for our members as well as for the music industry in general. Our activities have reached such levels that it has been suggested that we drop the word 'Western' from our name and become the Canadian Recorded Music Association and develop a truly Canadian operated organization for the Canadian music industry."

From the Music Capitals of the World

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weeks, said Tom Noinura of Shin-Nichi Promotions. Three more concerts have been arranged, he adds, for Stan Kenton & His Orchestra, April 17-19, in Nagoya, Osaka and Kyoto, respectively, in addition to two performances in this music capital.

Nihon Phonogram released here March 25 the first two albums of "Philips' Tango Best Collection" to comprise seven in all. The disks for this modern tango series are being manufactured from master recordings owned by Microfon SA, Phonogram SAIC and Sicomericana SACIFI (Music Hall) of Buenos Aires, Argentina. ... Yoko Ono (Mrs. Jack Lennon) has been invited to a Japanese "Woodstock" to be held Aug. 1-5 at Koriyama by Saburo Sato, the entrepreneur of a boutique in the city. Invitations have been extended also to Chick Corea and Jackson Brown among others, he said. About 500,000 rock and jazz fans are expected to converge on the northern Japanese city this summer for the five-day event, he adds. ... Live recordings of the concert performances by Harry Belafonte at the Nakano Sun Plaza March 7 & 18 and Wilson Pickett March 8 & 9 at the same hall are scheduled for release here early this summer, hopefully when June is bustin' out all over, by Victor Musical Industries under the RCA label, possibly in CD-4 discrete quadradisk format. The record distribution/sales arm of JVC will promote CD-4 at the "Lovely Harajuku '74" music festival to be held May 3-6 along Tokyo's "Champs Elysees." ... Wilson Pickett was featured in the March 27 edition of the "Love Sounds Special" series being telecast over Tokyo Channel 12. ... Ray Charles was guest star of NHK's "World One Man Show" March 28, which featured Barbra Streisand. ... NHK inaugurated FM broadcasting service on Okinawa of the Ryukyu is-

lands March 24, with two stereo programs on weekdays starting March 25. ... Takoe Yokota, president of NEI Television Network, succeeded Junzo Imamichi, chairman of Tokyo Broadcasting System, as president of the National Association of Commercial Broadcasters in Japan (Min-poren) as of April 1, for a term of two years. ... The Beatles' "Yellow Submarine" was shown March 31 by Kobe-based Sun Television (UHF Channel 36). ... Special performances by the Cleveland Orchestra are scheduled for May 20-22 at the 2,800-seat Festival Hall in Osaka. ... Sixteen concert dates have been set for the Czech Philharmonic Orchestra, Vaclav Neumann conducting, on their scheduled Japan performance tour, June 11-July 1. Nippon Columbia will commemorate the tour, the orchestra's third, with the release of five albums manufactured from master recordings owned by Supraphon.

HIDE0 EGUCHI

BRUSSELS

New Flemish pop group Magenta has been receiving rave press notices following release of their first album on Phonogram. ... Phonogram Belgium is to support the international promotion campaign for 10-year-old Lena Zavaroni whose single, "Ma He's Making Eyes at Me," has hit the charts in the U.K. ... Demis Roussos touring Belgium to promote his Phonogram album "My Only Fascination." ... Jim Croce's "I Got a Name" album now released on the Vertigo label. ... Roger Beaten who has been No. 1 for several weeks in the Belgian charts, has recorded a new single "Ik Zal Je Nooit Meer Vergeten."

EMI Belgium has released two of the entries for this year's Eurovision Song Contest. Jacques Hustin singing "Fleur de Liberte" is the Belgian entry on the Sonopresse label and the U.K. entry, "Long Live Love," by Olivia Newton-John on EMI. ... Osibisa recently visited Belgium during their European tour to record a TV special. ... EMI has high hopes for Enoch Light's Project 3 series recently released in Belgium. Besides LPs by Light the series contains material from Tony Mottola and Yank Lawson and Bob Raggart. ... Wally Tax, the Dutch recording artist on Ariola, was in Brussels recently to perform his current hit, "Miss Wonderful" for TV. ... Inelco is now planning substantial action on its opera catalog and is printing an 80-page opera book. ... "The Way We Were" by Barbra Streisand is being released on both a single and album by CBS accompanied by promotion associated with the release of the film. CINDY KALE

COPENHAGEN

Gramex managing director, Edith Henriksen, has died. ... Polydor managing director, Conrad Lau-

and thereby laid an audiovisual foundation in France.

His main interest in contemporary music. He has extended aid to many young composers such as Pierre Boulez and others. He started the Vega label to give many young musicians of talent the opportunity of having their work recorded. He is also a well known radio personality.

Vice-presidents elected to the committee included Georges Meyerstein-Maigret of Cidia, Francois Minchin of Pathe Marconi-EMI, and Jacques Souplet of CBS.

rencé, has left the record business to become marketing director of Helle-sens Batteries. ... Promotion man, Kurt Andreassen has left EMI to join Sonet. ... Elisabeth Skovdam of the Phonogram promotion department, has been made promotion chief. ... Copenhagen is still the concert centre for Scandinavia. Among artists visiting the town recently are: War, Gary Glitter, Focus, Earth & Fire, Demis Roussos and Cat Stevens. ... The 10-year-old Scottish singer, Lena Zavaroni appeared in a television show recorded in Copenhagen. ... Fairport Convention with Sandy Denny is on tour in Denmark. ... Dr. Hook "streaked" during a concert at the Falconer Theatre. ... EMI is strongly promoting the Swedish entry for the Eurovision Song Contest, Abba's "Waterloo," which the Danish sisters, Licia & Lucienne are to record for Metro-nome. ... The Swedish duo Svenne and Iotta are here for a show.

KNUD ORSTED

HAMBURG

Hammond player Klaus Wunderlich has extended his recording contract with Teldec. ... Ralf Arnie, now has his own studio, Star Studio at 2 Hamburg 20, Wrangelstrasse 29. ... Marketing manager Hans Georg Baum has left Phonogram and been replaced by Johann Speyer. ... CBS artist Chic Coltrane has three TV performances here as a result of the success of the single "Who Ever Told You." ... Swiss female artist Paola has produced a new single "Capri Fischer." ... CBS has launched an album in aid of German sport for \$4.50. ... Karel Gott (Polydor) and Gitta Haenning (EMI-Electrola) are to have their own TV shows. ... Ariola's Tony Marshall starts a German tour on March 24. ... Inter-cord has released the first album by U.S. group the Stringband. ... Inter-cord is to put out a five-cassette package of jazz trombonist, Chris Barber.

Promotion chief Klaus Bohnke has left Global Music. ... Radio Europawelle Saar in Saarbruecken is to present Golden Europe awards to Peter Alexander (Ariola), Ciny & Bert (BASF), Bernd Cluever (Hansa), Heino (EMI-Electrola) and Mireille Mathieu (Ariola) as the most popular singers in Germany. ... WEA Hamburg has a new promotion team: Georg Naschke, Conny Schnur, Jens Peter Lutz, Hildegard Wiebusch, Bernd Middel, Stefanie Kraef, and Juergen Otterstein as chief of production. ... Marketing manager Ulf G. Fahr has left CBS. ... Actress Erika Pluhar has signed as a singer to Teldec in Hamburg. Her first release is an album which cost about \$19,000 to produce. Her husband, Andre Heller, has just released an album for Inter-cord which also cost around \$19,000

(Continued on page 51)

Paper Lace To Phonogram

LONDON—Recent chart-topping U.K. act Paper Lace have been signed to a four-year agreement with Phonogram. The Bus Stop Records act will be released in the States through Mercury.

As soon as the band's record, "Billy, Don't Be a Hero," hit number one, Phonogram vice-president Charles Fach flew to London to set up the deal with Bus Stop directors Mitch Murray and Peter Callander and then returned with master tapes and 100 promotional records for immediate U.S. release.

Needletime Allocation Is Termed Aid to Musicians

LONDON—The Musicians' Union need not fear that radio stations are being allocated more needletime, because it would mean higher record sales and consequently more employment for musicians.

That was the claim made by Michael Bukht, program controller of Capital Radio, at the recent GRRC confab.

He said: "I understand the musicians' view is that if we were given more needletime we would blow out the livelihood of musicians."

He said Capital has no desire to do this and features a lot of live music because he believes this is a kind of entertainment Capital should provide.

Bukht went on: "Also higher sales which will come from increased airplay will mean more money for musicians and more employment for musicians."

He said the present allocation of nine hours of needletime a day was a generous one but it meant the station had to be pop-orientated during the daytime.

"I think it is a pity that we have to confine our music mainly to pop but we have to make a living. It means we cannot give as much airplay as

we would like to new releases in the minority areas—music that does not get played anywhere at any time."

Bukht added that since the daytime broadcasting has to support the total output, the majority of needletime has to be concentrated in this period.

Capital DJ Dave Cash said he felt there is potentially a wide audience for minority music. The station gets about 90 letters a day asking for details of pieces of classical music used to in-fill on the breakfast show.

In response to criticisms that the Capital playlist does not include some records that are high in the Music Week/BBC chart, Cash said the latter is reflective whereas the station's playlist sets trends.

The BBC playlist is compiled largely from the chart while the Capital playlist is one step ahead by comprising new releases that have not yet had a chance to show high sales.

"We like to promote new releases," he said. Capital's music director, Aidan Day, said this was necessary because record sales in London are in advance of the national position. "Trends are two weeks ahead," he said.

Import Hassle

• Continued from page 1

ported in good faith. It also claims that all the rights were paid, but admits that the law covering unfair competition has not been given sufficient attention. Further, FNAC claims that as far as American law is concerned the incriminating tapes are quite legal.

CBS has now sued for \$50,000 damages so the case is at present sub-judice. Nevertheless, FNAC, returning to the attack, has threatened to take action itself against Show, which it accuses of having taken photographs surreptitiously in the FNAC shop. However, Show denies this saying that the pictures were taken during opening hours with the consent of FNAC personnel.

International Turntable

Two of Phonogram's top men have done a straight job-swap. **Ken Maliphant** is now general manager of marketing, and **John McCready** becomes general manager of product. The changeover comes only weeks after both men were appointed to their former positions in a major internal shakeup that brought McCready—former head of Phonogram New Zealand—to the U.K. Maliphant and McCready agreed the moves were purely personal preferences for their new fields of operations.

Rod Harrod has been appointed publicity and promotion manager of Bus Stop Records. Harrod, a former journalist, has been involved in publicity and management for a number of years but recently has been working outside the music industry.

Peter Ridley has joined Magnet Records as assistant head of A&R, reporting to a&R director **Peter Shel-**

ley. Ridley was previously at Bell where for nine months he was involved on the marketing and field promotion side.

Chris Baker has been appointed the new professional manager of the Satril Music publishing company. Baker has spent much of his time songwriting under his own name and the pseudonym **Paul Cass**.

Len Bishop, who has been with Chappell for 43 years, is stepping down from his position as publishing manager. Bishop, who joined the company as an office boy in 1931, will be retained as a consultant.

CBS Records has announced a shake-up in the promotion departments of its CBS and Epic labels.

Colin Forsey will head the CBS label promotion, assisted by **Carolyn Miller** who was previously secretary to Forsey and former Epic promotion head, **Julian Spear**, who left CBS Records six weeks ago.

Epic label promotion will be handled jointly by **Louis Rodgers**, brother of **Clodagh Rodgers**, and **Jeff Rose**.

Rodgers was formerly assistant to Forsey and Rose assistant to Spear.

A CBS Records spokesman said that the reorganisation and consolidation of these departments comes at a time when CBS Records is enjoying unprecedented singles and album sales.

The positions of **Paddy Fleming** and **Steve Colyer** as radio and TV liaison manager and head of custom labels promotion, respectively, remain unaffected.

Two senior executives of World Records have been appointed to the board. They are **Austin Bennet** who has been WR's marketing manager, and **Lawrence Philpott** the company's production and purchasing manager. **Peter Andry**, general manager of international classical division at EMI, has also been appointed a director of World Records following the resignation of **Mike Allen**. **Peter Barton** is to take over radio promotion at Warner Brothers. He was previously head of promotion at United Artists. **Caroline Boucher**, formerly features editor of Disc, has joined Rocket Records as press officer to replace **Penny Valentine** who is now label manager for the company and head of A&R.

Brian Southall is leaving A&M Records' publicity department to become press officer for Tamla Motown in the U.K. Former Tamla press officer, **Phil Symes** has been appointed European manager for **Melanie** and **Neighbourhood Records**. **Penny Gibbons**, formerly of the EMI press office, has been appointed Symes' assistant.

EMI Increases Aussie Store Chain Stake

LONDON—As part of a general move to consolidate its interests in Australia, EMI's subsidiary in that country has increased its stake in the Music Houses of Australia retail chain from 31 percent to over 90 percent.

EMI (Australia) has paid 4.6 million Australian dollars for the balance of the issued capital of MHA on the basis of one fully-paid ordinary stock unit in EMI and 3.7 Australian dollars cash for every four shares held in MHA.

Commented EMI's chief executive in London, **John Read**: "This is a further step in the worldwide expansion of our music interests. It will help to consolidate our pre-eminent position in the important music market of Australia."

Music Houses of Australia was formed in 1960, following the merger of two public companies, W.H. Paling and Co. and Nicholsons Investments. The firm has 32 retail outlets in capital cities and provincial centers throughout Australia selling records, tapes, sheet music, musical instruments and hardware.

The firm employs about 480 people.

The EMI Group's holding in EMI (Australia) is currently 65 percent although this will now be reduced to 60 percent following allotment of EMI stock units to former shareholders of MHA.

Br. Mfrs. Spared in Budget

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Colin Borland, said: "I think it was a fairly neutral budget as far as the record industry is concerned. But the extra two percent on corporation tax hasn't been welcomed."

"I hope that if and when **Denis Healey** introduces a luxury tax he doesn't include records. I don't accept records are luxury items. I don't understand how anyone can argue that educational albums and classical material come in this category although successive Chancellors have insisted they do. They don't seem able to see beyond 'Top of the Pops'."

Louis Benjamin, Pye's chairman, said: "It was a fairly good budget and I don't forecast any gloom al-

though I think we will have to push a little harder in the coming months."

Graham Powell, deputy managing director of EMI, said: "There has been nothing in the Budget to affect the record industry specifically although the petrol increase and corporation tax rise will hit us like many other industries."

"Inevitably we will have to think about further price rises sometime in the future."

John Fruin, managing director of Polydor, said: "I was very surprised and pleased that we did not suffer an increase in VAT although the continuing rise in petrol prices will hit us hard on the distribution side."

"In view of the surprises of this budget it's best to reserve judgement on the next one."

From the Music Capitals of the World

• Continued from page 50

to produce. This is one of the highest production costs ever in Germany.

... **BASF** has signed a contract with happy-sound orchestra chief **Friedel Berlipp**. **WOLFGANG SPAHR**

DUBLIN

April visitors to Ireland will include **James Last**, **Neil Sedaka** and the **New Seekers** who will visit Belfast, Dublin and Cork during their farewell tour of the U.K. and Ireland which will take in 55 concerts in 33 venues. ... The first single from **Thrust Records**, the latest independent label on the Irish scene, is by **Rodeo** and consists of "Freakin' at the Freakers' Ball" and "Dance to the Music." ... **James Morrissey**, of "New Spotlight" presented **Jimmy Savile** with the magazine's top international disk jockey award live on BBC TV's "Clunk Click." ... The making of a record, the second LP by the County Wexford group, **MacMurrough** was the subject of the first of the new series of "Aos Og" programs on RTE Television. The program went through the various stages, from planning and rehearsal to recording and pressing. It was written and produced by **Colm O Laoghaire** and **Diarmuid O Muirthe** provided the commentary.

A five-week advertising campaign by K-Tel began on RTE Television on March 13. It followed a 10-day radio promotion. **Graham Bell**, head of the Irish K-Tel operation, said the radio ads were "moderately successful," but added that this was linked with the quiet time the whole market is having and he said that radio was a must for the future. ... Of K-Tel's "Classics 100," a double album, Bell said: "Nobody thought classics would go on the Irish market, but it went like a rocket." ... The label's other best sellers include "Power Hits" and "Dynamite." ... Cover versions of **Vicky Leandros'** "Dreams Are Good Friends," **Demis Roussos'** "Goodbye My Love, Goodbye" and **Charlie Rich's** "The Most Beautiful Girl" have been produced by local artists **Gina** and the

French Mulls Raising of Naptha Price

PARIS—According to M.A. Demarne president of the Plastic Transformers Syndicate, the government is considering raising the ceiling price of naptha. Being the basic raw material from which records are made, this will have considerable impact on record companies.

At the moment, the ceiling is around \$86 a ton. It is estimated that the increase will bring this to \$110 a ton. Because the price is so low, suppliers are holding back and processing plants are finding it difficult to obtain required quantities. To combat this, many import raw materials and this is proving costly.

The net result has been a retarding of production threatening the employment of some of the 110,000 employed in the processing industry. A rise in price to a more economic level for the basic material, however, would probably satisfy the producers and supplies would increase.

The effect on the price of records would have to be studied, but considering that part of the polyethylene used has to be imported, the difference should be imperceptible. In any case, all plastic users, including the record companies, are watching the situation with considerable interest.

Champions, Rory O'Connor and the Dixies and Roly Daniels, respectively. **KEN STEWART**

PARIS

Ilanit, an Israeli singer, made her debut in France when she sang at Olympia with **Enrico Macias**. Other appearances with **Macias** are being organized. ... **Tiffanie**, who records for Polydor will represent France at the Tokyo Festival Of Song to be held in June. She has also been booked for television shows in Tokyo, Australia, Germany and Holland. She will give a series of concerts in Italy during the coming summer months. ... **Pathe Marconi-EMI** has released, in the Punch series, a two disk album for the price of one called **Francais Vous Chantez 1939-1944**. It is a musical reminder of the occupation during the war years and includes recordings by **Tino Rossi**, **Charles Trenet**, **Maurice Chevalier**, **Django Reinhardt**, **Ray Ventura** and others who were popular during that period. The double sleeve is illustrated with pictures taken at the time, including the distribution of food tickets and "taxis" drawn by bicycles.

Several galas, staged by **Gilbert Beaud**, are to be held on behalf of the Variety Club of France, charity which is presided over by **Felix Marroumi**. The first will be called **La Plus Belle Histoire**, with music by **Georges Aurie** and **Gilbert Sigrist**. Future galas will feature **Charles Aznavour**, **Lisa Minelli**, **Danny Kaye**, **Frank Sinatra** and **Jerry Lewis**. ... The VI International Guitar Week was organized at the end of March by American **Christopher Parkening**, a nephew of actress **Michelle Morgan**, at the Theatre de la Ville, Paris. The week, which was devoted to classical guitar music, included **Bach**, **Debussy**, **Ravel** and **Poulenc**. The best guitar players from each country attended, many of them eminent pupils of **Segovia**. ... **Jo Jones** arrived unexpectedly in Orange, in the South of France, to attend a **Helen Humes** concert. Both had worked with **Count Basie** who after the concert presented the singer with a bouquet of red roses. ... **Philips** has released an LP of **Brassens'** music arranged by **Jean Claude Vanier** and played by his orchestra. Called "Brassens Without Brassens," the experiment of recording **Brassens'** music without words or guitar has been pronounced a success. ... **Decca** has announced the release of "For Your 16 Years" by **Emmanuel St. Laurent**, winner of the Radio Monte Carlo "Tomorrow's Disks" competition. ... **CBS** has announced the recording of extracts from a recent **Montand** series of appearances on French TV. It is called "Montand de Mon Temps." ... **Maxime Shostakovitch**, son of the better known Russian composer, **Dimitri Shostakovitch**, made his first appearance in Paris when he conducted the **Concerts Colonne**. His father's Fifth Symphony was included in the program. ... **Demis Roussos** has been awarded an Oscar by the French Show magazine for the best selling disks of 1973. ... **Phonogram** has issued a posthumous record by **Fernand Raynaud**, the French comedian who was killed recently in a road accident. ... The **Halliday Story**, issued by **Phonogram**, includes 25 singles of **Halliday's** top hits. ... Recorded at the **Champs Elysees Theatre**, **Phonogram** has issued a **Nana Mouskouri** version of the **Bob Dylan** song, "The Sky Is Black." It was arranged and adapted by **Pierre Delannoe**. ... The Research Institute

For The Co-ordination Of Music And Acoustics, which will be inaugurated in 1975 in Paris, comprises a vast concert hall resting on 24 large rubber rings in order to protect it against exterior reverberations. **HENRY KAHN**

Pye to Bow Jazz Label

LONDON—Pye is planning an all-out assault on the jazz market in the autumn with the introduction of a jazz-only label which will embrace the company's own and licensed material.

Vogue is the name chosen, but chairman **Louis Benjamin** stressed that the label would be **Pye's**, and not the French company of that name which has had a long association with **Pye** and which will have product on the label. "We are borrowing the trademark because **Vogue** means so much to jazz lovers in this country," he added.

The label will embrace jazz from **Pye's** own catalogue plus **Roulette** and **Crescendo**, the latter recently acquired from **Gene Norman Productions** in Hollywood.

"**Vogue** will be launched with a special marketing concept and it will be a pretty big operation. The time has never been wrong for jazz—the market is there, but it has lacked concentrated promotion."

New Copyright Law in Brazil

RIO DE JANEIRO—Brazil has a new copyright law that seems to be more or less satisfactory to all concerned.

The new law continues to grant a copyright to producers and record companies as well as to composers and artists. International broadcasters meeting in Rio, last year, regarded a royalty to music producers as a "threat."

A central collection office was created by the new law. The office, under government supervision, will include representatives of all the collection agencies. Moreover, the new law creates a national council to arbitrate disputes over rights and royalties.

President **Emilio Medici** vetoed an amendment to the law which would have obliged record and tape manufacturers to number each copy of the same song successively, from one upward. The amendment crept in the bill and was approved in congress as part of political fun and games. If it had become law, it would have brought production to a virtual standstill.

Marty Balin formerly with the Jefferson Airplane and now lead singer with a group known as Bodacious is no longer with RCA and is looking to sign with a new record label. Contact **GREAT PYRAMID LTD.** in San Francisco, (415) 441-6517.

Jacks, McLauchlan, Murray Winners of 1974 Juno Awards

By MARTIN MELHUIH

TORONTO—Terry Jacks, Murray McLauchlan, Anne Murray and Bachman-Turner Overdrive were among the top Canadian artists to win Juno Awards this year, held on March 25 at the Inn on the Park in Toronto, as part of "Communication 8," a Canadian music industry convention put on by RPM, this country's music trade weekly.

"C8," as it came to be known, brought together approximately 1,500 music industry personnel to witness the presentation of the Junos and to visit the various hospitality suites set up by many of Canada's music industry concerns. Represented with suites this year were A&M Records of Canada Ltd.; Axe Records; Composers, Authors and Publisher's Association of Canada (CAPAC); CTI Records; Capitol Records-EMI Canada Ltd.; Columbia Records of Canada Ltd.; Concert Productions International; Environmental Visual Systems; GRT of Canada; K-Tel Records; London Records; MCA Canada Ltd.; Motown Records; Perception; Quality Records; RCA Canada Ltd.; RPM Music Weekly; Sloth, Nick and Woodshed Records; Tirebiter Sound; UA Records; and WEA Music of Canada Ltd.

On the opening day Marshall McLuhan, Kal Rudman, Art Sinclair, Judy La Marsh and Dr. Tom Turicchi, a representative of Perception, the company that has a computer that picks the hits, addressed the assembled conventioners.

The Juno Awards were held as a finale to the "C8" event in the Centennial Ballroom of the Inn on the Park. The audience sat in rows of chairs that filled nearly all of the floor space available in the large hall.

Rhubarb

Before the awards presentation, there was a bit of an altercation between Walt Grealis, one of the producers of the show and publisher of RPM, and the orchestra that had been hired for the night. Apparently the musicians learned that Grealis was going to be taping the proceedings. Grealis explained that it was only for his own use, but the orchestra, because of American Federation of Musicians rules, refused to go on. Before showtime though, all differences were resolved and the orchestra appeared. Grealis recorded the awards show.

The theme music for the awards, "Stars of the North," was written by RPM's Stan Klees.

George Wilson, a CFRB, Toronto radio announcer, was the MC for the event and he introduced various well-known Canadian singers and artists who read the nominations. One criticism levelled at this year's setup was that many of the nominees actually read their own names in the course of announcing other nominations.

The most successful act of the whole night was Murray McLauchlan who walked off with three awards and then returned to accept an award for his record company True North, an independent label distributed in Canada by Columbia Records and owned by Bernie Finklestein who manages McLauchlan as well as folk artist, Bruce Cockburn.

Terry Jacks, whose hit "Seasons In The Sun" has topped the inter-

national charts for the last few months, picked up three awards; Bachman-Turner Overdrive had two as did Anne Murray and Stompin' Tom Connors.

The winners in each of the categories were:

Top Female Vocalist, **Anne Murray**; Top Male Vocalist, **Terry Jacks**; Top Group, **Lighthouse**; Top Folk Singer, **Vally**; Most Promising Folk Singer, **Dave Nicol**; Top Composer, **Murray McLauchlan**; Most Promising Male Vocalist, **Ian Thomas**; Most Promising Female Vocalist, **Cathy Young**; Most Promising Group, **Bachman-Turner Overdrive**; Top Male Country Vocalist, **Stompin' Tom Connors**; Top Female Country Vocalist, **Shirley Eikhard**; Top Country Group, **Mercey Brothers**.

Top Pop (MOR) Single, "Seasons in the Sun," **Terry Jacks**; Top Folk Single, "Farmer's Song," **Murray McLauchlan**; Top Country Single, "Farmer's Song," **Murray McLauchlan**; Top Contemporary (Hit Parade) Single, "Seasons in the Sun," **Terry Jacks**; Top Country Album, "To It and at It," **Stompin' Tom Connors**; Top Contemporary (Hit Parade) Album, "Bachman-Turner Overdrive," **Bachman-Turner Overdrive**; Top Folk Album, "Old Dan's Records," **Lord Lightfoot**; Top Pop (MOR) Music Album, "Danny's Song," **Anne Murray**.

Top Record Company In Promotional Activities, **A&M Records of Canada Ltd.**; Top Canadian Content Record Company, **GRT of Canada Ltd.**; Top Record Company (Manufacturer and Distributor), **WEA Music Of Canada Ltd.**; and Top Independent Record Label, **True North Records**.

As part of the Junos this year, an award named after the late Douglas McGowan, the former chief of programming for the Canadian Radio and Television Commission was presented "... for the most significant contribution to multiculturalism in music." "The McGowan Award" established by CHIN Radio International, Toronto, was given this year to Alexandre Zelkine for his work on his United Artist album "Pessimiste." The five judges that took part in the judging of the entries were record retailer, Sam Sniderman; Aldo Maggiorotti, Warner Bros. Distributing of Canada; Stan Obodiac, the publicity and public relations director of Maple Leaf Gardens, Toronto; St. Clair Low, one of the founding members of CAPAC; and Arthur Carman, Toronto's "Carnival King." Ralph Kirchen, executive vice president of CHIN, acted (without vote) as chairman of the judges committee.

As part of the "C8" event there was a screening of the National Film Board film "Rock-A-Bye" which included some excellent footage of the Rolling Stones, Alice Cooper, the Stampeders and Crowbar. The movie also included some revealing but outdated views of some of the behind the scenes workings of the Canadian music industry. People such as John David Churchill Pozer, the former a&r director of WEA Music; producer Dennis Murphy; Whiskey Howl; Ronnie Hawkins; Ritchie Yorke; Sam Sniderman; former lead guitarist of the Lovin' Spoonful, Zal Yanovsky; David Mazmanian; and former CHUM, Toronto deejay Duke Roberts are

seen talking about and participating in different aspects of the music industry.

Many of the personal managers of Canada's top recording artists chose the "C8" meet to organize an association called the Canadian Personal Managers Association. (See separate story this page.)

Major Criticism

One of the major criticisms of the awards program this year was the lack of representation from the French-speaking Quebec music market. Don Tarlton, the head of Donald K. Donald Productions, one of Canada's top concert promotion companies and based in Montreal, indicated that the lack of French representation was one of his only criticisms of this year's "C8" events.

Said Tarlton, "If RPM does make it their business to establish a star system in Canada—and I think they are being very successful in that respect now—Walt Grealis is going to have to make it his responsibility to go out and solicit the French market. Editorially, in RPM, he has always been fair with that market."

Grealis was happy with the way everything went this year at the Junos and noted that he felt there had been quite a few improvements from last year. Even so he does not think that the awards are ready for television yet.

"I still have to be sold on the fact that putting the awards on television would be to their benefit," commented Grealis. "By televising the Junos I think that it might lessen their importance besides. I wonder how many people really want to see another awards program come to television. We will be having a meeting with various representative groups from the music industry in this country including members of the Canadian Recording Industry Association and the newly formed Canadian Personal Managers Association, at which we will discuss this and other areas of concern. We have been receiving a lot of constructive criticism by way of letters from across the country."

Letter Sent

Apparently, most suggestions do not fall on deaf ears, as this year's method of running the awards came mostly from a letter sent to RPM last year by Mel Shaw, the manager of the Stampeders and owner of Music World Creations, according to Grealis.

What changes are Grealis and co-producer Stan Klees considering for next year's Juno presentations?

"We want to move to a larger building next year," said Grealis, "possibly a 1,600-seat theater with a lounge area. We have ruled out the O'Keefe Centre for this.

"Next year we are thinking of dropping the record company awards. There were a couple of companies who went out of their minds this year when they found out they were not nominated for an award."

The awards are voted on by the subscribers of RPM and this year from 70 to 75 percent of the ballots sent out to the subscription list were returned.

Grealis indicated that "Communications 9" would be held in Vancouver at the Bayshore Inn in mid-June.

From the Music Capitals of the World

TORONTO

Rush has just had their debut album released. The LP was produced by band members **Alex Lifeson**, **Geddy Lee** and **John Rutsey**. **Terry Brown** did the final mix at Toronto Sound and it was recorded in Toronto at Thunder Sound and Eastern Sound studios. The band is managed by SRO Promotions. ... Motown Record's regional distributors in Canada are the Merit Music Distributors for Ontario, Quebec and the Maritimes; Thomas Rathwell Ltd. for Manitoba and Saskatchewan; Acklands Record Division for Alberta; and the Johnston Alliance Ltd. for British Columbia. ... **Willie Dee** is back on the air at CHWO, Oakville, Ont. ... **Axe Records** held a press and media gathering for their newly signed artist **Jay Teifer** at Egerton's in Toronto on April 1. ... **Christopher Kearney** appeared with his new band, **Hero** at the El Mocambo, Toronto from April 1-6. ... **BMI Canada Ltd.** will hold their annual dinner honoring the Canadian Music Awards recipients on April 23 at the Hyatt Regency Hotel, Toronto. ... **Quality Records** hosted a press reception for **Ranwood** recording artist **Bobby G. Griffith** at the Hillcrest Hotel in Hamilton, Ont., during his recent two-week engagement there. On hand to talk to Griffith were **John Murphy** of CHML, Hamilton and **Greg Stewart** from CHAM, Hamilton. **Quality** promotion managers **Gene Lew** and **Joe Owens** supervised. Griffith has begun a schedule of performances in Canada's Maritimes with a date at the El Cordobes Cabaret, Bathurst, M.B.

A&M Records has released **Phil Ochs**'s latest album, "Gunfight at Carnegie Hall." This record is available only in Canada. A local Toronto record store, **Round Records** has made the album available to the U.S. through mail order. A copy of the LP can be obtained by sending a certified check or money order for six dollars to Round Records, 46 Bloor St. W., Toronto, Ont., Canada. ... **Gil Eagles** billed as the "enterprising psychic" appeared at the Friar's Tavern in Toronto for one performance. Eagles was in Toronto attending the Association of College Unions International Convention at the Royal York Hotel. ... **The Pointer Sisters** will headline a concert at the Queen Elizabeth Theatre in Vancouver on May 5. ... the **New Riders of the Purple Sage** will appear at the University of Toronto on April 18. ... **Robin Trower** will make an appearance at the Forum Theatre in Montreal on May 3.

Ken Middleton, the president of WEA Music of Canada, has announced the appointment of **Gary Muth** as manager of a&r. Muth was formerly with Nimbus Nine Productions and Columbia Records. He will work from WEA's a&r house at 40 Scollard St., in Toronto.

Michael T. Wall, also known as "the Singing Newfoundlander" has just had his first album released on the (Banff) Rodeo International label. Entitled "Introducing the Singing Newfoundlander," it will be released in Australia, Japan, Ireland, England and Germany as well as in the U.S. and Canada. ... **The Electric Light Orchestra** appeared at Massey Hall in Toronto for Concert Productions International on March 30. ... **Jutta Ney** of H.P. & Bell has just returned from a two-week vacation in England. ... **Van-Los Music** has just released the new **Doug Rut-**

ledge single entitled "Necessary Man/It's About Time." ... **Stampeders** are currently in the midst of a tour of Southern U.S. universities. They are booked for a tour of the Canadian Maritimes in May and June. ... **Liza Minnelli** has included **Gord Lightfoot's** "If You Could Read My Mind" on her new live LP. ... **Martin Onrot** recently returned from Los Angeles where he was confirming some dates for **Crowbar** in that area.

April Wine currently in the midst of a western Canada tour ... the CBS television network in Canada ran a one-hour special on Nova Scotia-born **Wilf Carter** called "The Wilf Carter Story" on March 29. ... CBS producer/director **Paddy Sampson** returned to Toronto recently from Japan where he acted as TV producer for **Harry Belafonte** when the Tokyo Broadcasting System did a TV special on the singer during a concert tour there. **Belafonte** will be in Canada in May and the CBC intends to tape another special on the singer. **Sampson** will produce and direct the show for CBC-TV variety dept. head, **Jim Guthro**. The taping will take place from May 24-26, **Sampson** taped the first CBC **Belafonte** special ten years ago. ... **CHUM** now playlisting **Mood Jga Jga's** "Queen Jealousy." ... The Canadian premiere of "Mame" starring **Lucille Ball** on March 28 at the Eglinton Theatre, Toronto, was co-sponsored by WEA Music of Canada and the Variety Club.

Axe Sharp With Hot New Acts

TORONTO—**Axe Records**, headed by **Greg Hambleton**, with **Elsie Hetherman** handling promotion, is one of the most active of the independent labels in Canada. **Axe** is distributed in Canada by **London Records**.

Gary & Dave one of the label's hottest acts, had a hit with "Could You Ever Love Me Again" and their follow-up, "I Fell in Love With You Sometime," is charted on most of the major stations in Canada at this time.

Steel River, who used to be on **Hambleton's** Tuesday label, have reformed and **Axe** has leased their new product. A single, "Just Remember," has just been released. **Thundermug**, who had an album on **Axe** last year entitled "Thundermug Strikes," which was picked up by **Epic** in the U.S., have been seeing a revival of interest in that particular album through favorable write-ups in some of America's most influential music publications including **Performance** and **Zoo World**. A new single, "Orbit," has just been released by **Epic** and that company had them in **New York** recently for three days to record some new material. **Thundermug** appeared at the **Gasworks** in Toronto last month.

One of the label's newest signings, **Jay Telfer**, was in **New York** with **Hambleton** recently to mix his new album "Time Has Tied Me" which will be released in Canada to coincide with **Telfer's** appearance at **Egerton's** in Toronto from April 1-6.

Doug Goodeve, another of **Axe's** recent signings, has had a single released, "Back in the City."

Billboard Hits of the World

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ARGENTINA

(Courtesy of Ruben Machado)
SINGLES

- This Week
- 1 ALLE PORTE DEL SOLE—Gigliola Cinquetti (CBS)
 - 2 STANDING ON THE INSIDE—Neil Sedaka (MGM/Philips)
 - 3 EL DIA QUE ME QUIERAS—Roberto Carlos (CBS)
 - 4 LA ESTRELLA DE DAVID—Juan Bau (RCA)
 - 5 LA FIESTA DE BLAS—Formula V (Philips)/Cuarteto Imperial (CBS)
 - 6 GOODBYE YELLOW BRICK ROAD—Elton John (Parasos)
 - 7 CIAO, CARA COME STAI—Iva Zanicchi (RCA)
 - 8 IL MIO CANTO LIBERO—Lucio Battisti (RCA)
 - 9 STUCK IN THE MIDDLE WITH YOU—Stealers Wheel (Odeon)
 - 10 THE MOST BEAUTIFUL GIRL—Charlie Rich (CBS)

ALBUMS

- This Week
- 1 EL DIA QUE ME QUIERAS—Roberto Carlos (CBS)
 - 2 EN TU PIEL—Various Artists (M Hall)
 - 3 MUSICA JOVEN—Various Artists (RCA)
 - 4 BEATLES 1967-1970 (Odeon)
 - 5 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips)

BRAZIL

(Courtesy of IBOPE—Rio De Janeiro)
SINGLES

- This Week
- 1 ME AND YOU—Dave MacLean (Top Tape)
 - 2 GOODBYE YELLOW BRICK ROAD—Elton John (RGE)
 - 3 LOVE ME OR LEAVE ME ALONE—Dennis Yost & Classics IV (Top Tape)
 - 4 SO VERY HARD TO GO—Tower of Power (Continental)
 - 5 YOU MAKE ME FEEL BRAND NEW—Stylistics (Top Tape)
 - 6 GAYE—Clifford T. Ward (Philips)
 - 7 TIME—Shotgun (CID)
 - 8 ALL IN LOVE IS FAIR—Stevie Wonder (Tapecard)
 - 9 ELISA—Bee Gees (Polydor)
 - 10 LOVE'S THEME—Love Unlimited Orchestra (CID)

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 ORIGENS—Martinho da Vila (RCA)
 - 7 TIM MAIA (Polydor)
 - 8 PREMIER MUNDIAL 2001 (Vol. 2)—Various Artists (CID)
 - 9 FRUSTRAÇÕES—Agnaldo Timoteo (Odeon)
 - 10 JOSE AUGUSTO (Odeon)

Eire CMA In 5th Year

DUBLIN—The Country Music Association of Ireland is celebrating its fifth birthday—after what started out as a shaky venture into the unknown.

The association was started by Roger Ryan and opened for business in 1969.

"I really didn't know how long we would last," he said. "At that time there was little interest in country music and we were very much ploughing a lone furrow."

"But over the years interest has grown and we have grown with it, both in numbers and in stature."

Membership was boosted last November during the Nashville Cavalcade show at Dublin's National Stadium with membership forms being distributed among the audience.

A resurgence of revivals and cover versions of country hits by local artists is currently the talking point.

Among them are Bill Brown's "The Leaving of Liverpool," "Snake Hips' Runaway" and Ronnie Griffiths and American Pie's "I Can't Stop Loving You."

On the classical front, Dublin-born Colin Stavelly will become leader of the Radio Teletis Eireann Symphony Orchestra and is set to make his debut on July 5.

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—Siade (Polydor)—Barn (Chas Chandler)
 - 7 5 I GET A LITTLE SENTIMENTAL OVER YOU—New Seekers (Polydor)—Mustard/Carlin (Tony Macaulay/Tommy Oliver)
 - 8 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 WOMBLES—Batt Songs (Mike Batt/Belfry Prod.)
 - 27 17 JEALOUS MIND—Alvin Stardust (Magnet)—Magnet (Peter Shelley)
 - 28 40 HOMELY 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)—Hawkana (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 (Mocncrest)—Mountain/Carlin (Roger Glover)
 - 42 39 THE STING—Ragtimers (Pye)—Leeds
 - 43 — LONG LEGGED WOMAN DRESSED IN BLACK—Mungo Jerry

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 YOU'RE SIXTEEN—Ringo Starr
 - 4 GOODBYE YELLOW BRICK ROAD—Elton John
 - 5 SKYDIVER—Daniel Boone
 - 6 JOLENE—Dolly Parton
 - 7 TEENAGE RAMPAGE—The Sweet
 - 8 BE—Neil Diamond
 - 9 MRS VANDERBILT—Paul McCartney & Wings
 - 10 TAKE ME HIGH—Cliff Richard
 - 11 A LOVER'S QUESTION—Tony Christie
 - 12 MOCKINGBIRD—Carly Simon
 - 13 SEASONS IN THE SUN—Terry Jacks
 - 14 JET—Paul McCartney & Wings
 - 15 BIG NORM—Ebony

SOUTH AFRICA

(Courtesy of Radio Springbok)
SINGLES

- This Week
- 1 LITTLE JIMMY—Gwyneth Ashley Robin (MVN) (Laetrec)
 - 2 IF YOU NEED ME—After All (Reprise) (Laetrec)
 - 3 THE PEACEMAKER—Albert Hammond (CBS) (MPA)
 - 4 CHARLY—Sean Rennie (Nitty Gritty) (Ardmore & Beechwood)
 - 5 LOVE'S THEME—Love Unlimited Orchestra (20th Century) (Sa-Vette/January)
 - 6 DYNAMITE—Mud (RAK) (Francis Day)
 - 7 PHOTOGRAPH—Ringo Starr (Parlophone) (Tro Essex)
 - 8 I SHALL SING—Garfunkel (CBS) (Laetrec)
 - 9 RING RING—Bjorn, Benny, Anna & Frida (Sunshine) (Breakaway)
 - 10 PAPER ROSES—Marie Osmond (MGM) (Melody)

SWEDEN

(Courtesy of Radio Sweden)

- This Week
- 1 WATERLOO (LP)—Abba (Polar)

DENMARK

(Courtesy of I.F.P.I.)

- This Week
- 1 JOHNNY PEIMAR PARTY No. 7 (LP)—(Philips)
 - 2 MY ONLY FASCINATION (LP)—Demis Roussos (Philips)
 - 3 OLD, NEW, BORROWED & BLUE (LP)—Slade
 - 4 NUTBUSH CITY LIMITS (LP)—Ike & Tina Turner (UA)
 - 5 NUTBUSH CITY LIMITS (SINGLE)—Ike & Tina Turner (UA)
 - 6 SING MIT 2 (LP)—James Last (Polydor)
 - 7 YOU'RE SIXTEEN (SINGLE)—Ringo Starr (Apple/EMI)
 - 8 SVANTES VISER (LP)—Poul Dissing & Benny Anderson (Metronome)
 - 9 DEN BEDSTE PIGE (SINGLE)—Klaus & Servants (RCA)
 - 10 KANSAS CITY (LP)—The Les Humphries (Decca)
 - 11 HIGHWAY 61 (SINGLE)—Bob Dylan (CBS)
 - 12 I LOVE YOU LOVE ME LOVE (SINGLE)—Gary Glitter (Bell)
 - 13 DODENS TRIUMF (LP)—Savage Rose (Polydor)
 - 14 TIL FEST MED BJORN & OKAY (LP)—Bjorn & Okay (Polydor)
 - 15 VAERSGO (LP)—Kim Larsen (CBS)

JAPAN

(Courtesy: Music Labo, Inc.)
*Denotes local origin

- This Week
- 1 GAKUREN TENGOKU—Finger 5 (Philips)
 - 2 NAMIDA NO MISAO—Tonosama Kings (Victor)
 - 3 ANATA—Akiko Kosaka (Elektra)
 - 4 BARA NO KUSARI—Hideki Saijo (RCA)
 - 5 HANA NI SASAGERU BALLAD—Kaientai (Elec)
 - 6 HOSHI NI NEGAI—Agnes Chan (Warner)
 - 7 ERIMOMISAKI—Shiichi Mori (Victor)
 - 8 HANA TO MITSUBACHI—Hiromi Goh (CBS/Sony)
 - 9 KUCHINASHI NO HANA—Tetsuya Watari (Polydor)
 - 10 SHIWASE NO ICHIBANBOSHI—Kiyoko Asada (Epic)
 - 11 KOI WA JAMAMONO—Kenji Sawada (Polydor)
 - 12 SANSHOKU SUMIRE—Junko Sakurada (Victor)
 - 13 HANA NO YOUNI HISOYAKANI—Rumiko Koyanagi (Reprise)
 - 14 ENTER THE DRAGON—Sound Track (Warner Brothers)
 - 15 HARUKAZE NO ITAZURA—Momoe Yamaguchi (CBS/Sony)
 - 16 KOI NO KAZAGURUMA—Cherish (Victor)
 - 17 WAKARE NO KANENONE—Hiroshi Itsuki (Minoruphone)
 - 18 AKACHOCHIN—Kaguyahime (Panam)
 - 19 KOI NO DIAL 6700—Finger 5 (Philips)
 - 20 KOKORO NO SAKEBI—Goro Noguchi (Polydor)

MEXICO

(Courtesy of Ortiz)
SINGLES

- This Week
- 1 DEJENME SI ESTOY LLORANDO—Los Angeles Negros (Capitol)
 - 2 YO LO COMPRENDO—Victor Yturbe "Piruli" (Philips)
 - 3 LET ME GET TO KNOW YOU—Paul Anka (Gamma) Jose Jose (RCA)
 - 4 ODIAME—Estela Nunez (RCA)
 - 5 NO DUDES DE MI AMOR—Los Solitarios (Peerless)
 - 6 MI AMGO EL PUMA—Sandro (CBS)
 - 7 YO SE QUE TE ACORDARAS—Los Brios (Capitol)
 - 8 MONSTER MASH (El Monstruo)—Luis "Vivi" Hernandez (Orfeon)
 - 9 VUELVE PRONTO—Patrizio (Polydor)
 - 10 SEASONS IN THE SUN—Terry Jacks (Bell)

- 2 WATERLOO (Single-Swedish Version)—Abba (Polar)
- 3 BURN (LP)—Deep Purple (Purple)
- 4 PEP'S BLODSBAND (LP)—(Sonet)
- 5 PINWOOD RALLY (LP)—Blue Swede (EMI)
- 6 MIN KARLEKSANG TILL DIG (SINGLE)—Lasse Berghagen (Polydor)
- 7 LIVE & LET DIE (SINGLE)—Paul McCartney & Wings (Apple)
- 8 FLAMINGOKVINTETTEN IV (LP)—(FLAM)
- 9 WATERLOO (SINGLE—English Version)—Abba (Polar)
- 10 BOLLA OCH RULLA (LP)—Pugh Rogefeldt & Rainrock (Metronome)



● EXTENSIVE window displays are among the campaigns to launch Sonet Group of Scandinavia's new deal with Virgin, U.K. label. L to r, are: Hans Bergkvist, Sonet's Stockholm sales manager; Lars-Olof Helan, of Sonet and Thomas Gabrielsson, of the Soderbergs shop in Stockholm.

APRIL 13, 1974, BILLBOARD

RADIO-TV mart

Continued from page 31

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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Send money and advertising copy to:
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British D.J. will send his own Pop magazine program to stations worldwide. Contains latest British pop news, reports and music. Tape available. Askew International, Ltd., 30 Curzon Street, London, England. 4/13

With three years experience in small market radio, I'm now looking for a step up to a medium or large market station. If there is a program director reading this that appreciates these qualifications: experience in all facets of radio, complete dedication to the station in which I'm employed, dependability to my employer, sincerity and creativity in my air work and the willingness to always learn more. If you're looking for a person like this, write me, and let me prove it to you. I have worked all formats and will deliver any style you wish, from M.O.R. to hard rock. I'm a stable family man, married with two children. Complete resume, references and tape will be sent upon request. Jim Spurgeon 83-421 Capricorn, Apt. "D" Indio, California 92201 Tel.: 714-347-4757.

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., Apt. #8, North Olmsted, Ohio 44070. 4/20

General News

RCA Mini-Boards Score

LOS ANGELES—RCA Records is considering extension of mini-billboard advertising to other markets following success of the merchandising format in this area. Under the plan, a minimum of 100 billboards, each about 6 by 12 feet in size, are used to plug current albums. Each board stays up for 30 days.

Michael Abramson, RCA merchandising executive, claimed the boards provided "maximum exposure for our artists. Quite simply, we reach a hell of a lot of people." Artists recently featured in billboard ads include Cleo Laine, the Main Ingredient, Grace Slick, Wilson Pickett and Henry Mancini.

Galgano to Supply Scarce Albums in New Agreement

CHICAGO—Galgano Distributing Corp. here, starting its 46th year in business, has arranged with Longines Symphonette, Capitol Music Service, to supply them with hard-to-get album titles.

Tony Galgano, president and founder, has an inventory of records, albums and tapes that includes all currently available items from all manufacturer catalogues. While in some cases this might mean carrying only one of an item, the total inventory breaks down as: single 45's, 165,000; 8-track tape, 100,000; cassette tape, 30,000; albums, 200,000-250,000.

Inventory of hard-to-find items is checked every week. With the demise of Billboard's FIND service,

ABC Sets 'QBVII' TV Soundtrack

LOS ANGELES—ABC Records will release its first TV soundtrack, the music to the upcoming 6¼-hour film, "QBVII."

The picture, based on Leon Uris' novel, was produced by Screen Gems in association with Douglas S. Cramer and will be on ABC-TV April 29 and 30.

The soundtrack features a 70-piece orchestra and sections of the Vatican Choir. It was recorded in Rome. As part of the promotion campaign for the movie, ABC Records will make LPs available to the 70 top ABC affiliated stations for promotional distribution to viewers.

Atlantic Gets 'Brel'

NEW YORK—World rights to the soundtrack of "Jacques Brel Is Alive and Well and Living in Paris" have been acquired by Atlantic Records. The film is scheduled for release in August, at which time the album will also be issued. Nesuhi Ertegun, Atlantic executive vice president, said the record will be issued in all major foreign markets in conjunction with picture openings.



DISPLAYING PART of the Philadelphia International Records retail display kit which garnered an award at The Printing Industries of Metropolitan New York's 32nd exhibition are, from left to right, Jimmy Gielbert, sales manager, George Alexander Group, display's manufacturer; Peggy Parham, merchandising coordinator, Epic Records; and Kev Devegian, president, George Alexander Group.

Televak Into In-Store Push

LOS ANGELES—Televak Video-cassette Systems has been launched here as a novel in-store promotion operation. Murray Schwartz, president, said the system has been tested in three stores in Los Angeles—operations of the Licorice Pizza and Music Odyssey. "We are now expanding to 100 of the largest stores," he said. He and his partners were in Miami at the annual convention of the National Association of Recording Merchandisers last week signing up stores. Gary Van Haus is executive vice president of Televak and attorney Melvin Honig is the other partner.

Under the system, TV video-cassette systems would be placed in the record stores free to the dealer. The 17-inch TV sets would play 60-minute cassettes. Dealer would be asked to program the cassettes in a specific order so that all cassettes, which are sales tools for various albums, would be exposed in high-traffic times. Televak would duplicate and distribute the cassettes for the record labels and/or record artists paying for the service. Half-hour units would be sold. Hopefully, Televak would expand to 500 outlets within the year, according to Schwartz.

Greene Returns With Disk Firm

LOS ANGELES—Larry Greene Productions is returning to record production as an independent record production firm.

Primarily a custom station logo operation, the firm was a partner a few years ago in Wednesday's Child Productions which was responsible for several million-sellers by Bobby Sherman and the Strawberry Alarm Clock. President of the production firm is Larry Greene; he is assisted by his wife, Toni. Four new acts have been signed.

Together, Larry and Toni have been responsible for the music identification logos of such radio stations as WNEW-AM in New York and WIP-AM in Philadelphia.

Pop City 1-Stop Expands Firm

LOS ANGELES—Show Industries Inc., which operates Soul City One-Stop, plans moving into pop and classical disks with a new company, Pop City One-Stop.

This expansion is tied in with a move by the company into larger quarters in mid-May.

The Sam Billis owned firm, in business four years, also operates Tape City One-Stop and Oldies City One-Stop.

The operation plans moving into 20,000 square feet of space at 1810 W. Venice Blvd. around May 15.

CBS/TV Suit Ruling

• Continued from page 3

The CBS-TV suit involves its bid for a per-use license based on a payment of music actually used in its programming. Both ASCAP and BMI have claimed such a proposal would result in the network bargaining directly with publishers and writers for the use of their music.

This, in turn, would force the writers and publishers to take whatever money the network offered, the societies claim.

CBS-TV and other networks currently operate under a blanket license arrangement.



REPRESENTING THE SOUND of music of such key recording artists as Neil Diamond, Roberta Flack, Grand Funk Railroad and Seals & Crofts, these piles of plastic bagged tapes are silent evidence of a raid on an allegedly unauthorized music duplicating ring. The tapes are part of a larger haul taken from 27 locations of Tuchman Cleaners in Indiana, in February, following investigations by the FBI. Sidney Tuchman, owner of the 32-store Tuchman Cleaners chain was, at the time charged with five counts of violating the Federal Copyright Law. He was arraigned Friday (29) in an Indianapolis court.

Libraries Seen as Good Outlet for Disk Exposure

LOS ANGELES—The record industry will come to see the value of public library record collections as a total for exposing new releases, according to Sound Music Sales one-stop owner Michael Pinto.

Although his own record sales to libraries are currently an "infinitesimal" percentage of Sound Music Sales total grosses, Pinto continues to devote the full-time services of two of his 17 employees to the extremely demanding library order process.

"I feel that in a few years library purchases will make up a solid, dependable part of my business. And in the meantime it's an enjoyable challenge to work in this field," says Pinto. He was a library administration aide at UCLA and a high

Hamilton Draws In Iron Curtain

NASHVILLE—Country music made incredible inroads behind the Iron Curtain in a just-concluded tour by Goerge Hamilton IV, the first of its kind ever.

Hamilton, in a promotion carried out by Marvyn Conn, played four shows to crowds totaling 28,000 in Prague, Czechoslovakia, and performed a series of dates within the Soviet Union.

There were limited crowds, but the effort was not geared at the masses. Rather it was a form of cultural exchange, limiting the music to an introductory phase. Acceptance was total.

Intermedia Offers Film Services

BOSTON—Intermedia Sound here has launched a plan offering film services to artists and labels using their studio facilities.

The package deal will provide 30 minutes of sound-synchronized color film at no charge to artists booking the studio for a minimum of 80 hours for recording and/or mixing.

Filming will be by Intervideo, an affiliate company, and can be done during recording sessions or on location, according to David Shrier, consultant-associate.

Raw film footage will be furnished that may later be edited for promotional showings or TV spots. Intervideo is also equipped to complete the films, tailored to the use intended, on a fee basis, Shrier said.

school teacher before opening his first record retail store some five years ago on a shoestring investment.

Pinto served as liaison between the California Library Assn. and Billboard in an enthusiastically received seminar sponsored by the magazine at the recent CLA convention. "The crowds we drew at the convention was another indication that librarians are eager to learn how to stock rock albums as tool for attracting more users."

A growing feeling expressed at the library convention was that because an album gets worn out far sooner than a book, daily lending fees should be charged borrowers.

Or as an alternative, libraries might invest in elaborate quadasonic listening rooms and keep most of their disk collection on the premises permanently. The Orange City Library South of Los Angeles recently installed such a room.

Servicing library orders is a highly specialized technique, Pinto has found. Because libraries are supported by public funds, each organization has its own detailed paperwork system for purchases which the supplier must adhere to.

"If there's a mistake in filling the order, the library gets horribly bogged down in correction paperwork," he says. "So instead of checking an order twice, as we do for regular orders, we check each library order five separate times."

This extra effort by the one-stop naturally requires a surcharge for librarians over normal wholesale prices.

"Another nice thing about library buying is that they're heavy users of the more esoteric catalog titles in fields like blues and folk," Pinto says. "I will even submit to a competitive bidding offer from libraries if the over-all contract is reasonable."

Como IMIC Affair

• Continued from page 3

America, the message came back that he was delighted to appear for such a worthy cause."

Seats are being reserved for IMIC registrants on a first come, first serve basis.

On another IMIC matter, room reservations are going quickly and IMIC officials emphasize that in order to be guaranteed a room, reservations be made directly to Dundas International, Dundas House, 190 Campden Hill Road, London W87TH.

Billboard's
APRIL 13, 1974

Top Album Picks

Number of LP's reviewed this week **62** Last week **32**

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MARVIN GAYE—*Anthology*, Motown M9 791A3. Outstanding triple set tracing the long career of this brilliant singer, from his earliest days as one of the top, raw soul singers of his day who produced classics copied by the likes of the Rolling Stones to his smoother material to his duets with the late Tammi Terrell to his development as one of the outstanding songwriter/producers of the 1970's. It's sets such as this one that serve as constant reminders of the great talents Motown has produced over the years, with Gaye's case perhaps one of the most unique. From the typical black soul star who seemed to break the airwaves every once in a while with a hit to a man using a marvelous voice and the best material around, this collection provides the listener with a true history of a star. Best cuts: "Can I Get a Witness," "How Sweet It Is," "I Heard it Through the Grapevine," "What's Going On." Dealers: Set comes with 12 page color book. Open the LP and let shoppers browse.

MOTT THE HOOPLE—*The Hoople*, Columbia PC 32871. One of Great Britain's premier hard rock bands and pure fun congregations is back with their most ambitious project yet, and unlike many rockers who decide to add a little sophistication, the changes here work marvelously. There is, of course, the familiar chugging guitar and pure rock voice of Ian Hunter and the fine guitar of Ariel Bender. But there are also some fine female background vocals, some excellent slow songs which show a sensitivity previously lacking in the group and an all around selection of top material spaced perfectly throughout the set and designed to appeal to the taste of every rock fan. Hunter may still sound like Dylan in spots, but when all is said and done, this should be the LP recognized as Mott's coming into their own. Best cuts: "Crash Street Kids," "Born Late 58," "Through the Looking Glass," "Roll Away the Stone." Dealers: Mott put on one of the best live shows in rock and are currently on a nationwide tour. Watch for them in your area.

EAGLES—*On the Border*, Asylum 7E-1004. Now under the wing of producer Bill Szymczyk, and recently expanded with the arrival of guitarist Don Felder, Eagles have returned to the high-octane Western rock that earned gold status for their first LP. Expect fans who found "Desparado" almost too mellow to jump for this one. From the snarling twin guitars that open the set to the last track, the band moves from high gear to gentler moods without losing momentum. As always, the vocals are stunning and the material, including original and inspired collaborations with Jackson Browne and J.D. Souther, is solid. Best cuts: "On the Border," "James Dean," "Ol' 55," "Already Gone." Dealers: Band has had several top 40 records and also appeal heavily to LP buyers.

JESSE COLIN YOUNG—*Light Shine*, Warner Bros. BS 2790. As always, Young has come up with a beautiful melodic set, highlighted by his high, excellent voice, top instrumental arrangements and just the proper mix between relatively long songs and short cuts. Young's true strength throughout his career has generally been a talent for writing superb lyrics and interpreting them just as superbly, and this talent shines through here as he moves from rock to ballad to jazzy material. The type of album that should receive just as much play on MOR stations as on rock FM formats. Best cuts: "California Child," "Barbados," "The Cuckoo." Dealers: Name and title are on top so LP is ideal for step downs. Black and white cover portrait also makes for good display.

PROCOL HARUM—*Exotic Birds and Fruit*, Chrysalis CHT 1058 (Warner Bros.). Procol Harum stick fairly closely to their firmly established and quite successful formula of keyboard based tunes punctuated by Gary Brooker's power filled vocals, but they seem more commercial than they have in their past few efforts without having sacrificed any of the quality of their performance. As usual, Keith Reid has put together a fine group of lyrics and the band is tight without featuring any one outstanding soloist. Unlike recent efforts, this LP contains a number of potential singles, and should once again widen the band's audience that greeted their "Whiter Shade of Pale" some eight years ago. Best cuts: "Beyond the Pale," "As Strong as Samson," "Monsieur R. Monde." Dealers: Procol have a large, steady, almost cult following that awaits their every release. Display heavily.

THE FOUR TOPS—*Meeting of the Minds*, ABC Dunhill DSD-50166. Another outstanding set from this group that appears to reach across all popular musical boundaries. Their greatest strength is still their fine harmony singing, and three of the four members share lead singing through various stages of this set. Excellent production offers large, big band sound that still does not get in the way of the group. Highlights of the LP are still the areas where the three backup voices bounce off the powerful lead voice. Best cuts: "Meeting of the Minds," "One Chain Don't Make No Prison," "No Sad Songs." Dealers: Display in both pop and soul.

THE GUESS WHO—*Road Food*, RCA APL 0405. The musical menu here, while not overpowering, is as enjoyable as it is consistent. Divide disk into two parts, with opening tunes in a

subtle appeal to nostalgic rock 'n' roll fans and ensuing selections more in the 70's vein. Both approaches work equally well. Best cut by far is "Pleasin' For Reason!" and "Ballad of the Last Five Years." "Star Baby." Wolfman Jack also chips in for a cut. Dealers: Packaging is catchy, as it ties together LP's theme.

TERRY MELCHER—*Reprise* MS 2185 (Warner Bros.). As one of the legendary figures of the Los Angeles rock scene, first as producer of the Byrds and later as a friend of the Beach Boys and other top groups, Terry Melcher's debut LP has been waited for a long time, perhaps more as an item of curiosity than anything else. But, for a pleasant surprise, the album is quite a creditable debut. Melcher does not have what one would call a really good voice, but he uses what he has to its best advantage. The songs have been chosen well, from traditional country done in not quite traditional ways, to well known material from the likes of Jackson Browne to some interesting original cuts, sparked with humor more often than not. Along with Melcher, Bruce Johnston has done an outstanding production job, using dynamic arrangements without obliterating the vocals. The music may be labelled rock, but any one of several formats would fit well. Best cuts: "These Days" (with mother Doris Day sharing vocals), "Beverly Hills" and a version of the classic blues, "Stagger Lee." Dealers: color portrait makes good display.

BLUE OYSTER CULT—*Secret Treaties*, Columbia KC 32858. Going straight down the road with what they do best, Blue Oyster Cult blends together some high level rock energy with twisting musical intricacies to lay out the secret side of folks and the brighter side of the group. Vocals work well, and solid arrangements back up more than adequate musicianship. Should have strong appeal to college set and FM'ers. Best cuts: "Cagey Cretins," "Harvester Of Eyes," "Career Of Evil," and "Astronomy." Dealers: Group has strong cult following and tour frequently. Watch for them in your area.

ALAN PRICE—*Between Today and Yesterday*, Warner Bros. BS 2783. Since his earliest days as organist with the Animals, Price has shown a talent for the unique, be it in his arranging, writing or vocalizing. With this set he again mixes his bluesy voice and versatile keyboard style (piano and organ) to come up with a selection of jazzy, happy tunes, poignant ballads, exceptionally simple arrangements and complicated brass and string arrangements. Price has always shown an affinity for the downtrodden (most clearly seen in his score for "O Lucky Man" and his early interpretations of Randy Newman tunes), and perhaps this shines through more than anything else on this set. Again, Price reinforces the fact that he is one of the most versatile talents on today's pop scene. Best cuts: "Between Today and Yesterday," "Under the Sun," "City Lights." Dealers: Price is known as a former Animal and as composer of "O Lucky Man," so mark cards as such.

BOB SEGER—*Seven*, Reprise MS 2184 (Warner Bros.). To many, it may seem that Bob Seger has been around forever, and he has been on the pop scene for a long time with little of the national success that so many feel he deserves. Seger has always, and on this set he continues his streak, played some of the finest, yet simplest rock around. The nine songs contained here are all potential singles, which is a strong compliment for any artist. Seger is deceptive in that he manages to combine his simple rock formula with exceptionally fine guitar work and words that rhyme but not simply for the sake of rhyme. With many believing that rock is headed for less pretentious times, this could be the set that will break Seger. Best cuts: "Get Out of Denver," "School Teacher," "20 Years from Now." Dealers: Seger has a cult following in many cities, especially the Detroit area. Name is at top of album, so display in step downs.



SAVE THE CHILDREN—*Motown*, M800-R2. Soundtrack of last year's Push Expo in Chicago is a fine collection of some of the best black talent in America, all in live performance and all offering some of their biggest hits. The talent runs the gamut from Marvin Gaye to Bill Withers to Sammy Davis, Jr. to Roberta Flack & Quincy Jones to the Jackson 5 to Nancy Wilson. In short, there is something for everyone here, and the musical genre's showcased go far beyond the average festival or exposition type album. Excellent sound quality adds to the performances. Best cuts: "Save the Children," "Lean on Me," "I've Gotta Be Me," "Papa Was a Rolling Stone." Dealers: Place in soul and pop and give as much display space as possible. This LP should have universal appeal, featuring soul, MOR and pop crossover artists.

WILLIE HUTCH—*Foxy Brown*, Motown M6-811S1. There has been an abundance of black soundtrack albums over the past few years, but few pass the test of actually being sets that one would want to listen to as one would a regular LP. This is one of the rare soundtracks, however, that could just as easily be a top sampling of songs rather than a soundtrack. Hutch is a top notch arranger and producer and his vocals contain a controlled toughness too often missing from today's soul material. In a time when formulas derived from either

Curtis Mayfield or Barry White seem dominant, it is a pleasure to see an attempt at originality. Perhaps the most important thing about this fine mix of soul and jazz is that it may be enjoyed whether one has seen the film or not, and easily stands on its own as a fine solo set. Best cuts: "Theme of Foxy Brown," "Give Me Some of that Good Old Love," "Foxy Lady." Dealers: Watch for the film in your area to tie in displays. Star Pam Grier has recently received much publicity in the black press and Hutch is known soul name.

RON BANKS AND THE DRAMATICS—*Dramatically Yours*, Volt VOS-9501. (Columbia). Very smooth set that makes one think at first glance that this group was recorded in Philadelphia, rather than Detroit. Lead vocalist Ron Banks can be a screamer or a crooner, and does both very well. The backup voices are an extremely integral part of the band, playing of Banks and acting as a perfect cushion between him and the instruments. A lot of subtlety in the instrument and there's a lot more going on than one would first think. Group manages to sing in front of strings without losing any of the soulful quality. Best cuts: "I Dedicate My Life to You," "I Pray She'll Never Go Away," "Highway to Heaven." Dealers: Established act should be displayed heavily with soul disks but should also be placed with pop groups.

GLORIA SCOTT—*What Am I Gonna Do*, Casablanca NB 9002 (Warner Bros.). New vocalist combines a strong, melodic voice with the distinctive production work of Barry White to come up with one of the best new sets by a soul artist in some time. Backed by a large orchestra, Ms. Scott still has the ability to place her voice out front without being overpowering and has managed to combine the smooth soul style so popular today with a traditional soul appeal. Her voice is the type that does not limit itself to a particular market and should be able to cross radio barriers, especially into easy listening, with little trouble. Best cuts: "I Think of You," "That's What You Say (Everytime You're Near Me)," "Love Me, Love Me, Love Me or Leave Me, Leave Me, Leave Me." Dealers: Place in soul and pop female vocalists. Since she is new, play in stores.

OHIO PLAYERS—*Skin Tight*, Mercury SRM-1 705. (Phonogram). Soft, jazzy type soul featuring unobtrusive vocals which tend to serve almost as background in most cases. This seven unit group is at its best with the slower material, despite the huge hit it enjoyed with "Funky Worm" last year. Credit must also go to the band, which produced the set, and to engineer Barry Mraz. Songs could easily receive play on easy listening as well as soul stations. Best cuts: "Heaven Must Be Like This," "Skin Tight," "Jive Turkey." Dealers: Double fold cover opens to offer pictures and musical backgrounds of group members for good display.



GENE AMMONS—*Gene Ammons and Friends at Montreux*, Prestige P-10078. (Fantasy). Jug's biting raspy tone and his counter ability to blow warm and gentle are the welcome highlights of this jam set cut last year at Montreux. The format is open ended ballads and jump tunes, with the friends consisting of Dexter Gordon on second tenor, Bob Cranshaw on bass, Hampton Hawes on piano, Kenny Clarke on drums (it's nice to hear him conga with Stateside musicians again), Kenneth Nash on conga and the guesting Adderley brothers. Best cuts: "Yardbird Suite," "Since I Fell For You," "Sophisticated Lady." Dealers: tenorman Ammons is a solid name with a strong following.



TIMMIE ROGERS—*Alias Clark Dark*, Partee PBS-2403. (Columbia). Exceptionally funny set recorded live and featuring Rogers as Super Soul Brother, disguised as a mild mannered

reporter for Jet Magazine. Clark Dark. LP tackles everything from life in the ghetto to an interview with the black watchman who was the first to discover the Watergate break-in to the problems of blacks getting loans to black astronauts. Rogers sings on the set as well, but it is in the spoken sessions that he excels, taking many cliches used about blacks and finding the humorous side of them. Fine help from a top cast. Best cuts: "Watergate," "The Ghetto," "The Bank Loan," "Soul Food." Dealers: Stock in soul music section as well as comedy.



MOZART: DON GIOVANNI—Wixell/Ganzarolli/Arroyo/Freni/Burrows/Royal Opera House Orch. & Chorus (Davis), Philips 6707 022. Plenty of available versions, among them some of very high quality. But this towering masterpiece can always stand another interpretive point of view, if the artistry is sufficiently high. The cast here is strong, with Martina Arroyo the most obvious draw. But conductor Colin Davis provides the unifying force in a propulsive performance that stresses dramatic values and manages to keep interest at a high pitch throughout. Opera collectors will find this set difficult to pass by even if they already own one or two "Dons." Top-flight sound.



MELBA MONTGOMERY—*No Charge*, Elektra 75079. Right on the heels of her smash hit single, which formalized her return to singing, Melba comes along with a classic album with an entire stack of great cuts. And she sings them so perfectly. Everything in the package is good, but the best are "I Think I'd Like To Love Again," "How Are Things In Tulsa," "Stay Till I Don't Love You Anymore," and "I'll Give You All of Me Then." Some good upbeat as well.

WAYLON JENNINGS—*This Time*, RCA 1-0539. Utilizing the services of his good friend, Willie Nelson, Waylon sticks to his style and pleases everyone. A couple of the tunes have exceptionally strong lyrics. Practically everything on the B side of the album is worth a single, and so is "Heaven Or Hell" from the A side.

MARTY ROBBINS—*Have I Told You Lately That I Love You?* Columbia 32586. The label has packaged a good many of Marty's old songs and released them in this album, which is a variety of his famous Mexican-type songs, some Hank Williams, some Gene Autry and Scotty Wiseman.

RAY PRICE—*You're The Best Thing That Ever Happened To Me*, Columbia 32777. Back when Jim Weatherly was running all over Southwestern Conference football teams, no one realized he would one day write like this. All the selections are his, and Price sings them as though he means them. Great cover photo, too, of Ray's wife, Janie. Some of the best are "You Are a Song," "It Must Be Love This Time," and "Some Things Never Change." The Don Law production touch is there all the way.

STARS OF THE GRAND OLE OPRY—1926-1974. This is a collector's item, and a great one. A double album of previously released selections, and inside a segment of a backdrop from the stage of the "Opry." Artists include Dave Macon, Pee Wee King, Bill Monroe, Minnie Pearl, Eddy Arnold, Lester Flatt, Lonzo & Oscar, Chet Atkins, Hank Snow, the Carter Family, Jim Reeves, ad infinitum. Thirty in all.

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 Morowitz, Bob Kirsch.

Billboard's Recommended LP's

pop

MARTIN MULL—*Normal*, Capricorn CP 0126 (Warner Bros.). Madcap Martin is firmly established with this album as true leader of the genre of rock satirists which includes other grand loonies like Jimmy Buffett and Loudon Wainwright. "Normal" is Mull's funniest, most versatile and musically strongest album yet. Not one cut is weaker than the overall high level, as Mull's new material keeps pouring out and attaining new heights of laughter. Best cuts: "Normal," "Dialing For Dollars," "Flexible," "Jesus Christ Football Star," "Birthday," "Blacks Are Giving Me the Blues."

ROBIN TROWER—*Bridge of Sighs*, Chrysalis, CHT 1057 (Warner Bros.). Former Procol Harum guitarist again goes the

heavy metal route with his second LP, but this time in a more bluesy vein than with his debut set. Best cut: "Bridge of Sighs."

CAPTAIN BEEFHEART AND THE MAGIC BAND—*Unconditionally Guaranteed*, Mercury SRM-1-709. (Phonogram). A laidback mainstream balladeer Captain Beefheart may be one of the most radical changes of all for his cult to accept. But that's what one of rock's great eccentrics has come up with on his first LP since leaving Warner for Mercury. It's interesting how effective is the Captain's growly voice on happy love ballads. Best cut: "Sugar Bowl."

(Continued on page 61)

Over a million in sales
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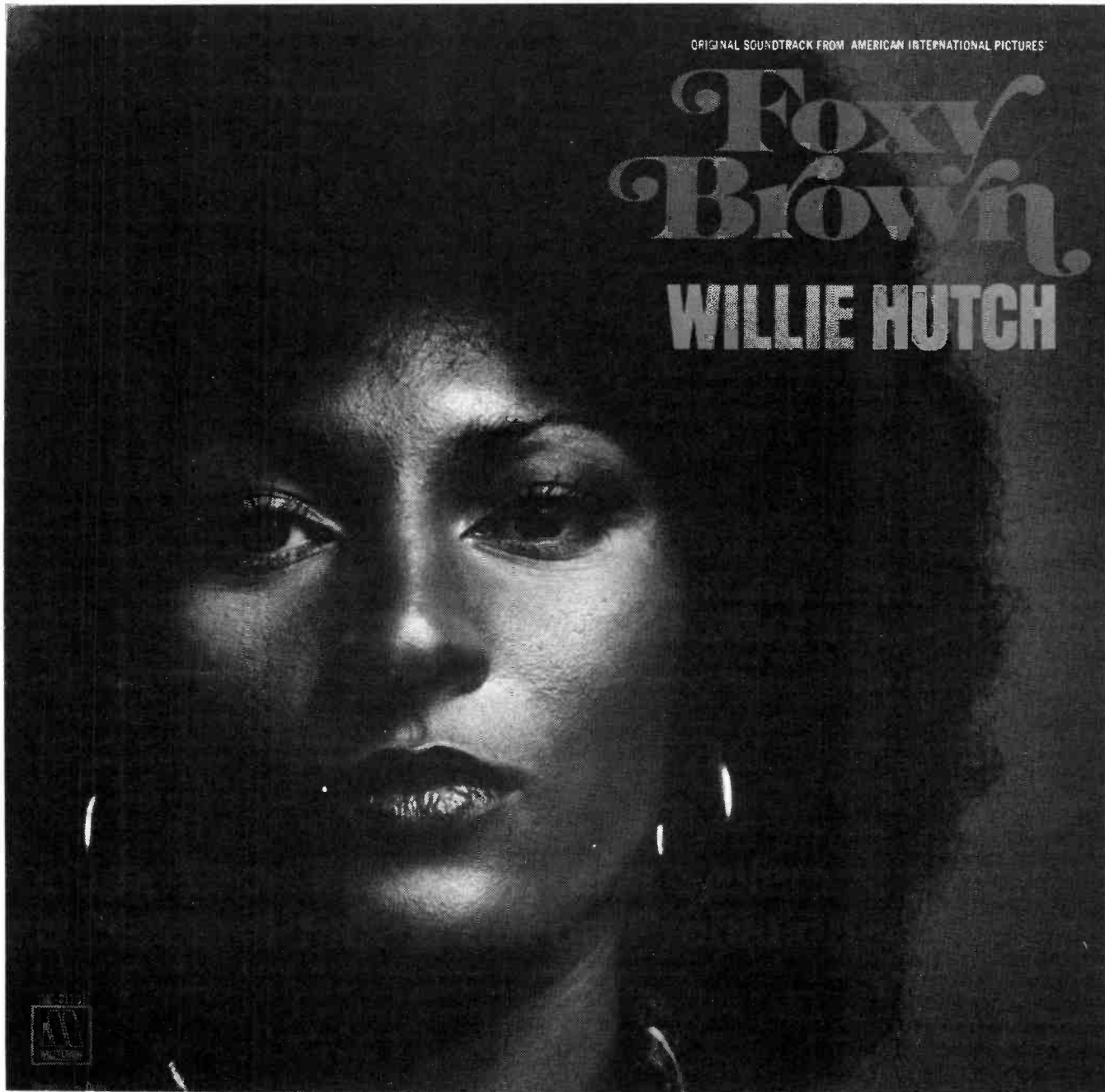
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"Get It Together" M783V1

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REMEMBER THE MACK! WILLIE HUTCH



FOXY BROWN

Willie Hutch has scored again. This time it's the soundtrack from the film *Foxy Brown*, starring the luscious Pam Greer. And it proves once again that Willie is on the right track.



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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	REEL TO REEL
109	105	9	COMMANDER CODY & HIS LOST PLANET AIRMEN Live From Deep In The Heart Of Texas PASA1017 (Famous)	5.98		6.95		6.95	
110	115	15	BLOODSTONE Unreal London XPS 634	5.98		6.98		6.98	
111	119	53	BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	9.98		11.98		11.98	
112	75	12	GRAHAM NASH Wild Tales Atlantic SD 7288	5.98		6.97		6.97	
113	112	23	DAVE MASON It's Like You Never Left Columbia KC 31721	5.98		6.98		6.98	
114	121	4	DEODATO/AIRTO In Concert ICI 6041	6.98		7.98	6.98	7.98	
115	114	35	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95	
117	110	36	HELEN REDDY Long Hard Climb Capitol SMAS 11213	5.98		6.98		6.98	
119	117	28	JESSE COLIN YOUNG Song For Juli Warner Bros. BS 2734	5.98		6.97		6.97	
120	118	5	NATIONAL LAMPOON Missing White House Tapes Banana BTS 6008 (Blue Thumb)	6.98		7.98		7.98	
121	120	62	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98		6.98	7.95
123	122	85	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97	7.95
124	83	6	GRATEFUL DEAD The Best of, Skeletons From The Closet Warner Bros. W2764	6.98		7.97		7.97	
126	123	94	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98		6.98		6.98	
127	124	11	LINDA RONSTADT Different Drum Capitol ST 11269	5.98		6.98		6.98	6.98
128	116	44	TODD RUNDGREN Something/Anything? Bearsville 2BX 2066 (Warner Bros.)	6.98		7.97		7.97	
129	132	28	THE MOTHERS Over-Nite Sensation Disc Reel MS 2149 (Warner Bros.)	5.98		6.97		6.97	7.95
130	98	11	ELVIS PRESLEY A Legendary Performer Vol. 1 RCA CPL1-0341	7.98		8.95		8.95	
131	128	25	ISAAC HAYES Joy Enterprise ENS 5007 (Columbia)	5.98		6.98		6.98	
132	113	32	ISLEY BROTHERS 3 + 3 I-Neck KZ 32453 (Columbia)	5.98	6.98	6.98	7.98	6.98	
133	143	5	BLUE MAGIC Atco 7038	5.98		6.97		6.97	
134	111	16	OLIVIA NEWTON-JOHN Let Me Be There MCA 389	5.98		6.98		6.98	
135	108	30	LYNYRD SKYNYRD MCA Sounds of the South 363	5.98		6.98		6.98	
149	3	3	PETER FRAMPTON Somethin's Happening A&M SP-3619	6.98		6.98		6.98	
137	135	33	WAR Deliver the Word United Artists UA LA128-F	5.98		6.98		6.98	7.95

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
138	137	71	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98	
139	129	98	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97		6.97	6.95
140	157	7	MANFRED MANN'S EARTH BAND Solar Fire Polydor PD 6019	6.98		7.98			
141	127	45	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98		6.98		6.98	
142	130	20	CLIMAX BLUES BAND FM/Live Sire SAS 2-7411 (Famous)	5.98		6.98		6.98	
143	133	19	ALICE COOPER Muscle Of Love Warner Bros. BS 2748	5.98		6.97		6.97	
144	15	2	BILL WITHERS + Justments Sussex SRA 8032	6.98		7.95		7.95	
145	145	45	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98	
146	193	2	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98	
147	147	26	TONY ORLANDO & DAWN New Ragtime Folies Bell 1130	5.98		6.98		6.98	
148	168	3	HERBIE MANN London Underground Atlantic SD 1658	5.98		6.97		6.97	
149	153	67	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98	
150	156	5	JIM STAFFORD MGM SE 4947	5.98		6.98		6.98	
151	131	9	SMOKEY ROBINSON & THE MIRACLES Anthology Motown M 793 R3	7.98	9.98			9.98	
152	144	16	DIANA ROSS Last Time I Saw Him Motown M 812V1	5.98		6.98		6.98	
153	158	86	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97		6.97	7.95
154	166	6	NAZARETH Loud 'N' Proud A&M SP 3609	6.98		6.98		6.98	
155	160	4	GLADYS KNIGHT & THE PIPS Claudine Soundtrack Buddah BDS 5602 ST	6.98		7.98		7.98	
156	161	5	GLADYS KNIGHT & THE PIPS Knight Time Soul S 741V1 (Motown)	5.98		6.98		6.98	
157	151	119	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98			11.98	
158	146	21	BLACK OAK ARKANSAS High On The Hog Atco SD 7035	5.98		6.97		6.97	
159	152	5	MOCEDADES Eres Tu (Touch The Wind) Tara TRS 33000 (Famous)	6.98		7.98		7.98	
160	141	51	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX-6089	7.98	7.98	9.98	15.98	9.98	11.95
161	150	9	EDDIE HARRIS E.H. In The U.K. Atlantic SD 1647	5.98		6.97		6.97	
162	172	2	MICK RONSON Slaughter On 10th Avenue RCA APL1-0353	5.98		6.95		6.95	
163	155	6	ANN PEEBLES I Can't Stand The Rain Hi X SHL 32079 (London)	5.98		6.98		6.98	
164	163	22	BILLY PAUL War Of The Gods Philadelphia International KZ 32409 (Columbia)	5.98		6.98		6.98	
165	170	7	PAUL WILLIAMS Here Comes Inspiration A&M SP 3606	6.98		6.98		6.98	
166	162	12	LAMONT DOZIER Out Here On My Own ABC ABCX 804	5.98		6.95		6.95	
167	165	22	DIANA ROSS & MARVIN GAYE Diana & Marvin Motown M803V1	5.98		6.98		6.98	
168	159	158	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98	
169	164	25	B.B. KING To Know You Is To Love You ABC ABCX 794	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	REEL TO REEL
170	142	6	MOUNTAIN Twin Peaks Columbia PG 32818	7.98		8.98		8.98	
171	138	17	PINK FLOYD A Nice Pair Harvest SABB 11257 (Capitol)	7.98		9.98		9.98	
172	140	17	AL WILSON Show & Tell Rocky Road RR 3601 (Bell)	5.98		6.98		6.98	
173	-	1	SMOKEY ROBINSON Pure Smokey Tamla T6-331S1 (Motown)	6.98		6.98		6.98	
174	175	20	SANTANA Welcome Columbia PC 32445	6.98	7.98	7.98	7.98	7.98	
175	187	3	BOBBI HUMPHREY Blacks & Blues Blue Note BN LA 142-G (United Artists)	6.98		6.98		6.98	
176	181	3	TANYA TUCKER Would You Lay With Me (In A Field Of Stone) Columbia KC 32744	5.98		6.98		6.98	
177	182	38	CAT STEVENS Foreigner A&M SP 4391	5.98		6.98		6.98	
178	174	71	NEIL DIAMOND Hot August Night MCA 2-8080	9.98		10.98		10.98	11.95
179	169	22	FLEETWOOD MAC Mystery To Me Reprise MS 2158	5.98		6.97		6.97	7.95
180	179	8	ROY BUCHANAN That Is What I'm Here For Polydor PD 6020	6.98		7.98		7.98	
181	185	3	SUZI QUATRO Bell 1302	6.98		7.98		7.98	
182	188	2	SUPERSAX Salt Peanuts Vol. 2 Capitol ST-11271	5.98		6.98		6.98	
183	189	89	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia KC 31044	5.98		6.98		6.98	
184	173	52	DEEP PURPLE Made In Japan Warner Bros. ZWS 2701	9.98		9.97		9.97	12.95
185	-	1	STEALERS WHEEL Ferguslie Park A&M 4419	5.98		6.98		6.98	
186	183	43	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98		6.95		6.95	
187	148	19	BEACH BOYS In Concert Reprise ZRS 6484	9.98		11.97		11.97	
188	177	22	JOHNNY MATHIS I'm Coming Home Columbia KC 32435	5.98	6.98	6.98	7.98	6.98	
189	196	2	CLEO LAINE Cleo Laine Live At Carnegie Hall RCA LPL1 5015	5.98		6.95		6.95	
190	-	1	JERRY JEFF WALKER Viva Terlingua MCA 382	5.98		6.98		6.98	
191	198	47	PAUL SIMON There Goes Rhym'n' Simon Columbia KC 32280	5.98	6.98	6.98	7.98	6.98	
192	-	1	ROY CLARK The Entertainer Dot 1-2001 (Famous)	6.95		7.95		7.95	
193	-	1	THE CRUSADERS Scratch Blue Thumb BTS 6010	6.95		7.95		7.95	
194	195	2	EL CHICANO Cinco MCA 401	5.98		6.98		6.98	
195	200	2	KATHI McDONALD Insane Asylum Capitol ST-11224	5.98		6.98		6.98	
196	-	1	INTRODUCING LARRY CORYELL WITH THE ELEVENTH HOUSE Vanguard VSD 79342	5.98		6.98		6.98	
197	192	71	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97	7.95
198	171	35	GRAND FUNK We're An American Band Capitol SMAS 11207	5.98		6.98		6.98	
199	176	7	JIMMY BUFFET Living And Dying In 3/4 Time Dunhill DSD 50132	6.98		7.95		7.95	
200	-	1	MAME/ORIGINAL SOUNDTRACK FROM THE MOTION PICTURE Warner Bros. W-2773	6.97		7.97		7.97	

TOP LP's & TAPE A-Z (LISTED BY ARTISTS)

Aerosmith	146
Gregg Allman	62
Allman Brothers Band	101
Brian Auger	67
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Robert Flack	85
Fleetwood Mac	179
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Peter Frampton	58
Harry Chapin	83
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Marvin Gaye	98
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Al Green	88
Herbie Hancock	18
Eddie Harris	161
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Terry Jacks	82
James Gang	125
Billy Joel	38
Elton John	6, 121
Eddie Kendricks	30
B.B. King	169
Carole King	168
Gladys Knight & The Pips	26, 87, 155, 156
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Leo Kottke	104
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Gordon Lightfoot	60
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Lynyrd Skynyrd	135
Paul McCartney & Wings	1
Kathi McDonald	195

Main Ingredient	53
Herbie Mann	148
Manfred Mann	140
Dave Mason	113
Johnny Mathis	188
M.F.S.B.	5
Bette Midler	79, 89
Steve Miller Band	68

Billboard's

APRIL 13, 1974

Number of singles reviewed
this week **105** Last week **122**

Top Single Picks

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DIANA ROSS—Sleepin' (3:41); producer: Ron Miller; writers: R. Miller, T. Etlinger; publisher: Stein & Van Stock, ASCAP, Motown 1295. Soft sounding ballad is in marked contrast to Ms. Ross' last hit, but works well with a slow start featuring very little instrumental backup and building to more powerful sound.

EDWARD BEAR—You, Me And Mexico (2:46); producers: Tuft, P. White; writer: L. Evoy; publisher: Eeyor, CAPAC Capitol 3869. Soft, uptempo tune in the vein of the group's major hit of last year, "Last Song." Good production, with brass adding a Latin touch to the tune.

recommended

BOBBY GOLDSBORO—I Believe The South Is Gonna Rise Again (2:57); producers: B. Montgomery, Goldsboro; writer: B. Braddock; publisher: Tree Publ., BMI, United Artists 422.

RICK NELSON—One Night Stand (3:17); producer: R. Nelson; writer: D. Larden; publisher: Matragun, BMI, MCA 43214.

THE LOVE UNLIMITED ORCHESTRA—Rhapsody in White (2:54); producer: Barry White; writer: B. White; publisher: Sa-Vette, January, BMI, 20th Century 2090.

SHIRLEY BASSEY—Davy (3:25); producer: George Butler; writer: B. Ighner; publisher: Almo, ASCAP, United Artists 387.

THE MARSHALL TUCKER BAND—Another Cruel Love (3:03); producer: Paul Hornsby; writer: T. Caldwell; publisher: No Exit, BMI, Capricorn 0049, (Warner Bros.).

ELECTRIC LIGHT ORCHESTRA—Daybreaker (3:31); producer: Jeff Lynne; writer: J. Lynne; publisher: Anne-Rache, Yellow Dog, ASCAP, United Artists 405.

JIMMY BUFFETT—Come Monday (3:07); producer: D. Gant; writer: J. Buffett; publisher: ABC/Dunhill, BMI, ABC, Dunhill 4385.



FOUR TOPS—One Chain Don't Make No Prison (3:27); producers: S. Barri, D. Lambert, B. Potter; writers: D. Lambert, B. Potter; publisher: ABC/Dunhill, BMI, ABC, Dunhill 4386. With Steve Barri, Lambert & Potter again behind the scenes, the Tops have another custom-tailored single. Melody is a grittier, funkier approach to the "Keeper Of the Castle" sound. Crossover potential is always strong with this group should be immediate soul airplay hit. Flip, Turn On The Light Of Your Love (3:36); producers: S. Barri, D. Lambert, Briar Potter; writer: L. Perry, L. Stubbs, R. Benson, A. Fakir; publisher: ABC, Soldier, BMI.

ISAAC HAYES—Wonderful (3:37); producer: I. Hayes; writer: I. Hayes; publisher: Incense, BMI, Enterprise 9095 (Columbia). The chained one's latest is his strongest single in a while. Strong, blatant lyric about feeling good in love, set with some interesting melodic turns to the key phrase of "wonderful." Adding to interest is a slightly ominous tonality to the arrangement, with a bit of "Shaft" guitar playing against the "Joy" message.

LEON HAYWOOD—Long As There's You (I Got Love) (3:22); producer: Leon Haywood; writers: Leon Haywood, Marshall McQueen, Jr., Bill Williams, Jr.; publisher: Jim Edd, Mother Wit, BMI, 20th Century 2065. Leon Haywood could have a soul standard here with a big, rich ballad about meaningful mating. There's soaring strings, a driving rhythm beat and Haywood's smoothly emotion-packed vocal. Flip: Keep It In The Family (2:47); producer: L. Haywood; writer: L. Haywood; publisher: Jim Edd, BMI.

recommended

THE YOUNGHEARTS—Me & You (3:26); producer: Vernon Bullock; writers: V. Bullock, H. Pratt; publisher: Mafunji, Unichappell, BMI, 20th Century 2080.

SOUTHSIDE MOVEMENT—It's You I'm Needin' (3:01); producer: Vanleer Prod.; writer: J. Vanleer; publisher: James R. Vanleer, BMI, 20th Century 2091.



These are new artists deserving of exposure.

THE MISSION—Fear No Evil (2:35); producer: John O'Reilly; writer: O'Reilly Rast, publisher: Contemporary Mission, Ensign, BMI, Paramount 0288. (Famous). Good, soulful rocker from the cast of the rock opera, "Virgin."



DON GIBSON—One Day At A Time (2:35); producer: Wesley Rose; writer: Gary S. Paxton; Acoustic (BMI); Hickory 318. This is not the song of the same title out now by another artist, and it's from Gibson's latest album. Paxton writes well, and no one sings like Gibson. It's one of his classics. Flip: "Rainbow Love"; writer: Gibson, Acuff-Rose (BMI), other credits same. (VGM.)

KENNY PRICE—Que Pasa (2:33); producer: Ray Pennington; writers: Even Stevens, Eddie Rabbitt, Debcave/Briarpatch (BMI); RCA 0256. His many fans will forgive him if this strays a little from country, but it's a delightful tune done in his unique style, with Spanish horns and all. Flip: "Greener Grass to Walk On"; writer: Ray Pennington, Dunbar (BMI), other credits same.

JOE STAMPLEY—How Lucky Can One Man Be (2:24); producer: Norro Wilson; writer: Joe Stampley; Su-Ma (BMI); Dot 17502. Another strong one for Stampley, who has a penchant for hit songs. Excellent production. It's from his latest LP. Flip: no info available.

CHARLIE RICH—I Don't See Me in Your Eyes Anymore (2:12); producer: Chet Atkins; writer: Benjamin Weiss; Laurel (ASCAP); RCA 0260. Now that he's been rediscovered, everyting Fich touches turns to gold. He touched this one a good while back, and now it's ready. Beautiful singing, as all ways. Flip: no info available.

HUGH KING—The Girl I Love (2:59); producer: Wesley Rose; writer: Eddy Raven, Milene (ASCAP); Hickory 317. An unheralded singer comes along with an incredible ballad by Eddy Raven, and it's got to be a hit. King does an excellent job with this one, combining an outstanding voice with the right material. Flip, "I Spent A Week There Last Night"; producer: Mac Allen; other credits same. (MGM.)

WAYLON JENNINGS—This Time (2:24); producers: Waylon Jennings and Willie Nelson; writer: Jennings, Baron (BMI); RCA 025. It's from the album of the same title, and it's another in a long line for Waylon, who puts a lot of everything into what he does. This is no exception. Flip: no info available.

recommended

BOBBY MACK—The Same Old Way (2:50); producer: Earl Richards; writers: Geoffrey Morgan & Dan Hoffman; Dunbar (BMI); Ace of Hearts 0483.

JOHNNY CASH—Ragged Old Flag (3:07); producers: Johnny Cash & Chet Bragg; writer: J.R. Cash, Columbia 4 46028.

ALAN LEE—Lady, You've Been on My Mind (3:11); producer: not listed; writers: Steve Joseph, A.L. Stoddard; First Line (BMI); Gemini 3010.

RAY GRIFF—That Doesn't Mean (I Don't Love My God) (3:09); producers: Ray Griff & Jim Foglesong; writer: Ray Griff, Blue Echo (ASCAP), Dot 17501.

GEORGE KENT—Take My Life & Shape It With Your Love (2:35); producer: Bud Logan; writers: Royce Porter & Bucky Jones; Abcve (ASCAP)/Beyond (BMI); Shannon 813.

MACK WHITE—Sweet & Tender Feeling (2:37); producer: Don Powell; writer: Mack White; Milene (ASCAP); Commercial 1315.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.

Billboard's Recommended LP's

Continued from page 55

FRANK ZAPPA—Apostrophe (') Discreet DS 2175 (Warner Bros.). With his previous "Overnite Sensation" LP still running strong on the chart, the veteran rock innovator follows with an even more accessibly album. Seemingly the missing commercial element in Zappa's earlier career was in working with his own oddball group rather than the great studio stalwarts he is now recording with. Zappa's lyrics are grotesque as ever, and his music is as uncompromising but the music does not get overly dense or formless now. Best cuts: "St. Alfonzo's Pancake Breakfast," "Don't Eat the Yellow Snow," "Stinkfoot."

STEELEYE SPAN—Now We Are Six, Chrysalis, CHR 1053 (Warner Bros.). One of the premier folk rock bands of the British Isles again gets a chance to showcase its work, highlighted by Maddy Prior's superb vocals and a fine mix of electric and acoustic instruments. Best cuts: "The Mooncove Jig," "Edwin."

JANIS IAN—Stars, Columbia KC 32857. Ms. Ian brings together a distinct style and some rich material in this her LP debut for Columbia. The flow is good, as is her phasing (often accentuated), and the results should prove healthy. Selections are primarily AM oriented, with a few exceptions. Best cuts: "Without You," "The Man You Are In Me" and "Page Nine."

THE SIEGEL-SCHWALL BAND—Live—The Last Summer, Wooden Nickel BWL 1-0288. (RCA). Band comes up with their usual above par blues-rock performance, highlighted as always by Corky Siegel's harp playing. Best cut: "Sun is Shining."

COWBOY—Boyer & Talton, Capricorn CP 0127 (Warner Bros.). Pleasing, soft sounding Southern rock from this duo, with even the rock material sounding pretty. Fine harmony vocals. Best cut: "Coming Back to You."

VELVET UNDERGROUND—1969 Velvet Underground Live, Mercury SRM 2-7504 (Phonogram). Double set includes much of the best of the vintage Underground, including material featuring Nico. Good example of formative Lou Reed. Best cuts: "Heroin," "Sweet Jane."

RICKIE LEECEA—Magic, Wooden Nickel BWL 1-0431. (RCA). An impressive debut from a promising singer/composer who is surrounded by a full sounding group/orchestral sound. Leecea does the multi voice bit well. "Slowin' Down But Goin' Faster" and "Ain't Nobody Like You" have a strong fluid feeling.

THE ROGER KELLAWAY CELLO QUARTET—Come To The Meadow, A&M SP-3618. Fine instrumental LP from top pianist that falls between jazz and pop. Best cuts: "Ballade," "Seventide."

RAY MANZAREK—The Golden Scarab, Mercury SRM 1-703 (Phonogram). Ex-Doors keyboardist has come up with interesting conceptual set mixing rock, jazz and Latin. Lyrics are weak in spots, but instrumentals are almost consistently strong. Best cuts: "Downbound Train," "The Moorish Idol."

DANSE MACABRE—Esperanto, A&M SP-3624. Spacey, almost classically oriented rock which is primarily instrumental. Very tastefully done and well arranged. Best cut: "The Castle."

THE THREE MUSKETEERS—Original Soundtrack, Bell 1310. Elaborate soundtrack with music by Michel Legrand to go with extremely humorous movie now just opening. Best cut: "Foiled Again."

MOONQUAKE—Fantasy F-9450. Far above average rock for a debut LP, featuring complicated vocal arrangements and top instrumental work. Best cuts: "I Couldn't Hang Around," "This Winter."

GLENN YARBROUGH—My Sweet Lady, Stax STS 5506. Returning after a period of recording dormancy, Yarbrough is mellower, yet still distinctive in style and sound. Should have strong appeal to Yarbrough buffs. Best cuts: "My Sweet Lady," "Take Time To Love" and "Far Side Of The Hill."

jazz

HAMPTON HAWES—Playin' In The Yard, Prestige P-10077. (Fantasy). Pianist Hawes crosses the line easily between simple to understand modernist playing and gutsy down home blues. The light feeling of his trio, with Bob Cranshaw on bass and Kenny Clarke on drums is best captured at Montreux on "DeDe."

CANNONBALL ADDERLEY—Love, Sex, And The Zodiac, Fantasy F 9445. Adderley's fine combo and a running narration concerning the relationships between the needs for love and sex and the effect of the zodiac on all this. Best cuts: "Aries," "Virgo."

JACK McDUFF—The Fourth Dimension, Cadet CA 50051. Laid back and spacey, this effort ties together some of the finest studio men on the market today—including the likes of Joe Newman, trumpet, Grady Tate, drums, Gordon Edwards, bass, and Joe Beck, guitar. Also joining in is vocalist Jean DuShon. Floating stop watch on cover leads listener into an extra dimension, as shortest cuts runs just over four minutes.

WOODY HERMAN—Thundering Herd, Fantasy F-9452. As always Herman comes up with a number of tasteful and original arrangements, with his fine sax work leading the way on pop and jazz material. Best cuts: "Lazy Bird," "Corazon."

classical

WALTON: VIOLIN CONCERTO; STRAVINSKY: VIOLIN CONCERTO IN D—Kyung-Wha Chung, London Symphony Orch. (Previn), London CS 6E19. The lyrical Walton, once the sole disk property of Heifez and more recently available as a Menuhin showcase, here finds the young Korean artist a convincing protagonist. She's got it all—tone, technique and that elusive showbiz magnetism that comes through loudspeakers as convincingly as across the footlights. The neo-classical Stravinsky is a logical coupling.

ROBERT CASADESUS—A Tribute to a Great Artist, Columbia M3-32135. The three disks in this package provide only a sampling of the wide-ranging artistry of one of the most recorded pianists of his generation. But the works are well chosen to display his talents as soloist, ensemble and chamber player, and concerto performer. Scarlatti, Mozart, Bach, Chopin, Schubert, and a sonata of his own composition are offered in recordings dating from 1930 to 1963. The tribute theme is supported with dignity in the accompanying illustrated booklet.

SCHUBERT: GOETHE-LIEDER—Elly Ameling, with Dalton Baldwin; Hermann Prey, with Karl Engel, Philips 6500 515. One of the most attractive lieder albums to surface in recent months. Miss Ameling's Stateside appearances this season have been enthusiastically received, and each new recital reinforces her disk potential. Her fresh voice and communicative skill shine through these luminous readings. Hardly less persuasive is Hermann Prey, who has a complete side to himself.

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Passport Test

• Continued from page 6

this field, our own promotion staff is able to keep very close watch over airplay and our bookkeeping systems pretty much tell us where every record is selling," says JEM's Marty Scott. "We can even get feedback as specific as whether we should change the jacket design for the American market."

So far, two profitable albums by England's Tucky Buzzard have been released on Passport. Coming in May are releases by Nectar, a highly popular German-based group of expatriate Englishmen, and Arthur Brown who had the freaky "Fire" hit here several years ago. All of these LPs were previously testmarketed successfully by JEM Imports.

From May to October, 1973, JEM had the only available U.S. edition of Mike Oldfield's "Tubular Bells." Scott is convinced that its unusually strong impact as an import aided its release by Atlantic and its current three-starred chart position.

"Retailers order more records if they are already familiar with the title as an import," says Scott. "We have seen this over and over again."

Passport principals are Seymour Stein and Richard Gottehrer of Sire, a 4-year-old label which began as a production company, and JEM's Jeff Tenenbaum, Ed Grossi and Scott. JEM has been in import distribution since 1971 after starting the year before as a student-owned college campus franchise sales operation.



Russ Regan, 20th Century Records president, displays a "surprise" gold record awarded him by 20th Century-Fox officials for providing profits to the corporation during the label's first year in operation. The all-gold gold disk followed the presentation of platinum and gold records to Barry White, Love Unlimited and the DeFranco Family.

Print Sales Way Up

NEW YORK—Total sales for all printed versions of the Oscar winning song from Columbia Pictures' "The Way We Were" have exceeded 500,000 sales, according to Irwin Z. Robinson, vice president and general manager of Colgems Music.

In addition to the hot-selling Barbra Streisand record, the song has been recorded by Ronnie Aldridge, Richard Hayman, Andre Kostelanetz and others. Printed versions are available in piano-vocal, easy piano, easy organ, choral, piano solo and band.

Executive Turntable

• Continued from page 6

publishing administrator. The new regional sales director for Texas is **Tex Schofield**, formerly with Dot and the Russ Reader Record Service. Regional sales for the Cincinnati-Cleveland-Akron area is **Deno Pressnell**. A third sales director will be added for the Atlanta-Charlotte region.

* * *

Mike Conwisher has joined United Artists Records as Chicago promotion man after three years in the same slot with ABC/Dunhill. . . . **Keava Kristal** exiting as administrative vice president of Bill Graham Organization in San Francisco after five years and will announce his plans shortly. . . . **Larry Feder** rejoined Blue Thumb Records as college promotion chief after leave of absence for major surgery. . . . **Edward Duggan** has been named vice president, operations, for Superscope, Inc. He will assume responsibility in all corporate accounting and finance areas, as well as administering corporate policies. . . . **R. Joseph West** has been appointed manager of employee relations at Capitol Records, responsible for employee relations activities in the firm's Hollywood locations. . . . **Ronald Tansky** has been named vice president, public relations, at Sanford/Austin & Associates. He was most recently communications director at TEAC Corp. of America.

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Inside Track

CBS Records exploring ways to expand its international operations in Africa. Plans call for label executives to scout a number of countries for licensing deals. . . . **Helen Reddy** and husband-manager **Jeff Wald** donated a \$250,000 to Cedars-Sinai Medical Center in L.A. for a new Helen & Jeffrey Wald Adult Outpatient Clinic.

Sandra Rucker, Monument Records artist, played Colorado State Prison. . . . **Ray Charles** plays Waldorf-Astoria Empire Room for first New York show in six years. . . . **Commander Cody (George Frayne)** busted his nose playing basketball. . . . Some Hollywood movie trade reports that **Mick Jagger** to be executive producer of TV special for spouse **Bianca**.

Walter Williams, one-third of the O'Jays, new dad of twin girls, Shalawn and Seandra. . . . **Buck Owens** cutting "Cover Of the Music City News" by **Shel Silverstein**, who's spinning off ditty from his "Cover Of the Rolling Stone."

First West Coast rock concert streaker was a shapely lady who did it before 15,000 at the Yes show in Long Beach Arena.

Poland's **Czeslaw Niemen**, singer-writer-keyboardist, cut album in U.S. for CBS. . . . Nashville heavies **Jerry Reed** and **Connie Van Dyke** to costar with **Burt Reynolds** in "W.W. & the Dixie Dancekings" for 20th Century Fox.

Reports circulated late last week of a pending consolidation of functions and reshuffling of personnel at London Records. Some belt tightening is expected. . . . **Sugarloaf** single, "I Got A Song" (Brut), chosen as theme for USO national radio and television advertising campaign. . . . **David Werner** (RCA) says that he is looking for a management pact. Werner is currently putting a group together for club and concert gigs. . . . **Andy Warhol** came with a party of some 30 people into the Bottom Line to catch **Rick Nelson** and the **Stone Canyon Band's** performance last week. . . . **Puzzle**, Motown rock group, postponed tour due to mono of singer-drummer **John LaVingni**, but are now back on the road at San Francisco's Orphanage nitery. . . . UA Records took three awards at L.A. Art Directors Club annual gala.

Silverhead leader **Michael DeBarres** costarring in "Arizona Slim" flick. . . . **Blue Note** flutist **Bobbi Humphrey** having a baby. . . . **Simon Stokes** & **Black Whip Thrill Band** debuting for Casablanca with "Captain Howdy" single, as in exorcism. . . . Reporting from Vegas: **Caesar's Palace** starting four-hour big band dances at their ballroom. Already booked are **Nelson Riddle** and **Les Brown**. . . . **Vic Damone** wedding plans off after death of ex-wife **Judy**. . . . **Shirley MacLaine** debuts in Vegas at MGM Grand Hotel July 10. . . . **Rick Wakeman** of Yes to produce English band **Wally** for Atlantic. . . . **Jethro Tull** has sold over 10 million disks. . . . **Chicago** producer **Jim Guercio** played bass on last Beach Boys tour. Meanwhile, **Chicago** to tape **Dick Clark** TV special, "Meanwhile, Back at the Ranch."

A boy for the **Stu Ginsburgs**. He's with public relations department of RCA. Baby, born March 20, weighed in at eight pounds, two ounces. . . . **Gamble, Huff and Bell** have set up new publishing firm, Rose Tree Music. . . . **Clair D. Krepps**, Atlantic chief engineer and studio manager, has retired. For past four years, he had headed the firm's studios. He built and operated the first engineering department for MGM Records in New York in 1951.

East Favors Singles Hike

• Continued from page 14

suggested list was \$1.29, so we wouldn't be hurt much. But if we had to sell for over a dollar, we might get hurt from the younger buyer."

Steve Chotin of Alamar Stores, based in Denver, says that "the big discounters would continue to discount anyway, even if a price hike went through. The independent is the guy who would get hurt, and a price jump would injure the guy who is trying to stock a full line of singles as a customer service."

"The single is the last link to the young buyer and it's really a children's item, so we'd really just be blowing another part of the youth market."

A spokesman at ABC Record & Tape Sales in Seattle said he would have to speak to his accounts before commenting.

Jazz Fest to Honor Diana

NEW YORK—The New York Jazz Festival-New York, set for June 28 through July 7, will highlight the 10-day event with a salute to Diana Ross. Ms. Ross will appear in a midnight program on July 7 at Radio City Music Hall entitled, "Jam Session for Diana."

Ms. Ross will receive several awards during the show for her contribution to jazz as it pertained to her portrayal of Billie Holiday in the film "Lady Sings the Blues."

Goody Profit In Increase

NEW YORK—Sam Goody, Inc. last week reported a 75-percent increase in net operating profit after taxes for the calendar year of 1973 as against 1972. The company listed 1973 operating profit as \$366,809, or 54 cents per share, as compared to the 1972 figure of \$210,119, equivalent to 31 cents per share. Sales for the 1973 period were \$30,569,894, an increase of nearly 8 percent over the prior year.

Sam Goody, president of the chain, attributed the rise in profit to "substantial operating economies," as well as to added sales volume from three new stores opened during the year.

Traffic Correction

NEW YORK — The group Traffic is under contract to Island Records. This week's Signings column incorrectly states that the group has been signed by Elektra/Asylum Records.

'74 NARM Award To Tower Records

HOLLYWOOD, Fla.—NARM's Merchandising Award of the Year was presented to Russ Solomon and Tower Records during the association's annual convention here.

The award honored Solomon and Tower "for consistently outstanding performance and music merchandising."

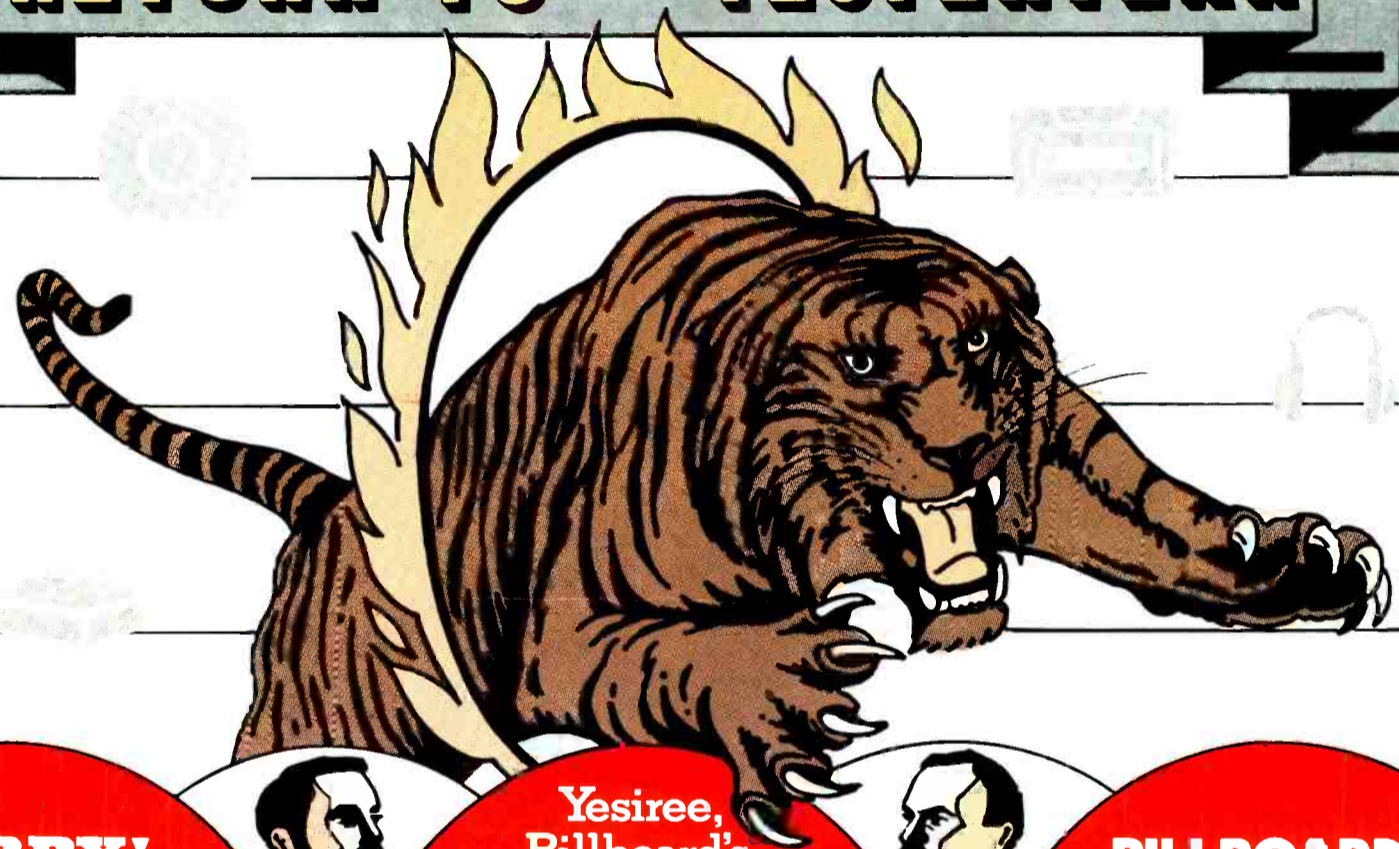
THEATRES - CIRCUSES

PARKS - FAIRS



Billboard

RETURN TO YESTERYEAR



**HURRY!
HURRY!
HURRY!**

Step right up to the biggest little issue in town as Billboard celebrates it's 80th birthday in the May 4 issue! It remembers, it informs, it sells!

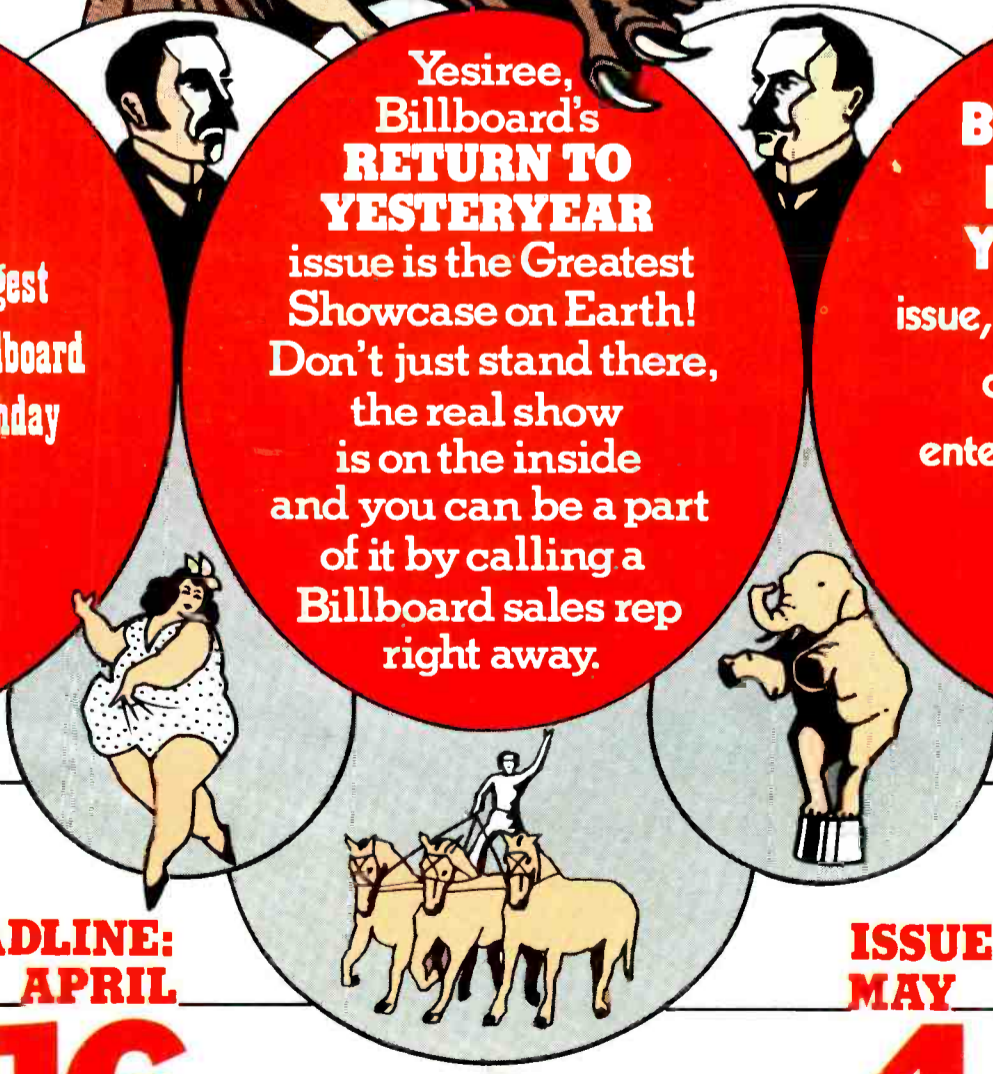
Yesiree, Billboard's **RETURN TO YESTERYEAR**

issue is the Greatest Showcase on Earth! Don't just stand there, the real show is on the inside and you can be a part of it by calling a Billboard sales rep right away.

BILLBOARD'S RETURN TO YESTERYEAR

issue, celebrating 80 years of service to the entertainment industry.

Hurry!
Hurry!
Hurry!



AMERICA'S LEADING

**AD DEADLINE:
APRIL**

16

**ISSUE DATE:
MAY**

4

AMUSEMENT WEEKLY

ROY CLARK

THE ENTERTAINER

His latest album proves why the Country Music Association named him Entertainer of the Year; why the Academy of Country Music named him Entertainer of the Year and Television Personality of the Year; and why the American Guild of Variety Artists named him Country Music Star of the Year.

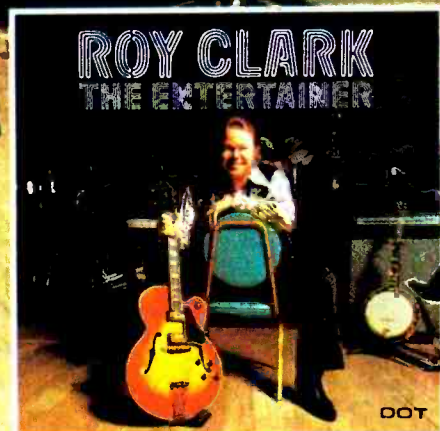
To Roy Clark, entertaining means singing,

Superpickin', gettin' family and friends in on the act, and making everyone smile.

"The Entertainer" includes Roy's new hit single "Honeymoon Feelin'," plus a mighty fine sampling of everything that made Roy famous. Stock up on success.

The Album: "The Entertainer" DOS 1-2001

The Single: "Honeymoon Feelin'" DOA 17498



Exclusive Management
The Jim Halsey Co., Inc.
Tulsa, Oklahoma

Watch for Roy hosting the
Midnight Special, April 12.

DOT
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