• NEWSPAPER

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The International Music-Record-Tape Newsweekly

TAPE/AUDIO/VIDEO PAGE 43

HOT 100 PAGE 58

TOP LP'S PAGES 60, 62

Suppliers Raise PVC Price 4-5 Cents Lb.

By JIM MELANSON

NEW YORK—Keysor-Century and Tenneco. both leading industry suppliers of PVC, have increased their prices 4 to 5 cents per pound of record compound. The price hike, which is effective immediately, follows the Cost of Living Council's decision to lift price controls on petrochemical feedstock, source of all plastic compounds (Billboard, Feb.

Russ Peters, key Keysor-Century executive, stated that the firm has upped its price on compound 5 cents per pound, citing that their polymer suppliers recently raised prices from 10 to 20 percent (Billboard, Feb. 16). Even though prices have been forced up, Peters did state that the lifting of price controls would produce "good news" within six months, in terms of resin avail-

At Tenneco, a company spokesman said that there has been a 4 cents hike per pound of compound, from \$.22 to \$.26 per pound. Also,

Pubs in New Tune \$\$ Bid

By MILDRED HALL

WASHINGTON — Trouble brewed once more for the copyright revision bill last week when the music publishers were reportedly still insisting on a cost-of-living raise in the statutory mechanical royalty rate from the original revision figure of 2.5 cents per tune to at least 3.5 cents, and this demand could go to 4 cents, if Congress delays action while the inflation spiral continues upward.

The whole revision bill hit a new delay because of the Senate decision to take a week's recess for Lincolnday speeches and political fencemending at home—in spite of (Continued on page 6)

the price on resin has been upped from \$.15 per pound to \$.19 per pound. He also cited the increased costs of polymers as the reason for the price hikes. He would not comment further.

Lenahan Chemicals, another major supplier of PVC, was also contacted concerning their market price stance. Executives at the company (Continued on page 6)

Osmond Suit Shows Acts' Pact Power

By JOHN SIPPEL

LOS ANGELES — The overpowering bargaining position of major recording acts in drawing up and revising artist contracts was highlighted in a virtual partnership agreement between the Osmond Brothers and MGM Records filed as evidence here in a Superior Court suit late in January.

(Continued on page 40)

TV Spots Zoom— Dynamic \$ Soars

By IS HOROWITZ

NEW YORK—Getting top mileage from each dollar spent for television advertising and a sharp exploitation of the nostalgia wave are largely responsible for the profitable sales of some 10 million records last year by Dynamic House/Tele House, and a projection of twice (Continued on page 10) By ROBERT SOBEL

NEW YORK—Advertising on television by album and tape sellers has exploded some 2,000 percent since 1969, with figures reaching an astronomical \$63 million in 1973, according to data from Broadcast Advertiser Reports and compiled by Television Bureau of Advertising.

However, it is known that all data figures are predicted on the rate-card cost of the time buy and do not necessarily reflect the cash outlay nor do they take into consideration PI (Per Inquiry) or other discount deals made by individual firms with individual stations.

With this qualification in mind, a (Continued on page 10)

IMIC Builds— Reps From 12 Nations Sign

By MIKE HENNESSEY

LONDON—Music industry representatives from more than a dozen countries have already registered to attend the fifth International Music Industry Conference, sponsored by Billboard Publications, to be held at the Grosvenor House Motel, London, from May 7 to 10.

Mort Nasatir, Billboard's vicepresident in charge of international operations, said: "IMIC V is really building into one of the most important music industry events ever to be held in the U.K."

Nasatir added that the present economic climate made it more important than ever for the international industry to meet and discuss mutual problems and he

(Continued on page 48)

(Advertisement)

Stax, Leaner Starting Retail Chain

By EARL PAIGE

CHICAGO—Veteran distributor Ernie Leaner and Stax Records are combining in launching a national chain of Record Worlds stores stocking full inventory including playback hardware each targeted at \$30,000 to \$50,000 worth of goods. Indications are the national chain could exceed well over 200 units.

Leaner, whose expansion via a second one-stop in Memphis was revealed first in Billboard (Dec. 15), would say only that there could be 10 to 20 units in 10 or so markets, each serviced by a one-stop also operated by the new corporate entity,

Record Worlds Stores, Inc., of which Leaner is president.

At this point a first store just

At this point, a first store just opened and three more set for opening immediately are prototypes, said Leaner, who came here from Jackson, Miss. as a retailer in 1940 and (Continued on page 38)



Why are these men smiling? Because they've just seen the February release from Warner Bros., Capricorn, Bearsville, DiscReet and Casablanca Records.

(Advertisement)



Edwin Starr's "HELL UP IN HARLEM," the soundtrack album from the AIP feature film, marks Edwin's first film score work. The LP has already produced a hit single, "Don't It Feel Good To Be Free." The movies have a new Starr. On Motown (M802V1). (Advertisement)

Tower of Power & Back to Oakland

It's not a movement.

It's a dance.

The best yet from Tower of Power.
They're everybody's favorite monument,

on Warner Bros. albums and tapes.

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TWO MAJOR CONTRIBUTORS TO THE CONTEMPORARY MUSIC SCENE

DENNIS LAMBERT
&
BRIAN POTTER
HAVE FORMED THEIR OWN LABEL



LISTEN TO THEIR FIRST SINGLE

66 THIS HEART 95 (7000)



GENE REDDING

Written and Produced by Dennis Lambert and Brian Potter

Distributed by Capitol Records

LA Grand Jury Indictment **Adds Possible Piracy Mail** Fraud & 'Sound' Theft Raps

LOS ANGELES - A federal grand jury indictment here Thursday (14) could apply a full nelson on unlicensed duplicators in that Richard Taxe, an alleged local tape pirate, is charged additionally with mail fraud and interstate transportation of stolen property.

Assistant U.S. Attorney Chet Brown, who has been overseeing the Taxe case (Billboard, Feb. 9), explained that the theft and fraud

EMI Attempting Purchase of All Capitol Shares

LOS ANGELES-Capitol Industries-EMI has made a \$15 cash net tender offer for all shares not already owned by the parent EMI firm, approximately 30 percent of the 4,590,000 shares outstanding are expected to be sought.

Capitol stock has been selling in the range of \$10 per share on the American Stock Exchange over the past several months. One financial analyst contacted pointed out that many companies have been buying their own stock recently, with approximately 100 doing so in the past year. Among the corporations involved have been Pabst Breweries and Union America.

"A company that does this generally feels the stock is undervalued at the market price," the analyst continued, "and if they have the neces-(Continued on page 64)

Arthur Fitzharris Dead; PRC Manager

RICHMOND, Ind.-Arthur L. Fitzharris, manager of the PRC Recording Co. pressing facility here, died recently at age 54. Fitzharris started in the record business in 1939 with Decca in the old Starr Piano building here, moved to Canada with Decca, later was director of manufacturing for MGM at Bloomfield, N.J. and finally came back to his hometown and PRC in

Gold to Yes

NEW YORK-"Tales from Topographic Oceans," a double album by Yes, has been certified gold by the RIAA. The group records for Atlantic Records.

NEW YORK-Key music indus-

try executives from this city and a remarkable roster of artists were on

hand last Monday (11) and Tuesday

(12) evenings as Allan Pepper and

Stanley Snadowsky unveiled The

Bottom Line, a Greenwich Village

rock cabaret which many business

figures are hoping will boost club

trade and build new audiences for

pop and rock attractions in this city.

preview, held Monday, and the offi-

cial opening on Tuesday, industry

During the initial professional

Rock Cabaret Debut

Lures 'Glamour' Cast

charges were used for the first time in a federal case against an illicit duplicator. Brown pointed out that the sounds on sound recordings are duly registered and copyrighted pursuant to Title 17, U.S. Code, the Copyright Act. Thus, Taxe is charged with having transported the copyrighted sounds which are stolen and converted property interstate, Brown

If Taxe were to receive a maximum sentence on all violations, he could possibly face a total of 250 years imprisonment and fines of \$250,000. Brown said the maximum penalty for each of the three type violations is: copyright, one year in prison and/or \$1000 fine, 100 counts; mail fraud, \$1,000 fine and/ or five years in prison, 20 counts interstate transportation of stolen property, 10 years in prison and/or \$10,000 fine, five counts.

If federal authorities are able to make the stolen property transportation and mail fraud charges stick, it would add important dimen-(Continued on page 32)

MCA Signs Contract With EMI in Europe

LOS ANGELES-MCA Records officially signed its deal with EMI Records, London, for distribution of MCA in the U.K., Belgium, and Holland last week, announced MCA Records president J.K. (Mike) Maitland. Deal was signed with Jerry Oord, head of EMI Records for the U.K. This marks the end of a 40-year relationship of MCA Records with British Decca in England.

HOT CHART SURGE:

2 Labels Key Drive For Cody Crossover

By ROBERT SOBEL

mount Records. Both singles are

from the new Paramount album

"Live From Deep in the Heart of

Texas" by Commander Cody and

His Lost Planet Airmen, released the

latter part of January. Dot, the

Nashville-based country label, will

gear its promotion mechanism to the

single "Diggy Diggy Lo," using its

logo and staff to push the disk on

country stations and in local area

stores. The other single, "Riot in Cell Block Number Nine," is being re-

leased by Paramount for the pro-

gressive pop market and will be pro-

moted through posters and

underground press advertisements. Both records were released last

"The reasoning behind the move

is quite simple," said Famous Music

president Tony Martell, who pio-

neered and coordinated the concept.

New Mexico

Passes Law

SANTE FE. N.M.—New Mexico

became the 21st state to pass anti-

piracy legislation here last week

when both the House and Senate

unanimously passed a strong statute.

Howard Smith, veteran Los Angeles

area attorney, credited passage to

resentatives Richard Carbajal and

Nicolas Salazar in the House and by

Senator Ted Montoya in the Senate,

makes unlicensed duplicating a fel-

ony, punishable by a \$5,000 fine

and/or up to one year imprisonment

and makes retailing the pirated tape

(Continued on page 6)

The proposal, introduced by Rep-

the state's record industry

On Piracy

(Continued on page 4)

NEW YORK-Famous Music has initiated a new marketing concept whereby two labels will promote two separate singles from the same album. The purpose of the plan is to accelerate the crossover of a major progressive act into the country mar-

The labels involved are Famous Music's Dot Records and Para-

Rich Oldie to Spark RCA Single Thrust

NEW YORK-An eight-year-old single by Charlie Rich is being touted as the rallying point for RCA Records' national promotion team, currently enjoying their strongest singles chart action in over two years with 10 singles on Billboard's Hot 100 this week.

With the Rich side as a pet project, promotion heads pointed to a streamlined singles release schedule and RCA's recent executive realignment as significant factors in motivating the national field force and enabling them to coordinate promotional activity.

Fewer Singles

Jack Kiernan, recently appointed vice president, marketing, noted that the current RCA singles picture marks that label's strongest chart showing since November 1971. Commenting on the move toward smaller singles releases, Kiernan said, "I think everybody at this point is taking a more sensible attitude."

Tony Montgomery, national singles sales manager and coordinator for jukebox sales, noted "We cut back on singles appreciably. That was the problem in the past, with too (Continued on page 64)

Douglas TV Using 35% Disk Talent

LOS ANGELES-Record industry talent has been getting increased exposure on the important syndicated "Mike Douglas Show," to a point where talent coordinator Vince Calandra sees at least 35 percent of the talent coming from the hit charts (see separate list of talent coordinators for network and syndicated TV shows).

Douglas himself, according to Calandra, is spearheading the greater participation of disk names. Calandra, with the "Ed Sullivan Show" from 1960 through its demise in 1971, joined Douglas as talent (Continued on page 26) 20th Century Gold NEW YORK-Barry White

and the Love Unlimited Orchestra have each scored with two RIAA gold certifications apiece on 20th Century Records. White's single, "Never, Never, Gonna Give Ya Up" and album, "Stone Gon'," have turned gold, as have the Love Unlimited Orchestra's single, "Love's Theme" and album, "Under the Influence of Love Unlimited.

Separates WB as Creditor PHILADELPHIA—The reorganilowing the initial cash payment,

Rosen Reorganizes; Plan

zation of David Rosen, Inc., pioneer independent record distributing firm and one of the leading distributors of music, amusement and vending machines, has been approved by all creditors under a plan separating Warner Bros. Records from other

The Rosen firm originally filed for reorganization on Feb. 12, 1973, listing total assets of \$1,345,456.84, with liabilities of \$2,256,505.80.

Creditors other than Warner Bros. are to receive an initial cash payment of 8 percent upon confirmation of the plan by U.S. Bankuptcy Judge Emil F. Goldhaber here. Folthere would be four 3 percent notes payable in 6, 12, 18 and 24 months, and a final 4 percent payment 30 months after confirmation.

Warner Bros. has accepted \$52,000 in full settlement of its claim, thus generating additional funds which Rosen agreed would be made available to unsecured creditors, bringing the latters' settlement up to 24 percent.

In addition to more than 100 small creditors, the larger Rosen creditors include Avco Records Corp., Buddah Records, Continental Bank, Rowe International, Inc., Midway Manufacturing Co., U.S. Billiards and BASF Systems, Inc.

Shelter Switches to MCA

LOS ANGELES-MCA Records will manufacture and distribute Shelter Records under a new agreement just signed between MCA Records president J.K. (Mike) Maitland and Shelter Records president Denny Cordell. The three-year deal is effective immediately and includes Canada. Blue Thumb previously had Shelter.

The move of Shelter from Capitol

the ambitious venue, which is offer-

ing patrons and artists a sound sys-

tem, room acoustics, lighting and

stage facilities more extensive than

any club now booking rock, pop or

Monday's show, by RCA's La-

belle, was attended by heads of vir-

tually every major talent agency in

New York, there to see if the club's

facilities could in fact prove a deci-

sive draw. That crowd and Tues-

day's lineup of musicians and press

were uniformly enthusiastic about

the sound preparations, which rein-

jazz acts in this city.

to MCA, Maitland felt, indicates that MCA has exceptional "artistic sensibility" in regard to record artists. He pointed to the steadfast close relationship that MCA currently has with Elton John as also indicative of

MCA's strong personal associations. Under the agreement, the entire Shelter roster will be handled by MCA, including all past product. First single under the new deal will be a Leon Russell release of "If I Were a Carpenter." Album releases will follow.

Shelter will maintain its own staff for promotion, publicity, and marketing with offices in Los Angeles, Tulsa, and New York headed by Ron Henry.

Maitland pointed out that the polcy of MCA, as in the past, will be to only distribute its own labels except in the case of artist-related labels such as the Rocket and Shelter deals. Sounds of the South Records, which was a production arrangement more than a separate label deal, is being absorbed slowly under the MCA label. Al Kooper, guiding brain behind Sounds of the South, is already living in Los Angeles and except for some Atlanta artists, the entire scene is now West Coast more than deep

CHART ANALYSIS:

Vinyl Crunch Aids LP Chart Longevity

LOS ANGELES—The number of than take what was once known as albums on the Top LP chart which have been charted for 25 weeks or more has jumped from 38 for last year's comparable chart to 56 this week, indicating the need of labels to release stronger product as a result of the vinyl shortage and the need for retailers to stock all kinds of product.

Labels have already announced cutbacks in release schedules of up to 35 percent for the first quarter of this year and an intention to concen-

the "shotgun approach." This cutback is undoubtedly one of the reasons for product by these "established" artists lasting for such long periods on the charts.

The types of artists on the charts also indicate that retailers are purchasing all varieties of product. Jim Croce is in the number 5 slot with "You Don't Mess Around With Jim," an LP that has been on the charts for 53 weeks. Croce has enjoyed hits in the pop and easy listen-(Continued on page 42)

turnout was encouraging and the feedback consistently positive for (Continued on page 12) trate on established artists rather Billboard is published weekly by Billboard Publications, Inc., One Astor Plaza. 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, \$40; single-copy price, \$1.25. Second class postage paid at New York, N.Y., and at additional mailing offices. Current and back copies of Billboard are available on microfilm from 3M/1M Press, P.O. Box 720, Times Square Station, New York 10036. Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214. Area Code 513, 381-6450.

Piracy to Get **NARM Scrutiny**

NEW YORK-Piracy will come under close scrutiny at the 16th annual NARM convention, scheduled for March 24-28 in Hollywood, Fla.

The five-day confab which will be held at Hollywood's Diplomat Hotel, will also explore such ongoing industry problems as returns, the changing role of the mass merchandiser; and the feasibility of all segments of the music industry working as partners for greater suc-

Keynoting the session dealing with antipiracy will be John Murphy, chief of the Government Regulations Section of the Criminal Division of the Justice Dept. Murphy will address himself to ways of maximizing action by Federal law enforcement agencies.

Murphy is also expected to address himself to the accomplishments of Federal law enforcement agencies to date in policing unauthorized music duplication, as well as disappointments and other negativisms.

Also scheduled to appear at this session, scheduled for March 26, is the RIAA's legal and investigative team of Jules Yarnell, Jack Francis, Barry Slotnick and John Polk. They are expected to discuss various aspects of cooperation with law enforcement agencies fighting piracy at the Federal, state and local levels. The team will be introduced by Stanley Gortikov, president of the

The second part of this antipiracy program will feature a panel of NARM members who have either been or are involved in the battle for state antipiracy legislation.

This panel's objective will be to instruct members, located in states which do not have such legislation, on the best methods of initiating and promoting the passage of state antipiracy bills.

Also scheduled for March 26 is a session geared to the convention's theme of "Partners Plus Professionalism Equal Profits." Al Teller. vice president, merchandising. Columbia Records, will chair this session at which the "partners" will be representatives of various segments of the music and advertising busi-

For this session Columbia Records has prepared a 28-minute film featuring a group of leading music merchandisers. The film also includes in-store interviews with record and tape customers, and deals directly with advertising and its importance in merchandising.

Panelists for this session include Dennis Killeen, Capitol Records, and Larry Shaw. Stax Records, representing the manufacturers. Alan Perper, of the J.L. Marsh Co., will represent music merchandising at the rackjobber and retail levels; and Russ Solomon, Tower Records, will represent the retailer's point of view.

Other Panelists

Other panelists are David Rubinson, record producer and manager, who will represent the viewpoint of the artist in the area of advertising. William Solch of the Newspaper Advertising Bureau, and Willard Dougherty of the Television Advertising Bureau are the professionals from the field of advertising who will participate in the panel.

On March 27, David Glew, vice president and director of marketing for Atlantic Records, will chair a session specially devoted to the problem of returns.

Panelists for this session will include Ron Alexenburg, Epic Records; John Cohen, Disc Records; Paul David, Stark Record Service: Victor Faraci, WEA Distributing; Robert Fead, A&M Records; and David Press, D&H Distributing.

At the close of this session, William Schoolman, consultant and lecturer, will deliver a presentation directed at certain methods of attacking the problem of returns.

According to Jules Malamud, executive director of NARM, the opening session of the conference will deal with the "Changing Role of the Mass Merchandiser." At this session, Sidney Davis, editor of Music Retailer, will deliver an audiovisual presentation comprised of material gathered from working with various types of wholesalers and retailers throughout the country.

Following Davis' presentation, Cy Leslie, chairman of the board of Pickwick International, will moderate a panel which will discuss end analyze material shown in the presentation.

Analysts sitting on this panel will include Barrie Bergman, the Record Bar: Henry Droz, WEA Distributing Corp.; Al Geigle, Montgomery Ward; Daniel Heilicher, Pickwick International's J.L. Marsh Division: David Lieberman. Lieberman's Enterprises: David Rothfeld. Korvettes: George Schertzinger, Rose Stores; and Stan Snyder, Columbia

Chappell Unit Joins SESAC

NEW YORK-Tri-Chappell Music Inc., a publishing offspring of Chappell Music Co., is among a long list of publishers and writers to join the SESAC roster in recent weeks.

The long-term agreement for Tri-Chappell's affiliation with SESAC was signed by Norman Weiser, president of Chappell Music and Salvatore Candilora, executive vice presi-

Among other publishing companies newly affiliated with SESAC are Ace Music, Phil Campbell Music and Marie's Music, all of Nashville: as well as Jose Maria Castilla of Mexico City: Her Music, Memphis: and Su-Ann Publishing, Green-

According to Candilora, SESAC's recent concentrated drive to sign writers has brought many new and established writers in areas of contemporary music to the firm's roster.

UA Snares Pride Label

LOS ANGELES-United Artists has taken over distribution of Pride Records. Michael Viner's label was formerly with MGM. First single of deal is New Censations' "Come Down To Earth" produced by Van

Phonodisc handles UA product

Knight, Funk Settlement? Yes, No . . . But and Maybe

NEW YORK-In still another new wave of controversy arising out of the legal entanglements of the Grand Funk Railroad, and Terry Knight, the group's former manager, Grand Funk claims to have reached a settlement with Knight, while Knight denies that any settlement has been reached.

According to Andrew Cavaliere, Grand Funk's manager, the group has resolved its two-year old disputes with Knight by agreeing to a pre-tax cash settlement of \$284,000.

The settlement, according to Cavaliere, terminated 36 lawsuits brought by Knight against Grand Funk, that sought over \$73 million.

Cavaliere also added that in addition to the cash settlement, Grand Funk further waived royalties purportedly held by Knight prior to their separation in March 1972, of

Famous Concept

• Continued from page 3

"Cody has shown rapidly growing action in both the country and pop fields-two Cody singles have made the Country chart and three LP's have made the pop chart-so we decided to accelerate this trend. By issuing a single on Dot in addition to our Paramount single, we're able to capitalize on Dot's strength as a country label. Dot's Nashville promotion staff can land this record on the country stations it has reached previously with other artists, while Famous carries the ball in the pop field," Martell said.

Crossover records have been gaining sales momentum over the past

> More Late News See Page 64

\$335,000, pre-tax; as well as their White Shield oil drilling interests. The group also waived its extensible counterclaims against Knight. Cavaliere said, "Knight lost all his claims to the members of Grand

John Eastman of Eastman & Eastman, and Bob Osterberg, of Abeles & Clark, attorneys for Grand Funk. acknowledged the existence of the settlement. However, Knight denies there is a settlement. He said. "The case has not been settled. There is no settlement to date."

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Executive Turntable





Gerald E. Teifer has been appointed vice president and general manager of the ABC Music Publishing subsidiaries. Most recently president of Metromedia Music Publishing subsidiaries, Teifer has also been affiliated with Sunbury/Dunbar, as president, and with April/Blackwood, as general manager. . . . Don Burkhimer has been named division vice president, West Coast, for RCA Records. Burkhimer, who prior to the appointment was division vice president, West Coast a&r, will be responsible for the label's West Coast a&r, promotion, sales, marketing, and merchandising activities. Except for a two-year stay with Famous Music from 1970 to 1972, Burkhimer has been with RCA for the past 19 years. ... Tom Draper has been appointed manager, r&b music, for RCA. A nineyear veteran with the label, Draper was most recently national r&b promotion manager. He headquarters in New York.







Richard Scott has been appointed director, administration, special markets, for CBS Records. He will be responsible for all administrative operations for the special markets department, which involves all r&b product on the Columbia, Epic and Columbia Custom Labels. ... Ray Free has been named local promotion manager, New York, for Epic and Columbia Custom Labels. He will be working out of the label's Elmhurst branch. . . . Bill Able has been named national FM promotion director for the Buddah Group. He will headquarter in New York. Also, Frank Shively has been named head of Buddah's mid-west regional promotion. He headquarters in Detroit. . . . Danny Goldberg has been named vice president of Cullderstead, Ltd., a newly-formed management firm in New York. He will be assisted by Frances Fiman. The firm was formed by Peter Grant to handle the interests of Led Zeppelin and Maggie Bell in the U.S. Frank Leffel has been named sales manager of Granite Records, the ATV record label specializing in country product. Leffel was with Mercury Records in Los Angeles as a local and regional promotion manager for eight years.





Bruce Wendell has been named executive assistant to Al Coury, vice president, promotion, press and product management at Capitol Records. In addition to his duties as assistant in charge of special projects, Wendell will also have responsibility in the area of national promotion expanded to include coordination with a&r and national sales. .. Phil Oakes, formerly international manager of RSO Records operating from London, has been appointed RSO president, worldwide. He now headquarters in New York. Also, Johnny Bienstock, formerly president of RSO Records in the U.S., will now become head of the Stigwood publishing division here. Marc Nathan will assume post of national promotion director for Bearsville Records. He was previously in charge of all secondary radio activity for the label.









Bob Defrin has been named executive art director for Atlantic Records. He will be responsible for all album cover, advertising, sales, and promotion graphics for the label. Prior to joining the company a year and a half ago as art director, Defrin was art director for RCA Records. . . . Glenn H. Friedman has been appointed London Records regional a&r representative. His duties will include an extensive search for new product, mostly west of the Mississippi. Prior to joining London, Friedman was assistant to head of a&r for ABKCO/Apple companies. . . . Harold Davis has been ap-

(Continued on page 6)

Album Reviews

Singles Reviews

THERE'S NO STOPPING MAC.

Mac Davis is off and running again. His brand-new single, "One Hell of a Woman"—just released and set to follow in the smash tradition of "Baby Don't Get Hooked on Me."

Another Mac Davis hit single, "One Hell of a Woman."

From his upcoming album, "Stop and Smell the Roses." RC 32582"

On Columbia Records



The International Music-Record-Tape Newsweekly



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General News

Pubs in New Tune \$\$ Bid

• Continued from page 1

urgings to stay and finish work on the emergency energy bill.

Sen. John L. McClellan, chairman of the Senate Copyrights Subcommittee, had originally announced a Feb. 1 executive meeting to move the bill to the full Judiciary Committee for action (Billboard, Nov. 10, 1973). This was put over to mid-February by the late Christmas recess taken by Congress, which also left the emergency energy bill hanging fire. Subcommittee sources say the current recess to Feb. 19 could now mean a delay to the end of February, or even into March.

The Senate Copyrights Subcommittee first submitted the idea of a cost-of-living raise in rates for the mechanical royalty and other statutory compulsory licensing rates in the revision bill in December of 1972. The raises were calculated on an estimated inflationary hike in the cost of living of 26.6 percent, between 1970 and the probable 1975 year of activation of the revision bill. The subcommittee later dropped the idea, in favor of a review of rates by the new Copyright Tribunal to be set up in the bill. (Billboard, Oct. 27, 1973.)

If the raises had gone into the bill, the mechanical royalty ceiling on the compulsory recordings of copyrighted music would have gone to 3.1 cents.

Grammy Supper In N.Y. March 2

NEW YORK—NARAS' chapter here will be supplementing the academy's annual CBS Television special, "The Grammy Awards Show," with its own "Grammy Celebration Supper" at the Pub Theatrical here March 2, according to Jean Kaplow, the chapter's executive director.

Ms. Kaplow said that supper will include presentations of nomination plaques, as well as the announcement and presentation of Grammy awards which will not be telecast. In addition, television monitors will be placed throughout the room for viewing of the CBS special. Ticket prices for the affair are \$20 for NARAS members and \$35 for nonmembers.

Anti-Piracy Law

• Continued from page 3

a misdemeanor, punishable by a small fine and/or a short jail sentence. The law also requires prerecorded tape product be labelled with the name of the manufacturer.

the name of the manufacturer.

Labels which banded together behind the state law included: Alta Vista. Ability, Aeco, Beam, Pueblo, M&L, B&B, Mondraval, Mother Lode, RJG, MNM, Robbins, Marino, Mi Sueno, Roadrunner, Kiva, TVI, Gold Dust, Star, Jesters, Vee, Tecolote, Variety, Villa, Red Fealger, Lobo, Lance, Embassy, Hurricane, More, Christy, Del Norte, Zuni Midnighters, Fenders, Navajo and Sundowners, Indian House, State recording studios who aided the bill included: Hurricane, Norman Petty, John Wagner and Alta Vista.

CORRECTION

On page 17 of the February 16th issue of Billboard ran the advertisement:

"The American Music Awards."
An error was made in the transmission of copy; whereas it should read—

The ABC Television Network & dick clark teleshows, inc. congratulate the final nominees for

Suppliers Raise PVC Price 4-5 Cents Lb.

• Continued from page 1

refused to disclose any information on company plans.

A check of record manufacturers at press time, pointed out that many executives were caught unaware of the increases. Reaction to the news ranged from surprise to resignation.

With the increases being passed on to presser/to manufacturer, speculation was that the cost per album could increase upwards of 2 cents per unit. The norm calls for three LP's pressed per one pound of PVC.

Observers also saw a positive side to the increases in that many PVC market watchers have long felt that the recording industry could secure enough compound to erase any "shortage" if it were able to pay a higher price on PVC. A number of music executives have speculated that suppliers were merely holding out, creating an artificial shortage, and looking for price controls to be

removed before increasing polymer

and compound production



COLUMBIA RECORDS was named "Top Pop Singles" label and "Top Easy Listening" label in Billboard's 1973 chart awards, and accepting the awards on behalf of the company are Bruce Lundvall, second from left, vice president, marketing, CBS Records, and Irwin Segelstein, third from left, president, CBS Records. Making the presentation were Is Horowitz, left, New York bureau chief, and Bill Wardlow, right, associate publisher.

• Continued from page 4

pointed sales manager for MS Distributors, Chicago-based whole-salers. He was most recently general sales manager for Summit Distributors. . . . John M. Fauth has been appointed vice president and director of operations for the Magnavox Consumer Electronics Company. He headquarters in New York. . . . Ken Buttice has been named assistant director of national promotion for Elektra/Asylum Records. He was most recently with Bell Records, where he was in charge of national album promotion. He headquarters in New York. . . . Meyrick G. Smith has joined the performing rights department of BMI's Los Angeles office.

Billy McDonald rejoins the Los Angeles office of Associated Booking Corp. He previously spent 21 years with the ABC office before heading his own McDonald Agency for two years. ... Mark Stern has been promoted to vice president at Levinson Associates. Stern, who joined the firm as an Los Angeles account executive in 1971, has been heading the New York offices for the past year. ... Wilbur Klint has been named media director for Radio Shack's Chicago, midwest and Pittsburgh regions, covering a 15-state area. He will be responsible for buying newspaper space in Illinois, Indiana, Michigan, Iowa, Wisconsin, North Dakota, South Dakota, Minnesota, New York, West Virginia, Ohio, Kentucky, Tennessee, Missouri, and parts of Pennsylvania.

Wally Cochran, manager of artist relations with RCA Records in Nashville, has left the firm. He'll announce plans shortly.

Bob Edson, national promotion manager for Capitol Records, will relocate to the firm's New York office effective immediately. He was formerly in L.A. Also at Capitol, Gordon van Horn, formerly distribution center manager at Niles, has been named distribution center manager at Bethlehem. He replaces John Dietz, who will now be distribution center manager at the L.A. plant. Ray Hoisington becomes distribution center manager at Niles and Robert Riedy has been named warehouse supervisor at Niles. . . . Vincent Martinez has been named vice president in charge of sales for Acoustic Fiber Sound Systems, Inc. He was formerly national sales manager.... Mary Freedland has joined Ron Scott Public Relations in Hollywood as an account executive. . . . A triple switch under the umbrella of the National Life and Accident Insurance Company has found E.W. "Bud" Wendell assuming directorship of Opryland U.S.A., the amusement park complex in Nashville. Succeeding Wendell as manager of the "Grand Ole Opry" is Hal Durham. former program director of WSM-AM. The vacancies at the top originated with the resignation of Opryland's Mike Downs, who is going into the leisure time consulting business.

FEBRUARY 23, 1974, BILLBOARD

"I Can't Stand the Rain" is the kind of single that every singer always dreams about. That <u>one</u> single that all of a sudden makes the whole world take notice. And that's exactly what is happening to Ann Peebles.

Ann Peebles is no newcomer. She has more than paid her dues. There have been many hit R&B singles. Like "99 Pounds," "Slipped, Tripped And Fell In Love," "I Feel Like Breaking Up Somebody's Home Tonight," "I Pity The Fool," and "How Strong Is A Woman." Songs that have already become Ann Peebles standards. And two outstanding albums, "Part Time Love" and "Straight From The Heart."

And now, following the success of her breakthrough single, comes the third album. "I Can't Stand The Rain." An album that contains seven of Ann's own sweetly, soulfully penned songs, plus another of her recent standout singles "I'm Gonna Tear Your Playhouse Down." Hauntingly delivered by Ann. Enhanced by the production magic of Willie Mitchell.



XSHL 32079

"I Can't Stand The Rain?" The new Ann Peebles album that was well worth waiting for. Hi

Off the Ticker

MATSUSHITA ELECTRIC IN-DUSTRIAL CO., Tokyo, said it has decided to increase the capital of its U.S. subsidiary, Matsushita Electric Corp. of America, to \$55 million from the present \$5 million.

The extra capital, which will be fully subscribed by the Japanese parent, will be used to improve U.S. sales and servicing activities.

CAPEHART CORP. has been approved for listing on the American Stock Exchange. Currently, it is traded over-the-counter.

* * *

PICKWICK INTERNATIONAL is the subject of a securities report issued by Piper, Jaffray & Hopwood, Minneapolis.

* *

COLUMBIA PICTURES (Bell Records) reported operating and extraordinary losses from the firm's discontinued hotel closed circuit programming division.

AVAILABLE MAY 1st

•3,240 Sq. Ft. •

Major record company and music publisher moving to company owned building, space has 13 private offices, large steno pool, reception room and storage room. Completely modernized and air conditioned. Will divide to accommodate right tenants. See Miss Kunzman, 1650 Broadway, N.Y., N.Y., Room 807 or call

(212) 757-4400

mass bookings in your state.

1. Lead Vocals

Certain states still open! Strike while it's hot!!

NEW CONCEPT REPLACING ROCK CONCERTS

OPPORTUNITY FOR BIG PROFITS—

LOW COSTS

Once every few years, perhaps only once in a decade, something truly new and revolutionary comes along. In 1973, after two years and \$500,000 CIN-A-ROCK was created. Our full-length Movie with special stop action was synchronized to merge with our origifial Live Rock Musical. The CIN-A-ROCK cast performed live while the movie played on. 20,000 cheered its introduction. It soon gained national publicity and acclaim and has been playing in movie theatres ever since. It opened up a whole new source of business for the movie theatre industry. Now, additional promoters are needed in many states to present this entertainment revolution that does not depend on big name—high cost performers. You can bring it into every size movie theatre and college in your state on an exclusive basis for one year on a royalty to us. Good for both big cities and small towns. We'll give your our formula, our powerful promotion materials, our training, and the sensational CIN-A-ROCK show itself including our major movie, for mass bookings in your state.

INDIE-PIX RELEASING CORPORATION, BERT TENZER, President 400 East 56th Street. New York City. New York 10022. [212] 371-2480

ovellowood

Jim Stafford

INTERPHOTO CORP., New York, is negotiating to sell its Ross Electronics operation which has bad substantial operating losses the past two years.

A special charge of \$1 million to \$2 million as a reserve against an expected loss from the sale is now being made by Interphoto.

Ross' book value is about \$8 million. Sales of the electronics unit are expected to be about \$8 million for fiscal 1974, down from \$15 million for the year ended Feb. 28, 1973.

MINNESOTA MINING & MAN-UFACTURING CO., St. Paul, increased quarterly dividend to 311/4 from 27½ cents a share, payable March 12 to shareholders of record on Feb. 22.

ARVIN INDUSTRIES, Columbus, Ind., said its Arvin Systems subsidiary has acquired 72 percent ownership in Echo Science Corp., Mountain View, Calif., for an undisclosed amount of Arvin common

Arvin has an option on the remaining 28 percent of the firm, which makes video recorders.

Changes in stockholdings: David H. Peirez, chairman of Viewlex Inc., received a gift of 3,000 shares, and made a gift of 27,500 shares, placing holdings at 179,726 shares.

CELANESE PLASTICS CO., Greer, S.C., a division of Celanese Corp., has increased the price of polyester film an average of 8 per-

Polyester film is used for magnetic tape base for audio and video tapes, among other products. The company said the increase reflects higher costs of raw material and labor.

Cap LP Action; '45' Chart Share **Spur Earnings**

Financial News

LOS ANGELES-No matter which direction the economy takes in coming months, earnings prospects of Capitol Industries EMI Inc. look brighter than those of most other companies.

Consider the following:

-Earnings of \$3,258,000, or 71 cents a share, on sales of \$46,040,000 for the second quarter ended Dec. 31, compared to earnings of \$1,898,-000, or 41 cents a share, on sales of \$37,956.000 during the year ago pe-

-For six months, earnings were \$4,553,000, or 99 cents a share, on

sales of \$81,284,= 000, compared to

earnings of \$2,081,-000, or 45 cents a share, on sales of \$68,057,000, for the same period a year ago. It marked the eighth consecutive quarter in which

Capitol achieved an earnings improvement over the same quarter of

the prior fiscal year.

The financial gains were partly attributable to the successful marketing of new album release, many of them making the music charts, according to the company. Eight of Capitol's records released during the second quarter received RIAA Gold

According to Bhaskar Menon, president, "Capitol's sales reflected a 19 percent gain and earnings (before extraordinary items) a 119 percent increase during the first six months as compared to the same period last vear.

The company reported an extraordinary profit after taxes of \$1.120,000, or 24 cents a share, in the second quarter from the sale of 1,025 acres of citrus groves in California.

Capitol declared a dividend of 8 cents a share payable March 15 to shareholders of record Feb. 25.

In a 12-month recap of chart action done by Billboard's market research division (Billbard, Jan. 26), Capitol showed the most marked improvement of any label in singles activity and held its own album and

Earnings

LEOID	3 LLIC INO. W.S	11.10.
3rd qtr. to		
Dec. 31:	1973	1972
Sales	\$31,277.500	\$25.898,000
Net income	1,733,700	1.862,300
Pershare	.91	.98
	nine-months	
Sales	73,907.200	55.235.200
Net income	3.957,300	3,629.300
Pershare	2.08	1.91

WARWICK ELECTRONICS

Year to		
Dec. 31:	1973	1972
Sales	\$210,577,000	\$179,664,000
Income	1,761,000	2,441,000
Special credit	1,790,00	b2.350.000
Net income	3.551,000	c4.791,000
a-Based on incor	ne before special	credit. b-Tax
credit. c-Equal to 8	l cents a share in	1973 and \$1.10
a share in 1973.		

WABASH MAGNETICS INC.					
Year to					
Dec. 31:	1973	1972			
cSales	\$31,250,934	\$26,980,969			
bNet cont. oper	1,555.428	903,847			
Net disc. oper.	12,266	d368.861			
Income	1.567.694	534,986			
Special charge		e1.335,323			
Net income	1.567.694	d800,337			
Pershare	.89	a.30			
Average shares	1,765,486	1,774.950			

a-Based on income before special charge, b-Equal to 88 cents a share in 1973 and 51 cents a share in 1972, c—From continuing operations, d—Loss, e—Expenses incurred in connection with discontinuance of operations.

(Continued on page 56)

Market Quotations

1974 High Low Change P-E High Low Close 7½ Admiral 19 ABC 860 566 - 1 1/8 - 1/2 - 1/4 - 1/8 221/2 AAV Corp 5% 4 2½ 7¼ 8% 22¼ 8% 26% 6 41 2% 6% 6% 1¾ 26% 6% 1144 26% 6% 17½ 26% 6% 17½ 21% 21% 51/8 15% 41/2 30 285 41 448 262 296 271 617 252 75 7476 35 3433 497 68 121 5 1/8 Ampex Automatic Radio Unch. Avco Corp. Bell & Howell Capitol Ind. CBS 52 14% Columbia Pictures Craig Corp.
Creative Management 1231/8 Disney, Walt EMI Unch. - 2¾ - ⅓ General Electric 225/8 63/4 11/2 253/4 53/8 163/4 31/8 201/6 Gulf + Western Hammond Corp Handleman Harvey Group 1464 308 1123 305 65 92 108 1997 Lafayette Radio Elec. Matsushita Elec. Ind Mattel Inc. 35% 12% 8 69 12% 8% 72½ 12¾ 6 42% MGM 13 5 36 - ½ - 4% Metromedia 3M JRY Morse Electro Prod. Unch. 8 350 1435 122 79 120 2069 1480 117 146 46 355 179 776 27 215 _ 401/4 Motorola No. American Phillips Pickwick Inter. 18½
17
5%
18½
25¼
20¾
18¾
4%
3
2
9%
12¼
5% Playboy RCA 8 20 Sony Superscope Tandy Unch. Telecor Telex Transamerican Unch Triangle 20th Century 11% 5% 5 **4**6 735 Viewlex Warner Communications Wurlitzer

As of closing, Thursday, February 14, 1974

OVER THE COUNTER*	VO	L. Weel Higi	('s Week': h Low	s Week's Close	OVER THE COUNTER®	VOL	. Week' High	s Week': Low	s Week's Close
ABKCO Ind.	0	1	1	1	Recoton	_	_	_	_
Bally Mfg. Corp.	684	391/4	37	37	Schwartz Bros.	0	1 1/2	1 1/2	11/2
Cartridge TV	in.	1/16	1/16	1/16	Wallich's				172
Data Packaging	-1	5	5	5	Music City	-	1/4	1/4	1/4
Gates Leariet	46	51/4	5	51/4	Omega-Alpha (si	Isnend	led)	/ *	
GRT	=	1 %	1 %	1 1/2	MMC Corp.	_	3/4	1/2	1/5
Goody Sam	_	1 1/8	1 3/6	1 %	Seeburg	58	143/4	13%	131/2
Integrity Ent.	_	7/8	7/8	7/8	Orrox	4	21/8	21/8	21/1
Koss Corp.	25	101/4	93/4	93/4	Kustom	74	33/8	31/1	31/8
M. Josephson	11	8	73/4	8	Memorex	_	4	3%	3%

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

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

Area Chain Halts Urban Store Buys; Suburbs Key

SAN FRANCISCO-With the closing down of one of his three San Francisco city stores due to an "unsuitable location," John lott, general manager and founder of the Bay Area Record Factory chain, noted that "the retail record business in this market is showing a definite move to the suburbs.

Zenith

"Our customer now does the bulk of his buying, including records. in the suburban communities where he now lives. As a result, we will not open any more San Francisco stores but will concentrate future store openings out of the city in suburban Bay Area locations." Of the seven existing Record Factory stores now in operation five are now located outside of San Francisco.

They are now scouting another suburban site for a new Record Factory store to be operational early this year. At the same time lott was emphatic, to spite rumors, he is not planning to close any other San Francisco store now in existence but will open no other in the city now or in the future.

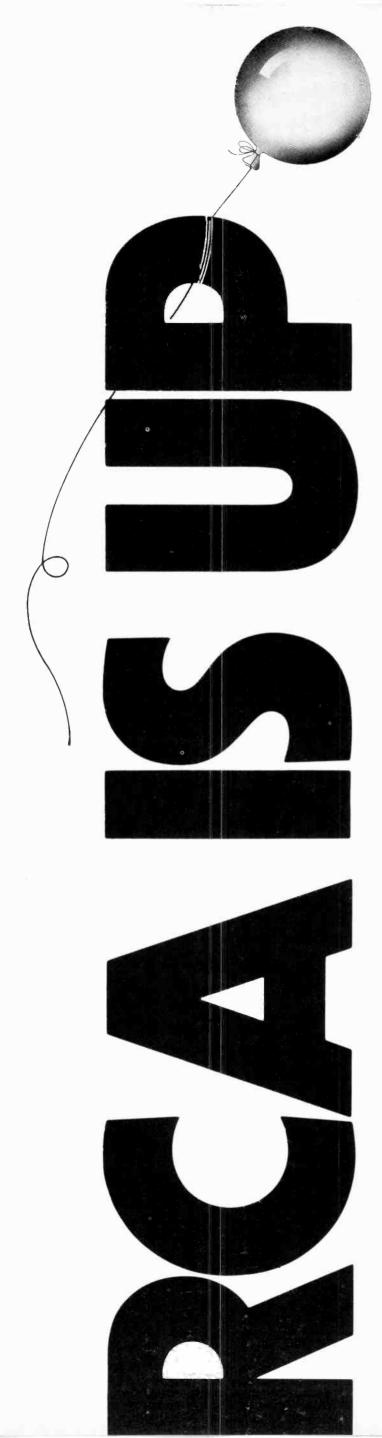
Tripled Gross

And while, according to lott, the Record Factory stores did a dollar volume in 1973 of in excess of \$3,000,000 at retail-compared to \$1,200,000 in the previous year—still a full-scale internal reorganization for the retailer is now in effect. In 1973 the chain added three new

As the first step in this reorganization lott announced the appointment of Jim Leal and Steve Countryman as district managers. These new district managers, a first for the Record Factory chain, will be directly responsible in assisting local store managers with inventory control and with the coordination of all advertising, merchandising and display functions on a direct local level. lott also feels that with the appointment of district managers they will now have more immediate control of the stores while freeing himself and Record Factory president Walt Sargeant to further concentrate their efforts on future site acquisitions. Leal was former Record Factory store manager in San Jose while Countryman was the manager in the Colma

Newton-John Gold

NEW YORK-Olivia Newton-John's single "Let Me Be There" has been certified gold by the RIAA. Ms. Newton-John records for MCA Records.



On the Pop charts with

John Denver, SUNSHINE ON MY SHOULDERS
Bobby Bare, DADDY WHAT IF
Charlie Rich, THERE WON'T BE ANYMORE
Elvis Presley, I'VE GOT A THING ABOUT YOU BABY
Dolly Parton, JOLENE
The Main Ingredient, JUST DON'T WANT TO BE LONELY
New York City, QUICK, FAST, IN A HURRY
The New Birth, IT'S BEEN A LONG TIME
Jerry Reed, THE CRUDE OIL BLUES
The Guess Who, STAR BABY
Elvis Presley, TAKE GOOD CARE OF HER
Holy Modal Rounders, BOOBS A LOT

On the Soul charts with

New York City, QUICK, FAST, IN A HURRY
The New Birth, IT'S BEEN A LONG TIME
Wilson Pickett, SOFT SOUL BOOGIE WOOGIE
The Main Ingredient, JUST DON'T WANT TO BE LONELY

On the Country charts with

Charlie Rich Bobby Bare Dolly Parton Jim Éd Brown Ronnie Milsap Kenny Price Jerry Reed Porter Wagoner Skeeter Davis Brian Shaw Elvis Presley George Hamilton IV Hank Snow Josie Brown Jimmy Hartsook John Denver Nat Stuckey

And on the ball with

the up-coming hit singles from David Bowie ("Changes"), B. W. Stevenson ("Look For the Light"), Dottie West ("Last Time I Saw Him"), and The Nite-Liters ("Jive Turkey").

Spot TV-RECORDS AND TAPES

	op. 1. Recon	120 /1.11) IAI LS	
Columb	ia House, Inc. \$7,297,700		Dynamic House (Tele-House	
1972 1971	6,539,800 4,165,200	1973 1972 1971	,	14,550,300
K-Tel 1973 1972 1971	International \$5,965,000 2,471,000 *	but B Comp Fou	pany was proba AR had not yearny name to the ar more company by has been ide	et assigned e activity. nies whose
Longine: 1973 1972 1971	\$ Symphonettes \$2,250.600 2,882,400 2,508,600	Motov Tamp	VIII Ltd. vn Record Corp. a Mkt. Corp. Teleproducts	\$2,611,700 1,742,400 8,265,600 1,831,300
Spot	TV-By Month of th	e Year-	1973-By Quart	ег
Jan. Feb. Mar.	\$5,676,400 4,991,600 4,419,300	9% 8% 7%	15,087,300	(24%)
Apr. May June	3.261,500 2,714,800 3,646,000	5% 4% 6%	9,622,300	(15%)
July Aug. Sept.	6,493,300 6,381,700 6,742,800	10% 10% 11%	19,617,800	(31%)
Oct. Nov. Dec. Total	5,515,100 4,306,500 8,650,700 \$62,799,700	9% 7% 14% 100%	18,472,300	(30%)
	Spot TV-By		 -1973	
Daytime	\$27.416.700	44%		
Early Eve.	16,258,800	26%		
Nighttime	9,967,900	16%		

Records and Tapes-TV Spots & Network-1969-1973

14%

100%

9,156,300

\$62,799,700

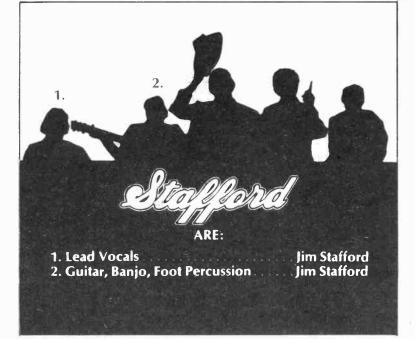
Late Night

Total

	SPOT TV	NETWORK TV	TOTAL
1973	\$62,799,700	\$800,100	\$63,599,800
1972	30,301,500	349,000	30,650,800
1971	16.801,700	386,400	17,138,100
1970	7,345,000	459.400	7,804,400
1969	3,901,400	80,700	3,982,100
			Source: BAR

Top 20 Record Album Titles-1973-Spot TV

Record Album	Company	1973 Investments
Elvis—Greatest Hits	Tampa Mkt. Corp.	\$3,161,700
Super Stars of the '70's	Warner Comm.	2.196,500
At the Hop	Tampa Mkt. Corp.	2.052.400
Number One Hits of the '60's	Dynamic House	2,044.300
Love Italian Style	Dynamic House	2,029.600
Greatest Hits—Nat King Cole	Dynamic House	1,973.300
Greatest Hits-Eddy Arnold	Dynamic House	1,920,800
Greatest Hits—of Rock & Roll	Dynamic House	1,863,500
Soul Train Hall of Fame	Adam VIII Ltd.	1,699,600
22 Fantastic Hits	K-Tel Inter.	1,510,800
All Time Great Bloopers	Tampa Mkt. Corp.	1.474,100
Nat Cole—Unforgettable	Westinghouse Elec.	1,437,100
Autumn Leaves	(Unidentified)	1,426,300
64 Original Motown Hits	Motown Records	1,426,100
Believe in Music	K-Tel Inter.	1,309,100
Rock is Here to Stay	Dynamic House	1.092,600
Monster Hits	Columbia House	1,065,700
A Christmas Present	Ronco Teleproducts	1,055,200
Library of	_	
Great Music Masterpieces	Dynamic House	942,700
Alpha Omega	Audio-Tapes	923,900
		Source: BAR



General News

TV Spots Zoom— Dynamic \$ Soars

• Continued from page 1

that amount in 1974, according to Larry Crane, president.

The company paid out about \$4.5 million in TV time buys last year, Crane said, or less than a third of the rate-card fees for the time secured, if advertising industry figures are taken at face value. This disparity was underlined here last week with the release of statistics by the Television Bureau of Advertising, which credited Dynamic with a time-buy outlay of \$14.550,300 in 1973 (see adjoining story).

"Maybe we got \$14.5 million of worth of time," Crane commented, "but if we actually spent that kind of money last year we'd be out of business today."

Formed only two and a half years ago, the company has recently moved modestly into the retail field and made some use of print advertising, but the overwhelming thrust of its operation remains TV mail order. With Columbia House, K-Tel Intl. and Longines Symphonette, Dynamic House dominates the TV mail order field.

While Crane was reluctant to disclose purchasing formulas, he did emphasize that discount buying was only one facet of his approach.

In-house buyers working under his direction place Dynamic commercials on some 600 TV stations across the country. Massive block buying, often well in advance, gives him the necessary negotiating clout, and further economies are realized through per-inquiry deals and by purchasing direct rather than through agency channels.

Doesn't Compete

Crane takes particular umbrage at complaints from dealers that TV mail order sales siphon business away from the normal merchandising chain. He insists that mail order customers are not store customers, and that he focuses in on a buying audience that rarely. if ever, patronizes record shops. Further, he suggests that Dynamic House and other TV promoters are creating an awareness of records in a large segment of the public that has yet to be tapped by the disk industry.

The company's concentration on nostalgia-slanted packages makes Dynamic House product largely unsuited for heavy store sale, Crane said. "We're not interested in current superstar material. That's for record stores and racks. Frankie Fanelli is my Elton John."

Biggest items in the Dynamic catalog are Nat King Cole and Eddy Arnold sets, and recycled nostalgia packages plugged on TV by such artists as Chubby Checker, Louis Prima and Arthur Fiedler.

Retail Sales

Dynamic albums are moved into retail distribution well after they have been established on TV, Crane said, and are currently being offered, in special Dynamic display bins in chains such as Safeway, Sears, Grants and Woolworths. They are not slotted in record sections serviced by rackjobbers. Here again, Crane asserted, the target is the potential consumer who has been exposed to the TV ad barrage but who never steps into a record store. He said Dynamic has no plans to move its product into regular disk establishments

The company is now active in Canada, New Zealand and Australia, Crane noted. He said plans were well advanced to set up a U.K. operation, but were shelved until that country's power and labor crises are alleviated.

• Continued from page 1

data breakdown revealed that most of the record-tape ad dollar went into spot TV purchases rather than network; that one of the eight firms represented purchased \$14.5 million worth of time in 1973 that daytime advertising on a spot TV basis nearly tripled the nighttime expenditure; and that "Elvis—Greatest Hits" two record-set led the "investment" pack of 20 top records with \$3.1 million worth of time.

Following in order after Dynamic House (see adjoining story), were Tampa Marketing Corp. with \$8.2 million; Columbia House with \$7.2 million; K-Tel Intl. with \$5.9 million; Adam VIII Ltd. with \$2.6 million; Longines Symphonette with \$2.2 million; Ronco Teleproducts with \$1.8 million; and Motown Records with \$1.7 million.

In the breakdown of Spot TV and Network TV data, the list showed that \$62,799,700 worth of time was bought in 1973 for Spot TV as against \$800,000 for Network. In 1969, these figures were \$3,901,400 for spots as against \$80,700 for network. Other highlights in the compilation showed that daytime Spot TV "investments" for 1973 was \$27,416,700 or 44 percent, while night-time was \$9,967,900, or 26 percent. Early evening represented 21 percent of the total; late night was 14 percent.

Also noteworthy was a compilation of spot TV expenditures on a month-by-month basis, which revealed that during the three summer months of 1973, some \$19.6 million worth of time was purchased.

The data is the result of figures gathered by Broadcast Advertiser Reports, which moniters stations for TV buys in 75 key markets. The samplings are week long and are made on a monthly basis. (See separate table for complete BAR/TvB statistics.)

Injunction Nips Pointers' Split

LOS ANGELES—An injunction forbidding Pointer Sisters producer-manager Dave Rubinson from pulling the act out of Blue Thumb Records was granted by Superior Court here.

Blue Thumb went to court to halt alleged threats by Rubinson to put the successful Pointer group on another label. According to the Blue Thumb complaint, Rubinson was claiming his four-year contract was no longer valid because the previously-agreed compensation, including a \$100,000 annual advance to David Rubinson & Friends, is "unfair and inequitable."



925 N. 3rd Street, Philadelphia

(215) MA 7-2277

•

Joel Whitburn's

Record Research Report

Having 3 versions of a song on the charts at the same time is quite a rarity today. Having 3 versions of a spoken word commentary on the charts at the same time would have seemed to be an impossibility. However, it has happened . . . Byron MacGregor; Gordon Sinclair; and Tex Ritter are all moving up the charts talking about "The Americans."

Multiple versions of hit tunes were a commonplace thing back around 1956. It was not unusual to find 4 to 6 versions of a tune on the charts at the same time. Remember: "Why Do Fools Fall In Love" (4 versions); "When The White Lilacs Bloom Again" (5 versions); and "Theme From The Three Penny Opera" (6 versions).

In the late '40's and early '50's, there was a rush by the record companies to cover a song which appeared to have the #1 spot cinched. There were 7 charted versions each of "The Tennessee Waltz" (1950); and "You Can't Be True Dear" (1948).

I guess if there was one song which I wish I had written, it would have to be "To Each His Own." In August and September of 1946, Eddy Howard; Freddy Martin; and The Ink Spots all had a #1 hit version of the song.

There were 2 other tunes from the '40's which had $2 \cdot \# 1$ versions in the same year: "It's Been A Long, Long Time" (Harry James & Bing Crosby-1945), and "Cruising Down The River" (Blue Barron & Russ Morgan-1949). It has not happened again since then.

Trivia Question #13 What was the title of the record and the name of the artist to have the last un-sung vocal #1 record?

(Апѕмет: "Яіпдо" by Lorne Greene)

Joel W. Ritturn

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

make the Billboard charts.
— TOP POP 1955-1972 @ \$30 ea. — TOP POP 1940-1955 @ \$20 ea. — COUNTRY & WESTER 1949-1971 @ \$20 ea. — RHYTHM & BLUES 1949-1971 @ \$20 ea. — TOP LP'S 1945-1972 @ \$40 ea. Name Address — Address
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Make your check or money order to:

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Menomonee Falls, Wis. 53051

State _

I Help Me I think din falling in love again..." "Help Me" AS-11034
from
"Court and Spark"
by
Joni Mitchell

asylum Court and Spark ″E-1001

Rock Cabaret Debut Lures 'Glamour' Cast

• Continued from page 3

forced a powerful, distortion-free sound system with bell-less cash registers, carpeting, acoustically-treated room design and even a canopy over the bar that served as an acoustic trap for chatter from the patrons purchasing drinks.

These preparations paid off during sets by Dr. John and Gary Farr, the Atlantic Records artists forming the club's first bill. Sound was excellent throughout the room, without being driven to excessively high levels usually needed in larger halls and, in the past, unavoidable in smaller rock clubs in this city.



In addition to the industry-oriented promotions behind the first two evenings, the club has launched one of the most intensive publicity and promotion campaigns for a cabaret here in recent years. Radio spots on WNEW-FM, the market's leading progressive station, are being used to boost the club itself, and are expected to support any additional radio time purchased by record companies bringing talent into the hall. Print coverage in major area papers and magazines is also being utilized.

Film crews from three local television stations, WCBS-TV, WABC-TV and WNBC-TV, also gave the event prime coverage.

Prices for the room were, as projected by the owners during its construction last fall, on a par with The Bitter End and Max's Kansas City, current top contenders in the club market here. While the admission charges (no minimum) for the Bottom Line have risen from the projected \$3 and \$4 dollar level, to \$3.50 on weekdays and \$4.50 on weekends, the menu offered the comparatively wide price margins possible by including lower priced items like french fries and pizza, Belgian waffles and even filet mignon. Those prices were competitive, as were drinks.

A large staff was also apparent, suggesting faster service than at many competing clubs, long a chronic problem area for music venues.

Signings

Atlantic Records has signed singer Maggie Bell to a long-term, exclusive recording contract. Her first album for the label, "Queen of the Night," was produced by Jerry Wexler and Antisia Music. Set is scheduled for release in late February. Ms. Bell has signed with Premier Talent and plans to tour shortly after the release of the album.

Bell Records has signed Pywacket to the label. John Persh and Ken Folcik, co-producers and half of the four member group, are from the now defunct Rare Earth. . . . Ice, seven-piece soul act to Fantasy. Group lives in Paris and its first single is "Put an X on the Spot."

Mose Jones, group on MCA-distributed Sounds of the South, signed for booking with Discovery agency in Atlanta. . . . Signed to Concept Records, new label nationally distributed by Jamie/Guyden Distributing Corp. is singer-composer Mark Jarjisian. First single will be "It Don't Matter (If It Rains Today)." . . . Parliaments to Casablanca Records. Group's first single, "The Goose," produced by George Clinton, is set for February release.

ABC/Dunhill has signed Daniel Moore to the label. Moore's composing credits include "Shambala" for Three Dog Night. . . . British folk-singer-songwriter Ralph McTell has signed with Reprise for world-wide representation. . . . First release on the new Fenoragh label is Larry O'Neill's "Masters Gone Modern (Now and Then)."

Sebesky Deal Marks CTI Book Entry

By ELIOT TIEGE

LOS ANGELES—Don Sebesky is preparing a book/record package on the recording industry arranger, which CTI will distribute.

The hardcover book being written by the noted arranger marks CTI's entry into book publishing. Sebesky has been working on the material for nearly two years.

Slated for release for the fall school term, the package will sell in the area of \$30-\$50. Accompanying the nine chapters will be recorded examples on three seven-inch 33½ rpm disks. The book will discuss how to write arrangements for the disk medium and what to leave out. "All the trials and errors I've gone through will be eliminated because the book will show what works and what doesn't, "Sebesky explains.

"The greatest problem for the arranger is writing too much and never hearing it on the record."

Sebesky, noted for his jazz work over the past 10 years, emphasizes that the book is applicable for arrangers in all areas of music. The chapters cover basics (Sebesky's four concepts of economy, balance, focus and variety), wind instruments, strings, rhythm section, voices, melodic considerations, importance of lyrics, the recording studio and general advise.

Sebesky said that every arrangement involves the four basics. He is culling the CTI catalog for examples to illustrate points in the chapters. In instances where there are no recorded examples, he will go into the studio and do an original take.

Among the areas he already has examples for are violin techniques, vocal combinations, guitar sounds, and complicated rhythm sounds.

Phila Club Expands

PHILADELPHIA—The Main Point, celebrating its 10th anniversary as a music club in suburban Bryn Mawr, is expanding its facilities to provide an additional 75 seats

Operators Jeannette Campbell and Bill Scarborough are slating the new room, already dubbed "Beside the Point," for other activities in addition to its use as space for the venue's performances. An art gallery, crafts studio and other nonmusical modifications are being considered as additions.

Stein, Wild West Produce Shows

NEW YORK—Howard Stein Enterprises, Inc., and Wild West Productions, Inc., have joined to produce concerts in Houston, Dallas, Fort Worth and San Antonio, Tex., on a regular basis. Additional plans call for occasional promotions in Oklahoma City, Tulsa and other cities in the southwest.

Initial shows produced under the joint venture were two Van Morrison concerts held in Dallas and at the University of Houston in mid-January. Further dates will include shows by Emerson, Lake & Palmer, Jonathan Winters, the Doobie Brothers and other acts.

Stein will continue his promotions in New York and five other major markets, while Dupy Bateman and Michael Dunham of Wild West will continue their lighting and sound operations on an independent basis.

Airto, for example, will play different percussion instruments which will be superimposed on each other to build a complicated rhythm track.

Other CTI artists who will appear on the disks include Freddie Hubbard, Hank Crawford, Jackie and Roy Kral, Hubert Laws and Sebesky himself. There will be 500 written examples of scores, including several full orchestrations, necessitating a large format for the book.

"We will discuss how we record in terms of laying down a rhythm track and then putting on the other layers as opposed to having everybody in the room at the same time."

Sebesky underlines avoiding cluttering up an arrangement with things that "won't come across on the record." He plans having examples which show soloists being buried by other instruments.

For the section on guitars, he will have examples of all styles and how they affect the rhythm section sound. The section on the studio is meant to explain how the "medium can affect the arrangement."

Sinatra to Tour Circuit

LOS ANGELES—Frank Sinatra is returning to the concert stage, with 12 shows scheduled for 10 cities beginning April 8 in New York's Carnegie Hall.

Proceeds from several of the concerts will benefit Variety Clubs International, a charity involved with young people.

The Carnegie Hall date marks his debut in that prestigious location and the tour is his first in six years. Sinatra Enterprises and Management Three are coordinating the tour

Already locked in are appearances at the Nassau Coliseum following the Carnegie Hall show plus appearances in Atlanta, St. Louis. Providence, Detroit, Philadelphia, Washington, D.C. and Chicago.

Tickets will be scaled \$10, \$12.50 and \$15 in all cities except St. Louis and Detroit where they will run \$7.50, \$10 and \$12.50.

WINNERS CIRCLE

Urgently invites any soul singer

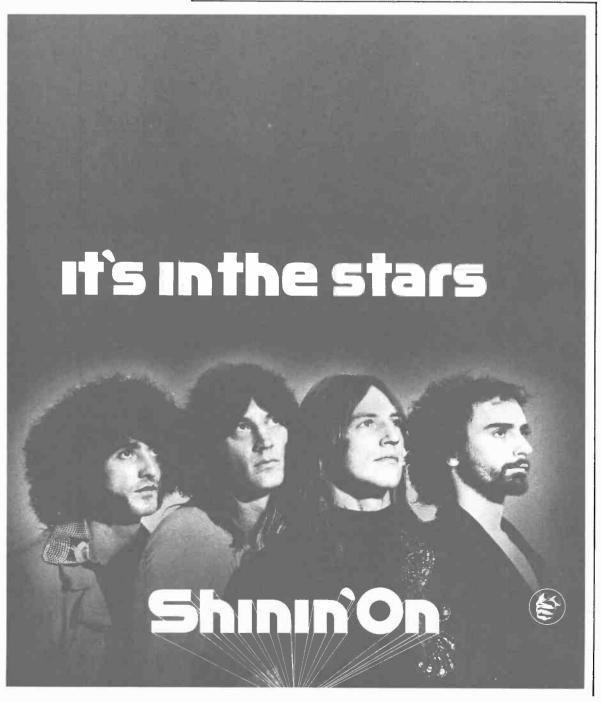
who commands his own style of delivery, hears superbly, moves well, and thinks business...

To call us at once to arrange for their audition/interview for a possible spot in our four-man group

Los Angeles, Calif. (213) 559-7153 or 939-4976

(experienced unsigned young adult preferred)

THIS COULD BE IT!



Glen Campbell Has Put Houston On His Map Of Hits

By The Time I Get To Phoenix

> Wichita Lineman

Galveston

Houston



Who/Where/Wher

(All entries for WHO-WHERE-WHEN should be sent to Sam Sutherland, Billboard, I 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

*ROY AYERS (Polydor): Rutgers Univ., New Brunswick, N.J., Feb. 22

*BACK DOOR (Warner Bros.): Civic Auditorium, San Francisco, Feb. 17-18; Selland Arena, Fresno, Calif. (20); San Diego Sports Arena, Calif. (21); Convention Center, Tucson, Ariz. (22); Univ. of New Mexico, Albuquerque, (23); Municipal Auditorium, San Antonio, Texas (26); Convention Center, Dallas, Texas (27); Coliseum, Houston, Texas (28)

*BADFINGER (Warner Bros.): Auditorium, Austin, Texas, Feb. 18; Madison County College, Huntsville, Ala. (20);





Independence Hall, Baton Rouge, La (21); Michigan Palace, Detroit (23).

ELVÍN BISHOP (Capricorn): George's Attic, Long View, Wash., Feb. 19-20; El Patio, State Line, Idaho (21-23); Lion's Share, Yakima, Wash. (24).

BLACK NASTY (Stax): The Oganna Club, Detroit, Feb. 21-23.

JOSIE BROWN (RCA): Lavonia, Ga.

BUCKINGHAM NICKS (Polydor): Agora, Cleveland, Ohio, Feb. 18; Agora, Columbus, Ohio (19); The Metro, N.Y. (20-25); Passins, Cambridge, Mass. (27-March 3).

CHEECH & CHONG (A&M): Century Theatre, Buffalo, N.Y., Feb. 22; Academy of Music, N.Y. (23); Massey Hall, Toronto, Canada (28).

TONY DARROW (Musicor): Sahara Hotel, Las Vegas, Feb. 19-26.

DIXIE HUMMINGBIRDS (Peacock):

Bijou Cafe, Philadelphia, Feb. 20-23. *LARRY GATLIN (Epic): SUNY, Geneseo, N.Y., Feb. 24; Max's Kansas City, N.Y. (26-March 3).

SHERMAN HAYES (Capitol): Raven's Gallery, Detroit, Feb. 19-March 3. *HUMBLE PIE (A&M): New Haven,

Conn., Feb. 19; Univ. of Richmond, Va. (22); Civic Center, Baltimore, Md. (24); Sports Arena, Toledo, Ohio (25), Keil Auditorium, St. Louis, Mo. (27).

GEORGE JONES & TAMMY WYNETTE (Epic): Southernaire Club, Atlanta, Ga. Feb. 25-March 2.

ALBERT KING (Stax): Phelp's Lounge, Detroit, Feb. 21-25.

MAUREEN McGOVERN (20th Century): Guthrie Theatre, Minneapolis, Feb. 20; Sheraton Hotel, Cleveland, Ohio (22-

THÉ MIGHTY CLOUDS OF JOY (ABC): Daytona, Fla., Feb. 18; Ft. Pierce, Fla. (19); Belle Glade, Fla. (20); Ft. Lauderdale, Fla. (21); Miami, Fla. (22); Tampa, Fla. (24); St. Petersburg, Fla. (25); Ocala, Fla. (26); Jacksonville, Fla. (27);

Valdosta, Ga. (28).
ELLIOTT MURPHY (Polydor): Cellar Door, Washington, D.C., Feb. 25-

ANNE MURRAY (Capitol): Glendale High School, Ariz., Feb. 23

NEW RIDERS OF THE PURPLE SAGE (Columbia): Fla. State Univ., Talla-hassee, Feb. 21; Seminole Turf Club, Casselberry, Fla. (22); Sportatorium, Miami, Fla. (23); Jai Alai Fronton, Ocala, Fla. (24).

BUCK OWENS (Capitol): Nugget, Sparks, Nevada, Feb. 22-23; Show, Tokyo, Japan (28).

POGO (Epic): Paramount Theatre, Portland, Oregon, Feb. 22; Paramount Theatre, Seattle, Wash. (23); Garden, Vancouver, B.C. (24); Univ. of Calif. Santa Barbara (27); Travel Lodge Theatre, Phoenix, Ariz. (28).

KENNY PRICE (RCA): Capitol City Jamboree, Charleston, W. Va., Feb. 23. JEANNE PRUETT (MCA): Terminal Bldg. Old Airport, Kansas City, Mo., Feb. 23.

RASPBERRIES (Capitol): Kalamazoo, Mich., Feb. 24; Ypsilanti, Mich. (26); East Lansing, Mich. (27).

(Continued on page 20)

SUSAN RAYE (Capitol): Sparks, Nevada, Feb. 22-23. PAT ROBERTS (Dot): Spokane, Wash., A Division of JAMES J. KRIEGSMANN 165 W. 46th St., N.Y. 10036 (212) PL 7-0233

1. Lead Vocals Jim Stafford

2. Guitar, Banjo, Foot Percussion Jim Stafford 3. Background Vocals Jim Stafford

New on the Charts



THE WHISPERS

"A Mother For My Children"-92

The fivesome has been together since junior high school in Watts. They are self-contained with writing and choreography, wear tuxedo costumes and carry their own band. Manager is Dick Griffey and they record for Chess-Janus. Their single is reminiscent of "The Love 1 Lost" in its pumping beat and emotional intensity. Gamble-Huff's team produces them.



SAMI JO "Tell Me A Lie"-

With her first single on publisher Bill Lowery's MGM/South label, Sami Jo stakes out her place in the country-pop crossover field where Muscle Shoals studios play such a big role. Born in Alabama, Sami now bases in Dallas and is a widely travelled nitery performer with her backing group, Candy Mountain. Anthony F. Caterine of T.C. Management is her representative.



HALL & OATES "She's Gone"-80

Philadelphia-bred Daryll Hall and John Oates have gleaned a hit single from their second Atlantic album with producer Arif Mardin. It's a dense-sounding production with strong drama on a basic love-lost lyrical theme. The former folkies say their musical concept has opened up more as a result of regular touring. Contact is Tommy Mottola of Chappel Music and they're booked by Wm. Morris.



COOKER "Try (Try To Fall In Love)"-88 Norman "Cooker'

Des Rosiers' weird vocal sound is a cross between Hurricane Smith and Moms Mabley. But the lovely ballad he wrote for his first Scepter single is solidly in the mainstream of romantic pop. He got his nickname for the energy of his stage performances. Cooker has been knocking around the U.S. and the music business for nearly 10 years before discovery by Jon Devirian of Chappell Music in L.A. King Cherry Management of New Jersey handles Cooker.



BLUE SWEDE "Hooked On A Feeling"- 3

Despite group's title, it is Dutch-Swedish and Top 40 oriented. This musical stance is amply demonstrated in the way they took a U.S. hit of B.J. Thomas covered in England by Jonathan King and adapted King's "Ooga-Chaka" background chant and reggae beat to turn the soaring ballad into a novelty. Leader is vocalist Bjorn Skifs, 27. Their latest hit was a cover of "Half-Breed" which beat out Cher's original in Holland. U.S. distributor is Capitol.

Mangione Crossover Pacer

By ROBERT SOBEL

NEW YORK-Mercury Records Chuck Mangione reminds one of the book authors who, in order to get published, financed the publication of his own books. In May 1970, he decided on such a route after belief in his talents reached fruition with a videotane concert with the Rochester Philharmonic for Public Broadcast Service, in Rochester, N.Y.

After recording the performance with a four-track tape recorder, and the packaging, art design and the start of his own label, GRC (Gap Records, Inc.), he began to distribute the LP, "Friends and Love"-A Chuck Mangione Concert," from his brother's basement in Rochester. The fluge hornist, conductor, arranger serviced the local stations himself, and delivered the records in fives and tens as ordered by the stores in the area.

After receiving good airplay in Rochester and Buffalo, the master was sold (and he was offered a contract) to Mercury Records. The firm released the record in October 1970. Mercury also released "Hill Where the Lord Hides," single which broke No. 1 in Dallas, Seattle, Denver and Buffalo. The disk eventually wound up as a Grammy nomination in 1971 for the Best Instrumental Composition.

"Friends" was followed by "Together: New Chuck Mangione Concert," also recorded as a two-LP set with the Rochester unit. The "Friends" package has sold nearly 100,000, according to Mangione. Recently, Mercury released a new version of "Friends," eliminating a "lot of the applause" and producing it as one album, Mangione said.

After "Together" came: "The Chuck Mangione Concert" and "Alive:-The Chuck Mangione Quartet," both departures from the orchestra intermingling with quartet-concept, and most recently, "Land of Make Believe. . . . A Chuck Mangione Concert," with the Hamilton Philharmonic, recorded live at Massey Hall in Canada. "The Chuck Mangione Quartet" album also made a bid for a Grammy in 1972 in the Best Performance by a Group category.

Mangione's push into bringing

the classical and jazz worlds within musical range of each other began some time ago when he felt frustrated about both genres and wanted to introduce a "new listening climate into the homes." He felt, too, that each field was doing a disservice to the other. "I wanted the two elements to work together, not just to have one superimpose upon the other, and have both to act with involved personal expression," Mangione said. In this regard, Mangione deplores some of the mixtures of guest artists with those orchestras he feels give concerts with the artists filling only a showcase gap.

He majored in Music Education at Eastman School, did a stint with Art Blakie and the Jazz Messengers, then taught for four years at Eastman, where he developed and expanded its jazz program, bringing into focus new areas of music based on the crossover concept.

Pact Mgt in **New Orleans**

NEW YORK-Pact Management, Inc. of Houston, a firm presenting various type shows at the Houston Astrodome since the opening of that facility, will shortly open offices in New Orleans to service the Louisiana Superdome. The new arena is slated to open in November.

Allen Becker, president of Pact, said he has letters of commitment to present such events as convention and trade boat shows, other shows and concerts. Pact has presented shows at Madison Square Garden, Three Rivers Stadium and the Texas Stadium.

Folk Fest at **Drexel Is Set**

NEW YORK-The Second Annual Folk Festival of the Philadelphia Folksong Society will be held May 25 and 26 at Drexel University. Evening concerts are scheduled at the Drexel Auditorium. Workshops will take place Saturday and Sunday afternoons at the Creese Students Center.

FEBRUARY 23, 1974, BILLBOARD

PROMOTION MAN'S CONVERSATION WITH A RADIO STATION MUS. DIR.

PROMO MAN: Hey Charlie! I have a hit record.

MUS. DIR: When you sell 50,000 call me.

PROMO MAN: Hey Charlie! I have now sold 55,000.

MUS. DIR: Who's playing it. Keep me posted.

PROMO MAN: WJTC, WOOK, WJMO, WVON, WWRL, WDIA, WOL,

WNIM, WBL, WNJR, WLIB, WANT, WONM, WLOK, WBOL,

KDIA, KGFJ, etc.

MUS. DIR: Those are only R & B stations. Call me when you get a few Pop

stations.

PROMO MAN: Hey Charlie! You asked me to call you when I got a few Pop sta-

tions like KJR, KLIF, WTIX, etc.

MUS. DIR: That's good ole buddy. Call me again when it goes Top 40 in Bill-

board, Record World and Cash Box.

PROMO MAN: Hey Charlie! I got the Chart information. It's now No. 20 in Bill-

board, No. 24 in Record World and No. 21 in Cash Box.

MUS. DIR: That's fantastic man, but I checked it out demographically and we

can't use the record at this time.

ONE MONTH LATER

PROMO MAN: Hey Charlie! I'm No. 1 in Billboard, No. 2 in Cash Box and No. 1

in Record World.

MUS. DIR: That's terrific! You did a helluva job, but we can't go on it. It's too

late. By the way, send me five copies, I'll use it on our oldie list

Don't Wait—Give It A Whirl "HOMELY GIRL"

by the

CHI-LITES

BR-55505

Could Be That RECORD





Creative Trends Heep's Hensley Detours Critics

By BOB KIRSCH

LOS ANGELES-Uriah Heep is now one of the top attractions on the rock circuit and consistent LP sellers, but when the band first began issuing disks and making appearances several years ago, it was unusual when they received a good review.

Ken Hensley, keyboardist and primary writer for the band, has been with the group from the beginning and recently explained how Uriah Heep overcame their somewhat discouraging start.

"We did run into a lot of bad criticism at first, especially in the rock press," Hensley says, "but we discovered at a very early stage that personal appearances were our best selling point. We realized after the first LP reviews that we were in for hard work and we would have to tour a lot.

Hensley also feels that the first three LP's "were not what Uriah Heep was intended to be. We had two changes in membership after the third album and we became more of a band. We also stopped making a lot of noise simply because it was fashionable.'

Audience Best Critics

Hensley still expects bad reviews in certain rock publications, he says, but "for us," he adds, "the most important critics are the audiences at our gigs. These are the people we really listen to. But we read every bit of written criticism as well and some has been helpful."

Hensley feels "I like to think it's an honor to headline a show. And as the price of tickets go up, you have to do a little more. We invest more in clothing, lighting and sound each time around and while we've always worked shows around LP's in the past, we may be doing things a little differently in the future."

One thing the band has found it necessary to do is to change their show slightly for each country they visit and to concentrate more on regional areas of certain nations.

"American audiences are quite critical, for example," says Hensley, "so we make sure we are completely well rehearsed before we get here. In Germany the audiences are not quite so bothered about what you play as long as it's loud and energetic. And the Japanese seem to like anything considered good by the rest of the public."

The band is concentrating on the West Coast for this U.S. tour "because we've never regarded it as one of our stronger markets. Perhaps it's because the attitude out here is a little bit more laid-back than our

Heavy Metal Heep

Does Hensley mind the classification of "heavy metal" that has been tagged onto Úriah Heep." "I've noticed this trend of categorization coming into journalism recently,' Hensley says, "and I really don't object. But now we are paying more attention to musical direction, melody, harmony and dynamics. We will be using a little less of the pin-thepeople-to-the-wall approach. Our first problem was becoming successful. Now that we have reached a relatively successful point, there is another problem. To stay successful requires a lot of work."

Hensley has also released a solo LP, which was almost universally well received by critics, and is planning another one for the near future. Unlike Yes keyboard man Rick Wakeman, however, he has no plans

"The solo album was fun for me," Hensley says, "because I didn't have to lay my personal trips on the other guys. The songs weren't really suitable for the group anyway, because they were a bit too personal. Since Uriah Heep is my main business, I have to write material that can be accurately interpreted by four other people. And the band sometimes reworks my songs, which is why we all get arranging credit. But I have a head full of music and the solo LP's are a good way of getting rid of some of that and keeping myself loose enough to write for the band."

Uriah is currently readying their next LP, which will be recorded in the Music Land studios in Munich, a studio they found during their last European tour. Hensley expects it will flow more than the last effort. "I wasn't dissatisfied with the last album," he says, "but I do think it showed that we hadn't been in the studio for a year. We think the next one will show a whole new side of

Dory Sounds Cheer In World Madness

LOS ANGELES-"I suppose I've gotten more at home in the world these days and it's made my selfsearching somewhat more gentle," said Dory Previn. She was responding to a question about whether she



DORY PREVIN

could keep writing the songs of neurotic grief which first established her image as a performer, now that she is appearing in public to adulatory audiences all across the U.S.

"The new songs went over very well on the tour," Dory said, "so I guess the audience will go with my change." However, the change in her comically despairing outlook is only one of degree. An earlier song in her repertoire dealt with getting arrested for screaming while driving an auto. One of her latest ditties is about a would-be seducer who gets so preoccupied with all his fancy bedroom electronics that he doesn't even notice when the girl walks out.

Despite minimal AM airplay, Dory's five UA albums have given her a substantial and adoring following. Her most recent album was a two-disk live set of a soldout concert at New York's Carnegie Hall.

Hits the Road

Both her earlier shyness and a refusal to fly made Dory refuse to perform live. UA coaxed her into a few 1972 appearances at outlying Los Angeles colleges. And the satisfaction of winning over stage audiences drew her out to a non-airplane national tour last autumn. She will go out again this spring to con-

(Continued on page 18)

Talent in Action

JONI MITCHELL **TOM SCOTT &** THE L.A. EXPRESS

Avery Fisher Hall, New York

Just as "Court and Spark," her current Asylum LP, has reached for a far broader, more ambitious musical style, Joni Mitch ell's concert tour has been exploring a parallel richness in live music. In contrast to her onstage conservatism in the past, when she rarely used more than one or two additional pieces, her Avery Fisher stand found Ms. Mitchell supported by Tom Scott's supple quintet of L. A. studio journeymen and, for several tunes, a full string section.

If that sense of adventure has proven triumphant on disk, its live counterpart displayed some problems that, while minor. did detract from an otherwise lovely evening. Technical hassles incurred in miking the strings nearly sabotaged the stunning "Down To You" from the recent set, while the first songs of the evening found Ms Mitchell visibly unsettled, apparently still adjusting to all that new firepower.

Still, such rough spots amounted to hair splitting for a surprisingly young and even raucous crowd that reflected Ms. Mitchell's emergence from respectable progressive visibility to bona fide superstar. The new material has proven the most commercially accessible to date, a happy prospect borne out here by continual indications that the depth and poise of this artist has been in no way compromised. The evolution of her work now renders much of her earliest material. in its time dazzling, curiously stiff and sophomoric beside the subtler, emotionally freer material composed in recent years.

Thus, the set placed its emphasis on newer tunes while including some of her most durable material from the first albums, such as "Cactus Tree" and "Big Yellow Taxi."

Tom Scott and The L. A. Express, whose

debut LP has been released by Ode, is a beautifully balanced ensemble that proved an effective foil for Ms. Mitchell's voice through their flexibility. With her material tapping increasingly broad points of stylistic reference, the tension between a limber jazz feel, spiced with Scott's strong reeds, and a solid rock foundation, via drummer John Guerin and bassist Max Bennett, was perfect. An opening set by the group was strong if somewhat unappreciated by an impatient audience that still rose to the occasion once Scott and friends got rolling.

SAM SUTHERLAND

JOHNNY RIVERS

Whisky, Los Angeles

Top-notch rock music, a thoroughly professional show, a chance to dance and lots of fun were the main reasons for the crowds lining Sunset Strip in the mid-sixties to see Johnny Rivers, and it was most likely for these same reasons that a jammed Whisky audience watched Rivers during his one night only 10th anniversary show here.

Backed by an all star band that included the likes of Jimmy Webb, Joe Osborne, Jim Gordon, Larry Knechtel and Albert Lee Rivers again proved that he is one of the most entertaining artists in rock, with a re markable capacity to adapt to whatever mu sical climate happens to be popular at the moment and do it well. The show naturally included some of Rivers' biggest hits. notably "Baby I Need Your Loving," "Rockin" Pneumonia," "Summer Rain" and the inevitable "Memphis." Rivers also included a long. John Lee Hooker jam, the Beatles' "Falling," Jackson Browne's "Redneck Friend" and "These Days" and his own new single, an excellent reggae tune.

Wolfman Jack introduced Rivers to the audience of notables that included Ahmet Ertegun, Jerry Wexler, Jerry Greenberg and Clive Davis, but it was Rivers' own skill that made the 90 minute set a most memorable BOB KIRSCH

WILLIE DIXON **JOHNNY LONG**

Quiet Knight, Chicago

Now that blues has, after all these years. won public respect and the long-neglected blacks who performed it are moving into comfortable Chicago suburban homes, we have young white bluesmen like Long rein-terpreting the genre and tracing it farther back than its American Mississippi roots

Long, in between minor label deals, talks of "cross Spanish" and open G and D tunings, which he says dates back beyond European Renaissance, and offers acoustic ac-companiment while Dixon's six-piece band explodes with electronic-based, driving rhythm.

The contrast is even more interesting when you consider Long's bell-clear lyrics drawing on ever poetic line of Dixon's "Ti-ger in Your Tank" while Dixon's group pounds home its pulsating rock-tinged in-

strumental music. There is a youth influence as well in

performs on electric bass with his father, veteran blues writer of over 400 songs, out front on his ancient slap bass. Stand-out lead guitarist (also electric) Buster Benton adds a definite rock touch and is too young to really have had the blues Dixon credits him with.

Of course, we're here to celebrate Dixon, now on a 30-city U.S. tour promoting his Ovation Records LP's. Nevertheless, Carrie Bell Harrington on amplified harmonica (with waist fastened volume control) gets almost equal adoration

It's almost too much blues at one setting but Dixon's blues ambassador friendliness tinged with buttoned collar formality finds the audience never tiring, especially when he leans across the huge instrument with his them from below the bridge. EARL PAIGE

MELANIE

Metropolitan Opera, N.Y.

Melanie's 27th birthday concert celebration might one day be remembered as Showdown at the Met. Melanie freaks are a weird sect. They bring her gifts, light candles in homage and bask in her pristine radiance. But many in this crowd were quite often rude-demanding requests, tossing out catty remarks from their tiers and yelling at each other-and all the while, Ms. Safka sat on stage, professionally trying to look unem-

The ritualistic candle holders took their places midway through, surrounding Melanie, even though obstructing the view of front seaters who demanded their removal. Melanie, apparently stepping out of character, was forced to be curt when asking them repeatedly to return to their seats. She noted this was the first "disturbance" since she's been performing.

For two and one half hours, accompanying herself on acoustic guitar, the Neighborhood artist sang her songs of love and sorrow. Monotony set in at about the first. She promised to appear with a band next year. At least that would drown out the more rambuncious of her fans.

Newer material mixed with old and some interpretive songs were also included. Audience favorites included "Ring the Living Bell," "Psychotherapy," "Look What They've Done to My Song, Ma," a couple of early Dylan songs she's recorded and Jim Croce's "A Lover's Cross." Melanie brought her baby out for a curtain call before performing an encore set. Like a flock of pigeons, her "campfire" followers regrouped.

PHIL GELORMINE

JOHNNY RUSSELL **DORSEY BURNETTE**

Palomino, Los Angeles

The paring of a relatively new artist making his debut at a club with an older, established star who has long been a club favorite often results in a mismatch, but the combination of Johnny Russell and Dorsey Burnette provided a superbly balanced and ex-

ceptionally entertaining evening.

Russell has been a known country writer for some time and has come into his own as a performer and hit maker in the past year. He is a fine singer, a gifted humorist and a good musician and he demonstrated all facets of his talents during his stay here. He possesses a remarkably fine voice and an engaging style, which he showed through songs like "Green, Green Grass of Home" and 'Red Neck, White Socks and Blue Ribbon Beer." His comedy routines, often centering around his large size, are all potentially cornball but all genuinely amusing. Russell may be fairly new on the charts, but this appearance indicates he will remain there for a

Dorsey Burnette has been around, first with the Johnny Burnette Trio, then with rock hits of his own in the '60's and now as a top country artist. He offered an exceptionally well paced set, mixing other hits like "Hey Little One," standards like "Cottonfields" and new hits like "Darling Don't Come back." His voice sounded better than it ever has and he remains a solid crowd

LYNYRD SKYNYRD **GRAHAM CENTRAL STATION**

Whisky, Los Angeles

That weirdly-spelled funk band out of Atlanta, Ga. via Al Kooper's Sounds of the South on MCA keeps proving themselves one of the most satisfying new arrivals in the field of straight-ahead rock 'n' roll. It's unpretentiously presented music that speaks for itself in tight-knit ensemble work which shows there's more fine Southern rocking besides the Allman Brothers Band.

Ex-Sly Stone Family bassist Larry Gra-

(Continued on page 18)

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Studio Track

One of the newer West Coast studios to develop a distinctive clientele and something of a sonic identity is Clover Recorders, the L.A. room opened in November of 1971 by owner Charles Plotkin and designer Gordon Rudd, with whom Plotkin built the studio.

In talking with Norman Epstein, who works with Plotkin in his independent production activities, Clover's history was revealed as a surprising mix of energy and inexperience, in that Plotkin, who has gone on to become a producer of some impact (notably through his work with Wendy Waldman for Warner Bros. and with Steve Ferguson and Rod Taylor for Asylum) through his own independent Clover Productions, was a neophyte when he first purchased the facility.

One key to the equation has been Robert Appere, the former A&M engineer who came over to Clover during its inception. Appere's atmospheric engineering for albums by Danny "Kootch" Kortchmar and The Section, as well as their friend and occasional front man, James Taylor, won other friends, such as songwriter Kenny Young, who, like those other artists, records for

Rudd's custom console designs also helped, since the studio was built around a special Clover Systems console that ultimately led the Beach Boys to order their own stateof-the-art board from Rudd, first used for the group's "Holland" LP recorded abroad.

Recently, the Clover room itself has undergone a few minor modifications, notably through the conversion of a live echo chamber that had received little use into additional space in the previously small studio. While the original room had found favor with smaller rock units. the new expanded studio can accommodate much larger sessions, while permitting use of the original area only for those bands who prefer the closer quarters.

The console offers 24 inputs and 16 outputs, while tape machines are 3M 16-track designs. Full Dolby's, two EMT echo chambers and other outboard goodies complete the

Last month brought further momentum with John Haeny's arrival as the latest engineering addition. Haeny has already settled in, engineering dates for Howdy Moon, produced for A&M by Little Feat's Lowell George, and mixing tapes for the next Blue Thumb package by Sylvester and The Hot Band.

1. Lead Vocals

Robert Appere has been working on the next Rod Taylor LP, produced for Asylum, and is working once again with Danny Kortchmar, now recording his second solo album and first for Blue Thumb. Appere is also engineering dates by the Average White Band, an r&b spiced band from Scotland whose admiration for Appere's work on the last Earth, Wind and Fire album led them to record here, particularly given the three-day work week in

Brewer and Shipley have also been in, working on sessions for Capitol with producer John Boylan and engineer Jim Isaccson . . . and Jackie De Shannon has been in, working on some demos.

Martin Mull, by his own confession never dull, most recently lived up to that claim by assembling some veteran swing and traditional jazz players for an upcoming LP cut, "I'm Flexible." Joe Newman, Joe Wilder, Jimmy Knepper, Clinton Jackson, Sammy Margolis, Hymie Schertzer, Billy Mitchell, George Duvivier and other journeymen played on the charts contributed by pianist Bill Elliott and tenor player Keith Spring.

The sessions, recorded in various rooms, also featured Chuck Leavell of the Allmans and Capricorn producer Johnny Sandlin, both tracked at the Capricorn Studios in Macon.

Talent in Action

• Continued from page 16

ham has a group with a strong Warner debut album and a live act that shows much soulpop promise although it isn't quite there yet. The group looks good and, in fancy threads, plays complex riffs. Graham uses his bass electric bass like a solo guitar over the twin keyboards and his baritone singing is effective if a bit thin. Could be a smash with some more individuality. NAT FREEDLAND

JIM STAFFORD **DAWSON BOYS**

Bitter End, New York

'Spiders and Snakes" is the MGM single that brought Jim Stafford recognition. "I've been waiting to get into the Top Ten all my life," he told his audience with the enthusiasm of a schoolboy who just received an "A" from the teacher. Stafford is not a runof-the-mill, one shot novelty number. The man is an inventive wit, a musical comic who incorporates raps, tunes, patter and guitar picking into an act which deftly builds from the beginning.

An electronic bass pedal simulated a bass line and bass drum sound, thus affording Stafford a three piece band in one. Two innovative bits involved the use of tape. A verbal battle ensued between Stafford and the voice from a cassette recorder and later, he communicated with a "miniature man" inside his guitar-complete with light and trap door. Statistics displayed his musicianship with the medley, "Classical Gas/ Flight of the Bumblebee." Watch out for this guy. "Spiders and Snakes" is just a starting point.

The Dawson Boys, brothers Ed and Bob. opened for Stafford with a warm, pleasant set of folk, country and pop tunes, their own and others. Duo harmonizes well, each with characteristic voices, and vary their instrumentation from electric to acoustic guitar and piano. Highlight was their version of the classic, "Rocky Top." PHIL GELORMINE

JOHNNÝ MATHIS THE FOUR FRESHMEN,

Avery Fisher Hall, NYC

Johnny Mathis' decision to join forces with Philadelphia based writer-producer Thom Bell, and lyricist Linda Creed, could very well have been the best thing to happen to this personable entertainer's career in several years.

Together, Bell and Creed have written some exciting new things especially for Mathis, including "Life Is A Song Worth Singing," currently on the Billboard Soul Charts. And Mathis, acknowledging the need for a dramatic new vehicle to continue his career, handles them with ease, sincerity and professionalism.

However, Mathis' audiences-the teenyboppers of the 1950s—respond more readily to the tunes ("Misty," "Chances Are," "It's Not for Me to Say,") that bring back memories of bobby socks, chocolate malts and high school proms.

The dilemma now facing this Columbia Records artist is whether to turn his back on the nostalgia trend that has within recent times helped perpetuate his career, and concentrate entirely on his new and challenging material, or whether he should try to marry both the old and new in safe and predictable

sequences.

Meanwhile, on the basis of those tunes of vesteryear on which he rode to popularity, Mathis can still pack in sellout crowds like those that crowded Avery Fisher Hall to cling wistfully to his familiar voice with its remarkable range.

Sharing the stage with Mathis were the Four Freshmen, a quartet of players that has successfully managed to weather a multitude of musical changes during the 25 years they have been together.

Like many of the older groups riding a new wave of popularity today. The Four Freshmen capitalize on the nostalgia craze. However, they go beyond mere nostalgia to present a tight and entertaining act that also embodies a sharp wit, some harmless gimmickry, and some solid musicianship.

RADCLIFFE JOE

MURRAY McLAUCHLAN

Massey Hall, Toronto

At his debut concert at Toronto's Massey Hall. Murray McLauchlan proved that he is ready to follow in the footsteps of such fellow Canadian folk luminaries such as Joni Mitchell. Neil Young, Gordon Lightfoot, Leonard Cohen, David Rea and Ian & Sylvia, to international recognition. He had a taste recently when Neil Young asked him to appear on a couple of the dates on his tour. From all reports he was very well ac-

At Massey Hall, McLauchlan appeared with only bass player Dennis Pendrith and he had the obviously partisan, SRO audience in the palm of his hand from the opening note. McLauchlan is a relaxed performer, throwing in idle patter between songs and making light of a couple of mistakes that he made. He seems at home on the piano as he is on guitar and it made a welcome contrast in sound. He is one of the few folk performers who can actually embellish a song with the harmonica that he always keeps at hand.

McLauchlan's songs are based on simple themes: "Farmer Song," "Honky Red." "Child's Song."

He received a standing ovation from the 2,765 strong audience and returned for an encore. The Massey Hall concert was important to McLauchlan because it would prove whether he was ready to move on into the international spotlight. McLauchlan's poise, stage presence and quality of material augurs well for a successful launching.

MARTIN MELHUISH

ELLIOTT MURPHY QUACKY DUCK

Max's Kansas City, New York

While recent contentions that New York was emerging as a new rock'n'roll energy source remain somewhat debatable, this recent Max's package offered some affirma-tion of that trend through the distinct gifts of

(Continued on page 20)

Dory Sounds Cheer In World Madness

• Continued from page 16

solidate her drawing power. But thereafter, Dory will only travel three to four months a year so she can continue concentrating on her writing.

She might even catch a ship to Europe, where she is popular enough so that German TV sent a crew to Hollywood to film a documentary special about her.

Dory's personal life was pretty widely publicized when she was breaking in as a "new writer-singer." She had of course, been one of the top movie song lyricists, gaining two Oscar nominations. She collaborated with her ex-husband, composer Andre Previn, who is now conductor of the London Philharmonic.

Got Self-Contained

Driven by circumstances to find a more independent mode of self-ex-

..... Jim Stafford

Stofflows

2. Guitar, Banjo, Foot Percussion Jim Stafford

3. Background Vocals Jim Stafford

4. Music & Lyrics Jim Stafford

pression, Dory began writing much more personal lyrics, setting them to her own music and singing them in a charming Joni Mitchell type of voice to her own guitar accompaniment. Adult-minded listeners who prefer songs that provide ideas to think about, discovered a rare treat in Ms. Previn's work as she returned to the singing career she had attempted before signing as an MGM lyricist.

"I learned about writing melodies as I went along," she said. "I had the advantage of not knowing you were only supposed to make musical phrases eight bars long. But of course my movie writing gave me a great deal of training in producing moods by certain sounds.3

One of her proudest accomplishments came when jazz saxophonist Dexter Gordon used a song of hers as an album cut, solely instrumental.

A major disappointment was the closing during Los Angeles previews of her stage musical, "Mary C. Brown and the Hollywood Sign.3 But she's confident the show will be staged again before very long. "The concept of that first production just wasn't right and we all agreed there wasn't enough rehearsal time to try fixing it." Meantime, we have Dory's album of the score to listen to, with its title tune about the unsuccessful actress who only got publicity when by jumping off the she killed herselt Hollywood landmark sign.

Savoy Brown In New Tour

NEW YORK-London Records' Savoy Brown embarked on their 17th U.S. tour last Saturday (9) in Phoenix. Group will play 25 cities across the country, bringing the tour to a close March 20 in Providence, R.I. Major dates include Los Angeles, Chicago, Fort Worth and New

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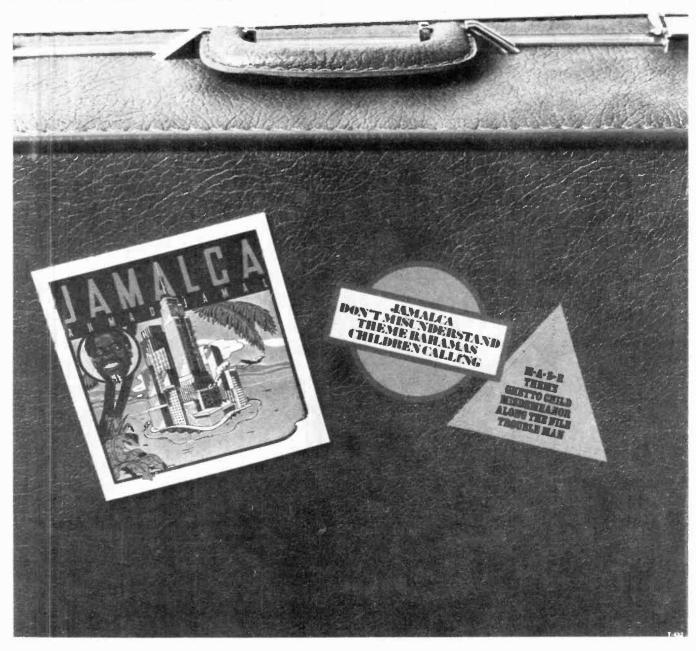


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Talent in Action

• Continued from page 18

two relatively young acts that should reach wider audiences shortly

Elliott Murphy, recently reviewed here again demonstrated his potential through a set that projected an already well-defined mix of the knife-edge vision of '60's Dylan with more contemporary images and a shot of Lou Reed that emerges as pure Murphy In his first and, in terms of his own writing slightly ironic debut as headliner here, Mur hy turned in strong, tight readings of the best material from his first Polydor LP

As for Quacky Duck ("and His Barnyard Friends"), this young New Jersey band has gained both confidence and poise since last reviewed here. While retaining the enthusiasm that linked them more to high school bands than superstars, the group has toned down some of the hijinx that proved their most conspicuous obstacle in the past. But they are obviously having a ball, something surprisingly rare in an era of jaded archetypes, and their command of harder rock styles. Dan Hicks flavored swing parodies (most obviously "Media Push," truly funny and good spirited comment on

Der Biz) and gentler folk-flavored ballads

Now recording for Warner Bros., Quacky Duck is still rough around the edges, but their energy alone would have flattened this audience. As it was, their expertise offered

ROCK 'N' ROLL REVIVAL,

series, celebrating its fourth anniversary, suffered from an overabundance of groups and the lack of two or three strong headliners. The show ran too long, beginning at 8 p.m. and ending past midnight. Formula consisted of oldies groups such as the Capris, the Moonglows, the Cleftones, the Harptones and the Penquins parading up the center arena steps, performing a couple of lesser known hits before the "big" one and moving off in time to pass the next act going on-some more entertaining than others. This time, Nadar allowed TV-radio personality Wolfman Jack to handle m.c.

The Chiffons, harmonies intact, re-created "He's So Fine" for those in the audience only old enough to remember it as the melody line George Harrison used for "My Sweet Lord." The high-stepping Drifters' smartly paced act included: "Save the Last Dance for Me" and a rhythmic version of the '59 hit. "There Goes My Baby." Johnny Maestro, of the Crests then Brooklyn Bridge, again revealed one of the better voices of early rock. "Surprise" guest Gary Bonds dusted off his 13-year old hit, "New

Headliner Little Richard brought them to their feet by virtue of sheer reputation and current outrageousness. Unfortunately, his set was unduly sloppy, concentrating more on theatrics than music. His antics consisted of climbing on top of a piano, then shredding and flinging his costume to the thousands of hands below. The Richard rock

PHIL GELORMINE

Vho/Where/

• Continued from page 14

DOC SEVERINSEN (RCA): Rivergate. New Orleans, La., Feb. 23; Astrodome Houston, Texas (27).

SONNY & CHER (MCA): Houston Live-

stock Show, Texas, Feb. 23-25 *BRUCE SPRINGSTEEN (Columbia):

Georgetown Univ., Washington, D.C.

SPURRLOWS (Dot): Tulsa, Okla., Feb

STRAWBS (A&M): Roxy, Northhampton, Pa., Feb. 18; Palladium, Los Angeles (24); J.J.'s, San Diego, Calif.

RUFUS THOMAS (Stax): Civic Center. Savannah, Ga., Feb. 20

*THE TREND (Capitol): Hardin-Simmons Univ., Abilene, Texas, Feb. 21; Hawaiian Hut, Honolulu, Hawaii (25-March 23)

*ERNEST TUBB (MCA): W.H. Corral, Sulpher, Okla., Feb. 21; Winchester Club, Houston, Texas (23), Travis State School Auditorium, Austin, Texas (24). MARSHALL TUCKER BAND (Cap ricorn): Turf Club, Casselberry, Fla. Feb. 22; Hollywood Sportatorium, Fla (23); Warehouse, New Orleans, La

CONWAY TWITTY (MCA): Civic

Auditorium, Toledo, Ohio (24).

PORTER WAGONER/DOLLY PARTON (RCA): Knoxville, Tenn., Feb. 21; Memphis, Tenn. (22); Shreveport, La. (23). LOUDON WAINWRIGHT III (Columbia) 92 Street "Y" Great Lyricists Series, N.Y., Feb. 24.

JERRY WALLACE (MCA): West Palm Beach, Fla., Feb. 22.

CHUCK WAYNE/JOE PUMA DUO (Choise): Bradley's, N.Y., Feb. 18-25. ALEXIS WEISSENBERG (Capitol): Baltimore, Md., Feb. 20-21; Chicago (28-March 2)

JOHN WELLS (Sunshine Country) Bavarian Steak House, Dallas, Texas Feb. 13-23

*KITTY WELLS (Capricorn): National Guard Armory, Savannah, Ga., Feb. 21 DeKalb Jr. College, Doraville, Ga. (23); American Legion Post 14, Chattanooga, Tenn. (24); WNOX Auditorium, Knoxville, Tenn. (25); National Guard Armory, Asheville, N.C. (26); Starland Arena, Roanoke, Va. (28).

*WET WILLIE (Capricorn): Civic Center Knoxville, Tenn., Feb. 21; Augusta Col-

lege, Ga. (23).

KAREN WHEELER (RCA): Civic Theatre, Akron, Ohio, Feb. 23; Masonic Auditorium, Toledo, Ohio (24).

was impressive for so young a crew

additional momentum, earning them a solid encore.

SAM SUTHERLAND

VOL. XIV

Madison Square Garden, New York

Vol. XIV of Richard Nader's rock revival

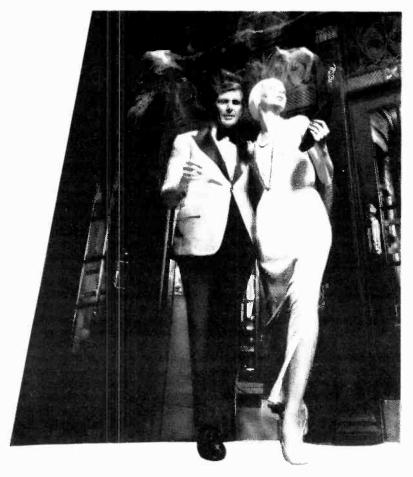
classics seemed of minor importance

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Billboard SPECIAL SURVEY for Week Ending 2/23/74 Billboard Top<u>5</u>0 isteni These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order. 0 Week This Last TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) LAST TIME I SAW HIM Diana Ross, Motown 1278, (Jobete, ASCAP) LOVE'S THEME Love Unlimited Orchestra, 20th Century 2069, (Sa-Vette, January, BMI) 2 2 11 LOVE SONG Anne Murray, Capitol 3776, (Portofino/Gnossos, ASCAP) 3 3 11 5 I SHALL SING Garfunkel, Columbia 4-45983, (Warner-Tamerlane, Caledonis Soul, BMI) 5 4 THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP) I LOVE Tom T. Hall, Mercury 73436, (Phonogram). (Hallnote, BMI) 6 SEASONS IN THE SUN Terry Jacks, Bell 45432 (E.B. Marks, BMI) 12 LIFE IS A SONG WORTH SINGING
Johnny Mathis, Columbia 4-45975, (Mighty Tree, BMI) 8 DARK LADY Cher, MCA 40161 (Senor, ASCAP) 9 10 MY SWEET LADY Cliff De Young, MCA 40156, (Cherry Line, ASCAP) 10 11 - 11 11 7 YOU'RE SIXTEEN Ringo, Apple 1870, (Capitol), (Viva. BMI) SUNSHINE ON MY SHOULDER John Denver, RCA 0213, (Cherry Lane, ASCAP) 12 15 ERES TU/TOUCH THE WIND 13 16 Mocedades, Tara 100 (Famous) (Radmus, ASCAP) 14 9 TIME IN A BOTTLE im Croce, ABC 11405 (ABC, ASCAP) SHOW AND TELL 15 13 n, Rocky Road 30073 (Bell), (Fullness, BMI) DADDY, WHAT IF 16 18 Bobby Bare, RCA 0197, (Evil Eye, BMI) LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI) 17 14 18 21 YOU WON'T FIND ANOTHER FOOL LIKE ME The New Seekers, MGM 14691, (Geoff Stephens, ASCAP) HOUSTON (I'm Comin' To See You) Glen Campbell, Capitol 3808. (Kayteekay. Hudmar, ASCAP) 19 23 20 17 LEAVE ME ALONE (Ruby Red Dress) 16 21 25 IN THE MOOD Bette Midler, Atlantic 7270, (Shapiro/Bernstein, ASCAP) THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI) 22 19 22 23 30 Stealers Wheel, A&M 72508 (Hudsonbay, BMI) GOODBYE YELLOW BRICK ROAD Elton John, MCA 40148 (Dick James, 24 22 17 25 31 BEYOND THE BLUE HORIZON ou Christie, Three Brothers 402 (CTI), (Famous, ASCAP) AMERICAN TUNE 26 20 11 olumbia 45900, (Paul Simon, BMI) 27 26 AMERICANS Byron MacGregor, Westbound 222 (Chess/Janus), (Con-Estoga, BMI) 28 37 MOCKINGBIRD 2 Simon & James Taylor, Elektra 45880, (Unart, BMI) SPIDERS & SNAKES Jim Stafford, MGM 14648 (Kaiser/Boo/Gimp. ASCAP) 29 28 30 33 JESSICA Allman Brothers Band, Capricorn 0036 (Warner Bros.), (No Exit, BMI) FOOLS PARADISE
Don McLean, United Artists 363, (Nor Va Jak, BMI) 31 34 3 32 A VERY SPECIAL LOVE SONG



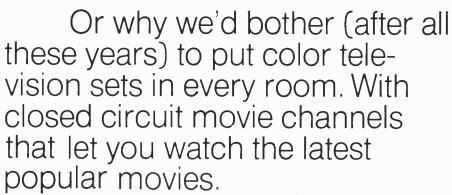
When the people who know about the world's great hotels put together their "top five" list every year, the Ambassador Hotels in

Chicago are always on it. And that's the way it's been, year after year, for a long, long time.

IT ISN' FASY one of our tamous hotels. (By the way, it's called The Buttery, and TO STAY OUS, Its Orny that you'd wonder

Which makes you wonder.

It makes you won der why we'd bother to redecorate the rooms and all of the lobbies. Which we've just done.



Which we've just done.

Or why we'd completely modernize the kitchen that serves the

> already-famous Pump Room Restaurant.

Which we've just done.

And, you'd probably wonder why we'd want to have an incred-

ible, new discotheque (of all things) right off the lobby of it's already the most

popular night spot in town.)

It's only natural wonder what

makes us do all these things, considering that the Ambassador Hotels are already on everyone's "top five" list of the world's great hotels.

Unless, of course, you understand one simple thing: We want to be at the top of the list next year.

AMBASSADOR HOTELS CHICAGO

1300 North State Parkway, Chicago, Illinois 60610, (312) 787-7200/For Reservations Call Toll-Free (800) 621-4233.

Radio-TV Programming

Des Moines Stations on Country Kick

DES MOINES—KSO-AM, 5,000-watt radio station here operated by Stoner Broadcasting, is switching to a country music format. This comes shortly on the heels of an announcement by WHO-AM, 50,000-watt station in the market, of their switch to full-time country. However, WHO-AM is using the "cross-country" approach most of the day, while KSO-AM is going to be solid country across-the-board and program director Perry St. John felt that the market impact of KSO-AM would be greater.

Reason for the format change, St. John said, was that corporate management felt the station could achieve a better ratings picture in a country format. Staff includes Tad Murray. Steve Randall, St. John, Nathan Gantry and D.J. Marlowe. General manager is Guy Fowler. WHO-AM is also carrying a talk program during the day, so KSO-AM will be the only full-time country operation in the market. Mike Hoyer, former all-night personality on WHO-AM, now programs a country station in Fort Dodge. Iowa-KWMT-AM-that gets into the market and does fair in ratings, but it's a daytimer. St. John indicated last week that he would follow somewhat similar programming techniques as WIRE-AM in Indianapolis.

MORE UNBELIEVABLE-BUT-TRUE TESTIMONI-ALS FROM AROUND THE CORNER AND UP YOUR BLOCK ABOUT HYPE, INK'S FABULOUS COMEDY...

"Best jokes I ever ate"

Euwell Gibbons
"I read your stuff only on FRIDAY

"Robinson Crusoe
"Saw your ad in Better HOLMES and Gardens" Dr. Watson B.B.C.

"Material you can really get your teeth into" . . . Linda Loveless
Find out what it's all about.

For Freebee Write: Hype, Ink,

Box 69581, LA, CA. 90069

INCREASING BELIEVABILITY:

Boosting Commercials' Effectiveness

EDITOR'S NOTE: When it comes to doing a commercial either live... or in the production studio ... it's difficult to know how to improve what you're doing. If you're a program director, it's even more difficult to know what to say to the air personality who has the announcement to do. How do you improve your effectiveness ratio?

Here are the "inside" secrets of one of the best voices in radio-TV. Casey Kasem, nationally-known radio personality, is heard on more than 250 radio stations in this country with his weekly "American Top 40" show, as well as being half a dozen voices for weekly television cartoon series. A professional for 25 years, Kasem is often invited to lecture at schools and universities about broadcasting techniques. Last year, besides being the voice heard on over 200 major spots for national sponsors, Kasem was a speaker at the National Academy of Television Arts & Sciences' (Hollywood chapter) symposium on commercials. When he offers the following guidelines for improving the personality's effectiveness in selling a product in this personal-viewpoint article, you can be sure it's the voice of experience helping you.

People ask, "How can I sound more natural, believable and sincere in delivering a commerical?"—and they usually want a one-line answer. I'd have to say: "Stop being an announcer." But it really involves more than that.

CASEY KASEM

I came out of radio acting in Detroit on shows like "The Lone Ranger" where you have to sound believable. First, you learn to use a mike the way a violinist does his instrument. Control your voice; let the mike do the exaggerating for you. It makes a slight rise in volume sound bigger than it is. When you underplay, it picks up every little nuance you breathe. Get closer and let your voice drop and come out easily, your voice sounds bigger: further away, it sounds thinner.

To sound natural, place someone 10-12 feet from you and—WITHOUT WHISPERING—read the copy so that the person cannot hear what you're saying. If he DOES, you're not talking—you're announcing.

Use your body physically, too.

Sometimes the mike has to be a lady's ear or a child's face. If a line calls for a smile, SMILE. When doing kids' parts, I stood on one leg like an ostrich to get a precarious feeling: kids are like that, sort of off-balance—you never know which direction they'll head next. Sometimes when I do a very gentle commercial (like a public service spot about forest fires), my hands look like I'm praying. I let my body do what it has to do to **create** a **mood**.

When I started as a DJ, it was the scream-and-rant era of early rock 'n' roll. The old DJs sounded like evangelists. If I was a shouter, it was typical of the music of the day. People never tire of an honest, danceable beat, and it's hard to stay cool with that kind of music. Instinctively you want to "groove" with it.

Other DJs did funny stuff and chatter, but I opened up playing hits back-to-back to give the listener more music. Often, between records, I'd have up to three or four local spots. You can't do three or four minutes sounding like an "announcer," so I integrated my personality with the commercials. I learned to "hook" people, get 'em interested in my story, deliver the payoff, then "hook" 'em again. It taught me about the DJ's one-to-one relationship with his listener.

Big-Voiced

The national commercials came "canned"—and they were big-voiced, hard-sell "Madison Avenue" (c. 1945). People bought it because there was nothing else; radio and TV were both relatively new. But most local spots were done live. The copy came from the station and wasn't always that good (but you can make even bad copy sound better by the way you read it). It wasnecessary—and fun—to make up your own commercials from "fact sheets." Ad-libbing spots forced you to maintain the one-to-one relationship and not switch personalities when you went to the commercial.

The only way you learn is from experience, so don't be afraid to make mistakes. In fact, make as many mistakes as you can **early** in your career. One day it all crystallizes and you see the big mistake(s) you've been making. Then you really improve. I never forgot Peter Ustinov's comment: "The reason I made it to the top was that I was never good enough to make it at the bottom."

All of us wonder about imitating someone else when we start out. The trap lies in mimicking someone's style; it's not believable. Each of us has a different style. If you mimic anyone in anything, make it their attitude. Eventually you get out of this and start doing yourself.

Afraid of Changes

A lot of DJs are afraid to make changes at the suggestion of the manager or program director. Fortunately, it happened to me at a period in my life when I didn't feel I knew it all (I still don't). I had been hired out to the West Coast with some other DJs as a "wild-tracker." In a three-hour show, I'd use as many as 100 canned voices. "The Little Girl Without a Name," an imaginary character, used any female voice I had on hand. I tried not to waste words or go off on tangents but say interesting things relevant to the commercials, music, promos, etc. It often took me two-to-eight hours to write this show.

One day the manager told me not to do that kind of show any more, despite the fact that I was rated No. I in San Francisco. He wanted me to talk to people about the artists and their music, as they used to do in the 1940's. That night I hadn't the slightest idea what I was going to say, but I accepted the challenge with a positive approach. I had been doing low-keyed numbers in the final half-hour of the show, so elements of the real me were already familiar to the listeners as well as the wild stuff in front.

As luck would have it, I found a copy of "Who's Who in Music, 1962" in the big scrap barrel wedged in the studio door the next day. Those statistics saved me. That day I began the teaser-biography format which became today's "American Top 40" show. Not one word of explanation to the audience, but they accepted it. Remember: as much as you may love what you're doing, don't think the audience necessarily loves it as much as you. If you have to head in a new direction, make up your mind to do it better than anyone else ever has. If I hadn't accepted the change but had stuck to my old image, it would have limited my appeal and I wouldn't be where I am today.

Screamers Replaced

Today the "screamer" (with a few exceptions) has been replaced with the low-keyed honest approach. The whole show, including commercials, is a single entity, wrapped up in the DJ's personality.

With most commercials pre-taped now, you don't have as much opportunity for creativity. So, take advantage of the public service spot: pretend it's the only one you have on the air. If your warning can prevent someone from, say, becoming an alcoholic or having a fatal accident, you've done more than entertain; you may have saved someone's life.

There are still some local spots that are done live. If you ad-lib them from your own "fact sheet," use what I call "handles"—words the listener can grab onto with his five senses ("tree," "red," "soft," "hot," "square"). Think like an actor: find vivid words in the copy with which to paint "visual" images for more impact.

There are 25 ways to read any line: often it's just a difference in attitude. Take Union Oil's "Put a man with spirit on your side—the Spirit of '76!" Try saying it like a father-to-son, bank-prez-to-employee, angry, sexy, tongue-incheek, and so on. Or Gillette's deodorant (protects, won't sting): "Soft 'N Dry—it does, and it doesn't." Deal with the thought behind the line and bracket important words and phrases. Softening a key word makes it stand out, as does laying back with it or raising your voice level. For a natural, actor-like quality, DON'T clear your throat before speaking; you'll sound less like an announcer. Leaving the "garbage" (saliva) in makes a young voice sound older and has a guy-next-door or man-on-the-street effect. This is a handy tip if you're doing voice-over commercials on the side—but on your own show, it doesn't pay to switch personalities. Instead, adopt the attitude that fits.

Bring Attitude

Attitude shapes your believability, the most important thing you can bring to a spot. Maybe the listener doesn't "buy" all that you're saying, but he can appreciate your talking to him like an adult and being as sincere as you can. If a commercial sounds a bit impossible and you don't believe it yourself, react (Continued on page 26)

3.

ARE:

1. Lead Vocals
2. Guitar, Banjo, Foot Percussion
3. Background Vocals
4. Jim Stafford
3. Background Vocals
4. Jim Stafford
4. Music & Lyrics
5. Whimsical Effects & Comic Asides
Jim Stafford
Jim Stafford
Jim Stafford

REGISTRATION FORM Please register me for the Seventh Annual International Radio Programming Forum,	Registration Fee Before Aug. 1: \$160 After Aug. 1: \$175
August 14-17, 1974, at the Plaza Hotel, New York City. (If you wish to register	Please enclose check and return registration form to:
others besides yourself from your organization, please send in names and titles on your letterhead and enclose total payment.)	International Radio Programming Forum Suite 420—9000 Sunset Blvd. Los Angeles, CA 90069
(Please Print)	
NAME	
TITLE	
COMPANY	
ADDRESS	
CITY	TATEZIP

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.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Mort Crowley, the long-time program chief of KXOK-AM in St. Louis, confided last week that he personally thought KMOX-FM was a "step up." He's programming KMOX-FM and working some on the air on weekends on KMOX-AM, the No. I station in St. Louis. After a mention in last week's column, he said a dozen friends called offering him jobs. "But I'm happy here. I should have made the change long ago."

WQDX-AM will go on the air in Blacksburg, Va., on May 1. Needs air personalities for its Top 40 personality format. Talk to program di-

"PUNCHLINE has got to be the best topical humor service in the nation."

-Dick Whittington "1973 MOR Air Personality of the Year" (Billboard Convention)

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Send check or money order to:

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Los Angeles, California 90048
(If outside U.S., send money order only)

rector Bob Ashcraft, 703-951-2617. ... John Letz is looking; has two years of Top 40 experience and a first ticket, 318-527-3422. ... The powers that be at WABC-AM in New York want me to mention that Glenn R. Morgan is the director of production and special projects. Okay. Incidentally, he does a lot of the station's excellent public affairs material; and they've done some outstanding stuff.

Would any of you guys like to get some demos of outstanding drop-in bits? I suggest you write Harry O'Conner, Suite 711, 1680 N. Vine St., Hollywood, CA 90028. Just say you'd like some samples of his current product. O'Connor was responsible for stuff such as the "Funnybird" series of one-minute radio features, "The Hickeyhigh Report," etc., etc., etc. And he and company are into some fantastic new things you ought to find out about, like the *Profiles in Greatness" with Efrem Zimbalist Jr. and more. But you'll have to talk to O'Connor himself to find out about them.

Buzz Bennett is slated to program KHOW-FM into new call letters in Denver and the typical Bennett format. KHOW-FM was one of the first progressive rock stations in the nation; KHOW-AM management got uptight about all those "freaks, etc." on the FM station and killed the format and switched the call letters back to KHOW-FM and MOR music. Lots of luck. Buzz you'll need it,

methinks. . . . First, I got a telephone call from an air personality I know who convinced me that Bob Harper was not going to program a "time 'n' temp" operation at WKBW-AM in Buffalo. Then followed a letter from Bob, to wit: "I was very interested (and surprised, I might add) to read about my plans for WKBW-AM in your Vox Jox (Jan. 21). In fact, WKBW-AM will not be turned into a time-and-temp operation. Quite the contrary. And, I can also assure you that you were given some bad information on our music policy as well. The current WKBW-AM playlist contains 36 records, not 'about 20' as reported in the column.' Okay, Bob; my apologies. Actually, I think 36 is a decent list today and I'm certainly pleased to hear you're not going to change the "character" of the old WKBW-AM, a station I've always felt was one of the great ones, then and now.

I'd be the last to claim I was perfect (of course, I'm pretty great, but .) and sometimes I goof. Phil Whitlaw called to tell me that he hadn't left WSDC-AM in Charlotte, N.C., where he's program director. He'd taken himself off the air a while back and thinks that might have started some rumors. Me, because of the information input here (in other words, I'm usually swamped with phone calls), I can't remember who told me. So, my apologies, Phil. Embarrassing to be caught with Capitol Records belt buckle talking to another record

company president and it's embarrassing to be caught with a mistake; hope I didn't embarrass you too much.

Ron Robie, manager of KCYN-AM in Williams, Ariz., is seeking a good salesman who can also work a board shift, thus a first ticket is preferable... Barry Kaye left KHJ-AM, Los Angeles, where he was programming, and went back on the air in Houston at KILT-AM. Paul Drew, vice president of programming for RKO General's radio operations, told me that Kaye felt he could, because of the Houston economy, fare better financially in Houston. Jerry Peterson, program director of WRKO-AM in Boston, has shifted to KHJ-AM as program director; no program director named yet (as I write this) for WRKO-AM. I was up hanging around RKO General's radio headquarters in Los Angeles for a while. Got to see Bruce Johnson, radio president; Harvey Mednick, assistant to Drew; Mardi Nierbass, music coordinator for the chain. Had a good discussion with Drew and got a lot of valuable insight into the coming International Radio Programming Forum, one beach towel from KHJ-AM and a teeshirt from the same radio station. The towel immediately went on my mythical Hot 15 list of promotional items; the teeshirt is bubbling under.

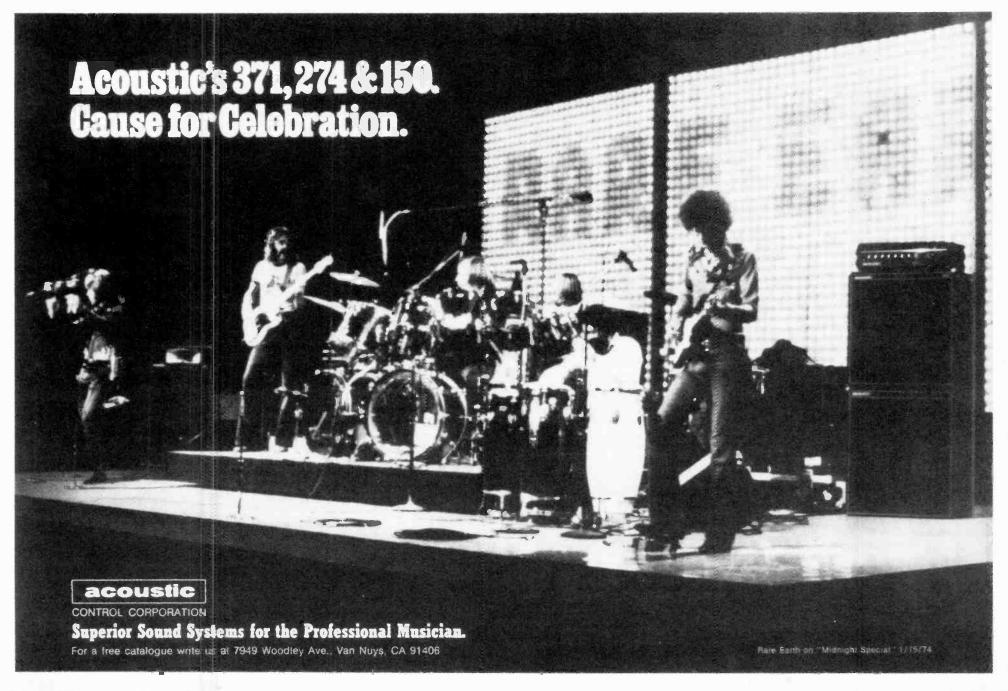
A note from David L. Austin, commercial manager, WNEG-AM, Toccoa, Ga.: "In regards to Mike Joseph stating that **Dick Biondi** is the greatest rock jock ever, I would like to concur. Unknowing to Biondi, he had a great influence on me to choose radio as a profession. As a teenager in Raleigh, N.C., I used to tune to WLS-AM nightly to listen to **Dick Biondi**. He had as many listeners in our area as all the local stations combined. I would be interested to know what he is now doing."

(Continued on page 26)

THE ELECTRIC WEENIE

Don Rose, Aku, Charley Van Dyke, Bwana Johnny, Lee Smith, Tom Adams (of course I use it myself, dummy), Gary Owens, Jay Lawrence, Deano Day, Tom Allen, Bill Gable, Jess Cain, Capt Billy, Eddie Rogers, Carl Wigglesworth, Hart Kirch, Roy Hennessey, Gene Kirby, John Laws, Jim Tate, Bill Hickock, J Robertt DArk, Clark Weber, Al Brady, Cox Bdcst, Charley Brown, Chuck Buell, R. Ruby, Larry B, Bill Bailey, H. B. Bailey, Jerry Carroll, Paxton Mills, Bill Robinson, Jack Lacy, Ed Fisher, Al Casey, Dick Kent, Murphy-in-the-morning, Buddy Holiday, Bob Steele, Chuck Knapp, Jack Armstrong, Roy Last, Harvey Apatoff (HARVEY APATOFF?)... and 475 others who are too expensive to list here. (Catch you next time guys)

... for a piece of the ONLY action write for your freebie to: Suite 4, 230 Sunrise Drive Key Biscayne, Fla 33149



TV Talent Coordinators

The following is a list of persons who handle talent procurement for nationally televised shows:

Soul Train: Dick Griffey 8899 Beverly Blvd. Suite 503 Los Angeles, Calif. 90048 213-273-5050

Midnight Special:

Susan Richards 9000 Sunset Blvd. Suite 1412 Los Angeles, Calif. 90069 213-278-8300

American Bandstand, Action '74:

Judy Price 9125 Sunset Blvd. Los Angeles, Calif. 90069 213-278-0311

In Concert:

Hank Saroyan & Bill Lee 9125 Sunset Blvd. Los Angeles, Calif. 90069 213-278-0300

The Mery Griffin Show:

Betty Bitterman 1735 N. Vine St. Los Angeles, Calif. 90028 213-461-4701

HeeHaw:

Sam Lovullo Yongestreet Prodns. 357 N. Canon Dr. Beverly Hills, Calif. 90210 213-273-8290

Music Country USA:

Henry Frankel 3630 Riverside Dr. Burbank, Calif. 91505 213-849-2701

Johnny Carson Tonight Show:

Craig Tennis 3000 W. Alameda Burbank, Calif. 91523 213-845-7000

Mike Douglas Show:

Vince Calandra Independence Mall East Philadelphia, Pa. 19106 215-238-4800

Don Kirshner's Rock Concert:

Roger Grod 1370 Sixth Ave., New York City 10019 212-489-0440

Area FM Outlet Switching From Rock to Full-Time Quadrasonic

By JIM MELANSON

FT. LAUDERDALE—Radio station WSHE-FM, a rocker here, will switch to a 24-hour quadrasonic format within two weeks, in a move, described by Gene Milner, SHE president and general manager, as a "total commitment to the quadrasonic market." Presently, WSHE-FM, which broadcasts with 100,000 watts, covers the Broward and Dade County markets and has a signal

New Atlanta Video Soul Music Show

ATLANTA—"Party," a new soul music dance program, will bow Mar. 23 here on WTCG-TV (channel 17).

Hosts of the show are Willie Hunter and Mike Few of Few, Hunter and Wilson Advertising, an Atlanta agency. Some of the artists already set for the show include Ripple, a seven-member group on GRC Records, an Atlanta-based firm

with a radius of 90 miles, five to 10 miles of which will probably be lost

due to the conversion. Milner stated that "the quadrasonic market in the U.S. will never be truly off the ground until radio is willing to take the step to back it on the airwaves." Along these lines, Milner continued, the station has built a custom console which will convert discret product into the FCC required matrix pattern for airing, as well as being capable of discrete play when and if the FCC authorizes it. The console, which was designed by the station's chief engineer, Lee Young, and built by Dyma Industries, N.M., combines the resources of a 4-channel console board and a specially-designed computer. Cost for the station, in terms of the console itself, ran to the tune of \$18,000,

No Changes Due

In terms of the station's current format, Milner said that there would be "no radical changes. The station will continue its adult, sophisticated approach to rock product." Designed by Gary Granger, the station manager, WSHE-FM's format features "mood clusters" of music, in sets of three, and interlocking commercials which are designed to "flow" with each cluster. News is broadcast for five minutes every other hour, and adjoining time buys are prohibited. In all, eight minutes of commercial time are used each hour. Another feature of the station, according to Milner, is that political time buys are also frowned upon. In their place, candidates are given free time

"Our whole format, from political coverage, to commercials, to music aired, is designed for the adult listener who doesn't want to be sold; but wants honesty in broadcasting," stated Milner.

The last ARB rating in the market gave credence to Milner as the station was No. 1 in the 18-35 category.

Milner also stated that he foresees no problems in the availability of quadrasonic product to fill the format, noting that most of the major labels are currently releasing quadrasonic versions of top product in one system or another.

"There will be times when we repeat within the format, continued Milner, "but it will only happen in the early hours." He also stated that an announcement would be made over the air should any stereo product be played.

With the changeover, WSHE-FM will also be equipped to produce 4-channel commercials. The station, along with its sister WSRF-AM, are part of the Van Patrick Broadcasting Co.

Ohio Station Club Specials

XENIA, Ohio—In a return to the glories of radio of yore, WGlC-AM is featuring a series of 90-minute specials remote from a new local supper club. The shows are billed at the "Bill Nance Coffee Club" and are aired Wednesdays 10-11:30 a.m. with Nance as host, and Kathy Umbriet and Judy Masters as co-hosts. Nance does the regular morning show on the station, Kathy does freelance radio-TV spots in the area, Judy has a daily two-way talk show on the station.

About 100 guests at the club get free coffee and rolls. The show features interviews, live music, and fun, said Nance, who produces the show through his own production firm of Bill Nance-Dynamic Productions. Recording artists wishing to appear on the live show should contact him at station.

Interviews Sought By Chicago Outlet

DES PLAINES, Ill.—Interviews—most via beeper phone hookup—are a major feature within the 10 a.m.-3 p.m. Bruce Elliot show on WYEN-FM here. According to Rob Reynolds, program director, "prearranged interviews are best, but off-thecuff, quickly planned interviews are considered." Artist wishing to go on the air live should call Elliot at 312-297-8430.



2201 Lunt Avenue

Elk Grove Village. Himois 60007

tim citallorial



Album #SE 4947 8-Track #M8G-4947 Cassette #M5G-4947 © 1974 MGM Records, Inc. A Polygram Company

Boosting Commercial

• Continued from page 22

normally as anyone else would—not cynically, but with an inquisitive or curious tone. This strengthens the audience's belief in you, lets you sell the product better for the 95 out of 100 reputable sponsors who don't make incredible claims, and allows management to proudly maintain its air-talent's credibility. If you still have doubts, check it out; a simple call to the Better Business Bureau is a good place to start.

Don't be afraid to help people. Treat a commercial as something you're introducing to someone that might help him, the way a grocer points out a new product to a housewife. When you find yourself selling something you really like, give it your best. However, don't feel that, after reading a 60-second (or 30- or 10-second) spot, you have to add 15 seconds of your own to it. This is cheating the sponsor, the station, your listeners and yourself. It only means you weren't good enough the first time you read it, or that the copy should be rewritten.

If you get a spot for, say, a restaurant you haven't tried personally you can still personalize it with your tone. In effect your voice says, "I haven't tried it yet, but here's what they say they've got" and "It's my job to tell you about it and your prerogative to test it." Overdoing believability in your delivery can be risky, especially using first-person ("I think it's great and I want you to buy it"). Don't say "I" when you really mean "they" unless you've bought or used the product, talked with the company, or the like. Don't say "I" as if you were part-owner of the product but only as a broadcaster who has an obligation to give the client his money's worth. Your audience knows you're informing, not selling direct from the store.

It helps for on-the-air talent to meet the clients. Air-talent is often tremendously isolated from other parts of the business, and even a simple call from sponsor to DJ is the best thing a salesman could arrange. When a DJ speaks to an agency man or station salesman, he can ask for more of the human interest side and go after things the copy might not contain. It helps add that personal touch to his tone. The brass is on his side, wanting him to be great, so he shouldn't be afraid to suggest constructive ideas for improving spots.

Drawing the Line?

It's the station's responsibility to assess material and keep false advertising off the air—and to indicate whether you use first-person or not. Even so, there are times when you feel like drawing the line. In a smaller station, if I thought that what I was required to say would dupe the public, I'd either refuse or have someone else do it. You have a moral and ethical obligation as a broadcaster and to yourself to keep the airwaves free of lies.

Sometimes it's the style, not the content, that irritates. In the old days, canned spots were loud and phony-sounding. Some managers still feel you can yell something at the public enough so they'll eventually buy it—but others feel it hurts the station and turns listeners off. If you've emceed a dance or concert, you know an unruly crowd ignores loud announcements, figuring they're unimportant, but quiets down to catch what it thinks might be "confidential" information delivered in low-keyed intimacy.

If you find yourself sounding "read-y" after doing the same spot several times, you can bounce back by remembering that you're telling a story with a beginning, middle and summation. And you're telling it to a FRIEND who'll LET you open up, be slightly dramatic, laugh at a joke, choke up if it's serious or tender, whatever you want. DJs who hold back are usually thinking about thousands of strangers hearing them without accepting their words. Remember your one-to-one relationship with that "good friend" out there.

Treat no spot as "insignificant." If you earn extra with voice-overs, you never know which job may result in landing you a national account.

The DJs job. then and now, is to inform, entertain and sell the product. But we've come a long way in humanizing this job since the early days of "Top 40." There's just no substitute for someone talking to you, giving you information and believing what he's saying.

Douglas TV Show Using 35% Recording Artists

• Continued from page 3

procurement chief about a year ago. In between Sullivan and Douglas, he worked as artists relations chief for Famous Music.

In his first junket west in years, Douglas will work the weeks of March 4 and 11 at the Hilton International Las Vegas. Three record acts, Jonathan Winters, first week, and Helen Reddy and Sammy Davis Jr., will host.

Calandra said that every type of music industry figure, except record

company executives, have appeared on the show. Douglas even used contemporary songwriters for an entire week. Calandra said that approximately 50 percent of the labels with hits on the charts have cooperated to the fullest extent, with some labels coordinating through Philadelphia local or regional representatives and others using national executives to coordinate with the Douglas show. Woody Fraser, original producer for Douglas who also has returned during the past year, is also recording artist-prone in talent selection.

Vox Jox

• Continued from page 23

Ted Cramer has shifted from CKN-AM in Kansas City, where he was program director for many years, to program WWOK-AM in Miami. ... Okay, where did Mal Harrison go? Same for Sonny Melindrez? Same for K.O. Bayley? . . . Terrell L. Metheny Jr., program director of WEAM-AM in Washington. writes: "It's a fact that WEAM-AM is serious about regaining its top position in the Washington market. However, we're not going for teens. As of Feb. 1, we are aiming at Adults 18-to-35 with a sound similar to what we put in at KOY-AM in Phoenix and KULF-AM in Houston. Our lineup is: J.R. Nelson from KBEQ-FM in Kansas City 5:30-10 a.m.; Gary Smith 10 a.m.-3 p.m.; Norm Dym from WKDA-FM in Nashville 3-7 p.m., C.C. Murphy 7-midnight; and Tom Bell doing swing work. Our music is Hit Music for adults."

Charles Stone, radio coordinator for the National Association of Broadcasters, Washington, died last week of a heart attack. He was 59 and had worked with the NAB since 1960. He had began his radio career in 1934 at WJBY-AM in Gadsden, Ala. I personally always found Charlie helpful and responsible. Hate to see him go.

Latin Music

Latin Scene

NEW YORK

With over 150 people in attendance, the National Association of Recording Arts and Sciences (NARAS) seminar "Salsa—A History of Latin Music And A Look Into the Latin American Recording Industry" was held at the Good Vibration Sound Studios here Feb. 11.

Prompted by the efforts of pianist Larry Harlow and executive director of the New York NARAS chapter. Jean Kaplow, the seminar was designed to air the problems and challenges facing the Latin industry in terms of achieving greater radio airplay, promotional efforts for recorded product; crossover potential for Latin product; and general marketing and merchandising techniques which can be utilized by the industry.

While the audience was made up of such notables as Ralph Lew, general manager of Mericana Records, Joe Cain, a&r director of Tico/ Alegre Records. Harvey Averne, president of Ceco Records, and Elliot Sachs, promotion director of Fania Records, the panel featured for the evening's fare included Harlow, pianist Charlie Palmieri; Max Salazar, musicologist; Paquito Navarro, WHOM disk jockey; Rene Lopez, music historian; Izzy Sanabria, editor of N.Y. Latin Magazine; and Ray Barretto, drummer and bandleader.

Ms. Kaplow reported that the seminar, which is the first of a series, was set up to mainly introduce NARAS to the Latin community and vice versa. She stated that plans call for the increased efforts to introduce a Latin music category in next year's Grammy Awards, and a necessary ingredient for any introduction to the association's board of governors is participation by the Latin industry itself.

Meanwhile, news on the street: Mericana artist Rey Roig and his orchestra will be playing a number of clubs here shortly, including the Corso and Le Joint. . . . Roberto Torres and Chocolate Armenteros, recently joining forces, debut here at a dance at the Manhattan Center Monday (16). ... Mongo Santamaria recently completed a 10-day gig at the Half-Note, mid-town jazz club. ... New LP releases on Inca Records include Tommy Olivencia's "Juntos De Nuevo." featuring the singing of Chamaco Ramirez and Paquito Guzman, and Landy Nova's "De Ahora, Palante." Also on the street now is Teddy Trinidad's "Rompamos El Contrato."

Bobby Marin, formerly a producer with UA-Latino Records. has joined TR Records as vice president, marketing. Also named to TR's staff is Louie Ramirez, as vice president, production. Marin told Billboard that Phil DeCarlo, now president of the label (he is married to the late Tito Rodriguez' daughter), had decided that the label's operations will continue, contrary to talk of disbanding the company, and will be actively soliticiting new acts to sign. Both Marin and Ramirez will headquarter in New York.

Rumor on the street has it that a major distributor here is in financial trouble and may be closing shop shortly.... There is a viable market for Latin artists on the college campuses throughout the U.S., but many acts have shied away from such bookings in that they feel most college communities don't have enough Spanish-speaking students to appreicate their music. Far from the truth—as most college stations and promoters would savor the jazz and r&b flavor being produced by a number of Latin artists. Also, it

seems that a number of college stations are always looking for Latin product to program, but they don't get the service from the labels. Keep in touch! Send Latin music to Billboard, N.Y. JIM MELANSON

MIAMI

The response by the Latin music community here to Billboard's upcoming "Florida Spotlight" was overwhelming, as all key executives in the field met with the travelling editorial/sales team of Jim Melanson and Ron Willman. While the special deals with the Florida music market in general, it should also highlight the fact that Miami's Latin music industry is loaded with talent and in the mainstream of action.

Ray Barretto (Fania) is winning the approval of the Cuban community here with appearances at the Centro Espanol and a number of dance engagements at the Salon Sofia. His "Indestructible" LP is also a strong mover locally.... Following Barretto into the Centro is Vicentico Valdes.... "Nada Somos Yo" is the cut getting local airplay from Anthony Rios' latest Mate Records LP. "El Sentimental III." ... Also on Mate, Johnny Ventura's "Salsa" LP is moving well. Watch the cut "Borujun Punao."

Los Baby's (Peerless) are coming to Miami from Mexico and will appear at the Centro Espanol April 23. New LP releases from Peerless include product by such artists as Pina Nevarez, Los Baby's and Marco Antonio Vasques. . . . Musart Records is also releasing a number of new albums, including product by Agustin Martinez (a Mexican salsa group). Lalo Gonzalez, Dueta Frontera y Conjunto Norteno and Antonio Aguilar. Parnaso Records artist De Raymond will appear on television Channel 23 and 6 in music specials. ... Chirino will open with his group soon at the new Numero Uno.

The latest ARB ratings show radio station WCMQ-AM leading the pack in teens (12-17) from 10 a.m. to 7 p.m. ... Son-Art Records has released an album by Leon Segovia which honors Agustin Lara. Also released by the company are LP's by

Sonora Maracaibo, Tommy Roz and Angel Jalili.

Oro Records, owned by Abdon Grau and Eddy Martinez of the Centro Espanol, has been formed here. The first artist to record for the label is Spain's Luisito Rey. Meanwhile, at the Centro Rolando LaSerie has opened.... Johnny Ventura (Mate) recently played a weekender in Haiti, singing some selections in French to win over the locals.

The ironies of the dance business here—Tito Puente (Tico) and his full orchestra, featuring Charlie Palmieri (Alegre) and Celia Cruz (Fania) drew some 1,000 people to a dance at the Dinner Key Auditorium, while a competitive dance, featuring local bands and singer Vincentico Valdes (Tico) drew some 2,000 people. The gap in attendance between the two events has been blamed on the difference in ticket prices—\$7.00 for the Puente affair and \$1.99 for the competition.

Audio Latino Records is releasing the LP's "El Tratamundos" by Lucho Barrio, "Un Gran Amor" by Leo Marini, and "Waltzes" by Los Violines. Also, the label will be releasing shortly an LP by the African group Zulu. . . . Musart Records has released Vol. 19 of Juan Torres' "Organo Melodico." . . . In a first here, Manny Matos of Sound Triangle Records is inviting 75 student leaders to preview the debut album of Wild Wind. They will attend a private recording session and rate how they like the LP's cuts and graphics.

... Julio Iglesias is back on the airwaves locally, following a few months of silence after his stormy appearance at the Montmatre here.

Velvet Records' Sophy is currently appearing in Santo Domingo. . . . Argentinian singer Rabito, who recently signed with Parnaso Records, will have his first LP out this week. . . . Conjunto Universal (Velvet) will be returning to the studios for a forthcoming album. Roberto Yanes (International), who now makes his home here, will be appearing at the Montmatre in April. His "Somos Amantes" has been doing well here.

ART (ARTURO) KAPPER

Billboard FOT LOTIN LP'S Special Survey For Week Ending 2/23/74

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	IN LOS ANGELES							
This Week	TITLE—Artist, Label & Number (Distributing Label)	This	TITLE—Artist, Label & Number (Distributing Label)					
1	LOS BABYS "Amor Traicionero," Peerless 1699	6	LUCHA VILLA "Puro Norte #3," Musart 1610					
2	JUAN TORRES "Vol. #18," Musart 1616	7	LOS FREDDYS "Quiero Ser Feliz," Echo 25109					
3	LOS DIABLOS "#4," Musimex 5050	8	RUBEN Y MEMO "Ruben Y Memo," Orfeon 12-38021					
4	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235	9	MOCEDADES "Eres Tu," Borinquen 1190					
5	VINCENTE FERNANDEZ "La Misma," Caytronics 1359	10	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006					

IN TEXAS

1 LATIN BREED
"Return of the Latin Breed," GC 106
2 YOLANDA DEL RIO
"Pertenezco A Ti," Arcano 3235
3 TORTILLA FACTORY
"Tortilla Factory," GC 107
4 SUNNY & THE SUNLINERS
"El Preferido," Keyloc 3018
5 ANGELICA MARIA

6 FREDDIE MARTINEZ
"ES La Onda Chicana," FR 1014
7 VICENTE FERNANDEZ
"Toda Una Epoca," Caytronics 1:

"Toda Una Epoca." Caytronics 1379
BIG LU & MUCHACHOS
"A Poca No." Buena Suerte 1040
LITTLE JOE & LA FAMILIA

LITTLE JOE & LA FAMILIA
"Para La Gente," Buena Suerte 1038

This Business Presented by the Dept. of Arts & Humanities, UCLA Extension, in cooperation with Billboard and the National Academy of Recording Arts and Sciences Institute of Creative Development and Training

B

By NAT FREEDLAND

Record piracy was described as a \$200 million parasite threatening the entire structure of the music industry by a trio of distinguished experts: RIAA president Stanley Gortikov, Harry Fox Agency managing director Al Berman and attorney Howard Smith.

The dissection of this shadowy under-

The dissection of this shadowy underground parallel to the legitimate recorded music industry stressed that it only became a widespread drain on the entire music market in the late 1960's with the rise in popularity of the tape cartridge and cassette. This is because tape duplicating is a less complex manufacturing process than pressing disks.

However, the first known case of record piracy occurred only five years after Thomas Edison invented the phonograph in 1872, said Smith.

As a partner in the large Beverly Hills enter-

vent of the long-playing record, piracy became more profitable. But the industry was largely able to contain it until prerecorded tape players became so universal.

The definitions of the two forms of recordtape piracy were set forth at the start of the session by the panel and co-moderator Hal Cook, vice president of Billboard Publications.

Counterfeiting is illegal production of a recorded music package disguised to look exactly like the authentic original release, complete to copying the jacket and label design, However, printing quality is generally inferior to the authorized record-tape package.

Bootlegging is the sale of illegal and unauthorized copies of recorded music, without attempting to disguise the package to look like the original. Also, sound quality of all pirate copies can be generally assumed to be far worse than the legitimate industry releases.

Stanley Gortikov, former Capitol Records president and now heading the Recording Industry Assn. of America which represents most major manufacturers, called on all those who care about popular music to join the fight against pirates.

He explained that not only the record labels, but all aspects of the music industry are now being severely hurt by piracy. Each year the record industry releases some 5,000 albums and at least three-fourths of the titles do not earn back basic production-merchandising costs.

Thus a label cannot continue to sign and

may offer bootlegs. The boomingly popular swap meets make a perfect cover for bootleggers with no permanent business address.

Al Berman discussed the still-murky legal status of unauthorized recording duplication and outlined the steps taken by publishers to fight such piracy. The Harry Fox Agency, which he represents, is a service firm that collects the two-cents-per-song federally authorized recording "mechanical royalties" for some 3,500 publisher clients.

Under the present U.S. copyright law, passed long before recorded music became a

nearly \$2 billion annual business, once a song has been recorded, anybody else can record the song as long as mechanical royalies of two cents per unit are paid to the copyright holder.

A new federal law, 92-140, makes it illegal to pirate and sell commercial recordings released after Feb. 15, 1972. And 20 states, including New York and California, have passed laws prohibiting pirate duplication of all earlier record product. Decisions by judges in three more states have had the same effect.

However, federal copyright revision to give



Attorney Dick Hirsh offers a definition of various job positions as they relate to the artist.



Moderator Hal Cook: he involves the audience and the guest experts on the panel.

Session 6: Piracy, Bootlegging And Counterfeiting



The RIAA's Stan Gortikov: all facets of the industry must cooperate in running out the crooks.

tainment-specializing law firm of Mitchell, Silverberg and Knupp, Smith has represented publishers, labels and artists in a wide variety of anti-piracy suits. He sketched the entire outline of record piracy history for the session thusly:

A court decision went against an early pirate on the grounds that RCA's Red seal label had been counterfeited, sidestepping the issue of legal rights to recorded music. And at the time of World War I, pirated piano rolls were a problem.

It was obviously cheaper to match holes punched in a long sheet of paper than to hire a pianist to play. Courts stopped this process on grounds of unfair competition.

Serious jazz collectors in the 1940's issued limited editions of out-of-print classics because they were otherwise unavailable, but this was a minor phenomenon. With the ad-

larly shift location.

Outlets for pirate product may be respectable retailers or chain stores, boutiques or headshops. Now even gas stations, card stores, barber shops or street corner stands

develop new artistic talent without the profits

from its comparatively small percentage of

"hits." And it is exactly these hits, Gortikov

said, which are the target of unauthorized du-

plication which pays nothing to any artist or musician, and only a fraction of songwriter

According to Gortikov, one out of four

Gortikov explained that the manufacture

tapes made in the U.S. is an unauthorized du-

and merchandising of pirate tapes can be

carried on in highly mobile techniques. The

tape duplicating equipment itself has some

times been mounted on trucks which regu-

publisher fees.

Attorney Howard Smith: he fights pirates and bootleggers.



—Billboard photos by Norm Schindler. Al Berman of the Harry Fox Office is eagerly sought after by students for his views on piracy.

even stronger protection to recorded music is long overdue. (Next week's session of the Billboard-NARAS series at UCLA will deal specifically with the struggle for copyright revision.)

Steps taken by the music industry to fight back against the plague of piracy were outlined by all three panelists. Gortikov explained the role of the RIAA Anti-Piracy Intelligence Center in New York, which supplies information to federal and local law enforcement authorities and prods them to act.

Smith spoke of the tricky legal arguments used by pirates to resist banning of their product and he praised publishers as carrying the brunt of court challenges.

Berman pledged continuing vigilance by the publisher organization in refusing mechanical royalties from pirates and fighting for more landmark cases like the Dutchess Decision (1971) which first set the principle of criminality in stealing creative work in recorded music.

FEBRUARY 23, 1974, BILLBOARD

Soul Souce

Acts Unaware of Values of PR And Promotion

By LEROY ROBINSON

LOS ANGELES—Jimmy Witherspoon said it: "Black artists need to be promoted. They're not, generally." Spoon was reacting to a fact that he knows, now, has contributed more to his lack of progress than his talent. Not too many other black artists have reflected this awareness, and for a very good reason; a lack of education on the merits of promotion and publicity.

Publicity is the most underplayed area of interest, as far as the average black recording artist is concerned, albeit Ron Banks, a member of the fast-rising Dramatics vocal group has been educated somewhere for he'll tell you in a minute: "What we need is the exposure and publicity." The ultimate success of Eddie Kendricks as a single didn't happen because he was a former member of the renown Temptations. Three years doing his own thing and looking for a new star to latch on to didn't happen until, as Kendricks said to this writer, "I got good pro-

It's interesting to note that both Banks and Kendricks obviously know what they need and what eventually helped their career. This writer wonders, however, whether they understand the nature of both promotion and publicity, and if those areas of expertise are being properly looked into either by their managers or their respective record companies.

London Records' Director of National Publicity David Gest, in dealing with black artists on his label has found that most of "The black artists are sometimes surprised about the importance publicity plays in their career." Gest's observations are very accurate when you consider that very few black artists on most major record company labels have been accorded much of any publicity. In the past if you weren't a big star that (Continued on page 29)



Billboard Hot Soul Singles

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		5_24									
This Week	Last Week	Weeks on Chart	*STAR Performer—singles registering greatest proportionate upward progress this week TITLE, ARTIST	This Week	Last Week	Weeks on Chart	TITLE, ARTIST	This Week	Last Week	Weeks on Chart	TITLE, ARTIST
1	1	9	(Writer). Label & Number (Dist. Label) (Publisher. Licensee) BOOGIE DOWN—Eddie Kendricks	33	38	12	(Writer) Label & Number (Dist Label) (Publisher, Licensee) I'D RATHER BE (Blind, Crippled &	67	72	7	(Writer), Label & Number (Dist. Label) (Publisher, Licensee HE DIDN'T KNOW—Garland Green (J. Williams, Jr., G. Bonds, C. Whitehead), Spring
2	2	13	(F. Wilson, L. Caston, A. Poree), Tamla 54243 (Motown) (Stone Diamond, BMI) JUNGLE BOOGIE—Kool & The Gang				Crazy)— O.V. Wright (C. Hodges, D. Malone, P. Carter), Backbeat 628 (ABC/Dunhill) (Jec, BMI)	100	92	3	142 (Polydor) (Jerry Williams, BMI) BEST THING THAT EVER HAPPENED
			(Kool & The Gang/R Bell), De-Lite 559 (P.J.P.) (Delightful/Gar, BMI)	血	47	5	THANKS FOR SAVING MY LIFE—Billy Paul , (K. Gamble, L. Huff). Philadelphia International 7-7-3538 (Columbia) (Mighty Three, BMI)	69	59	10	TO ME—The Persuaders (J. Weatherly), Atco 6956 (Keca, ASCAP) SO TIED UP—Sam Dees
3	5	12	SEXY MAMA — Moments (H. Ray, A. Goodman, S. Robinson), Stang 5052 (All Platinum) (Gambi, BMI)	35	35	8	I TOLD YOU SO—Delfonics (William Hart), Philly Groove 182 (Bell) (Nickel Shoe, Wadau, New Outlook, BMI)	70	67	7	(S. Dees, B. Brandon), Atlantic 45-2991 (Moonsong, BMI) DON'T NOBODY LIVE HERE (By The
4	3	10	PUT YOUR HANDS TOGETHER—O'Jays (K. Gamble, L. Huff), Philadelphia International 73535 (Columbia) (Mighty Three, BMI)	361	48	5	IT'S BEEN A LONG TIME—New Birth (Baker, Wilson). RCA 0185 (Dunbar/Rutri, BMI)	, ,			Name Of Fool)—Denise LaSalle (Denise LaSalle), Westbound 221 (Chess/Janus) (Bridgeport, BMI)
Ħ	12	6	MIGHTY LOVE, PART 1—Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 45-3006 (Mighty Three, BMI)	37	25	14	I'VE GOT TO USE MY IMAGINATION—Gladys Knight & The Pips (Goffin, Goldberg), Buddah 393 (Screen Gems-	71	81	12	WHAT IS HIP—Tower of Power (S. Kupka, E. Castillo, D. Garibaldi), Warner Brothers 7748 (Kuptillo, ASCAP)
6	8	11	LIKE TO LIVE THE LOVE—B.B. King (D. Crawford, C. Mann), ABC 11406 (American Broadcasting/DaAnn, ASCAP)	38	29	15	Columbia, BMI) UNTIL YOU COME BACK TO ME (That's What I'm Gonna	72	80	5	LIFE IS A SONG WORTH SINGING—Johnny Mathis (T. Bell, L. Creed), Columbia 4-45975 (Mighty Three, BMI)
U	9	10	I'LL BE THE OTHER WOMAN—Soul Children (Homer Banks, Carl Hampton), Stax 0182				DO)—Aretha Franklin (S. Wonder, C. Paul, M. Broadnax), Atlantic 45- 2995 (Jobete, ASCAP Stone Agate, BMI)	血	-	1	TOUCH A HAND, MAKE A FRIEND—Staple Singers
8	4	12	(Columbia) (East/Memphis, BMI) TRYING TO HOLD ON TO MY WOMAN—Lamont Dozier	39	44	9	WITCH DOCTOR BUMP—Chabukos (H. Miller, R. McCoy, D. Matthews). Mainstream 5546 (Lifestyle, BMI)	☆	_	1	(H. Banks, R. Jackson, C. Hampton), Stax 0196 (Columbia) (East/Memphis, BMI) I GOT TO TRY IT ONE
_	12	-	(M. Jackson, J. Reddick). ABC 11407 (Bullit Proof, BMI)	40	27	13	I MISS YOU—The Oells (Tony Hester), Cadet 5700 (Chess/Janus) (Groovesville, BMI)				TIME — Millie Jackson (Millie Jackson, Brad Shapiro), Spring 144 (Polydor) (Gaucho/Belinda/Double Ak-Shun, BM1)
¥	13	7	WE'RE GETTING CARELESS WITH OUR LOVE—Johnnie Taylor (Don Davis, Frank L. Johnson). Stax 0193 (Columbia)	41	37	13	POWER OF LOVE—Jerry Butler (J. Bristol, J. Butler), Mercury 73443 (Phonogram) (Bushka, ASCAP)	75	84	4	LOVING YOU—Johnny Nash (M. Stevenson), Epic 5 11003 (Columbia) (Mikim, BMI/Cayman, ASCAP)
10	10	11	THE LOVE'S THEME—Love Unlimited Orchestra	42	32	16	STONED TO THE BONE—James Brown (James Brown), Polydor 14210 (Dynatone/Belinda/ Unichappell, BMI)	76	74	8	LET THEM TALK—2.z. Hill (Sue Thompson). United Artists 365 (Jay & Cee, BMI)
11	7	11	(Barry White), 20th Century 2069 (SA-Vette/January, BMI) JOY—Isaac Hayes	43	31	9	WANG DANG DOODLE—Pointer Sisters (F. Dixon). Blue Thumb 243 (Arc. BMI)	77	85	4	SHE CALLS ME BABY—J. Kelly & Premiers (Gary Knight, Gene Allen), Roadshow 7005 (Stereo Dimension) (Screen Gems. BMI) (JRP, BMI)
1	16	7	(Isaac Hayes), Enterprise 9085 (Columbia) (Incense/East/Memphis, BMI) YOU'RE SO UNIQUE—Billy Preston	44	50	8	GET YOUR THING TOGETHER—Annette Snell (P. Kelly), Oial 1014 (Phonogram) (Tree, BMI)	78	86	5	SOUL MARCH—Fatback Band (Jerry Thomas), Perception 520 (Clita/Patrick Bradley, BMI)
13	6	11	(Billy Preston, Joe Green), A&M 1492 (Irving/ W.E.P., BMI) LET YOUR HAIR DOWN—Temptations	Til I	64	5	JUST DON'T WANT TO BE LONELY—Main Ingredient (Barrett-Freedman Eli), RCA 0205 (Ingredient, BMI)	79	65	6	LOVE SONG—Mandrill (Wilson Brothers), Polydor 14214 (Mandrill/Intersong, ASCAP)
			(N. Whitfield), Gordy 7133 (Motown) (Stone Diamond, BMI)	46	51	12	NO TIME TO BURN—Black Heat (Gray, Jones, Owens), Atlantic 45 2987 (Cotillion, BMIL)	80	78	7	WISH I HAD A LITTLE GIRL LIKE YOU—Little Beaver (W. Hale), Cat 1991 (T.K.) (Sherlyn. BMI)
15	24	6	YOU SURE LOVE TO BALL—Marvin Gaye (M. Gaye). Famila 54244 (Motown) (Jobete, ASCAP) THAT'S WHAT THE BLUES IS	47	40	16	BABY COME CLOSE—Smokey Robinson (W. Robinson P. Moffett, M. Tarplin), Tamla 54239	由	-	1	HONEY PLEASE, CAN'T YA SEE—Barry White (Barry White). 2011 Century 2077
			ALL ABOUT—Albert King (J. Strickland, B. Patterson), Stax 0189 (Columbia) (East/Memphis/Rogan, BMI)	企	61	4	(Motown) (Jobete, ASCAP) SAME BEAT—Fred Wesley & The JB's (James Brown), People 632 (Polydor)	82	91	3	(Sa-Vette/January, BMI) THAT'S THE WAY
位	39	5	LOOKIN' FOR A LOVE—Bobby Womack (J. W. Alexander, Z. Samuels), United Artists 375 (Kags. BMI)		73	3	(Dynatone/Belinda, BMI) OUTSIDE WOMAN—Bloodstone (Harry Williams), London 45 1052	_	0.4		SHE IS—Bobby Earl Williams (Bobby Earl Williams, Jack Hammer), Nine Chains 7000 (Mainstream) (Lifestyle, BMI)
17	11	14	CAN THIS BE REAL—Natural Four (L. Hutson, M. Hawkins, J. Hutson), Curtom 1994 (Buddah) (Appa/Silent Giant, ASCAP)	50	69	3	(Crystal Jukebox. BMI) MY MISTAKE WAS TO LOVE YOU — Diana Ross & Marvin Gaye (Pam Sawyer, G. Jones). Motown 1269	84	94 82	6	CORAZON—The LTG Exchange (C. King), Wand/Fania 11269 (Scepter) THANKS DAD PT. 1—Joe Quarterman & Free Soul (Joe Quarterman), GSF 6911 (Access/Free
W	30	6	HOMELY GIRL—Chi-Lites (Eugene Record, Stan Mckenney), Brunswick 55505 (Julio-Brian, BMI)	51	42	16	(Jobete, ASCAP) LIVING FOR THE CITY—Stevie Wonder (Stevie Wonder), Tamla 54242 (Motown) (Stein &	85	93	3	Soul, BMI) I'M FALLING IN LOVE (I Feel Good All
19	14	11	STOP TO START—Blue Magic (J. Grant, A. Felder). Atco. 6949 (W.M.O.C.T./Six Strings, BMI)	垃	79	2	Van Stock/Black Bull, ASCAP) BEST THING THAT EVER HAPPENED TO ME—Gladys Knight & The Pips	0.0	0.5	2	Over) — Fantastic Four (A. Hamilton, N. Toney), Eastbound 620 (Chess/Janus) (Bridgeport, BMI)
20	21	8	FIRST TIME WE MET—Independents (C Jackson, M. Yancy), Wand 11267 (Scepter) (Butler, ASCAP)	53	58	8	(J. Weatherly), Buddah 403 (KECA, ASCAP) SWEET DAN—Betty Everett (Johnny Watson), Fantasy 714 (Jowat, BMI)	86	95	3	ONE WOMAN MAN—Lawrence Payton (L. Perry, P. Townsend), Dunhill 4376 ABC/Dunhill/Rail, BMI)
21	26	9	THERE'S GOT TO BE RAIN IN YOUR LIFE (To Appreciate	54	60	9	I NEED SOMEONE—Linda Perry (Eddy Billups), Mainstream 5550 (Lifestyle, BMt)	87	96	2	PARTY BUMP, Pt. 1—Gentlemen & Their Ladies (McGruder, Steinber, Cowell), Jean 731 (Alithia) (Sound Ideas, BMI)
			The Sunshine) — Dorothy Norwood (D. Norwood), GRC 1011 (Silver Thevis/Act One, BMI)	55	63	9	TALK TO THE RAIN—Spring (H. Miller, R. McCoy, G. Holley), Nine Chains 401 (Mainstream) (Lifestyle, BMI)	88	97	2	I'M INTO SOMETHING I CAN'T SHAKEPaul Kelly
四	28	7	I WISH IT WAS ME—Tyrone Davis (Leo Grahan), Daker 4529 (Brunswick) (Julio-Brian, BMI)	56	45	13	IT MAY BE WINTER OUTSIDE (But In My Heart It's Spring)—Love Unlimited (Barry White, Paul Polits), 20th Century 2062	100	-	1	(Paul Kelly), Warmer Brothers 7765 (Tree, BMt) AND 1 PANICKED—The Dramatics (Jimmy Roach), Volt 4105 (Columbia)
23	33	7	THAT'S THE SOUND THAT LONELY MAKES—Tavares (J. Bristol, J. Dean, J. Clover), Capitol 3794 (Bushka, ASCAP)	57	52	10	(Fox Fanfare, Very Own, BMI) FUNKY MUSIC, PART I—Thomas East (Lee Anthony, Thomas East), MGM K14684 (Underground/Unichappell, BMI)	90	88	4	(Groovesville, BMI) BIG TIME LOVER—Cornelius Brothers & Sister Rose (L. Cornelius), United Artists 377 (Unart/Stage Door, BMI)
24	15	9	LAST TIME I SAW HIM—Diana Ross (M. Masser, P. Sawyer). Motown 1278 (Jobete, ASCAP)	58	66	4	KEEP IT IN THE FAMILY—Leon Haywood (Leon Haywood). 20th Century 2065 (Jim Edd. BMI)	91	-	1	(Unart/Stage Door, BMI) CHAMELEON — Herbie Hancock (P. Jackson, H. Mason, B. Maupin, H. Hancock), Columbia 4-46002 (Hancock, BMI)
25	19	12	WISH THAT YOU WERE MINE—Manhattans (W. Lovett). Columbia 4-45971 (Blackwood/	59	56	12	FOR THE GOOD TIMES—Seventh Wonder (Kris Kristofferson), Abet 9454 (Nashboro) (Buck Horn, BMI)	92	-	1	GOIN' DOWN SLOW—Bobby Blue Bland (J.D. Odom), Dunhill 4379 (ABC) (St. Louis, BMI)
26	20	12	Nattahnam, BMI) SOUL POWER—Maceo & The Macks	60	70	5	THROUGH THE LOVE IN MY HEART—Sylvers	93	-	1	THAT'S HOW HEARTACHES ARE MADE—Jerry Butler (B. Raieigh, B. Halley), Mercury 73459 (Phonogram) (Sea Lark, BMI)
27	22	11	(J. Brown). People 631 (Polydor) (Dynatone/ Belinda/Unichappell, BMI) WHAT IT COMES DOWN TO—Isley Bros.	由	75	4	(Leon Sylvers III), MGM 14678 (Dotted Lion/Sylco, ASCAP) SOUND YOUR FUNKY	94	-	1	(Pronogram) (Sea Lark, BMI) SWEET STUFF—Sylvia (H. Ray, S. Robunson, A. Goodman), Vibration 529 (All Platinum) (Gambi, BMI)
28	17	14	(Isley Brothers), T-Neck 72252 (Columbia) (Boniva, ASCAP) LIVIN' FOR YOU—Al Green	62	57	7	HORN—K.C. & Sunshine Junkanoo Band (H.W Casey. C Reid), T.K. 1003 (Sherlyn, BMI) IF IT WERE LEFT UP TO	95	100	2	I DON'T KNOW WHY (I Love You The Way I Do)—Storm (D. Lee, P. Kyser), Pi Kappa 500 (Wanderik, BMI)
29	41	6	(Al Green, Willie Mitchell), Hi 45-2257 (London) (Jec/Al Green, BMI) I JUST CAN'T GET YOU OUT OF MY				ME—Sty & The Family Stone S Stewart), Epic 5-11060 (Columbia) (Stoneflower, BMI)	96	98	2	DEEP INSIDE YOU—Gloria Taylor (G. Whisenhunt, L. Taylor, W. Whisenhunt). Columbia 4-45986
			MIND — Four Tops (D. Lambert, B. Potter). Dunhill 4377 (ABC/Dunhill/Soldier, BMI)	B	77	3	I WOULDN'T GIVE YOU UP—Ecstasy, Passion & Pain (Barbara Gaskins), Roulette 7151 (Big Seven, BMI)	97	83	7	I'LL BE SWEETER TOMORROW — Escorts (R. & R. Poindexter), Althia 6055 (Zira/Florence, BMI)
30	23	13	QUICK, FAST, IN A HURRY—New York City (Thom Bell, Linda Creed), Chelsea 0150 (RCA) (Assorted/Bell, BMI)		76	3	WHEN THE FUEL RUNS OUT—Executive Suite (Harris, Felder, Sigler), Babylon 1111	98	-	1	TIN PAN ALLEY—Little Milton (Robert Geddins), Stax 0191 (Columbia) (Four Star, BMI)
31	34	9	IF IT'S IN YOU TO DO WRONG—Impressions (L Simon, A.J Tribble), Curtom 1994 (Buddah)	4	90	2	(Golden Fleece/Mighty Three, BMI) NEWSY NEIGHBORS—First Choice (Al Felder, Norman Harris), Philly Groove 183 (Bell)	99	99	2	TIGHTROPE—Junie (W.J. Morrison), Eastbound 619 (Chess/Janus) (Bridgeport, BMI)
32	36	8	(Julio Bran, BM) GOTTA FIND A MOTHER—Whispers (Baker, Harris, Sigler, Felder), Janus 231 (Chess/	•	87	2	(Silk/Six Strings, BMI) WILLIE PASS THE WATER—Ripple (Dee Ervin, Ruth Robinson), GRC 1013	100	-	1	(It's Gonna Be) A LONG LONG WINTER—Linda Clifford (Curtis Mayfield), Paramount 0269
			Janus) (Mighty Tree, Golden Fleece, BMI)			1	(Act One/Divident, BMI)		1		(Famous) (Curtom, BMI)

Billboard SPECIAL SURVEY for Week Ending 2/23/74

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	ek	Week	on Chart	*STAR Performer—LP's registering greatest proportionate upward prog- ress this week	Week	Week	on Chart	
	This Week	Last We	Weeks	TITLE Artist, Label & Number (Dist. Label)	This We	Last We	Weeks	TITLE Artist, Label & Number (Dist. Label)
	1	2	9	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (Landon)	31	32	6	LADY LOVE Barbara Mason, Buddah BDS 5140
	2	1	15	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	32	35	8	BIG TIME LOVER Cornelius Brothers & Sister Rose, United Artists UA-LA121-F
	3	3	10	THE PAYBACK James Brown, Polydor PD2-3007	1	48	2	RHAPSODY IN WHITE Love Unlimited Orchestra, 20th Century T-433
	4	4	9	1990 Temptations, Gordy G-966V1 (Motown)	34	25	14	WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)
	5	5	13	STONE GON' Barry White, 20th Century T 423	35	27	14	ROCKIN' ROLL BABY Stylistics, Avco AV 11010
	6	7	26	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	36	34	17	THE DELLS Cadet CA 50046 (Chess/Janus)
	7	8	28	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	37	40	7	LOVE'S MAZE Temprees, We Produce XPS 1903 (Columbia)
	8	6	20	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	38	38	5	KEEP YOUR SOUL TOGETHER Freddie Hubbard, CTI 6036
	P	11	9	UNREAL Bloodstone, London XPS 634	39	42	5	IT'S ALL IN THE GAME Tyrone Davis, Dakar DK 76909
	血	15	5	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)	40	39	10	(Brunswick) SUPERFUNK Funk inc. Prestige PR 10071 (Fantasy)
	11	13	10	OUT HERE ON MY OWN Lamont Dozier, ABC ABCX-804	41	44	26	DELIVER THE WORD War, United Artists UA LA128 F
	12	12	9	LAST TIME I SAW HIM Diana Ross. Motown M 812V1	42	31	15	DIANA AND MARVIN Diana Ross and Marvin Gaye,
	13	10	17	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	血	57	3	Motown M803V1 BLUE MAGIC Atco 7038
	14	14	24	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	44	41	8	SIXTY MINUTES WITH CLARENCE CARTER
	15	9	9	SHOW AND TELL Al Wilson, Rocky Road RR 3601 (Bell)	45	45	8	Clarence Carter, Fame FM-LA 186-F (United Artists) DOIN' WHAT COMES
	16	17	38	HEAD TO THE SKY Earth, Wind & Fire	13	,,,		NATURALLY Charles Wright, Dunhill DSD 50162
	17	18	6	Columbia KC 32194 BLACK EYED BLUES	46	49	7	SWEET CHARLIE BABE Jackie Moore, Atlantic SD 7285
	1	28	4	Esther Phillips, Kudu KU 14 (CTI) HEAD HUNTERS	47	50	6	HARD GOIN' UP Little Sonny, Enterprise ENS 1036 (Columbia)
	19	22	19	Herbie Hancock, Columbia KC 32731 IT'S BEEN A LONG TIME	48	51	2	ZULEMA Sussex SRA 8029
	20	23	7	New Birth, RCA APL 1 0285 BACK FOR A TASTE OF	血	-	1	MAKOSSA MAN Manu Dibango, Atlantic SD 7276
	-			YOUR LOVE Syl Johnson, Hi XSHL 32081 (London)	50	60	2	DO YOU HAVE THE TIME Younghearts, 20th Century T-427
	21	16	24	TO KNOW YOU IS TO LOVE YOU	51	52	3	UNBOUNDED Chambers Brothers, Avco 11013
	22	24	44	B.B. King, ABC ABCX 794 I'VE GOT SO MUCH TO GIVE	52	53	4	INCREDIBLE Hodges, James & Smith, 20th Century T 425
100	23	21	11	Barry White, 20th Century T 407 NUTBUSH CITY LIMITS like & Tina Turner, United Artist UA	53	54	2	EBONY'S Philadelphia International KZ 32419 (Columbia)
	24	36	3	LA180-F LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists	54	33	25	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)
	25	26	9	PRESS ON David T Walker, Ode SP 77020	55	43	16	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)
	26	29	10	POWER OF LOVE Jerry Butler Mercury SRM 1-689 (Phonogram)	56	46	18	A DRAMATIC EXPERIENCE Dramatics, Volt VOS 6019 (Columbia)
	27	19	12	HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX	57	59	2	GRAHAM CENTRAL STATION Warner Bros. BS 2763
	28	20	17	50163 JOY Isaac Hayes, Enterprise	58	58	- 2	I'VE BEEN LONELY FOR SO LONG Frederick Knight, Stax 3011 (Columbia)
1	29	30	23	ENS 5007 (Columbia) MAIN STREET PEOPLE	59	55	16	CREATIVE SOURCE Sussex FRA 8027
				Four Tops, Dunhill DSX 50144	60	-	1	GENESIS

Billboard FM Action Picks

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

ATLANTA: WRAS-FM, Drew Murray BABYLON, N.Y.: WBAB-FM, Kathy Cunningham EUGENE: KEMY-FM, Janice Whitaker KENT: WKNT-FM, Harry Suttmiller LONG BEACH: KNAC-FM, Ron McCoy NEW HAVEN: WPLR-FM, Gordon Weingarth NEW ORLEANS: WNOE-FM, Lee Armstrong NEW YORK: WNEW-FM, Dennis Elsas

HOYT AXTON, "Life Machine," A&M: KFMY-FM, KNAC-FM, WHOE-FM, CHUM-FM, WRAS-FM, WBAB-FM

EADFINGER, Warner Bros.: CHUM-FM

BIG STAR, "Radio City," Ardent: KSAO-FM, WRAS-FM

ROY BUCHANAN, "That's What I'm Here For," Polydor: KSHE-FM, WMMR-FM, KFMY-FM, WVVS-FM, WGLF-FM, WRAS-FM

JIMMY BUFFETT, "Living & Dying in ¾ Time," Dunhill: KEMY-FM, WRAS-

JIMMY BUFFETT, "Second Coral Reefer Band," Dunhill: CHUM-FM BUTTS BARD, Blue Thumb: KSHE-FM, WHEW-FM, KEMY-FM, WRAS-FM CANNED HEAT, "One More River To Cross," Atlantic: CHUM-FM CARAVAN, "For Girls Who Grow Plump In The Night," Decca: WBRU-FM CATCH MY SOUL, "Original Cast," Metromedia: WHEW-FM NORMAN CONNERS, "Love From The Sun," Buddah: WGLF-FM COCKNEY REBEL, "Human Menagerie," EMI (Import): WKNT-FM COMMANDER CODY, "Live," Paramount: KNAC-FM

PAPA JOHN CREACH, "Playin' My Fiddle For You," Grunt: WMMR-FM. KNAC-FM, KSJO-FM, WVVS-FM

DEEP PURPLE, "Mark I & II," Purple (Import): KNAC-FM DEEP PURPLE, "Burn," Warner Bros.: CHUM-EM ELLINGTONIA, "Re-evaluations," Impulse: WBAB-FM

FAMILY, "It's Only A Movie," United Artists: KFMY-FM

JOSE FELICIANO, "For My Love ... Mother Music," RCA: WGLF-FM

FIRESIGN THEATER, "The Tale Of The Giant Rat Of Sumatra," Columbia: WBRU-FM, WPLR-FM, WKNT-FM, KNAC-FM, KFMY-FM VIRGIL FOX, HEAVY ORGAN, "Bach Live At The Fillmore East," MCA:

WBAB-FM

GALLAGHER & LYLE, "Seeds," A&M: WNEW-FM, WKNT-FM, WMMR-FM,

GANGSTERS OF LOVE, Capitol: WPLR-FM

GENESIS, "Trespass," Impulse: KNAC-FM

JAMES GRIFFIN, "Breakin' Up Is Easy," Polydor: WNEW-FM, KFMY-FM PAUL HAMPTON, "Rest Home For Children," Crested Butte: WVVS-FM

HERBIE HANCOCK, "Headhunters," Columbia: KFMY-FM

HOOKFOOT, "Roaring," A&M: KSHE-FM

HUMBLE PIE, "Thunderbox," A&M: KSHE-FM, WHEW-FM, WPLR-FM

PHILADELPHIA: WMMR-FM, Dennis Wilen PROVIDENCE: WBRU-FM, Dick Wingate ROCHESTER: WCMF-FM, Bernie Kimball SAN JOSE: KSJO-FM, Douglas Droese ST. LOUIS: KSHE-FM, Shelley Grafman TALLAHASSEE: WGLF-FM, Gene Weaver TORONTO: CHUM-FM, Benjy Karch VALDOSTA, Ga.: WVVS-FM, Bill Tullis

AHMAD JAMAL, "Re-evaluations," Impulse: WBAB-FM CASEY KELLY, "For Sale," Elektra: WMMR-FM

KISS, Casablanca: WMMR-FM, WCMF-FM, WNEW-FM, KSHE-FM LOVE, TOGETHERNESS & DEVOTION, A&M: WCAB-FM

MALO, "Ascension," Warner Bros.: CHUM-FM

MAMA LION, "Give It Everything You've Got," Family: WGLF-FM

MAN, "Back Into The Future," United Artists: KSHE-FM HARVEY MANDEL & VARIOUS ARTISTS, "Get Off In Chicago," Ovation:

MANFRED MANN'S EARTH BAND, "Solar Fire," Polydor: WGLF-FM MARSHALL TUCKER BAND, "A New Life," Capricorn: KSJO-FM, KSHE-FM, WVVS-FM, WBAB-FM

MFSB, "Love Is The Message," Phil. Int'l.: WPLR-FM

ELLIOT MURPHY, "Aqua Show," Polydor: WBRU-FM

NAZARETH, "Loud 'N Proud," A&M: WNEW-FM, WPLR-FM, WRAS-FM, KNAC-FM, WCMF-FM

PUZZLE, "The Second Album," Motown: WVVS-FM, WGLF-FM SUZI QUATRO, Bell: WCMF-FM

LOU REED, "Rock 'n Roll Animal," RCA: WMMR-FM, WRAS-FM, CHUM-FM

LINDA RONSTADT, "Different Drum," Capitol: CHUM-FM TOM SCOTT & THE L.A. EXPRESS, Ode: KIMY-FM, WVVS-FM, WBRU-FM, WCMF-FM

SKIN ALLEY, "Skin Tight," Stax: WVVS-FM

SKYLARK, "2." Capitol: WCMF-FM

SOFT MACHINE, "7." Columbia: CHUM-FM

STATUS QUO, "Melio," A&M: KSHE-FM, WBAB-FM, WKHT-FM, KNAC-FM CLIVE STEVENS & FRIENDS, "Atmospheres," Capitol: WRAS-FM

STRAWBS, "Hero & Heroine," A&M: KSJO-FM, WGLF-FM, WPLR-FM, WBAB-FM, WKNT-FM, WNOE-FM

TOWER OF POWER, "Back To Oakland," Warner Bros.: CHUM-FM

JAMES VINCENT, "Culmination," Columbia: WBRU-FM

PAUL WILLIAMS, "Here Comes Inspiration," A&M: WCMF-FM, WMMR-FM, WREW-FM, WBAB-FM

JOHNNY WINTER, "Saints & Sinners," Columbia: WCMF-FM, KNAC-FM, WRAS-FM, WPLR-FM, WVVS-FM, WKNT-FM

JESSE COLIN YOUNG, "The Soul Of A City Boy," Capitol: WNOE-FM, WPLR-FM

Bubbling Under The HOT 100

- 101-UNBORN CHILD, Séals & Crofts, Warner Bros. 7771
- 102-WHEN I LOOK INTO YOUR EYES, Santana, Columbia 4:45999
- 103-APPLE OF MY EYE, Badfinger, Apple 1864 (Capitol)
- 104-BOOBS A LOT, Holy Modal Rounders, Metromedia 0201 (RCA)
- 105-DID YOU NO WRONG, J. Geils Band, Atlantic 3007
- 106-I TOLD YOU SO, The Delfonics, Philly Groove 182 (Bell)
- 107-BICYCLE MORNING, Billy Sans, Atco 6945
- 108-FOOL'S PARADISE, Don McLean, United Artists 363
- 109-THE FIRST TIME WE MET, The Independents, Wand 11267 (Scepter)

Bubbling Under The Top LP's

- 201-MANFRED MANN'S EARTH BAND, Solar Fire, Polydor PD 6019
- 202-FIRST CHOICE, Armed & Extremely Dangerous, Philly Groove 1400 (Bell)
- 203-OSIBISA, Happy Children, Warner Bros. BS 2732
- 204-ROY CLARK'S, Family Album, Dot 26018 (Famous)
- 205-DONNA FARGO, All About A Feeling, Dot 26019 (Famous)
- 206-STEALERS WHEEL, Ferguslie Park, A&M 4419 207-MICHAEL STANLEY, Friends & Legends, MCA 372
- 208-JOHN MAYALL, The Best of, Polydor PD 2-3006
- 209-JAN AKKERMAN, Tabernakel, Atco SD 7032 210-PAPILLOR, Soundtrack, Capitol ST 11260

- 211-GIGI, Original Broadway Cast, RCA ABL 1-0404 212-ESTHER PHILLIPS, Black Eyed Blues, Kudu KU 14 (CTI)
- 213-HANK CRAWFORD, Wildflower, Kudu KU 15 (CTI)
- 214-PAUL WILLIAMS, Here Comes Inspiration, A&M 4410
- 215-BYRON MACGREGOR, Americans, Westbound WB 1000
- 216-ROBIN HOOD, Soundtrack, Disneyland ST 3810
- 217-CANNED HEAT, One More River To Cross, Atlantic SD 7289
- 218-DON SEBESKY, Giant Box, CTI 60131/32 219-MONTROSE, BS 22400 (Warner Bros.)
- 220-CLEO LAINE, I Am A Song, RCA LPL 1 5000

Acts Unaware of Values

Continued from page 28

was bringing in loads of money through sales of product there was no attempt at selling the artist.

Gest, however, approaches the selling of the black artist utilizing color blindness, and from a business viewpoint when he says, "I try to bridge the gap between all markets because I feel there's no color bar-

Obviously, there are some record companies which might not share in Gest's ideal approach, for in at least one instance this writer knows of, a

Soul Children, Stax STS 3024

(Columbia)

black public relations firm was hired to handle the black artists because it was felt the black artist would be more comfortable with a black company. Bob Brock, a publicist with the Edward Windsor Wright Public Relations Company in Los Angeles, observed that they were able to do business with certain record companies because they had a better knowledge and rapport with the black press. "And maybe they have accepted the fact that a black firm knows how to publicize a black artist or act better than white companies." explained Brock

There is, of course, one other obstacle that EWW and any number of black firms have undergone in luring black talent to using their service. "It's a feeling by black artists that a black firm can't give them what they need," Brock has experienced. "We at EWW feel we have the capabilities to make any act, white or black, known to the public at large. Given that opportunity, we'll prove it!" Brock stoutly stated.

(Next week we'll probe further into the need for, and the need for understanding by black artist about promotion and publicity.)

CHECK IT OUT

Jukebox Programming

DIST. CLOSEUP

Jukebox Sales Spark Novelty NSD Record

NASHVILLE-The viability of the jukebox singles market is paying off for National Sound Distributors here on a recording by Logan Smith on NSD's novelty label Brand X that because of its idiom is "too country" for many country stations, said Joe Gibson, NSD manager. But Gibson notes that NSD's concentration in the jukebox area helps any type of record.

Gibson, 45, who operates the firm along with his wife, Betty, describes his role as a manufacturer rep, a term familiar to readers of Billboard's Rep Rap column in the Tape/Audio Video section. Actually, he got the idea for NSD while in the heating and air conditioning business prior to joining Chart Records, where he got into jukebox

"Almost half the merchandise we bought was from reps." Gibson said. "I thought the idea would work when applied to small labels seeking national exposure." NSD, two years old this month, now reps in a sales capacity and not in an airplay promotion capacity about 16 labels. eight of which have regular release schedules.

MOA Boost

The breakthrough into jukebox singles came about through Gibson's acquaintance with Fred Gran-

ger, executive vice president, Music Operators of America (MOA), the national operators group. With Chart, Gibson visited regional jukebox association meetings and last fall NSD was an exhibitor at MOA.

The Smith record came to NSD as do many from small labels. Lyrically, it tells the story of a "Little Man" (actual title) who, when threatened in a bar by a bully, has his physically capable wife come to the rescue, along with his trusty dog.

Almost instant jukebox sales were recorded here when Music City One-Stop commenced recommending it and long before any airplay was generated. Where airplay is achieved, the record sells exceptionally well, of course. In Houston, where the record was cut at the Jones Studio by producer Bert Frilot, the dish has already peaked on KIKK-AM, KENR-AM and KNUC-AM, Gibson claimed.

Airplay, in fact, has caused Gibson to urge that the recording be rereleased in stereo. Gibson said he has had two other novelty "small hits" on Brand X, selling 55,000 copies into Alabama on a song based on Bear Bryant, the football

Next: The philosophy of jukebox singles exposure

With Tippett Tour NEW YORK-Philips Records will release two recordings of two Sir Michael Tippett works in conjunction with the composer's current visit in the United States marking the U.S. premiere of his Third Sym-

Philips Release Tie

opera, "The Knot Garden." The Boston Symphony, conducted by Colin Davis, will introduce the symphony, while Northwestern University will produce "The Knot Garden," which is the first U.S. production of a Tippett opera. Philips will simultaneously release recordings of the two Tippett works in honor of their first U.S. performances. The conductor in both recordings is Colin Davis. "Garden'

phony and a production of his latest

symphony was played Feb. 15. Both releases, according to M. Scott Mampe, Phonogram's director of the classical division, will be supported by a Tippett showcard for instore display and a booklet contain-

will be performed on Feb. 22; the

ing interviews with Sir Michael concerning the Third Symphony, the Garden and other works. Also. regarding radio promotion, Belwin-Mills has agreed to waive its grand rights for one performance by each station requesting an airing of "Gar-

Classical Music

In another area. Philips, because of the success of the series, will release five additional disks of its Mercury Golden Imports, updated Philips' pressed editions of some of the best of Mercury Classics. The new records include music by Samuel Barber, Leroy Anderson, William Schuman, Charles Griffes, Peter Mennin, Joaquin Rodrigo and Johannes Brahms.

A March release by Philips will include Colin Davis' "Don Giovanni," and features Ingvar Wixell, Wladimiro Ganzarolli, Martina Arroyo and Mirella Freni and the Orchestra and Chorus of the Royal Opera House, Convent Garden.



COMPOSER George Crumb goes over the score of his "Night of the Four Moons" with mezzo-soprano Jan DeGaetani during a recent recording session. Crumb's "Night of the Four Moons" and "Voice of the Whale" were recently released by Columbia Masterworks as part of the Modern American Music Month. Recordings of music of Aaron Copland, Leon Kirchner and Morton Subotnick were also released.

What's Playing?

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

DELPHI, IND.: POP, COUNTRY **PURCHASES**

Mrs. Marjorie Sales Reid Sales Music Co. 412 Cottage 46923 (317) 564-3182

"Until You Come Back to Me." Aretha Franklin

"River's Too Wide." Jim Mundy, ABC 11400

"Sunshine on My Shoulder." John Denver.

RCA 0213 "My Sweet Lady", Cliff De Young, MCA

"Come and Get Your Love." Redbone, Epic 11036

Country "Wrong Ideas." Brenda Lee. MCA 40171

LA CROSSE, WIS.: POP SPINNERS



Jim Stansfield Mrs. Belle Stansfield Jim Stansfield Novelty Co., Inc. 430 Nelson Place 54601 (608) 782-7181

"Seasons in the Sun," Terry Jacks 'Spiders and Snakes." Jim Stafford "Last Time I Saw Him." Diana Ross

MANKATO, MINN.: POP PURCHASES

Barb Oelke C & N Sales 605 North 7th 56001 (507) 387-7986



"Abra-Ca-Dabra." De Franco Family, 20th Century 2070

"Doo Doo Doo Heartbreaker." Rolling

"It May Be Winter Outside (In My Heart It's Spring)." Love Unlimited, 20th Century 2062

"Dark Lady," Cher "It Doesn't Have to Be That Way," Jim Croce, ABC 11413

Covers "Spiders and Snakes." Jim Stafford 'My Sweet Lady," Cliff De Young, MCA

"Last Time I Saw Him." Diana Ross

Spinners
"You're Sixteen." Ringo Starr
"Time in a Bottle." Jim Croce
"Hello It's Me." Todd Rundgren Bearsville 0009

Oldies

"Give It to Me," J. Geils Band "Maggie May," Rod Stewart "Free Ride," Edgar Winter

SPRINGFIELD, ILL.: POP, COUNTRY



Bud Hashman Star Novelty Co. 425 Bryn Mawr 62703 (217) 522-3873

"Free as the Wind." Engelbert Humperdinck, Parrot 40077 "Beyond Tomorrow," Perry Como RCA

"I've Got a Thing About You, Baby," Elvis

Presley. RCA 1096
"Jet." Paul McCartney/Wings. Apple 1871
"Mockingbird," Carly Simon. Elektra 45880
"You Sure Love to Ball." Marvin Gaye.

Tamla 54244 "Sunshine on My Shoulder." John Denver.

RCA 0213 "Eres Tu (Touch the Wind)." Mocedades

Tara 100 Pop Spinners 'Dark Lady." Cher

"Seasons in The Sun," Terry Jacks Country "Baby Doll," Barbara Fairchild, Columbia

45988 "Guess Who." Jerry Wallace. MCA 40183

STERLING, ILL.: POP PURCHASES

George Wooldridge Glen Whitmer Black Music Co., Inc. 1411 East 4th St 61081 (815) 626-0405

"In The Mood," Bette Midler, Atlantic 7270 'Seasons in the Sun." Terry Jacks "Dark Lady," Cher

'Last Time I Saw Him." Diana Ross

Classical Music

Technical difficulties in Holland canceled release scheduled here for February 1974 of Tippett Piano Sonatas 1, 2 and 3 on Philips Records. Releases have been delayed indefinitely.... Jorge Bolet's recital Monday (25) at Carnegie Hall, the second in the Columbia Artists piano

Vanguard, Supraphon In Deal

CZECHOSLOVAKIA - Supraphon and Vanguard finally ended their lengthy talks at MIDEM with the result that Vanguard will represent Supraphon's classical catalog in the States.

A total of 45 albums are expected to be released under the three-year deal.

The current co-operation between Supraphon and Nonesuch, catering for specialized minority interest records is expected to continue.

Among other arrangements for Supraphon product going on around the periphery of the Vanguard deal is expected to be the handling of traditional Czech material aimed at America's Czechoslovak population by Apon Music.

series, will be recorded live by RCA Records. Other artists to appear in the series will be Christoph Eschenbach on March 27 and Lorin Hollander on April 24.

London's recording of the complete ballet music of Prokofiev's Romeo and Juliet" made by Lorin Maazel and the Cleveland Orchestra, has been nominated for three Grammy awards. Recordings were for Album of the Year, classical, Best Classical Performance, Orchestra; and for Best Engineering, classical. The three-record set was recorded in Cleveland at Masonic Auditorium, and London engineers flew in from Europe for the event. It marked the debut recording by the Orchestra and Maazel as a team. Brendel's U.S. tour includes dates in Boston on March 10, Carnegie Hall on March 17, April 7 and 21. The pianist's ninth U.S. album release in about a year, Schubert Sonatas in G D894 and 840, is being issued next month by Philips. He has recorded some 50 albums, including almost every Beethoven work

Columbia Records just finished recording conductor Michael Tilson Thomas's debut on the label. Featured is Gershwin's "An American in Paris." New York Philharmonic was the orchestra.

80G in Grants to Phila Orchestra

PHILADELPHIA-The Philadelphia Orchestra was awarded \$80,000 in grants by the Pennsylvania Council on the Arts in 1973 for its series of 11 concerts for young people. It was the largest total of grants awarded by the State Council in its report issued recently.

The second largest grant was \$75,715 awarded to the Pittsburgh Symphony for similar programs. Other musical organizations in this area receiving grants included Singing City, \$4,500 to present a series of concerts; Pennsylvania Opera Company of Chester, \$4,000 to produce four operas; Pennsylvania Pro Musica, \$4,000 to present a series of chamber music concerts.

Also, Young Audiences, Inc., \$3,000 to present a pilot program in junior high level performing arts; Philadelphia Singers, \$2,500, to provide free tickets to students; Orchestra Society of Philadelphia, \$2,250, to present and record selected original works by Pennsylvanians. Other grants in lesser amounts went to a variety of drama, dance, choral and orchestral groups.

Radio Promo Used by UA

LOS ANGELES-United Artist Records and UA films have finished a pilot program combining promotion of records and movies on two FM radio stations here.

Both promotions involved screenings. The first was a presentation by KMET-FM of Woody Allen's newest movie, "Sleeper." The station ran hourly spots asking housewife listeners to phone for a free pair of tickets. The screening was followed by a brunch coordinated by station morning personality Richard Kim-

At KLOS-FM, general manager John Winnaman organized a screening of four UA Beatle films; "A Hard Days Night," "Help," "Yellow Submarine" and "Let it Be." There were two showings of the movies held consecutive Saturdays at the ABC Entertainment Center.

As a result of the screenings, UA is rereleasing Allen's "The Night Club Years" LP with an EP being prepared for radio stations.

UA national LP promotion director Bill Roberts and Buddy Young of UA films say they are considering other promotions in other areas of

Turnabout Price Rise

NEW YORK-Vox Productions has increased the list price of the Turnabout records, effective Feb. 1, to \$3.50 per disk.

However, Turnabout quadracarry the same suggested list price of \$3.50. The suggested list price for Candide (\$3.98) will stay the same.

Candide quadraphonic compatible records will carry the same list price of \$3.98.

The new Turnabout Historical series on which a number of recordings made by such late artists as Bruno Walter, Gieseking, Szigeti, Villa-Lobos, etc., will appear, will carry a suggested list price of \$3.98. None of these will be electronically stereorized; they will be remastered for two channels.

FEBRUARY 23, 1974, BILLBOARD

Billbward SPECIAL SURVEY for Week Ending 2/23/74 Best

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is sek	Last Report	Weeks on Chart					
This Week	1 2 &	≯ ફ 16	TITLE, Artist, Label & Number PUCCINI: TURANDOT				
•	•		Sutherland/Pavarotti/Casalle/Giaurov/Krause/Pears, (Mehta), London OSA 13108				
2	2	34	SCOTT JOPLIN: THE REE BACK BOOK Gunther Schuller, Angel 5-36060 (Capitol)				
3	4	34	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra)				
4	3	28	PUCCINI: LA BOHEME Pavarotti/Freni/Yon Karajan, London OSA 1299				
5	7	18	CLASSIC FILM SCORES FOR BETTE DAVIS National Philharmonic of London (Gerhardt), RCA ARL 1-0183				
6	8	26	PIANO MUSIC BY GEDREE GERSHWIN William Bolcom, piano, N∞onesuch E 71284 (Elektra)				
7	5	18	PROKOFIEFF: ROMEC AND JULIET (complete ballet) Cleveland Orchestra [Maiszel), London CSA 2313				
8	16	9	RACHMANINOFF: VESPERS U.S.S.R. Russian Chorus & Soloists, Melodiya SRB 4124 (Capitol)				
9	9	12	PRIMO TENORE: LUCIANO PAVAROTTI London OS 26192				
<u>1</u> 0	6	34	THE SEA HAWK National Philharmonic O ch. of London (Gerhardt), RCA LSC 3330				
11	12	34	SWITCHED-ON BACH Carlos/Folkman, Columb a MS 7194				
12	18	9	SWITCHED ON BACH II Walter Carlos, Columbia 4M 32659				
13	10	34	SCOTT JOPLIN: PIAND RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)				
14	14	34	DONIZETTI: LUCIA D. LAMMERMOOR Sutherland/Bonynge London OSA 13103				
15	11	18	MUSSORGSKY: PICTURES AT AN EXHIBITION Richter/Szell, Odyssey Y 32223 (Columbia)				
16	17	10	KORNGOLD: ELIZABETH & ESSEX National Philharmon & Orchestra (Gerhardt), RCA ARL1-0185				
17	24	34	VERDI: RIGOLETTO Sutherland/Pavarott, London Symphony London OSA 13105				
18	21	12	BEETHOVEN: PIANO COMCERTOS				
19	35	6	Ashkenazy, (Solti), London CSA 2404 THE CHRISTOPHER PARKENING ALBUM April 2 36060 (Condo)				
20	19	12	Angel S-36069 (Capitol) E. POWER BIGGS PLAYS SCOTT JOPLIN Columbia M 32495				
21	23	10	BEETHOVEN: SYMPFONY #9				
22	22	34	Chicago Symphony (Solt.), London CS P8 BIZET: CARMEN				
23	32	10	M. Horne/J. McCracten, L. Bernstein, DGG 2709 043 (Polydor) PUCCINI: TOSCA Price/Domingo/Milnes New Philharmonia Orchestra (Mehta), RCA ARL2-0105				
24	27	34	MAHLER: 8th SYMPHONY Chicago Symphony Orchestra (Solti), London OSA 1295				
25	31	22	MAHLER: 5th SYMPHONY Chicago Symphony & Olio, London CSA 2228				
26	26	6	WELL TEMPERED SYNTH-ESIZER Walter Carlos. Columbia MS 7286				
27	28	14	ROSSINI: WILLIAM TELL Caballe/Gardelli, Angel SEL 3793 (Capitol)				
28	29	9	VILLA LOBOS: BACHIA NAS BRASILEIRAS Angel S 36979-(Capatol)				
29	13	12	JALOUSIE-MUSIC CF T-1E THIRTIES Menuhin, Grappelli, Ar æl SFO 36968 (Capitol)				
30	15	34	BACH BRANDENBUFG CONCERTOS Ristenpart, Nonesuch 73006 (Elektra)				
31	30	6	ADAGIO Von Karajan, DGG 530 247 (Polydor)				
32	20	34	BACH: FLUTE SONATAS (complete) Rampal, Odyssey Y2-31 325 (Columbia)				
33		1	BERLIOZ: LA DAMNATICN DE FAUST Gedda/Bastin/Veasey/London Symphony Orch. & Chorus/Ambrosian Singers (Davis), Phi ips 6703 042 3 (Phonogram)				
34	25	34	MAX STEINER: NOW VOYAGER National Philharmoric of London (Gerhardt), RCA ARL 1-0136				
35	33	9	BEETHOVEN: MOONLIGHT SONATA SCHUBERT: FOUR IMPROMTUS Horowitz, Columbia M £2342				
36	-	1	THE BEST OF JOHN WILLIAMS Columbia M3X 326.77				
37	34	9	SOLTI CHICAGO SHOWCASE Chicago Symphony Drell. (Solti), London CS 6800				
38	_	1	LEHAR: THE MERRY WIDOW Harwood/Stratas/Hollwag/Berlin Philharmonic Orch. (Karajan), Philips 2707 070 2 (Phonogram)				
39	_	1	PROKOFIEV: ROMED & JULIET (Complete Ballet) (Previn), Angel SC 3807 (Capitol)				
40	,38	34	HOLST: THE PLANEIS Los Angeles Philharmoric (Mehta), London CS 6734				

GOOD NEWS FROM LONDON!

Two exciting NEW releases

ALICIA DE LARROCHA ALBENIZ: IBERIA



The definitive performance of this great work by the world's greatest interpreter of Spanish piano

CSA 2235



Arias from: The Daughter Of The Regiment; La Favorita; Il Trovatore; Der Rosenkavalier; William Tell; I Puritani; La Boheme.

OS 26373

Proven Best Sellers from the Number One Classical Label of 1973:

Puccini: TURANDOT

Sutherland, Pavarotti, Caballe, Ghiaurov, Krause, Pears; Mehta OSA 13108

Beethoven: THE FIVE PIANO CONCERTOS

Ashkenazy—The Chicago Symphony—Sir Georg Solti CSA 2404

JOAN SUTHERLAND: "THE VOICE OF THE CENTURY"

Highlights of a Triumphant Ccreer OSA 13107

Prokofiev: ROMEO AND JULIET (Complete Ballet)

The Cleveland Orchestra – Lorin Maazel

CSA 2312

Puccini: LA BOHEME

Pavarotti, Freni, Əhiaurov; von Karajan OSA 1299

SOLTI CHICAGO SHOWCASE

Popular Orchestral Favorites The Chicago Symphony—Sir Georg Solti CS 6800



Stax Seminar at College

LOS ANGELES—The Stax Organization is extending its involvement in campus media through a special full-day music business seminar slated for Saturday (23) at Los Angeles City College here. At-

NARAS Moves Seminar Date

MEMPHIS — The projected month-long recording engineering seminar being conducted here by the Nashville-based NARAS Institute (Billboard, Feb. 9) and originally slated to begin Monday (18) has been rescheduled to run from March 4 through March 29.

The seminar will be conducted by both professional music industry personnel and educators, including Ted Sturges of Audio Dimension, Terry Manning of Ardent Recordings, Inc., and Ronnie Capone of TMI.

Course is a project of the Memphis NARAS chapter.

tending the meeting will be representatives of 90 western colleges.

Forest Hamilton and Renny Roker, key Stax executives on the West Coast, will head the seminar, which is being produced by Messiah Productions, of the L.A.C.C. radio-TV-film department, in association with Stax.

Sessions will feature professional industry figures as speakers in each area of communications media pertinent to the music industry, with topics to include music law, production, station organizations, advertising, broadcasting, journalism, record promotion and sales. Also scheduled is a film on merchandising and marketing of recording artists.

Stax is also planning to provide an artist to perform during the session.

The Stax seminar is projected as the first in a series of annual gatherings for college students aimed at helping them select vocations within the music and communications fields.



Billboard's Campus Attractions
Doesn't Give Any.
That's Why There Is No
Other Annual Like It.
Find Out For Yourself.
Coming In The March 30 Issue.

AD DEADLINE: MARCH 1

What's Happening

By SAM SUTHERLAND

This week's campus airplay is based on playlists from student-operated stations in the U.S. and Canada including:

WRHA-AM, U. of Akron, Ohio, Willie Tichnor

WBRS-FM, Brandeis U., Waltham,

Mass., Lisa Karlin WVBU-FM, Bucknell U., Lewisburg, Pa., Steven Taffet

KCSN-FM, California State U., Northridge

WRUW-FM, Case Western Reserve U., Cleveland, Ken Nagelberg

WR€U-FM, Colgate U., Hamilton, N.Y., Cott Thompson

WDBS-FM, Duke U., Durham, N.C., Bruce Babski

WVOF-AM, Fairfield U., Fairfield, Conn., Kathy Barry

WMUK-FM, Western Michigan U., Kalamazoo, Mich., Roger Ramjet Priebe

WKSU-FM, Kent State U., Kent, Ohio, Al Stann

WCBN-FM, U. of Michigan. Ann Arbor, Ross Ojeda

WKDI-FM, Northern Illinois U., De Kalb, Sheri Reeser

WDFM-FM, Pennsylvania State U., University Park, Steve Kolterman KTRU-FM, Rice U., Houston, Rob Sides

Key Posts Elected

HOUSTON—New appointments to the NEC Board of Directors and other key posts climaxed the four-day NEC National Convention held here at the Astroworld complex during Feb. 2-6. Also announced were the first recipients of the NEC Founders Awards, newly created this year and slated as annual honors for NEC members.

Replacing Bob Busch as chairman of the NEC Board is William E. Brattain of Western Illinois University, while Tom Matthews of the State U. College at Genesco, N.Y., was named to the newly created post of chairman-elect.

Named as vice-chairpersons were Judy Markoe, U. of Houston, who becomes vice-chairperson in charge of committees, and Bobbe Barry, U. of Georgia, vice-chairperson, units. Jim Long, Virginia Polytechnic Institute and U., was named NEC secretary-treasurer.

The first NEC Founders Awards, conferred for "exemplary service to the organization," went to executive director Dave Phillips, one of the prime movers behind the formation of the NEC; Glenn Cassis, U. of Connecticut: and talent agent Don Light of the Don Light Agency.

Jazz Award to Temple U. Radio

PHILADELPHIA—For the second straight year, WRTI-FM, Temple University's non-commercial all-jazz station, has received the annual Jazz at Home Award. Presentation was made by the local Jazz at Home Club, made up of jazz buffs, to station manager Candy Lynne for WRTI's work in "preserving the American art form of jazz."

Programming at the campus station has been completely devoted to jazz for some years, and the station is credited with stimulating commercial interest here for jazz.

WAER-FM, Syracuse U., Syracuse, N.Y., George Gilbert

ATLANTIS, It's Getting Better, Vertigo (LP): WMUK-FM

BILL BLUE, Indian Summer Blues, Feather (LP): WDBS-FM

TONI BROWN, Good For You, Too, MCA (LP): WBRS-FM, KCSN-FM

ROY BUCHANAN, That's What I'm Here For, Polydor (LP): WRCU-FM, WKSU-FM

JIMMY BUFFETT, Living and Dying in 34 Time, ABC (LP): WBRS-

BUTTS BAND, Blue Thumb (LP): WRHA-AM, WCBN-FM

HARRY CHAPIN, Short Stories, Elektra (LP): WVBU-FM

CHI COLTRANE, Let It Ride, Columbia (LP): WMUK-FM

BOB DYLAN, Planet Waves, Asylum (LP): WDBS-FM, WMUK-FM

DONOVAN, Essence To Essence, Epic (LP): WVOF-AM

FAIRPORT CONVENTION, Nine, A&M (LP): WRCU-FM

FAMILY, It's Only a Movie, United Artists (LP): WKSU-FM, WDFM-FM

JOE FARRELL, Penny Arcade, CTI (LP): WBRS-FM

FIRESIGN THEATRE, The Tale of The Giant Rat of Sumatra, Columbia (LP): WBRS-FM, WRCU-FM, WAER-FM

FOGHAT, Energized, Bearsville (LP): WMUK-FM

GRIN, Gone Crazy, A&M (LP): KTRU-FM

EDDIE HENDERSON, Inside, Capricorn (LP): WAER-FM

JOHN RIATT, Hangin' Round The Observatory, Epic (LP): KTRU-FM

HOOKFOOT, Roaring, A&M (LP): WRHA-AM, WCBN-FM

BOBBI HUMPHREY, Blacks and Blues, Blue Note (LP): WCBN-FM

KEITH JARRETT, Solo Concerts, ECM (LP, Import): WRUW-FM BILLY JOEL, Piano Man, Columbia (LP): WVOF-FM

CASEY KELLY, For Sale, Elektra (LP): WRHA-AM

LINDISFARNE, Roll On, Ruby, Famous Charisma (LP, Import): WRCU-FM

ALVIN LEE & MYLON LeFEVRE, On The Road To Freedom, Columbia (LP): WKDI-FM

MADURA, II, Columbia (LP): KTRU-FM

MAHAVISHNU ORCHESTRA, Between Nothingness and Eternity, Columbia (LP): WVBU-FM

MANFRED MANN'S EARTH BAND, Solar Fire, Polydor (LP): WDFM-FM

PAT MARTINO, Live, Muse (LP): WAER-FM

JONI MITCHELL, Court and Spark, Asylum (LP): WVBU-FM, WRUW-FM, WDBS-FM, WDFM-FM

VAN MORRISON, T. B. Sheets, Bang (LP): WKDI-FM

GRAHAM NASH, Wild Tales, Atlantic (LP): WVBU-FM

NAZARETH, Loud'n'Proud, A&M (LP): WCBN-FM

OZARK MOUNTAIN DARE-DEVILS, A&M (LP): KTRU-FM GRAM PARSONS, Grievous An-

gel, Reprise (LP): WVOF-FM SUZI QUATRO, Bell (LP): WVBU-FM, WCBN-FM

RARE BIRD, Somebody's Watching, Polydor (LP): WDFM-FM LOU REED, Rock'n'Roll Animal,

RCA (LP): WAER-FM
LINDA RONSTADT, Different
Drum, Capitol (LP): WKDI-FM

ROXY MUSIC, Stranded, Island (LP, Import): WRCU-FM

GRACE SLICK, Manhole, Grunt (LP): WKSU-FM

ARBEE STIDHAM, There's Always Tomorrow, Folkways (LP): WRUW-FM

STRABES, Hero and Heroine. A&M (LP): WBRS-FM, WAER-FM

STYX, The Serpent's Rising, Wooden Nickel (LP): WVBU-FM

10 ec, London (LP): KTRU-FM JOHNNY WINTER, Saints and Sinners, Columbia (LP): WCBN-

YES, Tales From Topographic Oceans, Atlantic (LP): WVBU-

'Sound' Theft Charge Tested

• Continued from page 3

sions to the antipiracy fight, in addition to exercising the heaviest penalties yet.

4 Employes Charged

The indictment charges additionally that he was doing business as Gault Industries, Datax Enterprises, Soundco Corp., Sound 8 of Atlanta, Standard Tapes of Denver; Motor Tapes of Detroit; and Sound Sales of Las Vegas, Nev. Named as aiders and abettors in the first 100 counts of willful infringement of copyright are four key employes of Taxe's alleged pirate tape business: Ronald Taxe. 31, 2342 Coldwater Canyon, Los and shipping foreman; Rick Ward, aka Sean Ward, 41, Woodland Hills, Calif., national sales coordinator; Geraldine Gonzales, 33, 1839 Seiguner Ave., Los Angeles, production manager; and Jerry Merton, 54, 6118 Maryland Dr., Los Angeles, local sales representative and printer.

Arrest warrants have been issued against the four employes.

Brown elaborated on the activity

Brown elaborated on the activity of Taxe, who was previously arrested after federal authorities raided four premises here in late January, by stating that the manufacturing facilities at 6330 Arizona Circle here were "capable of duplicating millions of tapes yearly." Taxe is free on \$10,000 bond.

Berklee Will Cite Johnson

BOSTON—Berklee College of Music will honor its former faculty member, the late Lennie Johnson, with a special memorial concert here on March 5 at the Center for the Arts National Theater.

Headlining the special show will be Clark Terry and Jaki Byard, along with Berklee faculty and students including Gary Burton, Herb Pomeroy, Alan Dawson, Andy McGhee, John LaPorta, Phil Wilson, Tony Teixeira, Ray Santisi and Joe Hunt. Also participating will be Berklee's Concert Jazz Orchestra, under Herb Pomeroy's direction. The school's orchestra has just returned from a tour with Tony Bennett.

Byard will be accompanied by the Dawson/Teixeira nine piece ensemble, and Burton will appear with his quartet.

FEBRUARY 23, 1974, BILLBOARD

A Billboard Spotlight

Business Bristles While Shortages Are Met

What happens when the

How do we use the 4-channel medium? This is the question most often asked by software people, and it is being asked more than ever as 4-channel hardware sales increase worldwide and as 4-channel techniques are refined and perfected. And it deserves a creative and honest searching for commercially sound, musically informed answers.

Sansui invited two of Japan's most prominent personalities from the software industry to participate in a discussion of the subject.

They were Mr. Okihiko Sugano, Chief Director of Audio Lab Records and audio critic, and Mr. Youichi Namekata, a recognized leader among recording engineers and pop music mixers. Here is their conversation:

Namekata: I know your "Lezhnev Cello Recital" album is attracting a lot of attention because it is unique—a QS 4channel recording of a single sound source. I myself have been working for some time with the new acoustic dimension made possible by 4-channel. In search of new sounds, new artistic possibilities. But all the time, I've had the urge to return to the basics of sound recording—to re-examine for myself exactly why we need this new medium, or what we can or should do with it. Actually, I know this is much easier said than done. and so I've been watching your work with great interest. I imagine you spent a lot of time and effort on the recording

Sugano: Yes, but it was also a lot of fun. Basically, I just wanted to prove a simple point. That is, if we are to accept 4channel as an evolution from 2-channel, or, rather, as an improved playback system to replace 2-channel—then I thought it would be insufficient just to demonstrate the new sound effects that 4-channel makes possible. Just as 2-channel stereo has proved to be a better recording/playback system than mono for any kind of sound source, I thought 4-channel must prove that it is a better recording/playback system for any kind of source than 2-channel. This is why I chose to record a single sound source in 4-channel.

Namekata: I know Vox in the U.S.A. and French Decca have produced classical music albums in QS. But the idea of recording a single sound source in 4-channel is really quite extraordinary.

Sugano: Well, look at it this way. I believe a truly good recording technique must also reflect the highest creative standards of music production. Indeed it is wrong to think that just because 4-channel uses more channels, it is a better recording/playback system. This is not



problem of hardware, either. We must ask ourselves if the four channels are in effect put to good use in the intended reproduction of music. Just as motion pictures form an independent field of art—different from stage dramas—I think it is high time that the technique of mechanically recording and reproducing music is established as a distinctive field of musical creation and appreciation. And, to demonstrate that 4-channel is actually better than 2-channel in this field, I thought it must be able to reproduce even a single sound source better than 2-channel.

On the other hand, if the results were unnatural and inferior to 2-channel, then we would of course have to question the whole idea of 4-channel.

Namekata: Agreed. As a mixer, I spend much of my time inside studios trying to create the musical dimension that I envision for each composition. My intention is to make the most of the creative possibilities offered me by modern recording and playback hardware, then tie these possibilities together with my sense of musical expression. From my experience with QS vario-matrix, I've found that it has substantiated theoretically all the recording techniques and whatever sense or intuition I've learned as an engineer. In other words, I believe that as long as the present recording technique -which depends a lot on blending and phase shifting for a sense of richness, musical dimension and so forth-continues to be used, QS vario-matrix is the ideal way to bring a creative artist closer to his original notions—to what he wants to express in his recording.

Sugano: I became interested in 4-channel some time ago and had long wanted to work with the concept. Before I heard Sansui's QS vario-matrix, I didn't really care if people wanted QS or SQ or CD-4. But when the time came for me to work very discriminating. And it is not just a on an actual product, I required a system

that would best express my "philosophy" of music. In other words, if we have a single sound like "ping," and if we record it in 4-channel and reproduce it through four speakers and the sound is more natural than 2-channel, then I'd be ready to admit that 4-channel is a truly complete sound reproduction art. To me, such a possibility was achieved only when the QS vario-matrix was made available.

Namekata: Now that the theory of "directional masking", which makes up the theoretical basis of the QS vario-matrix technique, is included in the hardware, I'd like to think that it will open up infinite possibilities in the creative art of 4-channel sound. What is your reaction?

Sugano: The masking of sound directionalities is certainly an aspect of psychoacoustics and in itself is not a problem for hardware design. But because all recording/playback equipment is manufactured by man, operated by man and listened to by man, we must certainly take into consideration man's psychological reaction in the design of the hardware. If an electronic means could be developed—and I believe Sansui has developed it—to control the human psychological response to certain aspects of sound, I'm all for taking advantage of it in the design of recording/playback equipment. Or, a step further, I believe a recording/playback system would deserve to be called a complete art only when and if human psycho-acoustics were fully taken into consideration. Thus, I am impressed by the fact that Sansui has been able to reflect human psychoacoustics in its electronic circuit for increased 4-channel separation.

Namekata: As human psycho-acoustics are more and more considered in the design of hardware, I feel that my job as an engineer becomes much more interesting and challenging.



pros get their hands on QS?



Giichi Hirata Toho Records Mixer and Recording Engineer

"I believe that the concept of full 360° directional information and cutting vector being directly related is highly significant. I think the QS System will be the first 4-channel system to remove the major difficulties involved in the production of quadraphonic records. My company is about to release many Ovation QS records, and I know we'll be involved deeply with QS for a long time."



Akira Ishikawa Jazz/Rock Drummer

"I have already been involved with six 4-channel albums. In making each, I questioned whether it was worthwhile to use 4-channel to express my music and I know that the QS albums were. The system is capable of producing a very natural sense of musical realism. I think it'll become an indispensable tool for the multi-dimensional expression of rock music."



Hiroshi Itsuki Singer, '73 Japan Disc Grand Prix Winner

"All I can say is that ray QS 4-channel records are selling."



Chiaki Iwasaki Audio Reviewer

"The main purpose of quadraphonics is to reproduce the natural presence of a live musical performance and the important sound field. Of all the many systems now on the market, the Sansui QS System seems closest to fulfilling this purpose in the most natural way."



Tomohiro Kaiyama Movie Producer and Record Reviewer

"The sound field created by the QS System seems filled with a strange and addicting kind of ambrosia. Depending on the degree to which it is mixed, you can make the reality of music sound more natural. Or recreate the fantastic world of the long-lost 'Hanging Gardens of Babylon' in space."



Shigeki Kato Editor and TBS Radio Producer

"I believe that QS 4-channel sound permits us to develop our creative ideas in the space surrounding us, and that the rapid increase in the amount of information capable of being transmitted will lend a new direction to the future of the art of sound creation."



Kinichi Kodera Station Director, FM Tokyo

"We are at present broadcasting 4-channel programs with the QS System. All programs are live, using both domestic and foreign talent. Even with conventional transmission and receiving systems as they are, the realization of a richer musical expression is an enormous benefit to both the musicians and their audience."



Kyoichi Kuroda Classical Music Critic

"The realism of music reproduced with the QS System is absolutely superb. I admire the way this system adds body to music, especially compared with other systems."



Tadashi Mori Conductor, Tokyo Metropolitan Symphony Orchestra

"I'm forever wondering how the beautiful music of the orchestra unfolding in front of me can be transmitted as it is to the audience. The 4-channel sound produced by the QS vario-matrix has let me realize this desire."



Yuko Nagisa Singer

"I'm always thinking of ways to better express my songs and convey them to my fans, especially at live performances. I feel that the QS System is the most effective means of realizing a live recording situation."



Masao Ogawa Jazz & Pops Record Reviewer

"I like the QS System for its ability to reproduce a musically rich sound. The tonal quality and dynamism of the music are really better than those of conventional stereo discs, and the separation of the QS System is superb."



Yoshikuni Ogino Sound Engineer Crown Record Company

"I've already been involved in the production of about 20 QS-encoded LPs and they are the most fun to work on. The system is there, and now it's up to mixers like myself to create good, interesting 4-channel sound fields."



Jun Okada, M.D. Audio Writer

"Merits of the QS vario-matrix are its stability in handling musical information and its natural, engulfing sound reproduction. Taking advantage of the realities of human hearing in hardware design is, I think, a most desirable trend."



Fifi Oyan Singer

"I thoroughly enjoy my own QS 4-channel records, even in stereo. And I'm sure my fans enjoy them, too"



Hirotsugu Saito

"I used to oppose any 4-channel system that infringed on the quality of the existing 2-channel format. But 4-channel sound produced by the QS vario-matrix is not only superior in its 4-channel effects, but even basic characteristics such as dynamic range and distortion are improved"



Koichi Sakakibara, M.D.

"I welcome the extremely natural separation obtained by the QS vario-matrix and its application of the psycho-acoustic phenomenon of directional masking. I consider it the state-of-the-art in audio engineering."



Koichi Sugiyama Composer, Arranger

"Many of my own compositions and arrangements have been encoded in QS. The QS System has enabled me to best express my intentions and also reproduce them faithfully."



Hiroaki Suzuki Arranger, Jazz Pianist

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Norihiko Wada Sound Designer

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Shoji Yokouchi Guitarist, Arranger

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conomize, rationalize, systemize is the Japanese record industry's theme for 1974. Japan entered the Year of the Tiger with its inflation uncontrolled, oil and electricity supplies cut, its balance of payments in the red, and the value of its yen at a low ebb.

Japan's record industry, whichever way you look at it, is headed for the rocks, although its leaders appeared confident in their New Year outlook that it would survive the national crisis.

Although the leading members of the Japan Phonograph Record Assn. (JPRA) were unanimous in their opinions that materials could no longer be wasted, production and business management would have to be rationalized, and distribution should be systematized, none was able to come up with practical ideas on how such measures can be carried out.

Since the Japanese record industry survived the shortage of shellac and the near total suspension of production prior to and during World War II, industry leaders who are still alive to tell the tale express cautious optimism that cutbacks in the supply of fuel oil and electric power will reduce waste of raw materials.

Other industry leaders express the belief that a period of production slowdown would give them time to solve major problems already hampering the growth of the industry, also give them some breathing space to work out over-all planning for the future world of videodisk and home videosystems.

In spite of the Oct. 28, 1973 explosion at Shin-Etsu Chemical's PVC plant which had been providing Japan's record industry with almost 50 percent of its resin, most of the manufacturers continued to work full blast. Consequently, shipments to dealers and retailers in November and December were reported to be more than 50 percent over the corresponding two months of 1972.

Indeed, some manufacturers claimed new sales records, including CBS/Sony, Polydor K.K., Teichiku and Victor Musical Industries, the record/music tape distribution/sales arm of The Victor Co. of Japan (JVC). Others claiming record sales gains were Apollon Music Industrial, the leading Japanese manufacturer of music tapes, and Canyon Records. Remarkable sales gains were also reported by Warner-Pioneer.

Fears to the contrary, raises in the retail prices of LP's by a few JPRA members at the height of the year-end sales season apparently were taken for granted by most Japanese consumers. Incidentally, the record manufacturers in Japan had to pay out all-time high winter bonuses to their workers, averaging 327,961 yen (Warner-Pioneer) to 554,358 yen (King Record).

Immediate effect of the 15 percent cutbacks in the supply of oil and electricity to Japan's record industry has been postponement or cancellation of new album releases.

Music of international origin accounts for less than half of the phonograph records and music tapes sold in Japan. Consequently international artists and repertoire will inevitably get less than their fair share of the Japanese record market unless music lovers in Japan get to hear potential international best sellers over the radio. And, despite inflation, concert tours by international artists will have to be promoted more actively this year.

The 19 members of the Japan Phonograph Record Assn. (JPRA) who are engaged in the manufacture and/or musical production of records and/or music tapes are (in order of membership):

Shinsekai Records and Tokyo Records.
Ironically enough, the joint corporate ventures—Polydor K.K., Toshiba-EMI, CBS/Sony, Nihon Phonogram (Philips label) and Warner-Pioneer—have succeeded in building up their Japanese artists and repertoire to the extent that in most cases they earn more sales revenue than their international counterparts in Japan today.

Making allowances for the short supply of resin, the JPRA conservatively estimates that total production of records in Japan last year reached 160 million units, or five percent more than in 1972, with a total retail price value of 100 billion yen, or 20 percent over 1972, for the first time in the industry's history. The record figure is equivalent to \$357 million at the Bank of Japan's "intervention rate" of 280 yen to the dollar in the final quarter of last year.

sical Industries, CBS/Sony, Nihon Phonogram, Toho

Records, Canyon Records, Warner-Pioneer, Trio Electron-

ics, Apollon Music Industrial, Pony, Asahi Music Service,

During the traditional New Year holidays, which for most workers stretched from Dec. 29 through Jan. 6, Japanese citizens crowded the streets and stores but appeared cautious about buying luxury goods.

And, except for January 1 when all business was closed, the record stores were crowded with Japanese of all age levels and in all walks of life. Japanese schoolchildren with good report cards collected up to 10,000 yen each in New Year awards from their parents and relatives.

In view of the current situation, the stop-gap measure to increase the retail prices of albums for the first time since 1965 appears to be a case of "too little, too late." In the spring of 1972, the retail price of a pop single was boosted by 25 percent, which made albums comparatively cheaper.

Details of the moves by the 16 JPRA member record manufacturers are given as follows:

Nippon Columbia

In line with the increased cost of production materials, Nippon Columbia's record division raised its retail prices of 12-inch LPs by 10 percent on Dec. 21, 1973. Dealers and retailers were notified that the margin on returns from their inventories would be based on the previous prices until February 21. Notices on the price changes, ranging from 100 to 300 yen (about 33 cents—\$1.00), were posted in the record stores.

Among the international record labels represented by Nippon Columbia are Bronze, Buddah, Cantate, Disc AZ. Erato, Janus, Kama Sutram, MPS, Metromedia, Pierre Cardin, Rococo, Roulette, Saravah, and Specialty.

Nippon Columbia has been ordering 50 percent of its resin from Shin-Etsu Chemical, the rest from Nihon Geon and Kanegafuchi Chemical.

Under the sign of Hitachi, leading Japanese electrical concern, Nippon Columbia has been engaged in the manufacture of color televisions and home stereo sets. Its record division has been working on a universal matrix for derived 4-channel sound which is claimed to be competitive with JVC's CD-4 discrete disk system. As a result of the economic crisis, it remains to be seen whether or not Hitachi will allow Nippon Columbia to commercial its UMX system this year as scheduled.

Nihon Victor

Due mainly to the ever-increasing cost of the basic materials needed to manufacture and package phonograph records, The Victor Company of Japan (IVC) was forced to raise the

(JVC) was forced to raise the retail prices of most



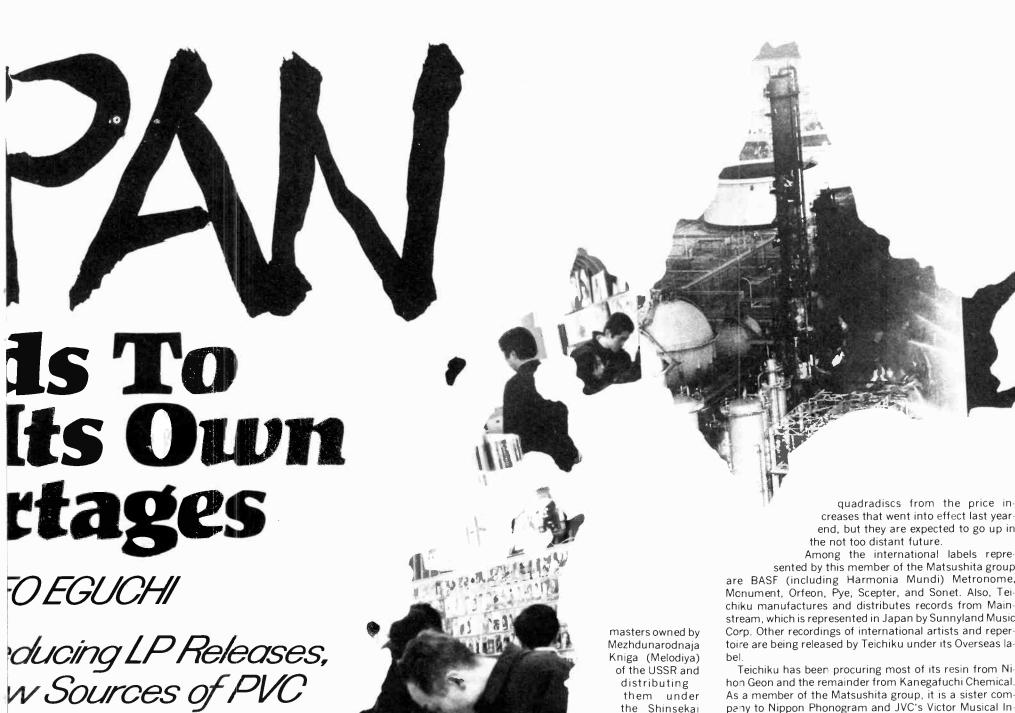
Gitte Meet 1 Show

by HIDE Crisis Means Re Looking for Ne and Raisin



Section written by Hideo Eguchi/cover, art direction by J. Daniel Chapman/section editor Eliot Tiegel.

increases in the background; Warner-Pioneer promo girls at work; Rolling Stones LP cover gets a grand exposure; a child who earned a good school grade and a cash prize, is aided in selecting a record; fire engulfs a petrochemical plant, causing a shortage situ-



distributing them under the Shinsekai (New World) label represented by the record company and JPRAmem ber of the same name. Nihon Victor also holds 40 corporate interest in Tokyo Record Corp., which became a JPRA member on Nov. 24, 1972, and manufactur s, and sells its albums and singles. To date,

neither Nihon Victor nor Tokyo

Records (Amon label) has decided

to raise the price of singles Since Nihon Victor procures all of its resin from Nihon Geon, Victor Musical Industries and their affiliates were not affected by the Oct. 28 explosion. King Records

Harassed by the increased cost of everything from PVC pellets to IBM computer forms, King Records raided the retail prices of more than half its catalog of 12-inch LPs by an average of 13 percent on January 1. Prior to Japan's biggest national holiday, the manufacturer posted notices in the record stores and notified its dealers and retailers that margins on inventory returns would be based on the previous retail prices until March

Telefunken has been associated with King since 1931 when the Japanese company was a division of the Kodansha book publishing house. Decca (London) signed a long-term foreign record licensing agreement with King Record over 20 years ago.

Other international labels represented by King Record include A&M, Argo, Barclay, CTI, Chrysalis, Flying Dutchman, Island, Project 3, Riviera, 20th Century, United Art ists, and Vanguard. Still other records manufactured by King from masters owned abroad are being distributed and sold under its Seven Seas label.

King Records has been getting 50 percent of its resin from Nihon Geon and the other half from Shin-Etsu Chem-

Teichiku Records

12-inch LPs by an average of 20 percent

on Dec. 16, 1973. Victor

Musical Industries, JVC's distri-

bution and sales subsidiary, notified

its dealers and retailers that margins on returns from inventories

would be based on the previous retail prices until February 20 and

Among the international labels represented by Nihon Victor are:

Areito, Avco, Camden, Chess, Dot, Evolution, Famous Music, Groove

Merchant, Grunt, MCA, Milestone, Movieplay, Motown, Mowest, Mu-

sic of Polynesia, Musicor, Neon, Paramount, Penny Farthing, RCA,

Ranwood, Rare Earth, Red Seal and Sounds of Hawaii. Others are

Nihon Victor also has been manufacturing classical albums from

posted notices of the price changes in the record stores.

In the same boat as other Japanese record manufacturers, Teichiku raised the retail prices of some 12-inch LP's by an average of 19 percent on Dec. 21, 1973, after informing dealers and retailers that the margin on returns from their inventories would be based on the former retail

Teichiku has excluded its children's albums and CD-4

creases that went into effect last yearend, but they are expected to go up in

Among the international labels represented by this member of the Matsushita group are BASF (including Harmonia Mundi) Metronome, Monument, Orfeon, Pye, Scepter, and Sonet. Also, Teichiku manufactures and distributes records from Mainstream, which is represented in Japan by Sunnyland Music Corp. Other recordings of international artists and repertoire are being released by Teichiku under its Overseas la

Teichiku has been procuring most of its resin from Nihon Geon and the remainder from Kanegafuchi Chemical. As a member of the Matsushita group, it is a sister company to Nippon Phonogram and JVC's Victor Musical Industries

Last year, Teichiku actively promoted its image as a manufacturer of records and tapes. Long known as Teichiku Records, the company stepped up monthly releases of music tapes, especially of the Lear Jet Stereo 8 type. Sales of automobiles in Japan were brisk in 1973

Following an unexpected decision last year-end to import classical LP's from Deutsche Grammophon for retail in Japan at 2,500 yen or about \$8.33 each, Polydor made upward adjustments in the retail prices of albums manufactured at its Kawasaki plant. The raises ranged from 200 yen to 500 yen (67 cents to \$1.67)

Besides the Polydor and DGG labels (including Archive and Heliodor), Claves, Cube, MGM, Pablo, RSO, Ricordi, Stax, and Verve are represented by the 50-50 German-Japanese joint recording venture.

Polydor K.K. was getting about 60 percent of its resin from Nihon Geon and the rest from Shin-Etsu Chemical. From an international point of view, Polydor K.K. is a sister company to Nihon Phonogram, but the Philips-Matsu shita/JVC joint venture has no self-owned pressing plant.

Although Polydor K.K. boasts modern cutting, plating and pressing facilities of its own, the company has been using master disks from Hamburg for its DGG releases. It has also been importing Archive albums, for retail in Japan at 2,300 yen \$8.33) and some Verve at 2,300 yen (\$7.67).

In Japan last year, the Polydor label found itself in hot competition with Angel and London on the occasion of Herbert von Karajan's concert tour with the Berlin Philhar

The Polydor label also was enhanced in Japan last year with best selling pop singles recorded by local artists. Toshiba-EMI

To cope with the soaring cost of record manufacturing and packaging materials, Toshiba-EMI was compelled to se the retail prices of most 12 inch LP's on Dec. 16 1973 by a minimum of 10 percent and a maximum of 20 percent, according to the royalties, artists and repertoire. The joint venture notified its dealers and retailers that returns from their inventories would be based on the old retail prices until February 15. The price changes were posted at the record stores.

International labels represented by the Toshiba-EMI joint venture include: Angel, Apple, Avalanche, Blue Note, Brown Bag, Capitol, Cream, DJM, Fantasy, Greene Bottle, Hct Wax, Impulse, Invictus, Liberty, Melodiya Angel, Neighborhood, Odeon, Prestige, Probe, Rocket, Seraphim, Transatlantic, Tumbleweed and Westminster. Others are represented by the label's stateside logo.

(Continued on page J-20)

represented under the label's Globe line.

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Publishers Own Crisis: How to keep their **By Ichiro Asatsuma**Pacific Music Publishing Co., Ltd. overseas contract terms viable from their standpoint

ture for the Japanese subpublisher? There is a conspicuous matter of concern involving foreign publishers' demands for contract con-

Is there a bright fu-

We feel that when you hear a statement in con-

versation like: "It would seem the remaining time left for the subpublisher to be able to do business is only a matter of several years, isn't it?" we cannot help but experience a sense of reality.

Here are the major changes which have taken place:

• The reduction in the subpublisher's share.

• The increase in the amount of advance payment.

• The shortening of the contract period.

First, if we take up the case of the decrease of a subpublisher's share-setting aside Europe-considering present contracts with U.S. and U.K. publishers, these are made either on a one-shot deal or a catalog basis. Considering the royalties resulting from these works, nowadays the case in which the share is divided on a 50-50 basis between the original and subpublisher simply does not exist.

Of course, the tendency sprang up recently. Since at least five years ago in a gradual state of progression, from 35 percent to the subpublisher and 65 percent to the original publisher, the share became 25:75, and finally 15:85 as the situation has developed.

According to the present usage in the greater part of most catalog

to be heard: "Well, I wonder if it's such a great business or not" . . . "even though we overcome severe conditions through our countless efforts and finally realize a profit, it's 'Thanks a lot. That's enough. Contract expiration. Now we're gonna work with somebody else. Thanks again for your efforts."

When talk of the so-called subpublisher's crisis comes to the fore, we cannot help but realize that naturally a crisis was bound to occur. Well, what are the reasons why this state of affairs has come about?

There are any number of reasons that could be given for this state of affairs, but if we were to consider the most outstanding reasons, there are two which immediately come to mind: the fact that the original writer's standpoint has gained considerable power, and the fact that contracts have come under the control of lawyers.

If we think hypothetically, we can readily

the case, this is indeed the general pattern in which alterations might occur. And with every step from, the U.S. publisher X's share decreases bit by bit. At the same time the advance that X pays to Y (or Z) becomes more and more expensive. And the amount of decrease has to be made up for somewhere and somehow.

Therefore, at the time we contract with foreign publishers, we realize that it is only natural that they wish the amount of decrease to be assured.

Although there is a great deal of difference between record and music copyrights, the Japanese record manufacturers who handle foreign records and their foreign licensors are in exactly the same posi-

tion. If we read the aforementioned sequence, substituting artists and record companies, we can say that the same sequence follows right along in roughly the same pattern.



Watanabe Music's action packed Tokyo headquarters.



Promote a record, promote the song, so Toho Records does an outdoor promotion.

deals with U.S. and U.K. publishers, either the 25:75 or 15:85 share

What is more, over and above this, recently various "collection deals" as they are called, which involve shares of 10:90 percent or even lower, are coming into existence. Under this type of collection deal, which means exactly what the term implies, with the main purpose of the collection of royalties, the major emphasis for the Japanese publisher would not be to exploit and promote foreign catalogs, but merely to collect and accurately remit royalties.

At present, normally regarding the collection of royalties, Japanese music publishers are required to utilize the services of JASRAC (the Japanese Society of Rights of Authors and Composers). And, before these earnings actually become real income for the publishers, they must pay a collection commission to JASRAC

That is to say, supposing that a 15:85 share contract was made, we Japanese publishers would receive no more than the same amount as JASRAC's commission. For example, JASRAC's commission on mechanical royalty collection is 11 percent. Even though the contract calls for a 15:85 share, since calculation must be made on the basis of the remainder following the deduction of JASRAC's commission, concerning the royalty margin, the subpublisher actually receives only 13.36 percent. In a sense, in exploiting foreign publishers' catalogs, Japanese subpublishers, rather than increasing their own company's profits, are contributing to the increase of JASRAC's income from the commissions. Although this is only a surface view, it can indeed be made.

And now, in keeping with the reduction in the subpublisher's share, recently a change has taken place in what had always been the subpublisher's natural right to claim his 50 percent share of. For example, there have been cases where original publishers have demanded not the normal 50 percent but even 60 percent or more of the royalties resulting from local versions by Japanese artists.

Secondly, regarding advances, I wonder if there is any need to re peat what has been said time and time again. Publishers, brand new and without a single hit, will demand \$10,000 or even \$20,000 without blinking an evelash.

Thirdly, regarding contract periods, the situation is the same. With five years really the exception, the normal period is now two years or three. There are cases even of one-year contracts with a condition of first option for the following year.

While paying high advances and being able to achieve only JASRAC's commission and about the same sum in royalties, we are doing our best to promote foreign catalogs. However, personnel expenses, promotion expenses, funds for advance payments . . . if we think about these things, then grumbles like the following are bound

understand what sort of changes would come about as the writers become more powerful. Let us consider the case of a writer we will call Y who is under exclusive contract to a U.S. music publisher we will call X. Changes would come about in the following sequence:

 Y changes the substance of his contract with X in order to increase his own share.

 Y changes his exclusive contract with X and establishes his own publisher we will call Z. Z has X manage its catalog.

 In essence, the situation becomes such that Z and X copublish Y's works. In this way, X's share becomes half of what it was before.

• Z then restricts the territory administered by X, and for big markets (for example, the U.K. or Japan) directly contracts with local subpublishers.

 Finally, Z becomes a completely independent company and cancels the contract with X.

While there might be some variations according to

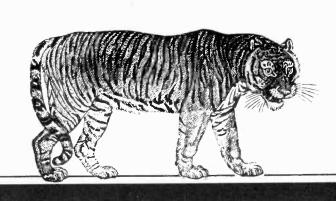
In fact, recently contracts between writers and publishers are steadily becoming more and more limited. Until just a few years ago, concerning U.S. or U.K. publishers contracting with a composer, there was no case in which a specially fixed territory was excluded from the contract.

Well then, as previously mentioned, one of the main reasons adding pressure to the crisis facing subpublishers is the matter of lawyers.

Essentially the lawyer serves as legal adviser. If there are negotiations or steps undertaken to contract, he reviews the draft at the outset to make sure there are no points which might arise in the future.

In the past few years, a large number of lawyers have emerged in the music industry who are not only well versed in laws and figures but also the market itself. Since they have reached such a position by assuming the leading role in negotiations, they have managed (Continued on page J-22)





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TAUDO ARAUCHUXO
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International Artists Face Shortages Of Gas, Oil And Rising Prices Which Are Beginning To Turn Away Fans

or international artists who have already made a name for themselves in the Japanese market or are booked to play Japan this year for the first time, an increasingly strict oil and electricity conservation program, plus malignant inflation, will present an unprecedented challenge.

But it is a challenge that must be met, if they are interested in holding their share of the Japanese record market, said to be the second largest in the world.

Cutbacks in the supply of oil and electricity throughout the year will affect Japan performance tours in more ways than one, not only restrictions on the operations of concert halls, night clubs (already closed before midnight), television stations and U.S. Forces camp shows.

Despite all-out efforts to curb runaway inflation, another round of steep and sudden price increases appears inevitable. However, the value of the Japanese currency is declining and for those international artists who still have a yen to promote sales of their records in Japan, this year will more than likely be the last opportunity.

Above all, the record manufacturers in

as this is more than just a puzzle to Americans and Europeans in the same lines of business.

Japan is considered to be the second largest record market in the world. The retail prices of most albums produced in Japan now range from 1,300 yen (\$4.33) in the budget line to 2,500 yen (\$8.33) for CD-4. Singles range from 450 yen (\$1.50) to 600 yen (\$2.00). Where and how the Japanese school kids get the money to buy records at such prices, no-body seems to know.

The same goes for the prices of concert tickets in Japan. Al-

with their own eyes the much lower prices of consumer goods and daily necessities in the U.S. and Europe.

They are now pressuring the Japanese Government into price freezes on commodities and demanding higher wage scales to survive the malignant inflation that has spread throughout the country. Incidentally, the cost of living in Osaka, Japan's second largest city, was even higher than in Tokyo last year-end.

Sales of phonograph records and music tapes are expected to level off this year and the Japanese record industry is no exception to the public demands: it is only a matter of time when the record manufacturers in Japan must get together to work something out, or Japanese music lovers will figure out some other way of entertaining themselves rather than spending money on expensive records and music

Exactly the same could be said for concert tours of Japan by international artists.

In fact, one Japanese concert promoter specializing in international artists was reported last year-end to be without a single act for this year, while another is said to have turned to spectator sports.

"Concerts for foreign entertainment are

of trange list of inthe Rising a foreigner to

with the
Japanese concert promoters
this year.
Even at the best of
times, Japan is a strange
country. In the midst of inflation, the Land of the Rising
Sun is no place for a foreigner to
stay, unless he (or she) knows the
ropes.
The average wage scale in Japan is still

only about half of what it is in the U.S., but living expenses in Tokyo—if an international artist wished to live with those standards—is about tenfold what it is in New York.

Visiting international artists cannot figure out how the Japanese survive when about 360 square feet of land in the

nese restaurant charges \$25 for a regular steak dinner—without drinks.

Apparently however, reports of such incredible figures have also been inflated ten times. Mike Kuhn, who is associated with The Ventures and their fan clubs, notes that it cost the

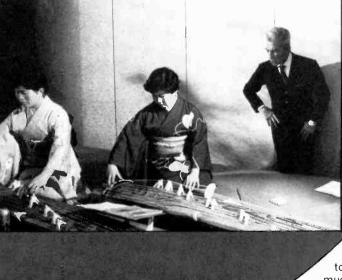
suburbs of Tokyo costs \$35,000 or more. And when a Japa-

four of them \$1,400 to eat dinner in a good restaurant in Japan.

Visiting personal managers also are amazed at Japanese businessmen with an income equivalent to some \$10,000 a year who invariably wear expensive clothes, have a Dunhill or Dupont cigarette lighter and sport an Omega or Rolex wrist

watch, if not a Patek Philippe or a Vacheron Constantine.

The music and entertainment industries in a country such



Clockwise: Shelter people promote Leon Russell; Nina Simone with flowers on her arrival; Joan Baez at Nippon Budokan Hall; (center); Herbert Von Karajan listens to koto music; Englebert Humperdinck romances a concert audience.

though concert promoters manage to hold ticket prices down to the equivalent of \$5 or \$6 for Japanese stars, top admission fees have averaged from \$10 to \$15 for leading international artists, to \$35 for Engelbert Humperdinck and \$110 for Tom Jones in Japan last year.

However, the music-minded Japanese public is finally coming around to realize the ridiculous situation they are in. Recently, more Japanese have travelled overseas and seen

coming to a curb," says "Tats" Nagashima of Taiyo Music. The president of this music publishing firm also acts as advisor to Japan's two largest concert firms, namely Kodo Tokyo and Udo Artists. "I believe that the Japanese are eventually going to kill themselves by pursuing too much of a profit."

Japanese merchants must be making a much larger margin of profit than in other countries because the customs duties and shipping charges cannot amount to anything close to the difference in prices in imported goods sold here compared to the U.S. and Europe, says Tats.

Concert ticket prices are the same way, he says.

Concert ticket prices are the same way, he says. "Considering the high transportation expenses for international artists to come to Japan, I think it is fair for the promoter and/or acts to charge a few dollars more per ticket than other countries," Tats says. "I don't believe, however, that any pop artist should charge over a 3,000 yen (\$10) or 2,500 yen (\$8.33) top ticket price. If a promoter cannot make ends meet by selling tickets at these prices, he should pass on the act—since it is bad for the act, for him and the whole industry itself."

There were adverse comments last year about the high price of tickets to the Tom Jones Show, although his manager, Gordon Mills, threatened to cancel the whole tour if prices (Continued on page J-21)

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Blank Tape Supplies Seem Ample For Prerecorded Manufacturers

Supplies of blank tape are the basic need for companies manufacturing prerecorded music tapes. Faced with shortages of materials, this is the picture within the tape industry:

Nippon Columbia

As a member of the Hitachi group, Nippon Columbia will be able to supply its record division with blank tape from Hitachi-Maxell besides its own plant at the lowest cost. Both Nippon Columbia and Maxell have been mass-producing open-reel and cassette blanks, OEM brand Stereo 8, with music-oriented tape

Nihon Victor

Matsushita Electric (National/Panasonic) is the parent concern of The Victor Company of Japan. Matsushita is associated with Sumitomo 3M through mutual banking interests and the Japanese-American manufacturing venture's Scotch brand of cobalt energized cassette tape is already being used by Victor Musical Industries

Matsushita is affiliated with Philips, the originator of the stereo compact

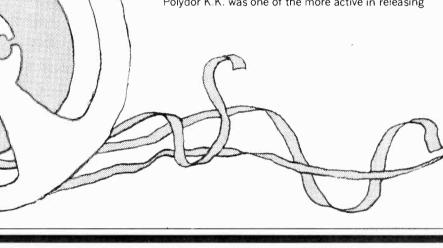
the joint recording venture, Nihon Phonogram. Also, RCA has a long-term record licensing agreement with JVC. Thus, Victor Musical Industries has been the major Japanese manufacturer and distributor of 4-channel Stereo 8 cartridge tapes, with about 100 different releases as of last year-end.

King Records

Though unaffiliated with any manufacturer of blank tape, King has been emphasizing the use of the Maxell brand for its Dolbyized music cassettes with artists and repertoire of international origin. King also has been the leading Japanese manufacturer and distributor of high fidelity openreel prerecorded music tapes, includ-

As a member of the Matsushita group, Teichiku is assured of its supply of blanks from Sumitomo 3M (Scotch brand). However, Teichiku last year signed a catalog agreement with BASF and is using the German manufacturer's blanks for high fidelity openreel stereo tapes and music cassettes. Also in 1973, Teichiku was most active in the manufacture and distribution of Stereo 8 cartridge tapes.

Polydor K.K. was one of the more active in releasing





An illuminated blank loaded cassette vending machine in the Shibuya section of Tokoyo draws a patron.



TOSHIBA-EMI

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Blank Tape

• Continued from page J-12

music tapes, especially openreel and cassette last year, and conducted the first market survey in Japan covering all formats. Polydor K.K. even formed an openreel tape fan club. Under the wing of Polydor International, which is affiliated with Philips Int'l, the German-Japanese joint venture used Philips stereo cassette tape decks for the promotion of its music cassettes.

Toshiba, a member of the Mitsui conglomerate group, is associated with Fuji (Photo) Film through mutual corporate banking interests, while EMI owns Audio Devices. In addition, Toshiba is affiliated with Ampex in the manufacture of tape recorders. Thus, Toshiba-EMI has three potential sources of blanks for its music tapes. The Toshiba-EMI/ Capitol joint recording venture was the world's first in the industry to manufacture 4channel cassettes in 1972, and lists about a dozen different selections

Crown Records

No overseas manufacturer has signed a foreign record licensing agreement with Crown, but the Japanese company has been active in recording international artists who have worked in Japan. Crown is now releasing music tapes, mostly cassette, under its own label besides recording Japanese artists and repertoire for release under the label of Pony or Clarion (manufacturer of Muntz car stereo

Besides recording Japanese artists and repertoire for release under Pony's label, Tokuma Musical Industries became active last year in releasing music tapes, especially cassette, under its own labels.

Japan last year, Sony introduced its Duad ferri-chrome blank loaded stereo cassette tapes, although they are not internationally standard. All of Sony's latest models are equipped with FeCr switch and it will more than likely be an essential feature for Aiwa's new stereo cassette decks.

Blank loaded cassette tapes have also been marketed in Japan, even at bookstores, un-

(above). The lines are long on the master tape belt at Apollon, a leading custom duplicator.

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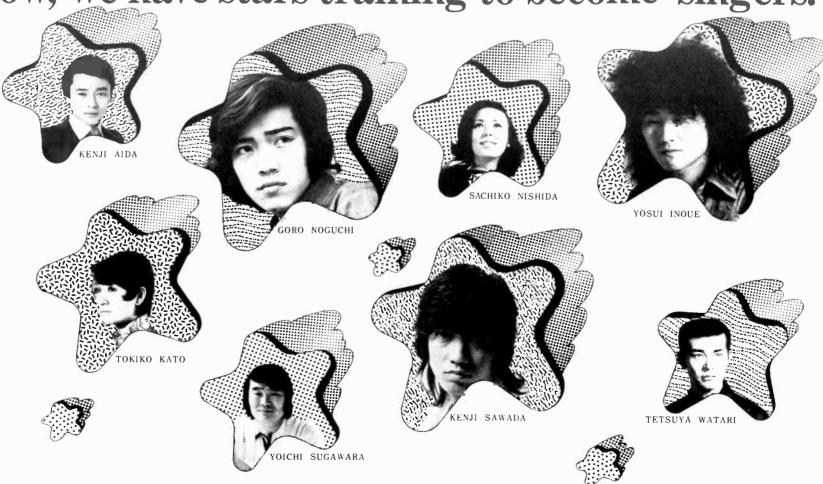
der the CBS/ Sony brand, while automatic vending machines have been installed outside electrical stores and camera shops for after-hours purchase of Sony cassette blanks.

Besides music cassettes, CBS/Sony pushed sales of openreel and Stereo 8 cartridge, but no SQ quadrasonic tapes have been released to date.

(Continued on page J-23)







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Recording Studios Improve Their Facilities Sparked By Quadrasonic Sound Interest

ince The Victor Company of Japan announced its CD-4 discrete 4-channel disk system in September 1970, rival record manufacturers in this country and Japanese independent music producers suddenly realized that their conventional methods of stereo recording were fast becoming out of date.

Although Vanguard Records had flashed the warning light in releasing 4-channel open reel music tapes, Japanese music makers were more concerned with other problems which they could at least understand if not solve.

And although no Japanese manufacturer was willing to take the risk of specializing in the development and production of multi-channel sound recording equipment for the phonograph record industry, some technically minded Japanese in the music industry foresaw that new recording studios were needed, even if all the essential items of equipment had to be imported from the U.S. and Europe.

Fortunately, with Japan's fastpaced economic growth and speeded-up liberalization of international trade, and the availability of investment capital at home and advanced equipment overseas, enterprising young Japanese have been able to realize their dream of a multichannel recording studio in which they could create their own sounds. And, now that 4-channel sound is here to stay, the oldtimers in the record industry have come around to improving their own facilities although, of course, not all of them have opted for CD-4.

However, 1974 will literally be a year of trial for the new independent recording studios in Japan, but they are not about to go under. Although, like their counterparts overseas, they have already been hampered by soaring operational costs all-around, everybody else in the record production industry is more or less in the same boat. In fact, if the future calls for quality, not quantity, the independent recording studios in Japan face comparatively less competition than their overseas counterparts from well-established, if not the more well endowed, phonograph record manufacturers.

Besides the 19 member manufacturers of the Japan Phonograph Record Assn. (JPRA), several of whom have multichannel recording studios of their own, the scores of independent record producers will begin to review sound recording in terms of "cost performance" as well as the "performance cost" of their artists.

Likewise, overseas record manufacturers and independent producers, most of whom have already experienced financial problems, will be weighing the economics of sound recording in Japan.

Studio A was opened for business by Alfa & Associates, Inc. on Feb. 14, 1973, following a series of tests conducted by the recording engineers and the musical directors of the record manufacturing companies in Tokyo. Located at Studio City, near Tamachi Station of the Japanese National Railways' Yamanote loop line, this sound studio was designed by John A. Neal and John P. Edward of Hollywood, Calif. It is designed, of course, for quadrasonic recording.

The basic equipment of Studio A comprises a 24-input, 16-output mixing console by Bushnell Electronics, five tape recorders (16-track 3M Series, 79, 8-track 3M Series 79, one 4-(Continued on page J-18)

Scenes at leading studios: (top) control room at the Hikohkan studio; (top left) rehearsal room at Warner-Pioneer; (middle center) mixing room at King Records; (above left) Nippon Columbia's main mixing console, and portable equipment in the Warner-Pioneer mixing room (right).





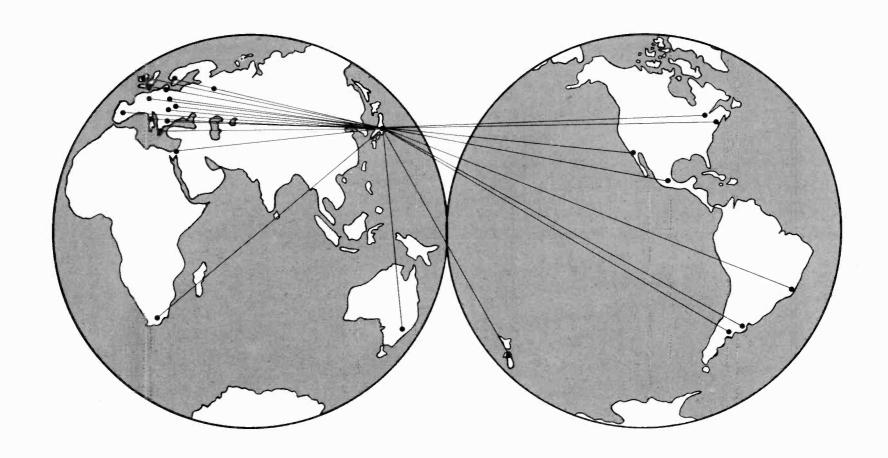




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Recording Studios

• Continued from page J-16

track Scully MS-282-4 and two Scully MS-280-2s), eight monitor speakers by James B. Lansing (four systems in control room, four JBL-4325s in sound studio), 28 microphones (two Neumann M-49Cs, six M-269s, two KM-86s, two KM-88s; two Shure SM-53s, two SM-57s; four Electro-Voice RE-20s; two Sony C-55Ps, four CP-37Ps, two AKG C-451Es) and two echo machines (AKG BX-20 and EMT 240).

Other items of sound recording equipment at Studio A include 20 Dolby 361 noise reduction systems, four Universal Audio 1176LN limiters, two stereophonic equalizers specially ordered from Sigma Systems, two Universal Audio 565T filters, eight Keepex 500 program expanders, one Westlake Audio B101 VSO resolver and a record player.

Following the installation of the 20 Dolby units in March, the studio was opened for rental business but the fees have had to be raised as a result of the all-around increase in costs.

On Feb. 14, the very day that Studio A went into use, the Japanese currency was allowed to float upward in relation to the devalued American dollar. Since then, the value of the U.S. dollar has risen and the value of the yen has declined. Dollar futures for delivery in June of this year rose above the Smithsonian parity of 308 yen to \$1 last Dec. 25.

As of last year-end, when the Bank of Japan's "intervention rate" was 300 yen to U.S. \$1, Alfa & Associates' fees were as follows, with the original rates per hour shown in brackets:

Studio rental 22,000 yen (18,000 yen) between 9 a.m. and 5 p.m., 25,000 yen (20,000 yen) between 5 p.m. and 10 p.m., 28,000 yen (22,000 yen) between 10 p.m. and 9 a.m. the following day; recording engineer 4,000 yen (2,000 yen) between 9 a.m. and 5 p.m.; 4,000 yen (2,500 yen) between 5 p.m. and 10 p.m.; 5,000 yen (3,000 yen) between 10 p.m. and 9 a.m. the next day; assistant 2,000 yen (1,000 yen), 2,000 yen (1,500 yen), 3,000 yen (2,000 yen) between the respective times; 16-track tape recorder 5,000 yen (4,000 yen); 8-track 3,000 yen (2,000 yen); 4-track 2,000 yen (1,000 yen).

All of the studio rental fees are required to be paid on or the day before use, 80 percent two days before, 70 percent three days before, 50 percent four days before and 30 percent five days before recording.

Musical instruments are available at the following rates for each recording session:

Steinway Model 0 piano 4,000 yen (Yamaha piano was 2,500 yen); Hammond B·3 organ with Leslie speaker system 10,000 yen (3,000 yen); Deagan vibraphone 3,000 yen (2,000 yen); Yamaha marimba 3,000 yen (2,000 yen); Deagan glockenspiel 1,000 yen (same); two Fender guitar amplifiers at 2,000 yen each; bass amplifier 3,000 yen (2,000 yen); Latin rhythm instruments 500 yen each; Fender electric piano 5,000 yen (3,000 yen), and Leslie amplifier 1,000 yen. Appar-

ently for hygienic reasons, the trumpet that was offered for rent at 2,000 yen is no longer available.

The Alfa & Associates music studio was established by Japanese composer Kunihiko Murai and the Television Corporation of Japan (TCJ) headed by Jiro Yanase, who is also president of the international trading house that bears his name. Sheldon B. Satin, Throckmorton/Satin Associates, Inc., New York, and James F. Jacobs, Metromedia Producers Corp., Hollywood, represent TCJ in the U.S.

The construction of Studio City was commenced in 1972 to marked the 20th anniversary of the founding of TCJ. Alfa & Associates, Inc., with its 32 million yen capital outlay by TCJ, is engaged in the production of master recordings besides the management of Studio A. As Kunihiko Murai, president, says: "We believe in music."

Meanwhile, Tokyo Studio Center added a Sansui QS System encoder/decoder to its 24-input, 4-output mixing console in its Studio No. 9 last summer. Yukio Ikeda is the owner of this independent recording studio, Akira Muramatsu and Saburo Taguchi are serving as general managers, while Koichi Kato is sales manager.

The first independent recording studio in Osaka, Japan's second largest city, was opened on Oct. 17, 1973, by the newly established Studio Sounds' Creation, Inc., with Shinobu Murai as its representative director. Its acoustical design was developed with the assistance of Stuart C. Plummer.

Conveniently located near Osaka Station of the Japanese National Railways and the headquarters of Kansai Telecasting Corp., the new studio boasts a 20-input, 16-output Quad Eight QE-2082 mixing console, Scully 100, 282 and 280 tape recorders and two Altec 604E monitor speaker systems, one set for the control booth and the other for the studio proper.

Up until now, the only sound recording studio of note in Osaka has been the one used by Asahi Music Service, a subsidiary of the Asahi Broadcasting Corp. (ABC), which has the most up-to-date facilities in this area of Japan. Asahi Music Service, located within the ABC complex, is mainly engaged in the production of car stereo tapes under its own label. It is a member of the JPRA.

Although Tokyo has long been the music capital of Japan, much popular—and jazz—talent has emanated from Osaka. It is significant to note that Akiko Kosaka, a 16-year-old girl from the Osaka area won the Grand Prix for Japan at the World Popular Song Festival in Tokyo '73. Also, all Japanese record manufacturers and music producers have discovered that if a song becomes a hit in Osaka it will become a hit all over Japan.

While Tokyo is the capital of Japan, and the seat of national government, Osaka has long been the business center of this country.

Last summer, Mouri Studio, one of the newer independent sound recording facilities in Tokyo, installed some more improved equipment, including Dolby M-16 noise reduction systems for both of its recording studios.

Thus, Mouri's Studio No. 1 is now equipped with a 20-input, 16-output Quad Eight mixing console, five tape recorders (Scully 288-16B, Ampex AG-440-8, Scully 280-4 and two Ampex AG-440B-2 units), five Altec A7XX monitor speakers in the control booth, five Altec 604E monitor speakers in the studio itself, and five Altec 1569A audio amplifiers for monitoring purposes.

Also, the three-year-old Japanese company's Studio No. 2 now has a 16-input, 8-output Quad Eight QE 1682 mixing console, five tape recorders (Scully 288-16B, Ampex AG-440-8, AG-440B-4 and two AG-440B-2s), five Altec A7XX monitor speakers in the control booth and five Altec 1569As in the studio proper, plus five Altec 1569A monitor amplifiers.

Besides the two multi-track sound recording systems, musical instruments including Steinway pianos, Deagan vibes and the Moosa-Hammond B-3 are available at the modern facilities of Mouri Studio, located near Meguro Station of the Japanese National Railways' Yamanote loop line.

Naritaka Mouri is the owner, Yoshiki Kuwabara is studio manager, Touji Tekiguchi, chief engineer.

Today, Nippon Columbia, Japan Victor, King Record, Teichiku, Polydor, Toshiba-EMI and Crown Record have their own multi-channel sound recording studios.

A decade ago, when Crown Record (former Nippon Crown) was established in Tokyo, no acoustical designer or recording engineer would have advised constructing a studio in the Japanese manufacturer's headquarters office building, which conforms to the conventional earthquake-proof, reinforced concrete style.

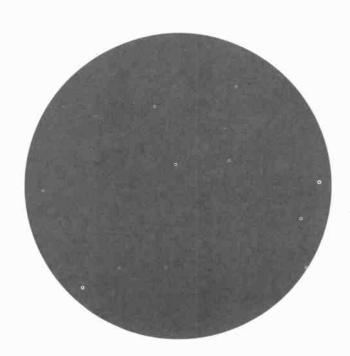
But, along with the changing concepts of acoustical engineering and multi-channel sound recording, Nitto Onkyo K.K. designed and completed a modern music studio in early September of last year on the first floor of Crown Record's head-quarters, despite its thick columns and beams, and comparatively low ceiling.

With a floor space of 120 square meters (about 1,290 sq. ft.), Crown Record's first recording studio of its own is only four times the size of the control room, and accommodates a 16-piece orchestra, or a 23-piece string section or a 25-member vocal group.

Its equipment includes a 24-input, 16-output Trident series A mixing console with four foldback, six echo and 16-point equalizer circuits, a 16-track Ampex MM-1100 tape recorder, 10 Altec 604E monitor speakers, four McIntosh MC-2105 audio amplifiers, a Dolby M-16 noise reduction system, one AKG and two EMT "echo machines," and more than 13 different microphones including the Schoeps 221B, Neumann M-496, KM-56, 269, U-87, KM-86, AKG D-224, D-24, Sennheiser 441B, Sony C-38, C-37, and others by RCA and ElectroVoice.

Musical instruments in the studio include three Steinway pi

(Continued on page J-23)



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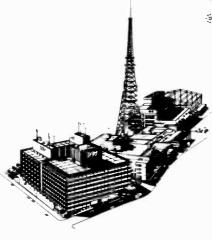
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Japan Girds

• Continued from page J-5

Tokyo Shibaura Electric Co., Ltd. holds 50 percent corporate interest in the Toshiba-EMI joint recording venture, EMI holds 25 percent, Capitol Records the other 25 percent.

Since Toshiba-EMI had been ordering all of its resin from Shin-Etsu Chemical, the October 28 explosion at the Naoetsu PVC plant forced the joint venture to seek other sources of supply and to stretch existing stock.

Last year, the two Apple albums of recordings by The Beatles were the pop best sellers in Japan. Other Toshiba-EMI releases that proved most popular among Japanese music lovers featured Elton John, Melanie and Creedence Clearwater Revival.

Crown Records

To cover the increased costs of manufacture and packaging, Crown decided last year-end to raise the retail price of its Japanese pop singles besides prices of albums. The price increases, ranging from 9.5 percent to some 28 percent, were scheduled to go into effect on January 21. Dealers and retailers were notified that the amount of margin on returns would be based on the new prices starting March 21.

Without either a pressing plant of its own or an international label, Crown was the first record company in Japan to boost the retail price of a single to 600 yen (about \$2) from 500 yen (\$1.67), or 20 percent up, on January 10.

Crown's records are custom pressed by Toyo Kasei, which derives all of its PVC compound from Nihon Geon.

The Mitsubishi-affiliated manufacturer marked its 10th anniversary with the completion of a modern recording studio within its Tokyo headquarters in 1973. Crown Music Publisher, its sister company, is located in the same building.

"Kandagawa" by Kosetsu Minami & Kaguyahime, one of Japan's pop hits in 1973, was released by Crown on its Panam label. Also last year, the manufacturer produced more Japanese classical albums for export.

Tokuma Musical Industries

Due to the continued rise in cost of producing, packaging and distributing records throughout Japan, Tokuma raised the retail prices of its 12-inch LPs on January 18 after informing dealers and retail outlets that the margin on returns from their inventories would be based on the old retail prices until March 17. The price increases range from 200 yen to 300 yen (about 66 cents to one dollar).

Last year, Tokuma was the only Japanese manufacturer to go out of its way to publish English language catalogs. Its '73 best sellers catalog is mainly of interest to Americans of Japanese descent and it does not list prices.

Tokuma represents Eterna of East Germany and Balkanton of Bulgaria. Other classical records are being manufactured by Tokuma from masters owned by Deutsche Schallplatten (VEB) for distribution and sale in Japan, the U.S. and the member countries of the European Community under the Clavier label.

The American Music Series of jazz albums produced by William Russell have also been released by Tokuma.

Tokuma's records are custom pressed by Kanariya (Canary), an independent Japanese manufacturer whose resin is being supplied by Nihon Geon. Tokuma is experienced in the operation of recording studio facilities. It is still well known within the Japanese record industry by its former name of Minoruphone, now its major label.

CBS/Sony

Despite increased costs all around, CBS/Sony did not raise the prices of its phonograph records last year-end. However, the joint venture finally decided to add 200 yen or about 67 cents to the listed retail prices of all albums with effect from January 21, a month earlier than expected. The 200 yen increase is calculated to cover the increased cost of production.

Besides CBS, the American/Japanese company's international labels include: Bell, Futura, Philadelphia International, Track, and Windfall. The 50-50 joint venture, of course, represents the other CBS-owned labels including Epic, Harmony and Odyssey.

Since CBS/Sony has been procuring all of its resin from Shin-Etsu Chemical, the record company looked to other sources of supply including Australia. The PVC plant at Naoetsu, Niigata, was closed down after the October 28 explosion, but will eventually go back into production.

Norio Ohga, president of CBS/Sony, was appointed last year-end to head Sony's energy research panel, set up to figure out practical ways and means of overcoming the short supply of oil and electricity in Japan. The record company marked its fifth Anniversary last year with the completion of a new headquarters building at Ichigaya, Tokyo.

In Japan, CBS/Sony albums recorded by Simon & Garfunkel, Andy Williams, Santana and Chicago; Epic releases by Michel Polnareff, Jeff Beck and Donavan; Bell releases by David Cassidy, Michel Legrand & His Orchestra and Sergio Mendes & Brasil '77, were popular in 1973.

Nihon Phonogram

Retail prices of the budget lines, double albums and CD-4 quadradiscs released by Nippon Phonogram are expected to go up before the end of March. The records are being manufactured by the Victor Co. of Japan (JVC).

Although the Philips-Matsushita/JVC venture has no selfowned pressing plant, both versions of Vivaldi's "Four Seasons" by I Musici continued to be the classical best sellers in Japan last year. The newer Philips album was released by Nihon Phonogram in the winter of 1971. The older Philips record appeared on the Japanese market in the spring of 1965.

Besides the Philips, Fontana, Mercury and Vertigo labels, the Dutch-Japanese manufacturer represents: Charisma, Microfon, Music Hall, Rifi, and Shelter.

Japan performance tours by I Musici and Le Grand Orchestre du Paul Mauriat (Philips), Leon Russell (Shelter) and Lindesfarne (Charisma) also boosted sales of albums by international artists last year, from the classics to rock.

Toho Record

Early last December, Toho decided to adopt a new retail price structure for its monthly LP releases, starting February 25 with the album releases for March. The new retail prices are 200 yen (66 cents) higher than those to date.

The international labels represented by Toho Records are: BYG, Black Jazz, Hansa, Ovation, and Vogue.

Toho Records, a subsidiary of the Toho motion picture company, has no pressing plant of its own. Its records are custom pressed by Teichiku and Nippon Columbia.

Formed on April 4, 1970, as Toho Geion, the company changed its name to Toho Records on Oct. 23, 1973. As a member of Japan's leading entertainment group, the fledgling record manufacturer is represented world-wide by Toho's branch offices in Los Angeles, New York, Rome, Sao Paulo and Hong Kong.

Canyon Records

First minor Japanese record company to raise prices last year-end was Canyon, major victim of the October 28 explosion at Shin-Etsu Chemical's PVC plant. Without a pressing facility of its own, Canyon had been depending on CBS/Sony to manufacture its records. Also hit by soaring costs of paper and printing, Canyon was forced to change the price tag of its 1,800 yen albums to 2,200 yen retail on Dec. 21, 1973, an increase of 22 percent.

Canyon also was among the first Japanese manufacturers to start salvaging old disks. As a member of the Sankei-Fuji newspaper/ broadcasting group, Canyon persuaded its affiliate radio station, Nippon Hoso, to get rid of worn-out disks in its record library.

In 1972, Canyon created its CineDisc label for original soundtracks from the motion picture features being distributed in Japan by Nippon Herald Films which in turn established Herald Music. Last year, movies made a comeback in Japan and record albums of original sound tracks—and singles of movie themes—were much in demand.

Pony, leading Japanese manufacturer of music tapes and video tapes, holds 60 percent corporate interest in Canyon, while Nippon Hoso (JOLF), Tokyo-based commercial radio system, holds the remaining 40 percent.

Spurred by cutbacks in the pages of Japanese newspapers, Canyon and Pony instituted joint advertising of phonograph records and music tapes last year.

Warner-Pioneer

In business without a pressing plant of its own, Warner-Pioneer raised the retail prices of most LP's on January 21 in line with the industry-wide increase in costs all around. The price increase, covering all but 16 album releases including some seven-inch LP's for Japanese children, ranges from 100 yen (33 cents) to 500 yen (\$1.66), or about 14 percent for international artists & repertoire and 12 percent for Japanese.

The American-Japanese company and member of the WEA group has been depending on Toyo Kasei, an independent custom pressing plant, and CBS/Sony or Toshiba-EMI to manufacture its records. Toyo Kasei orders all of its resin from Nihon Geon but the two joint ventures had been relying 100 percent on Shin-Etsu Chemical.

Besides the Warner Bros., Elektra and Atlantic labels per se, the American-Japanese recording venture also has been manufacturing and distributing records under other labels associated with the WEA group, e.g., Asylum, Raft, Reprise and Rolling Stones. Warner-Pioneer also represents Emerson, Lake & Palmer's Manticore label.

Along with EL&P, international artists including Carly Simon, the Rolling Stones and Crosby, Stills, Nash & Young were still popular in Japan last year and Frank Sinatra's comeback was hailed by Japanese record collectors in all walks of life.

Warner-Pioneer, the newest of the joint corporate ventures, was established in Tokyo on Nov. 6, 1970. Warner Bros. holds 50 per cent interest, while Pioneer Electronic and Watanabe Production equally share the other 50 percent. Watanabe Production is Japan's leading talent agency.

Trio Electronics

Trio's record division decided to raise the retail prices of some of its LP's by 300 yen or about one dollar on Jan. 21. The extent of the price increase ranges from 13.6 to 20 percent. Trio's records are custom pressed by Polydor K.K.

The international labels represented by Trio include: Arion, Charlin, Delmark, ECM, Freedom, JCOA, Orion, Strata-East, Watt and Wergo. Others including Amedeo, Angelicum, Calig, Da Camera, JAPO, PMR and PMW are being released in Japan under the trio label.

Trio, a specialized manufacturer and exporter of home audio systems, diversified into the record business, representing only international labels, several years ago. It became a JPRA member in July 1972.

Due to increased popularity of Japanese artists and repertoire, Trio reinforced its record division with a domestic production, distribution & sales department in April of last year.

As a hi-fi specialist, however, Trio will continue to observe its policy of releasing only those records considered to represent the highest standard of audio engineering in the Japanese industry. Thus, its fledgling record division faces the biggest challenge of its enlightened career this year.

FEBRUARY 23, 1974, BILLBOARD

International Artists

• Continued from page J-10

weren't brought down within reason. Some Japanese music critics, headed by Reiko Yukawa, TV personality and disk jockey, refused to attend his concerts even with the complimentary tickets that they received. Also, they just completely ignored the Engelbert Humperdinck Show, again because of the high price of tickets.

On the other hand, it could be said that these so-called music critics and self-styled disk jockeys have lost all sense of values, inasmuch as ticket scalpers reap much higher profits from popular Japanese acts. Indeed, Japan is a strange coun-

In all fairness, however, Shig Fujita, columnist of the English-language Asahi Evening News, after praising the Engelbert Humperdinck show artistically, wrote: "It is a shame that more music lovers could not attend the concert because of the high ticket prices.

In another review, Shig Fujita wrote: "The huge Nippon Budokan was almost full for the Leon Russell concerts on Nov. 8 and 9, whereas the Engelbert Humperdinck concerts at the same half on Nov. 5 and 6 were considerably less than half full." This was attributed in part to the higher price of tickets to the London recording artlist's show.

More than ever before, international artists must also realize that, as in any other business, concert promoters have to cope with peculiar laws and unique problems in Japan, as follows:

Taxes

A 20 percent income tax is normally charged on the artist's income. There is a way of getting around most of this by working the contract between a Japanese corporation and a corporation in the U.S.

A 10 percent entertainment tax is levied on concert tickets. For example, if a ticket shows 2,200 yen face value, the Japanese Government's National Taxation Bureau takes 200 yen. The concert promoter is required to pay this 10 percent entertainment tax in advance. In other words, when a promoter puts \$110,000 worth of tickets on sale in Japan, he is required to pay \$10,000 tax in advance-and receives credit back from the tax office when he shows the unsold tickets af

Ticket Agencies

At least in Tokyo, the majority of concert tickets are sold through the Play Guide ticket agencies. They charge 8 percent of the face value of the tickets in Tokyo, 10 percent in Osaka and most other cities.

This is not so unusual. But, when a cancellation occurs, the Play Guide ticket agencies will keep the 8 percent (or 10 percent) commission. On top of that, they will charge an additional 8 percent (or 10 percent) as refund commission. And this is why many concert promoters have gone under in Japan because of one cancellation of a major international

Concert Halls

Most Japanese cities big and small have concert halls and municipal auditoriums, but their capacity is usually limited to

The Nippon Budokan hall, built for the 1964 Tokyo Olympics, holds anywhere from 9,000 to 12,000 persons according to the seating arrangements. A few other cities in Japan have halls of gymnasium type with capacities ranging from 4,000 to 7,000 spectators.

Major problem the concert promoters seem to have in Japan is getting music lovers to buy tickets to performances in the larger auditoriums. It seems the Japanese music lovers are somewhat spoiled. Many avoid concerts in big halls because of the poor acoustics and bad seating facilities. The exception might be rock concerts, which the school kids attend for the atmosphere rather than actual music appreciation.

Another big problem in Japan involves availability of halls, since almost all of them are owned by the municipal or prefectural (county) governments. Schools and public organizations usually have priority of use. Thus, concert promoters have a hard time booking dates, even as far as six months in advance. And, this year, the situation will be aggravated by the "rationing" of electricity, for lighting as well as power, not to mention ventilation, air-conditioning or heating.

Language Problem

A good concert promoter for international artists in Japan must have good road managers who speak at least a little English. It is hardly possible for the concert promoter in this country to tell an act to be at such and such a place at a certain time. The act will invariably get lost, if not delayed.

Work Permit

The biggest headache the concert promoter has in Japan is in obtaining the proper work permit, the dollar allocation and visa for international artists. Japan is probably the strictest country in the world for issuing work visas to artists. One reason may be that there is no labor union strong enough to control the entry of international artists and musicians, so the Japanese Government has taken the stand to make it as difficult as possible for them to perform in this country

The Japanese Government uses any narcotic charge or any other conviction that has called for a sentence of two or three years in jail as reasons, it seems, to deny work visas. In order to procure the proper visa, the procedure must be initiated by the concert promoter and the international artist almost 100 days in advance of the contract. The Japanese Government actually cheeks with Interpol or the FBI-or Scotland Yard, as the case may be—regarding possible offenses before issuing a

It is really a painstaking task for the concert promoter, since he has to deal with several Japanese Government of fices (the Ministry for Foreign Affairs, the Ministry of Justice, the Immigration Bureau, the Ministry of Finance and the Bank of Japan) for clearance of any contract. And the big headache comes in convincing the international artist how important it is to cooperate with him, as far as three or four months in advance, in getting the proper passport information for all the accompanying musicians and getting the artist and each member of the group to apply for visas at the Japnese Consulate where he or she resides.

Anyway, Tats Nagashima, who has been in the business for close to 20 years now, believes that concert promotion in Japan is no different from any other enterprise, nor is it "that different" from anywhere else in the world.

'It's not a big gambling business, as most people think it is. Nor is it a business where you walk away with a fortune to re tire with after one big tour," Tats says.

A close market survey of the international artist's popularity in Japan must be made and the concert promoter must determine how many people will buy tickets at what price range, the industry veteran says.

Then, he says, the concert promoter must give an offer to the international artist, based on the budget he has prepared, always figuring in mind that he has competitors trying to outbid him, but at the same time drawing a line at the maximum amount he can afford to pay.

People new in the business invariably make the mistake of working their budget backwards: they find out what the artist wants first, then they add their promotional expenses and their proposed profit, and set the ticket prices accordingly,

"This is like charging \$10 for a bar of soap because the cost of making and marketing the soap and the profit the merchandiser wants totals \$10 a bar. Everyone, I believe, makes the same mistake.

"I made this mistake 15 years ago when I brought in (the late) Nat King Cole, who, at the time, was the hottest attraction anybody could think of," Tats says. "I charged 4,000 yen (about \$11 in those days) top and scheduled 14 shows in a week's time at Tokyo's 2,400-seat Koseinenkin Kaikan. I figured I would make enough to retire on, but ended up losing about \$50,000, simply because nobody wanted to pay that kind of money.

He thinks that the main difference with artist promotion in Japan compared to elsewhere is the longevity of the artist once the promotion is handled right and the artist is coopera-

Tats has had international artists who have come in almost annually for several years now. Some are still coming back every year, according to Kyodo Tokyo. Among them are The Ven-

(Continued on page J-22)



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Publishers

• Continued from page J-8

to change their own roles. They are under contract with their clients to receive some percentage of the amount involved. The higher the advance the better. And the contract period? The shorter the better.

As to this tendency which began a few years ago, European publishers (who treat their works with the same love as if they were human beings) from the beginning have broadly criticized their American counterparts as treating works only as goods, and this criticism certainly stands to reason.

Even now, one of the most important matters when European publishers transfer rights of their own titles to Japanese publishers is not the amount of the advance but how many cover records will be released—in other words, how intense a promotion will be put forth for their title.

The tendency toward higher advances and shorter contract periods is getting stronger and stronger year by year and it is impossible to imagine it weakening. And, if so, and although is has been said so many times, I wonder if the subpublishers' duration is coming to a close. The answer is no. There is plenty of room left for effort.

First, what must be done is to make clear the distinction between the work the original publishers are doing and the work that we subpublishers are doing, what each is doing in his best interests, and demand as reasonable compensation as possible.

For example, if the release of a local record is accomplished, the rights to that title should continue to be held by the subpublisher from three to 10 years following the expiration of the catalog contract. Needless to add, the number of cover versions released would increase if such a provision were included.

For such things as catalogs with no important titles, even though one might think of passing it on to someone, wouldn't the prospective buyer hesitate? Above all, the other party should not cancel on short notice the contract of a publisher who has the capacity to release cover records of such a catalog.

And we must show as subpublishers the business results we have accomplished ourselves to the other parties, since this is essential to us in our capacity as subpublishers. A great deal of the reasons why U.S. and U.K. publishers require high advances were stated before, but there is one more reason. And that is the fact they have no real knowledge about Japan.

Since what kind of business Japanese subpublishers conduct, and what sort of people Japanese subpublishers are, is completely unknown to them. In one sort of meaning, it is a relief for U.S. and U.K. publishers simply to receive the advance as a kind of guaranteed payment.

Accordingly, there is the case in which an extremely good business relationship is achieved and the party involved will introduce another firm which hopes to initiate business in Japan. Since the party who makes the introduction is from the same country, the amount of the advance will be suitable for effective business.

There's more. And that's the fostering of unrivaled Japanese composers on a level that warrants circulating their works world wide.

However, from a realistic point of view, the realization of this will require more time. Nevertheless, we as subpublishers must not be content just to receive one-sided offers. Regarding these offers, we can ourselves have the confidence to offer to do the necessary promotional work.

International Artists

• Continued from page J-21

tures, who have been in Japan a dozen times, the Brothers Four 10 times, Carmen Cavallaro, Billy Vaughn, Claude Ciari, Nini Rosso, Paul Mauriat, Sergio Mendes, Percy Faith, the Lettermen, Jose Feliciano, Nancy Wilson and Pat Boone.

It seems that each year they go to more different Japanese cities and play more concerts than the time before. Last year Le Grande Orchestre de Paul Mauriat and Salvatore Adamo extended their Japan performance tours in response to popular demand.

Tats Nagashima's creed: "One thing a concert promoter in Japan must remember is that, during the time the international artist is in this country, the promoter is not just a promoter but a personal manager, a guide and a friend to the artist, since in most cases the artist is completely lost because of the difference in environment, customs and the language.

"A promoter must treat the artist in such a way that the artist will want to come back again. At the same time, the promoter must present the artist in such a way that the fans will want the artist to come back again."

Including offices in Tokyo, Yokohama, Osaka, Sapporo and Fukuoka, the Kyodo Tokyo promotion company has to have a staff of more than 100 personnel. It handles almost 1,000 concerts a year and must have three or four road and stage crews moving around the islands of Japan all the time.

Thus, international artists can rely 100 percent on the road crew to get them from one place to another. They don't have to worry about hotel, train or plane reservations and the stage, sound and lighting facilities are almost always set up to their exact requirements in each concert hall once the stage crew is shown how in the beginning.

Like any other business, Tats says, experience seems to count a lot in getting things running smoothly. In the light of Japan's current situation, no truer word has been said.

CONFIDENCE* TOP FOREIGN SINGLES OF 1973

Pos. TITLE — Artist — Label — Publisher

1 YESTERDAY ONCE MORE -

Carpenters—A & M — Pacific Music

2 IT NEVER RAINS IN SOUTHERN CALIFORNIA—

Albert Hammond— Epic— Pacific Music

3HOLIDAYS-

Michel Polnareff - Epic - April Music

4 YOU'RE SO VAIN-

Carly Simon — Elektra — Nichion

5 PAROLES PAROLES—

Dalida/Alain Delon—Barclay—Toshiba

6 ADORO -

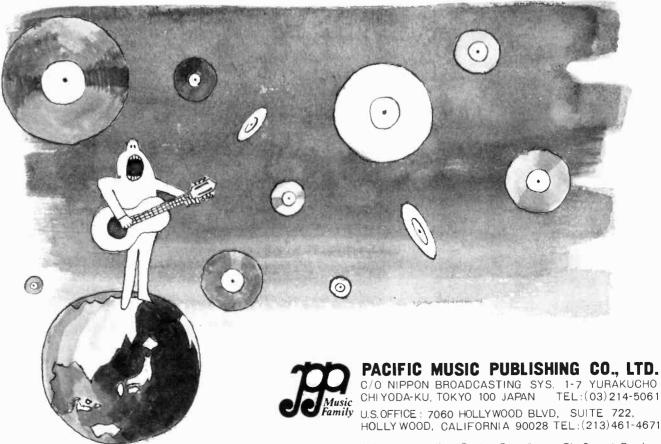
Frank Pourcel — Odeon — (Folster)

7 KILLING ME SOFTLY WITH HIS SONG —

Roberta Flack — Atlantic — Shinko

* Japanese equivalent to Billboard or Cash Box.

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Blank Tape

• Continued from page J-14

Nihon Phonogram

As a Philips-Matsushita/JVC venture, Nihon Phonogram has two potential sources of blank loaded tape in all three configurations. Although the originator of the compact cassette is Philips, the joint recording venture has been pushing Stereo 8 cartridge and openreel music tapes, too.

Warner-Pioneer

Pioneer, a leading manufacturer of loudspeakers and a leading Japanese audio specialist, has been importing the complete line of Memorex audio tape blanks for distribution and sale in Japan.

Warner-Pioneer has been releasing music tapes under its own labels or Apollon's according to the artists and repertoire involved.

Allowing for the increased price and curbed sale of gasoline to drivers, the total production of prerecorded music tapes by Japan Phonograph Record Assn. (JPRA) members last year is estimated to be 26 million reels, or about 27 percent over 1972, with a total retail value of 44 billion yen (\$147 million), or 22 percent over the previous year.

According to JPRA statistics, the production of music tapes by its members in the first half of 1973 reached 12,422,833 reels, or 31 percent over January-June 1972, with total retail value of 18,909,473,713 yen (\$63 million), or 30 percent over the corresponding six months of 1972.

Also according to the JPRA, total production of music tapes in January-September 1973 amounted to 18,841,505 reels, or 27 percent over the corresponding nine months of 1972, with a retail value totaling 29,273,735,186 yen (now about \$976 million) or 29 percent above the January-September 1972 period.

The Japanese Government commenced levying a five percent commodity tax on Oct. 1, 1973, on all music tapes sold. Some JPRA members including Nippon Columbia, Pony, Toshiba-EMI and Asahi Music Service adjusted their retail prices accordingly. Polydor K.K. and the other "holdouts" are expected to raise prices before Japan's 1974 fiscal year, which begins on April 1.

In Japan, about 60 percent of all music tapes have been sold through gasoline service stations.

Of the 18,841,505 reels manufactured in the January-September 1973 period, 15,293,481 reels were of Japanese origin and 3,548,024 reels featured international artists and repertoire. That is to say, over 81 percent Japanese, less than 19 percent international.

While music cassettes surpassed cartridges in quantity, cartridges outdid cassettes in total retail value.

Generally speaking, the 16 JPRA members engaged in the manafacture and/or musical production of phonograph records—and the three JPRA members specializing in the production of stereo tapes—have been conservative over the diffusion of music cassettes.

For example, Nihon Phonogram has been taking a comparatively low posture, considering that Philips is now believed to have a 50 percent corporate interest in the joint venture. Admittedly, most Japanese music lovers have long favored records over tape. And most of the combination portable radios/cassette recorders that are so popular in Japan today are not built to play stereo.

Despite what record manufacturers say, the mainstay of the music industry in Japan this year will more than likely be the compact cassette.

Recording Studios

• Continued from page J-18

anos, a vibraphone and a glockenspiel, both by Deagan, and a Moosa marimba.

The major reason why Crown Record invested in an advanced multi-channel sound studio of its own is because no international producer has signed a foreign record licensing agreement with the Japanese manufacturer. But, despite the lack of an international catalog, this Mitsubishi-affiliated company has managed to survive the fierce competition solely with its Japanese artists and repertoire. Incidentally, Crown Record product is much in demand among Americans of Japanese descent, in Hawaii, California and other states.

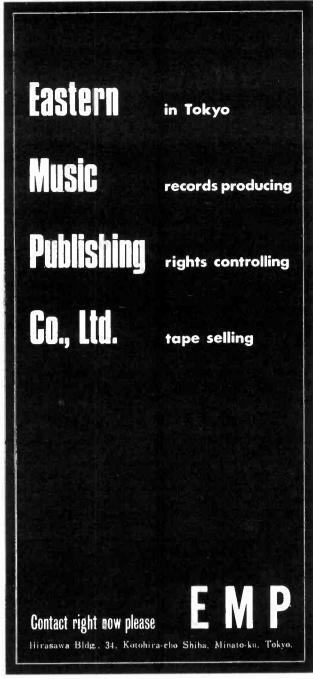
Speaking of exports, the Japanese record manufacturers and music publishers have yet to produce a master recording that could set the pace in creating a new world of sound. Despite the abundance of audio specialists and studio musicians—and now the availability of sophisticated equipment—the Japanese apparently still need a recording engineer with golden ears.

Up until now it has been a practice to ship leading Japanese artists and musicians overseas for really creative sessions at sound recording studies in the U.S. and Europe.

A 32-input, 16-output mixing console of German-Japanese design was built by Japan Radio Co. (JRC) and installed at the Tokyo recording studio No. 1 of Polydor K.K. in April of last year. This unique console incorporates a computer programming system to minimize waste of recording time. It also includes 38 graphic equalizers, 16 limiters and a 4-channel panorama potentiometer.

In addition, a Neumann SAL-74/SX-74 disk cutting system with Telefunken MT-72 2-track master tape recorder was installed at the Kawasaki pressing plant of Polydor K.K. in October of last year.

(Continued on page J-25)





Videodisks Provoke Interest Of Electronics Firms

This could be the year that sees lots of activity in this field



long with the Japanese electric appliance manufacturers and electronic equipment specialists, music makers in Japan will have their ears and eyes pinned on the development of the videodisk this year

1974 will inevitably be a year of soul-searching for those manufacturers involved in the devel-

opment of video, and the Japan Phonograph Record Assn. will have to start thinking about videodisk standards in cooperation with the Electronic Industries Assn. of Japan (EIA-J).



Due to the rationing and increasing cost of oil and electricity, the Japanese manufacturers of audio-visual systems are not likely to be in position to maintain their 1973 production levels. Anyway, institutional/educational users will be forced to postpone or cancel orders for VTR equipment, blank loaded tape and prerecorded video programs.

With the advent of the TED (AEG-Telefunken/Decca/Teldec) player and videodisk, all Japanese household electric appliance manufacturers and JPRA members will be weighing the merits and demerits of all other systems—and videodisk versus videotape. Consequently 1974 may turn out to be a year of decision for the video industry. And the Japanese record industry appears unanimously in favor of the video-

In Japan, despite a 20 percent cut in the supply of oil and electricity (most of which is derived from oil-fired generating plants) and the declaration of a state of emergency last yearend, video industry leaders anticipate that commercial development and consumer marketing of the TED system would be on schedule. The main reasons for their optimism are:

- The TED videodisk system already is at a commercial stage of development in Japan, unlike the Philips VLP, MCA and RCA systems, which were evaluated by Japanese industry leaders last year.
- Production cost and retail price of the TED player and the videodisk would be considerably lower than for VTR, EVR and other videodisk systems. The cost of a TED videodisk master cutting machine is not expected to deter JPRA manufacturers who might have invested in a CD-4 Quadradisc cutter if quadrasonic records were more popular.
- Since the TED system has been developed primarily for playback, not "do-it-yourself" recording, it has the unanimous support of the Japanese industries concerned with publishing copyrights.
- The Japanese Government, under its nationwide auster-

are less costly than VTR. Sooner or later, the government will have to reimpose its "luxury goods" tax on combination color TV-VTR consoles and prerecorded videotapes for home use. Japan may even have to suspend all production of VTR equipment except for export and educational use.

- Since the TED player and its videodisks can be produced in Japan at a far lower cost than VTR equipment and videocassettes and cartridges, their retail prices will be more attractive to Japanese consumers. The average consumer still thinks the cost of home VTR and videotape is far too high.
- Since the Japanese music industry favors the videodisk over videotape, a major source of programs ready for copyright clearance and royalty collection will be available to offset the reduction of television programs
- The commercial TV networks and their sponsors will have to offset the curtailment of programming hours. In this respect, both broadcasters and sponsors will find that the TED player and its videodisks provides an answer to their problem.
- The TED player and videodisks could not only help the Japanese record manufacturers but also their distributors and retailers in offsetting the inevitable drop in production and supply of records and music tapes.
- TED videodisks, with their short playback time, offer talent agents and music publishers a more effective yet economical way of promoting their exclusive artists and repertoire.
- While almost all Japanese families have color TV, less than 50 percent own stereo sets.
- Diffusion of the TED videodisk system throughout the world will open the way for the mass production of players in Japan, also in Asian countries technically unable to manufacture VTR units, for wholesale export

ity program, will look more kindly at audio-visual systems that

remarkably similar to the TED unit. Sanyo, which is associated with Matsushita Electric through mutual corporate banking interests, was planning last year-end to ship its first batch of 50,000 TED players prior to the 1974-75 Christmas/New Year holiday sales season in Japan.

turing them for King. The Sanyo "Color Stillvision" player is

Asahi Sonorama is expected to manufacture TED system videodisks from master recordings owned by The Asahi Shimbun (newspapers), which also is active in television broadcasting, video and facsimile, NET, and affiliated Japanese publising houses, for distribution to bookshops and record stores throughout the islands of Japan.

King was preparing last year-end to manufacture one million TED videodisks a year, with regular monthly releases commencing in 1975. In the meantime, a new sales organization was due to be set up early this year by King and its parent company, Kodansha, a leading book publishing house. Both Telefunken Records and Decca (London) have long-standing foreign record licensing agreements with King.

The TED videodisk system also has been instrumental in bringing Sanyo Electric and King closer together. Sanyo is one of the few Japanese consumer electric/home electronics manufacturers with no subsidiary or corporate affiliate in the recording industry.

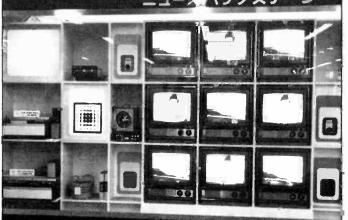
Likewise King, as a subsidiary of the Kodansha publishing house, has no corporate affiliation with an electric appliance/ home electronics manufacturer. And because of this, Sanyo has been ordering the demonstration records for its home stereo systems from King.

In another coincidence, the TED videodisk system has aroused the interest of (Mrs.) Misa Watanabe, president of Apollon Music Industrial and Watanabe Music Publishing Corp. Her husband, Shin, is now president of Warner-Pioneer Corp. and Watanabe Production, the leading Japanese talent agency. Misa started out as personal manager to King's top recording artists. Now she has over 500 Japanese recording artists, composers and lyricists under her wing. And, needless to add, she wields a most powerful influence over commercial audio-visual interests in Japan today and has a vital stake in the future of entertainment business, both Japanese and

Last year, Pioneer Electronics, the leading Japanese exporter of home audio systems and components, indicated it would eventually enter into production of videodisk players but was still undecided on the system.

During the past year, other Japanese manufacturers indicated that they were developing their own videodisk systems, notably Matsushita Electric and its subsidiary, The Victor Co. of Japan (JVC). According to JVC, its system will be to video-

(Continued on page J-25)



JVC places a videotape playback unit in a retail shop (top left) to sell the system and its albums. Sony places its U-Matic system in a case at the Kamata Station in Tokyo (above). School children learn a lesson (right) via a cartridge TV unit.

• In Japan at least, international recording artists could become more popular on the videodisk than the phonograph record, since they could have far more visual appeal. This is exemplified by the fact that the majority of Japanese TV commercials feature Americans or Europeans.

First among TED's Japanese proponents are the Asahi-NET group comprising The Asahi Newspapers, NET Television Network and Asahi Sonorama.

Close on the heels of the Asahi-NET group are Sanyo Electric and King Records, who have signed an agreement with each other besides TED. Sanyo is expected to supply the Asahi-NET group with TED system players besides manufac-



FEBRUARY 23, 1974, BILLBOARD

Videodisks

• Continued from page J-24

disk what CD-4 is to quadrasonic records, i.e., on the top level of r&d and innovation before it is marketed. Teichiku, a member of the Matsushita group, expressed early interest in the videodisk although the record manufacturer has no r&d laboratory of its own.

Matsushita Electric and Philips are corporate partners in a joint electronics venture. Philips was planning to introduce its VLP player to the Japanese market sometime this year, but other potential Japanese licensees have shown equal interest in the MCA and RCA videodisk systems.

Early in 1973, Nippon Columbia was hoping to develop a videodisk system but since then its parent company, Hitachi, has been evaluating all the systems which have already been developed. General, another Japanese electrical manufacturer, had been engaged in its own r&d videodisk research, but appears to have abandoned development. Neither Toshiba nor Sony have made any recent announcements.

Although Matsushita Electric and Sony introduced their home "combi" color TV/VTR consoles to still-affluent Japanese consumers prior to the Winter 1973-74 sales season, Matsushita and Sony combination portable radios/cassette tape recorders were the best sellers at electrical stores throughout Japan.

In fact, JVC, which was the first to come out with deluxe VTR consoles, has been trying to promote them with demonstrations at music stores, with programs featuring the recording artists of its sales arm, Victor Music Industries. The records and the music tapes surpassed sales targets, but the VTRs and the videotapes didn't.

Recording Studios

• Continued from page J-23

The German system was imported through Kawamura Denki Kenkyujo, whose president says that two similar systems have been ordered by the Japanese record industry. The Neumann SX-74 cutting head is already being used by the Victor Co. of Japan for its CD-4 master disks and by CBS/Sony for SQ.

But, as far as the sound recording studios of the Japanese record manufacturers are concerned, the Tokyo studio of Toshiba-EMI was the busiest last year. The joint venture has been producing quadrasonic master recordings in CD-4 and RM (Sansui QS) besides experimenting with SQ





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Locally Developed Music Festivals **Becoming Big Business**

Professionals and amateurs both gain from the exposure

By Ben Okano

he time has passed when various musical contests and festivals could exert great influence on the Japanese record market. International festivals themselves are no longer very popular, but local ones are growing. For example, the 1973 Rio Song Festival has been cancelled and the Saratoga Springs Festival which was planned as the first American song festival was also post-

For the last 10 years or so, many Japanese record companies and music publishers participated in a number of wellknown foreign festivals, including San Remo (Italy), Sopot (Poland), and Athens (Greece). Of course, the purpose in par-

ticipating was to create a second "Sukiyaki" hit. At the same time, they tried to promote their new compositions at these international festivals.

However, their objective was not fulfilled and the Japanese gradually lost their interest in participating at these festivals.

While this has happened, music festivals and other musical events within Japan themselves are expanding in size and becoming more and more popular. Contests and festivals are considered to be a very good opportunity for record companies and music publishers to introduce their compositions and their talented new artists. To get a prize at a festival is much more effective publicity than to mount a promotion campaign.

There are two international festivals in Japan, one in the spring and one in the autumn. The World Popular Song Festival, created as the first international festival in Japan, is four years old and is sponsored by Yamaha, Its features include: 1) all the rights related to the entrees are reserved by Yamaha; 2) non-professional composers and singers can participate; 3) all the judges except chairman Genichi Kawakami are non-professionals.

Concerning the first feature, many music publishers are critical about it. They say, "The function of a music publisher is to standardize good compositions and to form a rich catalog

the rights are reserved by Yamaha." Of course, Yamaha has its own viewpoints Yamaha is paying transportation and accommodation

expenses

Therefore, it is not beneficial if all

previous year, there were three grand prix winners. Among them, there was a 17 year old Japanese girl. She was a non-After the festival, at the press conference chairman Genichi Kawakami said, "We are spending few hundred million yen in order to organize the festival. However, those people who are related to productions do not quite understand the objective of our festival and try to keep all the fruit for themselves. I am not going to beg professionals to participate. I am a proud man. The reason why a non-professional girl won the festival is because she is talented. She is more talented than other professionals." He also pointed out that "Professional judges

the participants. It gives a large sum of prize money to the winners. After the festival, Yamaha does all that is necessary

Record companies and music publishers are also critical

about the second point. Non-professionals cannot compete with professionals on an equal basis. They have the same viewpoint on the third point. Japanese record companies and producers are not too enthusiastic about participating at the

festival. At the last festival, which was held in November of the

to create hits out of entrees.

Tsunehiko Kamijo and Rokumonsen are two who made stardom via this festival. A duo from Israel, Hedva and David. sang "Dream of Naomi" at the festival and it became a big hit

> The event which has an international scope is the Tokyo Music Festival which is three years old. It is sponsored by the Tokyo Broadcasting System. TBS exclusively

World Popular Song Fes-Finals (right); entrants Gilda Giuliani (left); Akiko Kosaka (below broadcasts the middle); Shawn Philaward giving cerelips (below right). mony of the top record grand prix every December. In May or June, TBS organizes the festival which is inter-

nationally oriented and in December it holds the record grand prix which is domestically oriented. The festival has the following features which are just the opposite of those of the World Popular Song Festival: 1) music publishers reserve all the rights related to the compositions; 2) entrees are limited only to professional composers and singers; 3) all the judges are professionals. The first feature has the good feature of stimulating professional composers and singers to participate. Record grand prix winner, Kiyohiko Ozaki, had participated in the contest one time. There is nothing special about having only professional judges. Foreigners did not quite like the idea of having 10 Japanese and 10 foreign judges. However, when a non-Japanese won the festival in 1973, such objections disappeared. This year, a contest for new artists will be held concurrently with the international festival.

Another festival which is sponsored by a broadcasting firm is the Shinjuku Music Festival. It is held at Shinjuku, the place which is quickly evolving as a new center of Tokyo. The sponsor of this festival is Bunka Hoso (JOQR). The six-year-old event is held in October every year and the participants are limited to only new

There is another award which is very similar to the record grand prix of TBS. The award is called Kayo Taisho and it is chosen by radio and TV producers of the stations other than those of TBS. There will be a new event called the Sun Plaza Festival which is scheduled for October. The participants are limited to new artists. The number of contests and festivals is increasing and this means that the Japanese music scene is expanding.

In August, there will be a festival on the southern island of Kyushu. The festival will be held in the city of lizuka with a population of 76,000. This will be the first festival which will be held out of the main island of Honshu. The budget for the festival is 200 million yen. The festival will feature a contest for new artists, with many events going on concurrently. A winner of the contest will receive 2 million yen and on the top of this, will receive an around-the-world ticket from Japan Air Lines. The festival will be sponsored by Fukuoka Prefecture, lizuka City, Chamber of Commerce of Iizuka, RKB and Nishi Nihon Shimbun. However, Aso Cement, with its head office in lizuka city, is actually patronizing and organizing the festival.

It seems that the era has come when the Japanese music industry, having seen many festivals in various countries and learned from them, is now getting into the festival business in an aggressive way.



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Opry Plans 'Old Timer's' Fete Feb. 23: Many Pioneers Return

NASHVILLE—A special "Old Timer's" night will be held at the "Grand Ole Opry" here Feb. 23, bringing back performers from the past for one of the last shows to originate from the old Ryman Auditorium.

The show moves to the new Opry House at Opryland U.S.A. for the March 16 program.

Hal Durham, the new manager of the "Opry" said invitations had been extended to artists throughout the world to take part in this special show. Some already have accepted.

Among them are: Pee Wee King, whose "Tennessee Waltz" composition now is the official state song of Tennessee. King formed his first group early in the 1930's, and, with

his Golden West Cowboys, first performed on the "Opry" in 1936, Redd Stewart, composer and musician, who worked with King for two decades; Sid Harkreader, one of the first performers on the show in 1925; Jack Shook, former member of the trio of Jack, Nap and Dee, a group which performed on the show for a number of years.

Also invited is DeFord Bailey, the first black man ever to appear on the "Opry." A harmonica player, Bailey was discovered while operating an elevator by the late George D. Hay, the founder of the program in 1925. An invitation has been extended to Bradley Kincaid, now nearly 78 years old, who was a pioneer singer in country radio. Kincaid started with the WLS Barn Dance in 1925.

He last recorded for Bluebonnet in 1965

On the invitation list also is Curley Fox, long the world's champion fiddler, who appeared before royalty in Europe, and performed for a number of years on the "Opry" with his late wife, Texas Ruby. He now is living in retirement in Indiana.

Veterans Roster

Durham said he would welcome hearing from other old-timers, to supplement this list. The show, of course, will include those people of tenure who still are part of the program: Roy Acuff, 36 years; Ernest Tubb, 31 years; Bill Carlisle, 21 years; Ralph Sloan, 24 years; Lester Flatt, 30 years; Earl Scruggs, 30 years; Grandpa Jones, 28 years; Lonzo and Oscar, 32 years; Bill Monroe, 35 years; George Morgan, 25 years; Marty Robbins, 21 years; Minnie Pearl, 34 years; Hank Snow, 24 years; Willis Brothers, 30 years; Del Wood, 22 years.

Some of the living old-timers no longer on the show include Carl Smith, Lefty Frizzell, Johnny Wright and Kitty Wells, Jerry Byrd, Johnny Cash, Zeke Clements, Jimmy Dickens, Whitey Ford (The Duke of Paducah), Tillman Franks, and Sonny James.

Still active on the program are the Crook Brothers, who have been with the show since 1925, Alcyon Bate Beasley, also since 1925, and the Possum Hunters, 1927.

Country Radio Conclave Sets Two-Day Agenda

NASHVILLE—Despite an admonition of no frivolity at the Fifth Annual Country Radio Seminar, MCA's Jerry Clower, Billboard's Comedian of the Year, will be guest speaker at the March 15-16 affair.

Clower will speak at 3 p.m. on Saturday, after rushing from another appearance.

The agenda, set by broadcasters from 10 stations, also has been set. Mercury's Tom T. Hall will give the opening keynote address, and this will be followed by a session on management. This covers the subjects of attracting talent, evaluating talent, hiring talent, and reducing turnover.

Next on the seminar is a discussion pinpointing station ratings, promoting criteria, incentives, goals, salaries and trade-outs. A special session will be held on news, public affairs, music, merchandising, sales aids, spot construction, and spec spots.

A special segment also has been set up to stimulate questions from the floor which do not relate to assigned topics.

A banquet and show will follow the Friday sessions.

The seminar is expected to attract more than 300 registrants.



DANNY DAVIS, left, and Lynn Anderson, receive personally-engraved SRO microphones from Earl Owens, national promotion director for Kustom Electronics, distributor of the microphones.

B. Blake Initiates Mailing Service for Radio Market

NASHVILLE—A mailing service for country records for custom labels, artists, writers and publishers has been instituted here by Buddy Blake, president of Audio Video Corporation of America.

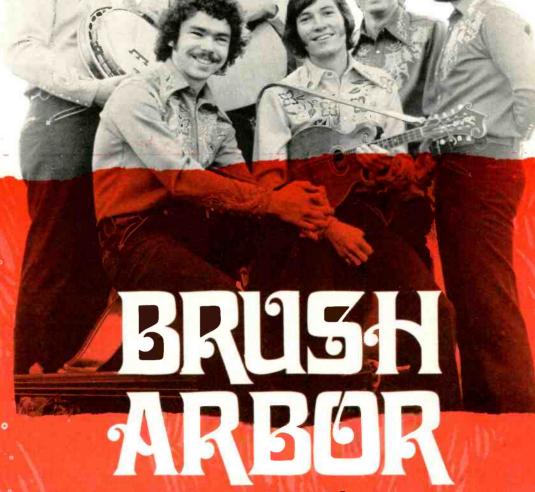
The new firm, known as Deejay Mailing Service, will mail single records to 2,000 radio stations programming country music.

Blake said it is geared for those who don't have, or would prefer to eliminate the expense of a complete mailroom operation "while maintaining peak product coverage."

The service, Blake noted, is not intended to replace special mailing lists, but to extend coverage to the entire radio market. He said savings of 25-to-35% would be realized by the client.

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Country Music

Acuff, 70, Back On Country List

NASHVILLE—The appearance of Roy Acuff on the Billboard chart this past week marks his first time there in nine years.

In a solid recording comeback at the age of 70, Acuff cut for the first time with studio musicians, and made immediate inroads. He climbs for the second time this week.

His last time on was the "Freight Train Blues," which appeared early in 1965 after a New Year's Eve release in 1964.

However, he did appear with the Nitty Gritty Dirt Band in their chart hit, "I Saw The Light," in 1973.

Ex-Briley Aide Establishing Advisory Co.

NASHVILLE—LaVerne Green, a 22-year expert on governmental affairs here and former aide to Mayor Beverly Briley, is establishing a consultant's organization to aid the music industry.

Recognized as one of the most knowledgeable individuals in local matters, Ms. Green plans to provide services to any music concern coming into the community for permanent or temporary residency or vis-

"People coming into the Nashville music community have moved in without prior knowledge of the governmental structure, the residencies, the schools, or the life of the city in general," Ms. Green said. "Now for the first time that can be provided to them in advance."

She has worked in every area of city government. Because of her close work in the music industry through the mayor's office, she is concentrating on this field.

2nd NBC-TV Special Using Music Mixture

NASHVILLE—Traditional, modern and bluegrass country music will be featured on the "Saturday Night Special" set for airing on NBC-TV next Saturday (23).

Johnny Cash will host the show. He will be joined by June Carter Cash, Carl Perkins, Tommy Cash, The Statlers, Bill Monroe, Larry Gatlin, Tanya Tucker, and Brush Arbor.

Joe Cates will produce the show, written by Chet Hagan and directed by Walter Miller.

This will be the second of what may become a regular series.

No Question Here; Tourists Solve It

NASHVILLE—The question of whether the existing Grand Ole Opry House will be torn down in the future may be academic.

Tourists, seeking souvenirs of the structure which once was the Ryman Auditorium, have been taking it apart brick-by-brick. They have searched until they found loose mortar (the building is nearly 90 years old), and have jimmied out the ancient hand-made bricks.

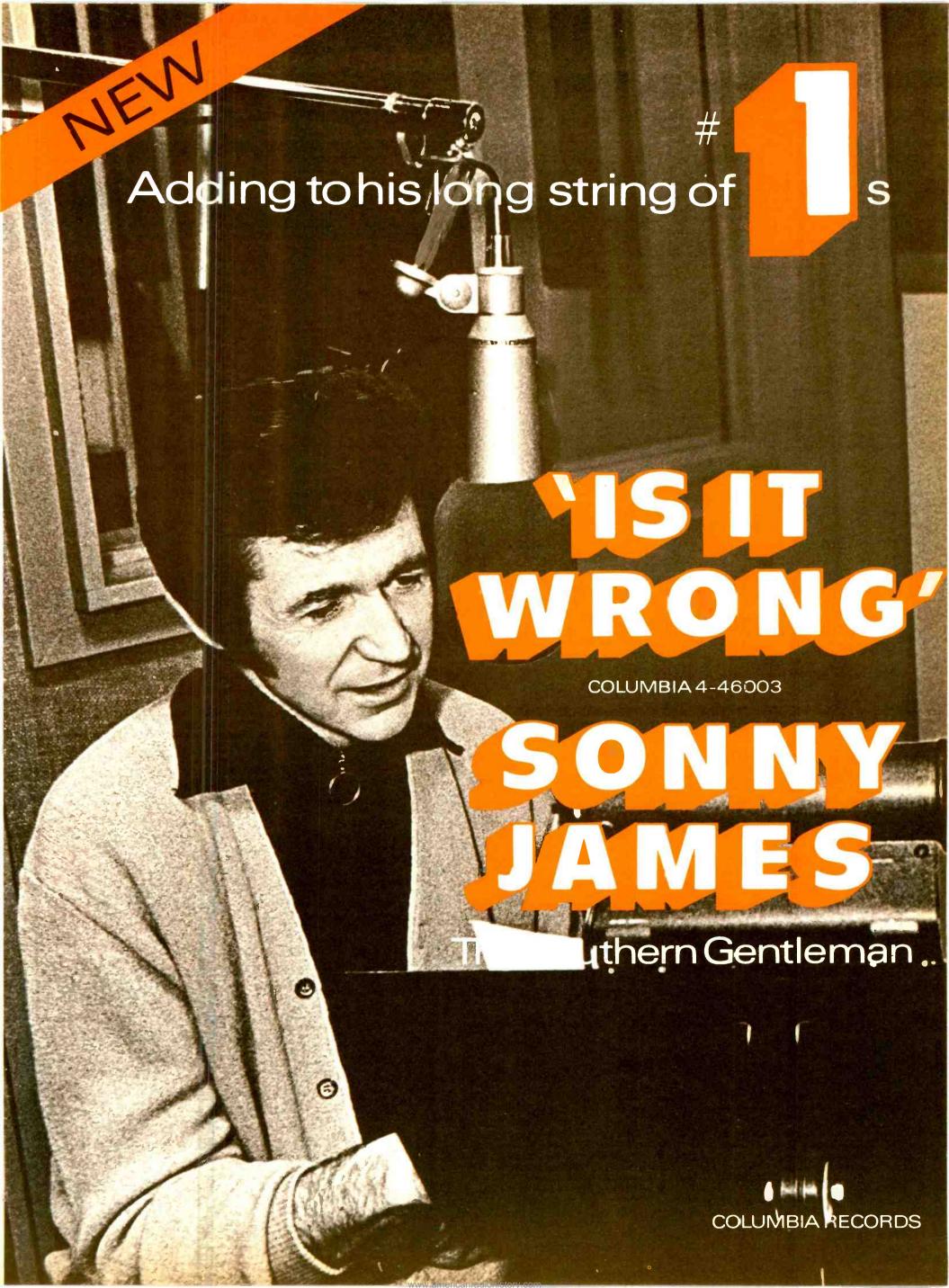
Although there is no danger, there also is a fear that there could become one. Portions of the inside of the building already have been stripped away by those seeking remembrances of the past, and now they've gone to work on the outside of the building.

Billboard

Hot Country Singles

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This Week	Last Week	Weeks on Chart	TITLE—Artist	This Week	Last Week	Weeks on Chart	TITLE —Artist	is Week	Last Week	Weeks n Chart	TITLE — Artist
1	3	9	ANOTHER LONELY SONG—Tammy Wynette	35	40	5	(Writer) Label & Number (Dist Label) (Publisher, Licensee) AMERICANS—Tex Ritter	68 ₩	73	3 €	(Writer) Label & Number (Dist Label) (Publisher Lic SIX PACK TO GO—Hank Wilson
	7	10	(B. Sherrill, M. Wilson, T. Wynette), Epic 5-11079 (Columbia) (Algee/Altan, BMI) DADDY, WHAT IF—Bobby Bare	36	44	5	(Gordon Sinclair), Capitol 3814 (Conestoga, BMI) TWENTIETH CENTURY	00	/3	,	(Thompson, Lowe, Hart), Shelter 7338 (Capitol) (Brazos Valley, BMI)
3	4	12	(Hal Silverstein), RCA 0197 (Evil Eye, BMI) I'M STILL LOVING YOU—Joe Stampley				DRIFTER—Marty Robbins (Marty Robbins), MCA 40172 (Mariposa, BMI)	69	63	9	THE GREAT MAIL ROBBERY — Rex Allen (Joe Allen), Warner Bros. 7753 (Tree, BMI)
☆	6	10	(Glen Sutton, George Richey), Dot 17485 (Famous) (Flagship/Al Gallico, BMI) THERE WON'T BE ANYMORE—Charlie Rich	37	54	5	BABY DOLL—Barbara Fairchild (J. Crutchfield, D. Earl), Columbia 4-45988 (Duchess, BMI)	70	59	5	AMERICANS—Byron MacGregor (Gordon Sinclair), Westbound 222 (Chess/Janus) (Conestoga BMI)
5	5	10	(Charlie Rich), RCA 0195 (Charles Rich, BMI) A LOVE SONG—Anne Murray (D.L. George, M. Loggins), Capitol 3776	38	27	15	HEY LORETTA—Loretta Lynn (Shel Silverstein), MCA 40150 (Evil Eye, BMI)	71	62	11	GOOD ENOUGH TO BE YOUR MAN—Brian Shaw
6	1	9	(Portofine/Gnossos, ASCAP) THAT'S THE WAY LOVE	39	50	7	TRACES OF LIFE—Lonzo & Oscar (Paul Huffman, Joane Kelly), GRC 1006 (Hardtack/Act Dne, BMI)	72	78	7	(Dave Kirby), RCA 0186 (Tree, BMI) I JUST HAD YOU ON MY
			GOES—Johnny Rodriguez (S.D. Shafer, t. Frizzell), Mercury 73446 (Phonogram) (Blue Crest, BMI)	40	31	13	AMARILLO BY MORNING—Terry Stafford (Terry Stafford, P. Fraser), Atlantic 4006 (Terry Stafford, BMI)	_			MIND—Sue Richards (Sue Richards), Oot 17481 (Famous) (Ensign, E
7	2	11	WORLD OF MAKE BELIEVE—Bill Anderson (Pee Wee Maddux, Marion Carpenter, Pete McCord), MCA 40164 (Gulf Stream/Singing River, BMI)	41	46	8	CHIP, CHIP—Patsy Siedd (J. Barry, C. Crawford, A. Resmick) Mega 203 (Viva, BMI)	TE	87	2	I STILL CAN'T BELIEVE YOU'RE GONE—Willie Nelson (Willie Nelson), Atlantic 3008 (Willie Nelson, B
a	13	8	SWEET MAGNOLIA BLOSSOM—Billy "Crash" Craddock (Rory Bourke, Gayle Barnhill) ABC 11412	血	67	2	I'VE GOT A THING ABOUT YOU BABY/ TAKE GOOD CARE OF HER—Elvis Presley	74	82	4	BOTH SIDES OF THE LINE—Josie Brow (Marion Frances), RCA 0209 (Ma-Ree, ASCAP)
9	9	10	(Chappell, ASCAP/Unichappel, BMI) I LOVE YOU, I LOVE YOU—David Houston & Barbara Mendrell				(Tony Joe White), RCA 0196 (Swamp Fox/White Haven, ASCAP)	75	83	4	LOVELY LADY—Murry Kellum (Murray Kellum, Sonny Ladet), Cinnamon 777 (Toast, BMI)
ı	20	6	(D. Walls, M. Wilson, S. Lyons), Epic 5-11068 (Columbia) (Algee, BMI) THERE'S A HONKY TONK	43	38	13	JUST ONE MORE SONG—Jack Blanchard & Misty Morgan (Blanchard), Epic 5-11058 (Columbia) (Birdwalk, BMI)	由	-	1	YOU NEVER SAY YOU LOVE ME ANYMORE—Nat Stuckey
			ANGEL — Conway Twitty (Troy Seals, Danny Rice), MCA 40173 (Danor, BMI)	44	52	6	I CHANGED MY MIND—Billy Walker (Conway Twitty). MGM 14693 (Twitty Bird, BMI)				(Gayle Barnhill, Johnny Christopher), RCA 0222 (Unichappell/Easy Nine, BMI)
11	12	11	I'VE JUST GOT TO KNOW-Freddy Weller (B. Emerson, J. Emerson), Columbia 4 45968 (Golden Horn, ASCAP)	45	53	9	DADDY NUMBER TWO—Glenn Barber (G. Barber, J. Nelson), Hickory 311 (MGM) (Acuft Rose, BMI)	如	77.0	1	A VERY SPECIAL LOVE SONG—Charlie (B. Sherrill, Norro Wilson), Epic 5-11091 (Colum (Algee, BMI)
12	14	12	TONIGHT SOMEONE'S FALLING— Johnny Carver (B Braddock, J. Glimer), ABC 11403 (Tree, BMI)	46	43	11	GEORGE LEROY CHICKASHEA – Porter Wagoner (Porter Wagoner), RCA 0187 (Owepar, BMI)	78	86	6	STAR OF THE BAR/YOU CAN'T JUDG BOOK BY IT'S COVER—Troy Seals (W. Dixon), Atlantic 45-4013 (Arc. BMI)
13	15	9	SNAP YOUR FINGERS—Don Gibson (G. Martin, A. Zanetis), Hickory 312 (MGM) (Fred Rose, BMI)	47	42	13	TOO MUCH PRIDE—Mack White (Mack White), Commercial 11314 (N.S.D.) (Milene, ASCAP)	79	74	8	WHAT WAS YOUR NAME AGAIN—Kenny Vernon
II	18	8	LOVING YOU HAS CHANGED MY LIFE—David Rogers (Jerry Foster & Bill Rice) Atlantic 45:4012 (Jack & Bill, ASCAP)	血	58	3	THE CRUDE OIL BLUES—Jerry Reed (Jerry R. Hubbard), RCA 0224 (Vector, BMI)	1	-	1	(Glenn Garrison) Capitol 3785 (Eddie Miller, B J. JOHN JONES—Marie Owens (Billy Ray Reynolds, K. Phyllis Powell), MCA 40
5	10	12	SOMETIME SUNSHINE—Jim Ed Brown (James Coleman, Johnny Wilson), RCA 0180 (Yearbook, BMI Pana, ASCAP)	49	56	4	LISTEN—Wayne Kemp (Jay Marshall, Ray Griff), MCA 40176 (Blue Echo, ASCAP)	81	90	2	(Claremont House, BMI) I'LL NEVER GO AROUND
16	22	7	WOULD YOU LAY WITH ME (In A Field Of Stone)—Tanya Tucker (David Allen Coe), Columbia 4-45991	50	71	2	(JEANNIE MARIE) YOU WERE A LADY — Tommy Oversteet (Moreno, Charlie Black). Dot 17493 (Famous)	82	88	3	MIRRORS—Lefty Frizzell (S.D. Shafer/L Frizzell), ABC 11416 (Blue Cre: LET THE FOUR WINDS BLOW—Jack I
	21	7	(Window Captive, BMI) MIDNIGHT, ME & THE BLUES—Mel Tillis (Jerry House), MGM 14689 (Sawgrass, BMI)	血	61	3	(Ricci Moreno, SESAC) I'M LEFT, YOU'RE RIGHT, SHE'S GONE—Jerry Lee Lewis				(D. Bartholomew, A. Domino). United Artists 3' (Travis. BMI)
8	8	17	JOLENE — Dolly Parton (Dolly Parton), RCA 0145 (Owepar, BMI)				(B. Taylor, S. Kesler). Mercury 73452 (Phonogram) (Hill & Range, BMI)	83	89	6	LITTLE MAN—Logan Smith (L. Smith), Brand X 678 (Points West, BMI)
0	34 16	7	WRONG IDEAS—Brenda Lee (Shel Silverstein), MCA 40171 (Evil Eye, BMI) WHEN I GET MY HANDS	52	65	4	THE OLDER THE VIOLIN, THE SWEETER THE MUSIC—Hank Thompson (Curley Putnam), Dot 17490 (Famous) (Tree, BMI)	84	91	4	SUPERSKIRT—Connie Cato (R. Hellard, Gary S. Paxton), Capitol 3788 (Acoustic, BMI)
			ON YOU—Diana Trask (Norris Wilson, C. Taylor, Diana Trask), Dot 17486 (Famous) (Al Gallico/Algee, BMt)	53	45	12	I DON'T PLAN ON LOSING YOU—Brian Collins (Arthur Kent, Frank Stanton), Dot 17483	85	92	2	THANK YOU FOR THE FEELING—Bill (Johnny Slate, Red Lane, Larry Henley), United Artists 372 (Tree, BMI)
21	23	11	RED ROSE FROM THE BLUE SIDE OF TOWN — George Morgan (Betty Jean Robinson, Hank Snow), MCA 40159	由	70	3	(Famous) (Two Rivers. ASCAP) IT'S TIME TO CROSS THAT	86	80	8	COUNTRYFIED—Ray Pillow (Danny Hogan, Ronny Scarle) Mega 202 (100 Oaks/ Partner, BMI)
22	28	7	(4 Star/Hank's, BMI) WHATEVER HAPPENED TO RANDOLPH SCOTT—Statler Brothers	55	49	9	BRIDGE—Jack Greene (Ben Peters), MCA 40179 (Ben Peters, BMI) HAPPY HOUR—Tony Booth	87	95	3	DON'T STOP NOW—Sherry Bryce (Sherry Bryce), MGM 14695 (Sawgrass, BMI)
23	30	6	(H. Reid, D. Reid), Mercury 73448 (Phonogram) (American Cowboy, BMI) RAINBOW IN DADDY'S EYES—Sammi Smith	56	51	12	(Buck Owens), Capitol 3795 (Blue Book, BMI) LOOKING BACK—Jerry Foster	88	97	2	SUNSHINE ON MY SHOULDER— John (Denver, Kniss, Taylor) RCA 0213
4	11	11	(Ballas Frazier, Sanger Shafer). Mega 204 (Blue Crest, BMI)	1	69	8	(Dtis, Benton, Hendricks). Cinnamon 774 (Sweco/Eden, BMt) YOU'RE MY WIFE, SHE'S MY	89	85	7	(Cheery Lane, ASCAP) IT HAPPENS EVERY TIME—Dorsey But (S. Dortf, M. Room), Capital 2706 (Laney B. B.
5	17	14	LUCKY LADIES—Jeanne Seely (Hank Cochran), MCA 40162 (Tree, BMI) ONCE YOU'VE HAD THE BEST—George Jones (Johnny Paychock), Fore 5 11062 (Columbia)				WOMAN—Charlie Louvin (D. Wilkins, A. Broughton) United Artists 368 (Little David, BMI)	20		1	(S Dorff, M. Brown), Capitol 3796 (Lowery, Bl ORLEANS PARISH PRISON—Johnny Ca (D Felter), Columbia 4-45997 (House Of Cash,
•	32	10	(Johnny Paycheck), Epic 5 11053 (Columbia) (Copper Band. BMI) WAKE ME INTO	58	55	11	ODE TO JOLE BLON—Gary Sargents (Tom T. Hall), Mercury 73440 (Phonogram) (Hallnote, BMI)	91	-	1	HELLO TROUBLE—Lawanda Lindsey (E McDuff, O. Couch), Capitol 3839 (Blue Boo
			LOVE — Wilma Burgess & Bud Logan (R. Lane, R. Porter, T. McKeon), Shannon 816 (N.S.D.) (Tree/Cross Keys, BMI)	59	64	7	HE'LL COME HOME—Melba Montgomery (Danny Samson, Ruby Van Nov), Elektra 45875	92	-	1	SEASONS IN THE SUN—Bobby Wright (Rod McKuen, Jacques Brel), ABC 11418
7	19 26	13 16	THE RIVER'S TOO WIDE—Jim Munday (B. Morrison), ABC 11400 (Music City, ASCAP) I LOVE—Tom T. Hall	60	72	5	(Window/Regent, BMI) CLAIM ON ME—George Hamilton IV (Lee Clayton), RCA 0203 (Resaca, BMI)	93	96	4	(E.B. Marks, BMI) MAMA'S GOT TO KNOW
9	29	9	(Tom T. Hall), Mercury 73436 (Phonogram) (Hallnote, BMI) TURN ON YOUR LIGHT (And Let It	歃	77	3	GUESS WHO—Jerry Wallace (Max Powell), MCA 40183 (Four Star, BMI)	94	100	2	HOW—Doug Kershaw (Doug Kershaw), Warner Bros. 7763 (Tree, BM
			Shine) — Kenny Price (R. Pennington), RCA 0198 (Dunbar, BMI)	62	68	6	MARLENA—Bobby Goldsboro (B. Goldsboro), United Artists 3718 (Pen In Hand/Unart, BMI)	95	-	1	BACK IN THE COUNTRY—Roy Acuff (Eddy Raven), Hickory 314 (MGM) (Milene, AS AT THE TIME—Jean Shepard
0	36	6	WHEN YOUR GOOD LOVE WAS MINE—Narvel Felts (Jerry Foster, Bill Rice), Cinnamon 779 (Jack & Bill, ASCAP)	白	81	3	(WE'RE NOT) THE JET SET—George Jones & Tammy Wynette (B. Braddock), Epic 5 11083 (Columbia) (Tree, BMI)	96	99	3	(Bill Anderson), United Artists 384 (Stallion, Bill TELL ME A LIE—Sammi Jo (B. Wyrick, B. Buckins), MGM South 7029
31	24	12	SHE'S GOT EVERYTHING I NEED—Eddy Arnold (W.C. Thompson), MGM 14672 (Rose Bridge, BMI)	A	_	1	I'LL TRY A LITTLE HARDER—Donna Fargo (Donna Fargo), Dot 17491 (Famous)	97	_	1	(Fame, BM1, Rick Hall, ASCAP) WHAT A WAY TO GO—Del Reeves
2	33	9	YOU'RE GONNA HURT ME	由	79	3	(Prima Donna, BMI) HELLO LOVE—Hank Snow (Betty Jean Robinson, Aileen Mnich), RCA 0215	98	_	1	(J. Chesnut), United Artists 378 (Passkey, BMI I USE THE SOAP—Dickey Lee (David Gates), RCA 0227 (Jipahulu, ASCAP)
33	25	17	(One More Time)—Patti Page (G. Richey, C. Taylor, N. Wilson), Epic 5-11072 (Columbia) (Al Gallico:/Algee, BMI) THAT GIRL WHO WAITS	66	75	2	(Four Star, BMI) I NEVER GET THROUGH	99	93	5	THIS JUST AIN'T MY DAY—Red Steags (Dallas Frazier, Doodle Owens), Capitol 3797
-	47	4	ON TABLES—Ronnie Milsap (Bobby P. Barker), RCA 0097 (Chess, ASCAP) HOUSTON—Glen Campbell				MISSING YOU—Bobby Lewis (Arthur Kent, Frank Stanton & Biff Collie). Ace Df Hearts 0480 (Golden Horn, ASCAP)	100	94	5	(Blue Crest/Hill & Range, BMI) ANYTHING TO PROVE MY
W.	7/	4	(David Patch), Capitol 3808 (Kayteekay/Humdmar, ASCAP)	血	-	1	HANG IN THERE GIRL—Freddie Hart (Freddie Hart), Capitol 3627 (Blue Book, BMI)	-55	3.4		LOVE—Jimmy Hartsook (Bob Morrison), RCA 0202 (Music City Music,



Nashville Scene

By BILL WILLIAMS

Ferlin Huskey, who is already a grandfather, is a father again. The baby girl is named Jennifer Jean.... When the Girl Scouts asked for a benefit show in Nashville, they got some top talent. Among those performing for the young ladies will be Charlie Louvin, Bob Luman, Bobby Bare, Dottie West and Dianne McCall. The sound will be handled by LeRoy Van Dyke.... Darrell McCall, who has moved from American Heritage Records to Atlantic, will be produced by Glenn Sutton.

Billy Walker is producing a record for his daughter, Deana..... David Lipscomb College, a religious-affiliated school in Nashville, will announce soon the establishment of the Dave Akeman scholarship, given for the late "Stringbean." Linda Nail, a youngster from Helena, Ark., will be produced by songwriter Paul Huffman and arranger Hank Levine. ...

Jeanne Pruett says she isn't superstitious, but is taking no chances. Each of her hit songs has been intro-



DONNA DOUGLAS, formerly of the TV "Beverly Hillbillies" series, poses at a reception in her honor at the offices of Acuff-Rose, with Roy Acuff's first fiddle.

Leaner & Stax Launching

• Continued from page 1

started in distribution seven years later.

Leaner, who heads United Dist.



LEANER

here with his sons Bill and Tony, stressed the autonomy of the distributorship, the onestops and the new chain. The only connection is that I am president of all

three," he said. He did not indicate the extent to which Stax is backing the retail operation.

Top people with Leaner at this embroynic point are administrative assistant Robinette Johnson, an experienced insurance executive and recently with the National Association of TV and Radio Announcers (NATRA) and Bob Mendez, who started in distribution with Leonard Garmisa in 1966, Mendez, 25, is regional manager.

Heading up the pilot store is Cory Wade, 34, veteran in all facets of the business and still involved in admin-



CHALICE PRODUCTIONS has signed with ABC Records to produce four acts a year. ABC president Jay Lasker (center) signs deal here with Chalice principals Dave Chackler (L), former Polydor national promotion director, and Lee Lasseff (R), former owner of White Whale and Anthem Records. First two Chalice artists are Eugene Wallace and Rusty Weir.

istration at NATRA. Cory set up what he claims is a model store business program (see separate stories).

Local Identity

While the chain will be identified with its logo and theme ("Records, Tapes and Other Things"), stores will take on the character of neighborhoods, shopping centers and malls wherever they are located. Leaner, along with corporate advisors, checks out potential sites.

Second store will be a "behind-the-counter-stocked" operation in a high crime density area on 47th St., another very similar to the first will open on 79th St. and a fourth will open in a mall.

As for any concern over this new move to vertical business, Leaner said, "One of the reasons I waited so long to go into a one-stop operation was that I was worried it would go against the grain of some of my (one-stop) customers.

"But business has taken a decided turn. People today tend not to buy from a single source. Also, to be only an independent distributor today seems to me to be foolhardy."

Shakedown Stage

Many aspects of the operation are still in the planning and shakedown stage. The prototype store is buying from other distributors, however Leaner indicated there would eventually be some national buying on a central basis. Still, he sees continued buying locally market to market.

He said United sells to the chain at a higher price because there are services it performs such as special handling and this is charged for.

The philosophy of the stores will be that of stressing friendliness and of having salespeople with knowledge in music and special categories. Hardware playback equipment is a definite premise for the chain and is being watched closely.

The ambitious plan would mark the biggest participation by black businessmen in the one-stop and retail segments of the music industry. duced first on the Wilburn Brothers syndicated television show. Her latest also will be done that way. Staley Walton, a real old-timer on the "Opry" as a member of the Crook Brothers show, underwent surgery at the age of 79 and came out of it nicely. ... Songwriter Hank Cochran, hospitalized with a liver ailment, has to change his habits. Fellow songwriter Johnny Russell says that changing Hank's habits could upset the economy of Nashville. . . . Jack Greene has purchased the estate of Oscar (of Lonzo & Oscar) Sullivan, where he plans to do some farming. Jim & Jesse celebrate their 22nd year of recording with their first Opryland Records release

Josie Brown of RCA, whose plane problems forced her to miss a date at the Pork Palace in Raleigh, N.C., made a special trip back and gave a free performance. . . . Saxaphonist Ace Cannon of Memphis, now is heavy into country music with his sessions directed by Lloyd Green. Steel guitarist Mike Stanton has left the Judy Lynn Show and is now with the Dave and Jesse Rucilez band at Reno's Hee Haw Club. At the age of 20, he had been with Judy for nearly four years. . . . Danny Davis and the Nashville Brass have been brought back to do Nashville's pretigious Swan Ball again this June. Triune Records has made an agreement with George Cooper III to promote all Triune product. . . . Charlie Rich and Dottie West named to headline the Country Music Jubilee Weekend at Walt Disney World April 27-28. Country music promoter Hap Peebles of Wichita had a close call. Near Hot Springs, Ark., in a car collision, his car was wrecked and he suffered head injuries, but has recovered quickly and is back promoting.

Producers of an upcoming movie, "In Tandem," are looking for a new truck driving song for the soundtrack of their film. The producers are Phil D'Antoni and Barry Weitz. Hank Williams Jr. is listed as MGM's February Country Club Champion of the Month.... Beginning in March, Sue Thompson will host a syndicated radio show called "Palomino Country" originating from Los Angeles. . . . Roy Acuff has taped a Leon Russell TV special. . . . Johnny Reed of WFWA in Thomson, Ga., reports that the AM station has gone all country and needs records. That's 25 miles from Augusta. Pat McKinney is recording several sides under the direction of Sonny Ledet and Murray Kellum, A release date and record label will be announced shortly

The new Jerry Metealf record of "I Love Babies" on Cinnamon is being programmed on WCMS in Norfolk, Va., as an anti-abortion theme in conjunction with public service announcements run on the air. . . . Ray Griff is going strong. He has done personals in the U.S., TV shows in Canada, and keeps on writing, with songs in five albums in the Billboard chart. The English version of Jimmy Newman's La Louisiane disk of "Potato Song" is outselling the French version in Louisiana, which is a switch.... At Indianapolis in March, an all-Jerry show is set, with the bill shared by Jerry Clower, Jerry Wallace and Jerry Metcalf. . . . Lyn Phillips has rejoined Hallnote Music after a long rest following surgery. . . . The Oak Ridge Boys, now with Columbia, return to Europe in May for their fourth consecutive tour of the Continent. . . . Although the Statler Brothers hit song, "Whatever Happened

Billboard
Hot
Billboard SPECIAL SURVEY
for Week Ending 2/23/74

Country
LPS

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*	ek	T	* Star Performer—LP's registering proportionate upward progress this wee
s Week	t Week	Weeks on Chart	
This	Last	≤ 0	TITLE—Artist, Label & Number (Distributing Label)
1	1	9	AMAZING LOVE-Charley Pride, RCA APLI-0397
女	4	7	LET ME BE THERE—Olivia Newton-John, MCA 389
3	3	44	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
4	8	7	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 687 (Phonogram)
5	5	14	ROY CLARK'S FAMILY ALBUM-Roy Clark, Dot DOS 26018 (Famous)
6	7	7	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 3275; (Columbia)
女	11	8	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-2-0290
8	9	10	THE MIDNIGHT OIL—Barbara Mandrell, Columbia KC 32743
9	2	10	FASTEST HARP IN THE SOUTH-Charlie McCoy, Monument KZ 32749 (Columbia
10	10	7	SOUTHERN ROOTS/BACK HOME TO MEMPHIS—Jerry Lee Lewis, Mercury SRM 1-690 (Phonogram)
11	6	10	ALL ABOUT A FEELING-Donna Fargo, Dot DOS 26019 (Famous)
山	17	6	AN AMERICAN LEGEND-Tex Ritter, Capitol 11241
13	14	13	NEW SUNRISE—Brenda Lee, MCA 373
14	13	11	CLINGING TO A SAVING HAND-Conway Twitty, MCA 376
15	16	9	CAN I SLEEP IN YOUR ARMS/LUCKY LADIES—Jeannie Seeley, MCA 385
16	15	9	IF YOU CAN'T FEEL IT, (It Ain't There)—Freddie Hart, Capitol ST 11252
17	18	11	COUNTRY SUNSHINE - Dottie West, RCA APLI-0344
山	22	8	I REMEMBER HANK WILLIAMS—Glen Campbell, Capitol SW 11253
19	21	15	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
20	12	31	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
21	19	25	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
22	24	22	SAWMILL-Mel Tillis, MGM SE 4907
23	25	8	THE UPTOWN POKER CLUB-Jerry Reed, RCA APL 1-0356
盘	39	2	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
25	26	25	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
26	20	11	GOD IS ABUNDANT—Connie Smith, Columbia KC 32492
27	23	18	BUBBLING OVER-Dolly Parton, RCA APL1 0286
28	30	9	IT'S A MAN'S WORLD-Diana Trask, Dot DOS 26016 (Famous)
台	36	6	BEAN BLOSSOM-Bill Monroe, MCA 2 8002
30 .	32	8	SHADES OF STEEL—Lloyd Green, Monument KZ 32532 (Columbia)
31	33	5	KINDLY KEEP IT COUNTRY—Hank Thompson, Dot DOS 26015 (Famous)
122	40	2	THE ENTERTAINER OF THE YEAR-Roy Clark, Capitol ST 11264
台	-	1	SONG AND DANCE MAN-Johnny Paycheck, Epic KE 32570 (Columbia)
34	35	4	KENTUCKY SUNSHINE-Wayne Kemp, MCA 369
35	28	12	FAREWELL TO THE RYMAN—David Rogers, Atlantic SD 7283
36	31	21	FULL MOON-Kris Kristofferson & Rita Coolidge, A&M SP 4403
37	37	7	THE FARMER-Porter Wagoner, RCA APL 1-0346
38	41	5	ARMS FULL OF EMPTY-Buck Owens, Capitol ST 11222
30	_	1	I'M STILL LOVING YOU—Joe Stampley, Dot DOS 26020 (Famous)
40	42	6	JUST ANOTHER COWBOY SONG—Doyle Holly, Barnaby 15011 (MGM)
41	27	20	CARRY ME BACK-Statler Bros., Mercury SR 1 676 (Phonogram)
42	43	4	RED, WHITE & BLUE (GRASS), GRC 5002
43	29	13	THIS IS HENSON CARGILL COUNTRY—Henson Cargill, Atlantic SD 7279
44	47	3	NOW PRESENTING—Troy Seals, Atlantic SD 7281
45	38	22	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury SR 1686 (Phonogram)
46	45	5	GIVE ME THAT OLD TIME RELIGION-Guy & Raina, Ranwood 8120
47	49	2	HYMNS BY SUSAN RAYE - Capitol ST 11255

to Randolph Scott" has a reference to Tex Ritter being "gone," it actually was released the week before Tex died. ... The Donna Fargo Show has become so big that Stan

49

50 46

Silver is looking for a second bus for the entourage.... Don Frost, former Gospel great, is re-entering the music business in the country field, as an artist

FEBRUARY 23, 1974, BILLBOARD

HOUSE OF THE RISING SUN-Jody Miller, Epic KE 32569 (Columbia)

QUEEN OF COUNTRY-Various Artists, Columbia KC 32719

TOO MANY MEMORIES—Bobby Lewis, Ace Of Hearts 3-1002 (Golden Horn)



LOVING YOU HAS CHANGED MY LIFE

DAVID ROGERS

Atlantic Records - CY 4012



Published by Jack & Bill Music Written by Jerry Foster & Bill Rice Exclusive Management - Kathleen Jackson

Regan Predicting Smooth Sailing & Visual Expansion

EDITOR'S NOTE: This is the final installment of an indepth interview with Russ Regan, president of 20th Century Records, Los Angeles. A former record promotion man, Regan offers many viewpoints on radio programming here. Interview was conducted by Claude Hall, radio-TV editor.

Q: In other words, distributors on the independent level are really *into* the music now?

A: Yes. They are more *vitally* interested in the music you put out. And that's what I like. I deliberately don't learn the numbers of my product. I don't know any of the numbers. Every once in a while, a number will stick in my head, but . . . well, like I know 2030 because everyone mentions it all of the time to me

... the DeFranco Family, because it has been going so long ... but I don't know the numbers of hardly any of my records—just the artists and the songs. To me, all of the records represent *artists*. People, not numbers.

Q: You know, the rackjobbing situation seems to be taking an unusual turn right now.

A: I had lunch with one of my distributors the other day and he told me that more and more of the department store chains are going to be stocking their own product. They see that the record business—which leads me to believe that less and less of them will be using records as a loss leader—hopefully—can make money. And they're getting more actively involved in their own record departments. A lot of the big department stores are buying direct from distributors because they want to be more involved in what's going on in their stores. I've never had any complaints either way—in favor of racks or distributors—so it doesn't make that much difference to me. A lot of friends are rackjobbers . . . I hope none of them get hurt . . . but, as far as I can see it, more and more people are becoming interested in the retailing of records. I think they see that there's a lot of money to be made at the retail level in records.

Q: Especially, if records are bastardized

A: Right. If they treat records as a class-A product. If they treat records right. I think they could wind up doing a lot better for themselves and a lot better for us.

Q: Instead of taking a loss on records—or milking the manufacturers—for a loss-leader, they could make a lot more money marketing records at good values than those refrigerators

they've been trying to attract people to buy with cheaper-priced records?

A: Right! Absolutely. See, I'm very artist-oriented. And I hate to see an artist's talent bastardized in stores, you know? I think that a guy who has spent months in a studio working on an album—the hours upon hours of anguish and frustration and heartache that go into a record—should get full value for his work. To see the record bastardized in a store is enough to make me throw up.

Q: Do you think the album could exist at a higher price at this time?

A: Absolutely. Records are the cheapest form of entertainment in the world. You go to a movie, you pay your money and you see it and you walk out and that's the end of it.

Q: You can see it in a couple of years on television.

A: With commercials up the gazoo. But with a record you can buy it and enjoy it hour after hour, if you want to. What could be more beautiful? I think it's the greatest form of entertainment in the world. Including TV.

Q: Well, considering the poor state of television, that's not a very fair comparison at the moment. You don't want to hit them when they're down, so to speak. You know. Russ, I know your company is not on the stature of a Columbia Records yet, but you must be thinking about the future. What do you see in regards to the audiovisual concepts, such as the MCA laser video disk readout system?

A: I think the video disk system will emerge as the big thing in our industry . . . as soon as we perfect the hardware . . . get uniformity in the hardware. And, needless to say, make some good product for the system. So that people will want to buy the hardware. I feel, right now, like it will boil down basically to video specials. By big superstars. I don't think, for some while, it will be a big thing for just an album-you know, making a visual concept album. I don't think we're going to be in that business. But I do see specials being done by record companies. for example, a Neil Diamond might go in and make a special and people might buy that disk . . . or Elvis Presley might make a special. But then, Diamond won't be making a special for NBC-TV network . . . or Elvis . . . but they'll be making a video special for themselves. With the record company as a mass merchandiser much as we sell records today. The disk would be produced by Neil Diamond Productions and NBC would press up the disk ... or whoever had Neil Diamond signed. And I

also see the video disk as a major factor in the educational field. I think it's going to be huge in education.

Q: In other words, the record company might eventually evolve into other aspects other than just entertainment?

A: Absolutely. We're going to be a total entity. That's why I hope to build some superstars. Because, hopefully, one or three years from now—wherever the hardware is out there—we'll be going into a studio to make a Barry White or DeFranco Family video special for disk. Don't you see it? The great thing about the video disk is that you can get off on it whether you're watching it or not. It'll be mostly music, right. But it isn't as if you'll have to sit there glued to your TV set. You can be in the kitchen chucking with Dinah, you know? After all, you've seen the visual part of the disk and you may see it again later ... but the audio is there to enjoy over and over again even if you don't have time to go sit by the TV. And there's another good thing about the laser-disk ... the lasting quality of the disk is much longer than with just a needle. I can hardly wait for the video disk.

Q: What do you think about the quadrasonic disk?

A: I think it's going to be here, one of these days. And here to stay. I find myself walking into homes of friends and seeing four speakers up there. We're kind of sitting back . . . waiting

... because, again, there has to be some kind of uniformity in the industry about one particular system. Somebody's going to have to give way among the systems in order for the industry to get a valid system. For everybody.

Q: Russ, all of the other smaller labels are running with the big labels for distribution. You went independent and you've been accused of not running with the herd.

A: When I started 20th Century, people were saying: Well, he's starting another soul label. But my first hit was a pop MOR record. Then I came along with Barry White, who I think is an across-the-board artist. Then we had bubblegum. I think I've done what we set out to do: Build a *total* record company. And I did it, like Frank Sinatra said, my way. But I'm very grateful. So far, my way has been the right way. But I'm not getting overconfident ... I'm just enjoying it ... and having a good time. I'm just a very happy guy right now. But check with me in 20 minutes, okay.



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Writter by Harlan Howard Produced by Pete Drake Managed by Bob Schwaid Booking Agent: Bob Neal - William Morris Agency

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Phonogram, Ovation, Curtom And Ampex Use Data Machines

This is the second installment of a continuing study of the greater use of electronic equipment to aid various departments within the marketing cycle. The first ran in the Feb. 16 issue.

CHICAGO — Phonogram, Inc. is steadily adding functions for its own premises IBM Systems 3 data processing computer with the newest planned function that of tracking movement of components to foreign licenses. This international aspect, according to Dennis McCarthy, data processing manager, and Len Dimond, production manager, means that movement of album covers, master tapes, and so on can be matched with reports of foreign sales.

Domestically, the Phonogram sys-

B'nai B'rith to Cite Publisher

NEW YORK—The 1974 Human Relations Award of the Music and Performing Arts Division of the Anti-Defamation League Appeal and the Music and Performing Arts Lodge of B'nai B'rith here will be presented to Bob Austin, publisher of Record World, at the associations' annual luncheon at the Waldorf-Astoria Hotel here Feb. 28. Principal speaker will be Dore Schary, national honorary chairman of the Anti-Defamation League of B'nai B'rith

tem has multiple uses. It generates overnight an invoice gross order report on all software except open reel tape by production plant and by item. Next morning, an invoice is generated that automatically adjusts production plant inventories.

Marketing and sales make use of a weekly sales history report by region on normally 30 to 40 key working titles. This report shows what each distributor turned the preceding week, and by weeks in the previous month, keyed by region and by BPI percentage of each account.

Other functions of the Systems 3 include updating of accounts receivable, royalty payments both on publishing and performers, accounts payable and general ledger. Moreover, a detailed sales file is maintained by line item which shows sales by account, by item and by time frame.

Ovation Records concentrates much information processing on radio airplay and uses a Twix machine for following production company volume, said Dick Schory, president. Three factors key radio play: a form accompanying new releases; distribution promotion men reports: direct telephone surveys of stations by label personnel in Chicago.

Mary Stuart, president, Curtom, said this label receives a weekly sales report market-by-market Buddah/Kama Sutra distributing Curtom and from Paramount/Famous on the Gemigo label. In addition, people at Curtom phone radio sta-

tions, call distributors, and call retail accounts therefore generating three radio play information forms.

Ampex Music Division's IBM data processing system is connected to a cathode ray tube scanner so that marketing and sales personnel can punch in the card for a given tape title and know at any time the sales status.

Other functions allow for a twohour turn on an order (in an 8 a.m. out by 10 a.m.) and as well for tapes made, in production, in inventory, in inventory and committed to order, shipped, tapes re-duplicated and an automatic adjustment of inventory.

Tape Raid at Cleaning Chain

INDIANAPOLIS—FBI agents have raided 27 outlets of Tuckman Cleaners, a dry cleaning chain here, and seized 4,000 alleged pirated tapes.

A spokesman for the U.S. Justice Department said that the chain's owner, Sidney Tuckman, was interviewed last August by federal agents and was told that he was possibly violating copyright laws. After assurances from Tuckman that he would contact his distributor, according to the Justice official, a follow-up check, including subsequent purchases of tapes from various Tuckman locations, disclosed that the stores were still selling the tapes as recently as Jan. 11.

Vinyl Crunch Aids LP Chart Longevity

• Continued from page 3

ing fields. Charlie Rich's "Behind Closed Doors," now in its 41st week on the charts and in the number 10 slot, is a country set that has crossed over.

Spotted at number 14 is the soundtrack to "American Grafitti," now in its 26th week on the chart. The soundtrack is a collection of some 40 oldies. Pink Floyd, in the number 22 spot, have been charted for 50 weeks with "The Dark Side of the Moon." Pink Floyd have long been known as an "underground" group and were among the pioneers of what is now called "space rock."

At number 33 is Stevie Wonder with "Innervisions." Wonder's set has been on the charts for 31 weeks, and he is a soul as well as pop star. The same may be said for Gladys Knight & the Pips, now in their 34th week on the charts with the number 30 slotted "Imagination." A comedy LP, Cheech & Chong's "Los Chi-

Carpenters Hit Gold

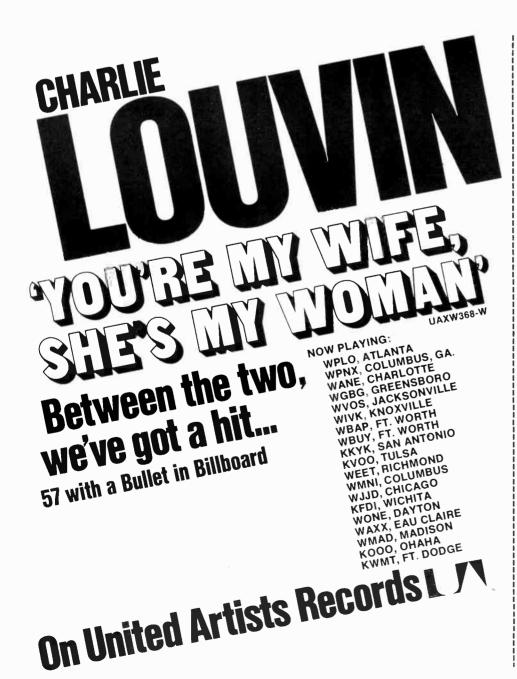
NEW YORK—The Carpenters, Karen and Richard, have struck double gold with an RIAA certification for the single, "Top of the World" and the album, "The Singles, 1969-1973," "World" marks the duo's ninth gold single and "The Singles" is their fifth gold album, The Carpenters record for A&M.

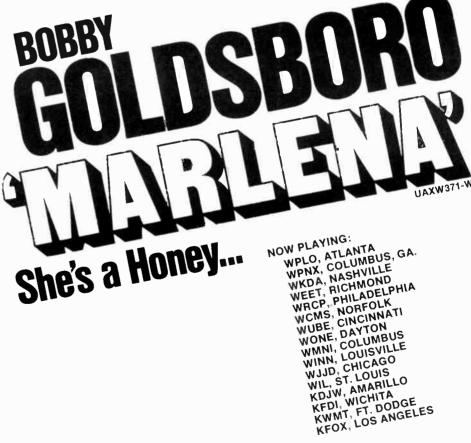
cinos," is at 34 and is on the chart for its 30th week.

Other sets showing longevity are Cheech & Chong's "Big Bambu," now in its 87th week on the top 200 LP's, Led Zeppelin with "Houses of the Holy" in its 46th week and "IV" in its 117th week, Deep Purple's "Machine Head" in its 91st week and Carole King's "Tapestry," now in its 151st week.



SIDNEY A. SEIDENBERG, right, president of SAS, Inc., and personal manager of Gladys Knight & the Pips, accepts three Billboard Number One awards from Mickey Addy, account executive at Billboard. The awards were for "Top Singles Artist," "Top Singles Vocal Duos & Groups" and "Top Singles Soul Artists." Act records for Buddah Records.





From Bobby's current album SUMMER (THE FIRST TIME)
On United Artists Records L

Tape/Audio/Video

U.S. Pioneer The Who Maxell Blank Leaner, Stax Store 4½ Hour Radio Show

NEW YORK-MCA Records artists The Who will be featured in a special 41/2 hour radio concert cosponsored by U.S. Pioneer Electronics Corp. and Landlubber Clothes, slated for airing March 31, on the King Biscuit Flower Hour on AM and FM stations around the nation.

The concert will be the secondunder Pioneer's sponsorship-in a series of 1974 specials that has been tacked on to the regular bimonthly radio series produced by King Biscuit. It will be specially broadcast in many college auditoriums, in miniconcert form, through the joint efforts of regional Pioneer dealers, radio station officials and college authorities.

Preceding the Who's concert, Pioneer will sponsor a Feb. 24 concert also produced by King Biscuit, and featuring Seals and Crofts, and

The 1974 series of special concerts developed out of what Pioneer officials call the overwhelming success both sponsor and producer had with a New Year's eve concert featuring the Allman Bros. Band. That fivehour special reached an estimated 20 million listeners via an estimated 125 AM and FM stations across the

New Ferri-Chrome Coating

TOKYO-Nippon Hoso Kyokai (NHK), the national broadcasting corporation, and Fuji Film, manufacturer of magnetic recording tape, have jointly developed a formulation said to give an output four times as high as iron oxide and twice that of chromium dioxide.

The formulation, under development by Fuji Film since 1960, has been brought to a manufacturing stage with the aid of NHK's main technical research laboratory. However, Fuji Film has indicated that some further development would be required before it can be adopted for general use.

Audio Devices New Mastering Tape at NAB

GLENBROOK, Conn.-Audio Devices will debut a high-output, low-noise mastering tape, and a broadcast cartridge at the upcoming show for the National Association of Broadcasters (NAB) scheduled for March 17-20 in Houston.

According to Harry Preston, professional sound products manager, Audio Devices, Inc. the new Audiopak A-2 cartridge conforms to NAB broadcast cartridge specifications, and is available in zero, 20, 40, 70, 90, 100 and 140 seconds playing times. It also comes in 2.5, 3.5, 5.5, 8.5, and 10.5 minutes. Special customized playing times are available on

The A-2 cartridge was, according to Preston, developed in response to specific requests from the broadcast industry, and features unique braking mechanism that holds the cue in place: a "guide by angle" concept that accurately guides the tape across the heads and prevents edge wear on tape and guides; a "virtually indestructible pressure pad; and precision molded tape guides for better azimuth control.

The tapes use a new iron oxide, a new binder system and a new dispersion process, according to Preston. They also feature the exclusive AD Cushion-Aire back-coating to provide what Preston calls maximum handling and storage reliability.

Other features include superior print-through qualities and reduced head-wear. In addition, said Preston, they meet all the critical requirements of modern recording and duplicating techniques, and can be used for copying, overdubbing, duplicator masters, and other applications demanding hard usage.

Wishbone Ash.

It consists of ferri-chrome alloy particles ranging from 0.2 to 0.4 microns in length and 0.02 to 0.04 microns in thickness. The coating of particles bonded in polymer plastic is only 3.3 microns thick. In comparison, the Sony "Duad" sound recording tape coating consists of a surface layer of chromium dioxide 1 micron thick and an inner layer of gamma iron oxide 5 microns thick, a total of 6 microns.

The newly developed alloy forumlation can be used for video tape as well as audio. In offering longer recording and playback times, it opens the way for the manufacture of smaller and lighter recorders/players-and with its high output, smaller video cameras, the manufacturer says

Tape Bid on **Mass Buyers**

By BOB KIRSCH

LOS ANGELES-Maxell has now been marketing tape in this country for over four years, and during that time has gained the reputation of being an audiophile tape which is merchandised primarily in audiophile outlets.

While the firm wants to retain the image it has built for itself, it is also now making plans to move more heavily into mass merchandisers and department store outlets, according to Gene LaBrie.

To pursue these goals, Maxell is expanding its distribution network and has already moved into some larger outlets, as well as branching into record and tape stores.

"We are in the process of expanding now," LaBrie said recently. "To begin, we've added more regional men to our staff and this will give us the opportunity to visit more types of outlets. We are willing to sell tape to various kinds of outlets and we are planning to go to two step distribution in some cases.

"We have been known as a strictly audiophile company in the past,' LaBrie continued, "and to some extent this reputation has been justified. But now we are looking at the big users. We will not, however, go into a market unless we feel that market is ready.'

One of the markets LaBrie feels is ready is northern California. "In this area, "he said, "we are moving into (Continued on page 46)

Model Unit Stocking Software, Hardware

CHICAGO-The 1,680 square foot pilot Record Worlds store here is smaller than what the new retail chain is aiming for in its projected 200 plus units, said Ernie Leaner, president, Record World Stores, Inc. (see separate story), but manager Cory Wade stressed that every area with the possible exception of the ceiling is being used to display merchandise. Wade sees the unit as a model for efficient operation.

Software Inventory

• Singles: Billboard "Hot 100" and WCFL-AM list as models with top 40 stocked; Billboard "Hot Soul Singles" list carried 80 deep; price: 79c. Oldies: 2,000; soul and rock: price: 89c.

• Tape: Billboard "Top LP's & Tapes" list plus 1,400 8-track titles in Soma Mfg., Genco-designed hand-hole wall case with conveyor belt bottom; 100 top Billboard titles in cassette; open reel special deals only; price: usually

• LP's: Billboard "Top LP's & Tapes" 200 along one wall; classical, 250 titles; blues, 300; children's, 300; religious, 200; international, 200; language, 12; pop male vocalists, 500; pop female vocalists, 500; soul soloists and groups, 500; instrumental, 500; comedy-sound track, 500; country, 500; jazz, 100; all new releases with 30 spotlighted each week; cutouts, 2,000 (\$1.99).

• LP price code: \$4.98/\$4.49; \$5.98/\$4.79; \$6.98/\$5.49; \$7.98/\$5.99; \$8.98/\$6.99; \$9.98/\$7.99; \$10.98/\$8.99; \$11.98/\$9.99; \$12.98/\$10.99. Color code circle stick-on changed quarterly for visible instant inventory age inspec-

• Inventory control: each SKU (stock keeping unit) has stick-on pocket for 4-in.x21/2-in. card detailing label, artist, title, prefix. number, price, date sold, category, store and code. If multiple title, SKU card on one LP only.

Hardware Examples

• Brands: at present all Lloyd's. Leaner said line was chosen because "you don't see it in every window." Wade noted local delivery factor and wide selec-

 Quadrasonic receiver with 8-track (\$229.95); deluxe compact with AM/ FM, phono and two speakers (\$169.95); AM/FM digital clock (\$39.95); cassette recorder kit (\$39.95); deluxe home entertainment center, three pieces and two speakers, AM/FM receiver, 8-track deck, phono (\$499.95). Other pieces

stocked, AM/FM receiver with two speakers; 8-track deck with two speakers; two more compacts with AM/FM, phono, 8-track; compact with 8-track record and phono; (Continued on page 47)

Biggest ITA Set: Kusisto

TUCSON-Attendance at the fourth annual International Tape Association (ITA) seminar here Feb. 24-27 will be double that of last year or around 500, according to Oscar P. Kusisto, ITA board chairman and vice president and general manager, Motorola automotive products division.

Kusisto emphasized the growth of ITA and the fact that its normal activities and the focus at the seminar as well covers the spectrum of tape, disk and film technology from raw material supplier clear through to end





HARDWARE figures prominently in Record Worlds' merchandising. Note use of Umbo plastic room dividers in window

Rep Stresses Training; Boosts Blank Tape

By GRIER LOWRY

Tape Sales Points

- See blank tape as category, not accessory
- Many stores earn 60% profit on blank tape
- Stock five or six brands from high to low
- \$10 to \$20 ticket sales becoming commonplace Hold store sales meetings to two topics only
- Show customers inner working of the mechanism
- Blank tape brand image a growing factor

LEAWOOD, Kan.-Any electronics products factory representative of stature and with ambitions to grow in an increasingly sophisticated and complex field realizes that his realm of marketing extends beyond merely selling a

The role of the modern, forward-looking factory representative demands an ability to interact and communicate effectively with people at all levels and skill at organizing and producing seminars, product shows, sales meetings and consumer clinics designed to enlighten and spur demand for audio and visual

An awareness of this need to sharpen and update his techniques in these areas prompted Bill Menezes, William Menezes & Associates here to attend, at his own expense, a recent symposium dealing with interpersonal relations conducted by Dr. Thom Thiss of the Wilson Learning Corp. and sponsored by

Electronic Representatives Assn.

give off messages without saying anything." Menezes said. "Understanding these messages, which are demonstrated by various mannerisms such as folded arms, stroking of chin, or tugging ones ear, tells that you know something about the individual. If you understand the meanings, you are able to react and communicate more effectively.

Knowledge gained at this seminar, especially that pertaining to the way

"I was particularly impressed with Dr. Thiss' remarks at this seminar on the

people act and react, and how to pry open closed minds, has proved valuable

to this young factory representative as he applies it in the course of his daily

activities. For him, attendance at this symposium was part of the growing proc-

methods useful in adjusting to the mental and emotional states of the persons

with whom you are dealing," said Menezes. Factory reps and our salespeople

engage in interaction with people at all levels-stockboys to presidents of com-

panies. We need the ability to understand the feelings of all types of people

Body Language "How to penetrate the closed mind is one of our challenges. This expert's

recommendations on being a good listener, as well as a good talker, was sound

counsel," the rep declared. "We all work hard at pitching our products, but do

we ask the customer enough questions? Do we draw him out? Dr. Thiss said,

and I also believe, that the key to opening the mind of the recalcitrant person is

with pertinent questions. What are his problems? In what areas can we be of

'I was also impressed with his comments on the manner in which people

help? What are his goals? We have to be able to ask relevant questions.

and need to be able to communicate freely with them all.

"The time and money for that symposium was well spent and I've endeavored to pass along some of the things I learned to our salesmen," said Menezes.

(Continued on page 44)

FEBRUARY 23, 1974, BILLBOARD

Ampex Eyes Growth

By RADCLIFFE JOE

NEW YORK-The Ampex Corp. is well on its way to financial recovery following the \$127 million loss which almost kayoed the electronics giant two years ago. So said Charles Steinberg, vice president of the firm, and general manager of its Audio Video Systems Division.



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Steinberg, in New York for the launching of Ampex's new series of professional audio recorders/reproducers, said that in the two years since its near-disastrous financial dilemma, the firm has repaid \$100 million in bank interests on its longterm loans, and another \$30 million in interests costs, as well as realizing

an operating profit. Steinberg said the turnaround was due in great measure to the firm's sweeping changes which acknowledged the areas in which it had little or no expertise-i.e.: the record business and consumer electronics-and got out of them, thereby freeing itself to concentrate on those areas in which its forte lay.

"In addition," he said, "we hired new senior management, re-assigned some of the others, and invested some \$30 million in the research and development of new products, of which the AG-440C series is part of the results."

The AG-440C series of which Steinberg spoke was designed for recording studios, radio stations and

(Continued on page 45)

Tom Davis, AMD Head

NEW YORK-Tom Davis. newly appointed general manager of Ampex Music Division. has an employment record with the Ampex Corp. that goes back almost to the birth of recording

Prior to 1953 when he joined Ampex in its marketing division, Davis worked with Bing Crosby, and was with the popular crooner when he took delivery of half a dozen of the first tape recorders manufactured in this country by

After joining Ampex, Davis worked his way up through the ranks from his marketing position to a corporate vice president. One year ago he was appointed vice president of marketing for the corporation. He continues to hold this title in addition to his new responsibilities as general manager of AMD which he took over from William Slover who resigned (See Billboard 2-16).

Rep Training

Continued from page 43

Bill Menezes started the company in 1968 and it has been a growing concern with steady expansions. The territory encompasses Kansas, Missouri, Nebraska, Iowa and southern Illinois. Product lines fit into about three basic categories; audio products including Dual turntables, United Audio, Tandberg, Acoustic Research. Harman-Kardon and Utah Electronics, the Maxell line of blank recording tape, and Commercial sound equipment with Toa Corp. and Sescom Co. the major lines. The latest addition to the roster was the 3-M Wollensak division

Dealer-training and education is an area of concern to this Kansasbased rep who also has an office in St. Louis. A good illustration of the way his concern with the sound training techniques pays off centers on blank recording tape.

Blank Sales

Believing that both 8-track and cassette blank tape has come of age, and that consumers are consistently upgrading themselves to better quality equipment and tape, Bill Menezes enthusiastically points to the ever-growing number of retailers who sell blank tape, not as an accessory item, but as a full-fledged category, according it the display, selling effort, and merchandising attention given speakers, turntables and other full-categorized merchandise.

Tape, says this rep, should be accountable for a minimum 5 percent of a retailer's total sales. Many of his accounts consistently realize a 60 percent profit markup on tape compared with the 35 to 40 percent margin on other categories. The ticket on blank tape is steadily increasing to \$10, \$15, \$20, and on reel-to-reel even \$60 to \$100 sales are commonplace. Recording music is no longer limited to the serious audiophiles.

"The key to getting dealers to sell tape in volume is for them to think of it as a category, not an accessory, Menezes said. "Once a dealer looks upon tape as a category, he starts pushing it, starts learning a little about the product. How many audio stores do you know who are recognized as 'tape dealers'? How many stores can you go to and get a decent answer to a question on tape? If the information isn't on the label, chances are your question will go unanswered. But the picture is changing." (To be continued)

New Products



GE's compact white stereo system, model P332, has a free-form stand that holds player control module and records. Compact also features a solid state amplifier with volume, balance and tone controls and matching speakers. List: \$40.95



SCINTREX'S SX-4 headphone introduces Experiential Sound, with increased surround. A two position switch adds option of standard stereo. The 2-channel headphone utilizes four drivers. Retail price:



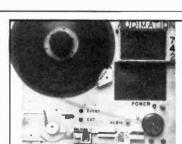
BIGSTON'S KD 410 lightweight, portable cassette recorder. The ACoperated unit also features condenser microphone, automatic level control and 3 digit tape counter. Recorder retails for \$49.95



SUPERSCOPE adds a new 8-track cartridge playback deck to its tape line. Model TD-48, listing for \$89.95, features Stereo 2/Quadrascope 4 automatic 2-channel/4channel switching and illuminated 4-channel indicator. Also included is a repeat button and program select-



MOTOROLA introduces a super compact, 8-track tape player, model TM215S. The unit measures 5.2" W x 2.5" H x 7.8" D. Other features include solid state circuitry, repeat and select pushbuttons, slide controls and program indicator. Suggested list price is \$49.95



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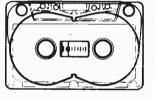
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RepRap

New reps for Casemakers, Inc. including territories covered, are: Joe Algozzini, 17742 Wentworth, Lansing, Ill., for Ill. and Ind.; Al Akulin Organization, Inc., 7356 Castor Ave.. Philadelphia, Pa. 19152 (215) RA 8-5151, for Pa., Ma., Va., upper N.Y.. Del., Wash. D.C., W. Va., s. N.J. and Puerto Rico: Andy Angelo Sales, 2625 National Circle, Garland, Tex. 75041 (214) 271-4466, for Ark., N.M., Tex.. La. and Okla.: Lawrence Elliott Co., 20011 Fairmont Blvd., Cleveland, O. 44118 (216) 321-8732, for Ind., Mich., Ky. and O.

Dick Goss & Assoc., 3520 W. 75th St., Prairie Village, Ka. 77208, for s. III., Mo., Neb., la. and Ka.: Eric Goldenberg & Assoc., 1132 NW Glisan St., Portland, Ore. 97209 (503) 228-5193, for Wash., Ida. and Ore.: Magduff Sales, 2195 S. Green Rd., Cleveland, O. 44121 (216) 382-6510, for O.; Marketing Associates, 3939 Excelsior Blvd., Minneapolis 55400, for Minn., S.D., N.D., w. Wis.; Packer Sales, 8555 E. Plaza, Scottsdale, Ariz. 85253, for Ariz.; and Tri State Representatives, 6011 S. Napa, Spokane, Wash, 99203, for Wash.

Jim Flora, president, J. Malcolm Flora, Inc. which was named Pioneer Rep of the Year, attributed the firm's success to a superior product line, young people, aggressive promotions, staying well ahead of the market, and Flora's strong investment in people. The firm is headquartered at 165 E. Liberty St., Plymouth, Mich. (313) 453-4296.

Sales of 8-track auto tape players will drop this summer because of the gasoline shortage. Jim Graham, president of J.J. Graham & Assoc., predicts. However, he feels the sale of home units with 8-track players will benefit. Jim and his son James T., and Wisconsin associate Robert King, cover III. and Wis. for Peerless Telerad and Phonogram prerecorded tapes. The III. office is at 3835 St. Charles Rd., Bellwood, III. 60104 (312) 544-0015.

"The gas shortage is forcing us to be more efficient in planning our sales calls, so we see more customers in a shorter period of time," Jerry Peterson, Milmar, at 7151 W. Gunnison, Harwood Hts., Ill. 60656 (312) 867-4383, reports. He notes that cassette hardware has been especially affected with shortages and price increases. Jerry and Harry Marcucilli rep AIKO in Ill. and Wis.

Century Sales Ltd, Inc. is the new rep for the Sansui line in Tex., Ok., La., and Ark. Century Sales and its principals. John Woods, Mary Squire, Dick Merryman, are well known in the audio industry. So too is Sheldon Schak, of Schak & Associates, who will be handling the Sansui line in Minn., and the Dakotas.

New Ampex Unit

• Continued from page 44

professional recording uses in education, industry and government. It is an outgrowth of the AG-440 and AG-440B series, and further incorporates significant performance improvements and conveniences for the user, according to Steinberg.

Improvements in the AG-400C are in the manual controls, tape guidance, electronics, signal-to-noise ratio, tape editing and service-ability. The unit, according to Steinberg, also eliminates the problem of switching from fast forward/rewind to play by adding motion sensing. He said edit control now releases transport brakes thereby eliminating handling of the tension arm. Sapphire guides and a flutter idler reduce skew and improve tracking.

Head assemblies in the system are easily replaced with full access for editing, cleaning or demagnetizing. Space for a fourth head is provided.

The AG-440C is available in full-track, half-track, two-track, '4-track configurations for '4-inch tape, and a four track configuration for '2-inch. There is also the AG-440C-8 model, an 8-track capstan version that handles 10 half inch reels of one-inch tape.

Delivery of the new series is already underway.

FEBRUARY 23, 1974, BILLBOARD

Hasko and David Johnston, and from Kansas City, with Charlie Michael, and Wisconsin, Cal Rice.

Sparking sales for Orren Sales Co. is the

new Sparkomatic FM converter unit, Stan-

ley Lipitz, vice president noted. The firm

also reps Automatic Radio from headquar-

ters at 3517 Raleigh Ave. S., Minneapolis

55416 (612-920-4517) with salesmen Mark

Flora-Ohman, Inc. is the new representative for the Hexell line of blank tape products in Mich. Flora-Ohman is headed by Phillip Flora and Jeffrey Ohman. The firm represents such other lines as Kenwood, Janszen, Pickering, Teac and Thorens.

Dave Andalman is repping the Bose line of consumer and professional electronics equipment in Mo. Ill. and So. Wisc. Ron

Greene has picked up the line for Ind, and Mich. Andalman and Greene are acting as liaisons in their respective territories between their dealer management, retail salesmen and Bose Corp. They will also assist dealerships with complete advertising and marketing programs.



That's why we at Electro Sound design our professional tape duplicating system to be both durable and versatile. Long lasting hardware. Mono through eight channels; reel, cassette and cartridge formats. And Quad, too!

Sure we use state-of-the-art techniques. Our transports are known for their round-the-clock ruggedness and our solid-state electronics for their sophistication. A unique a.c. eddy current clutch constant tension system, electronic cue tone injector and a 2,000' capacity vertical loop bin that guards against tape edge curl are examples of our skills. But so what?

against tape edge curl are examples of our skills. But so what?

It's the ability to efficiently produce a finished tape of unquestioned high quality that pays off in operating profits for our customers. Plug-in heads with integral scrape flutter idlers let operators change master or slave tape width or formats in seconds. Speeds of 240, 120 or 60 ips means production flexibility. Endless loop or auto rewind handles any duplicating job. And nobody has more practical experience with ferrite duplicating heads than Electro Sound.

But that's not all. We are the only single source manufacturer of duplicators, loading racks, quality control reproducers, mastering recorders, cartridge and cassette winders and splicers—all that's required for a fully operational plant. And we provide on-site engineers for equipment installation and employee training. That's service.

Whether you duplicate retail music, broadcast syndications or "spoken word" cassettes, Electro Sound has a system for you. After all, the giants who pioneered the industry, as well as those just joining it, are using Electro Sound systems in 30 countries.

We repeat. Being the best in duplicating equipment isn't easy.

ELECTRO SOUND

725 KIFER ROAD, SUNNYVALE, CA 94086 (408) 245-6600 TELEX: 346324 LECTROSND SUVL

Maxell in Macy's, Other Chains

• Continued from page 43

large stores and record and tape dealers there. For example, we are in Macys and we are also in the Record Bar in another area of the country, North Carolina." The Record Bar is a large chain of traditional record and tape outlets.

"We basically have two types of tape," LaBrie said. "These are low noise and UD. At the moment we have no plans to enter the chromium dioxide market place. We feel we can service a large store as well as a smaller one. One way is through offering displays. There is a free standing display that takes up only one-and-a-half square feet of floor space and will display the entire cassette. 8-track and reel-to-reel line. This seems ideal for the mass merchant who does not have a great deal of space to spare."

Maxell also operates what it calls

NEW YORK-Eight district man-

agers have been appointed to the

staff of Electro Music, to market the

new Leslie Plus 2 speaker systems

The managers, appointed by

Donald Sauvey, vice president Electro Music, CBS Musical Instru-

ments, are Roy Pearl, Burnsville,

Minn., who will cover such terri-

tories as Illinois, Iowa, Kansas, Min-

nesota, Missouri, Nebraska, North

and South Dakota, Wisconsin and

northern Michigan. William Blakley

of West Bloomfield, Michigan, will

cover Indiana, Kentucky, southern

Bob Preim based in Red Bank,

N.J., will cover Connecticut, Maine,

Massachusetts, New Hampshire,

New Jersey, New York, Rhode Island and Vermont, Jack Martin of

Brea, Calif., will service Arizona,

California, Nevada and Utah.

Michigan and Ohio.

across the U.S. and Canada

Leslie Systems Hit Market

a backup clinic, which travels from location to location. "You can bring in a cassette and check the performance against other brands," LaBrie said. "This is important because we feel we can actually show the consumer something instead of just telling him. This started as a promotional idea, but it became popular so we continued with it and now it moves around on a scheduled basis. The basic thinking was to demonstrate something which is basically non-tangible and non-visual to a consumer. This way we can make it visual. It helps the dealers and we feel it gives them a bit more confidence and it also helps the con-

In other areas of tape, LaBrie said that 8-track sales have picked up dramatically over the past year, and added that the consumer is becoming increasingly quality oriented, partly as a result of better education

Rumps, will cover Alabama, Flor-

ida, Georgia, the Carolinas and Ten-

nessee: while George McGarvey of

Landisville, Pa., will cover Dela-

ware. Washington D.C., Maryland.

Pennsylvania, Virginia and West

For the territories of Alaska, Colo-

rado, Idaho, Montana, Oregon.

Washington and Wyoming, Ken

Hall of Puyallup, Wash., is the dis-

trict marketing manager. Covering

the entire Canadian market is

D'Arcy Duncan based in Van-

In announcing the appointments

Sauvey reemphasized his company's

feeling that a direct factory sales

force was the most effective method

of selling the Leslie Plus 2 speakers

to dealers. The appointments were

made during the company's annual sales meeting held aboard the Queen Mary, Long Beach, Calif.

couver, B.C

over-all and partly as a result of the better quality hardware now on the market.

LaBrie also said that Maxell will not be going in for what he terms "razzle dazzle merchandising." What he would rather do, he said, "is try and show the consumer that we have a good product and the clinic is one way to do it. The public has no real way to evaluate, so you have to try and show them some way. And the general public are not experts. But you also must prove yourself to the dealer."

Maxell also operates with a dealer contract, which pays certain dividends back to the dealer through co-op plans and the backup of clinics. The dealer can also receive certain point of purchase displays, and there are certain contests available. In the near future there will probably be a direct consumer program, but LaBrie said details have not been firmed as of yet.

"The whole area of mass merchandising is fairly new to us." LaBrie continued, "and while we are aiming at more diversified outlets, our goals this year are to stay in the audiophile stores firmly as well as getting into the mass merchant and record and tape end of things." Car Stereo

U.K. GARAGES TAPES, PLAYERS MARKET PROGRAM

LONDON—More than 3,000 BP garages throughout the U.K. have been given the opportunity to move into tape hardware and software following a tie-up between the giant petrol company and wholesaler, Bilabel, of Chandler's Ford, Hampshire.

In effect, the deal simply means BP dealers have been told that if they want to boost profits especially during the fuel crisis, they can have cassettes. 8-track cartridges and an exclusive range of hardware equipment supplied to them by Bilabel. BP Marketing's senior marketing assistant. Rod Dale, said there were no extra discounts, but interested dealers would be supplied with exclusive hardware such as six units with the brand names of Hanimex. Kyoto and Harvard.

On software, Dale said Bilabel could supply tapes from all the major record companies.

Although BP has some 3.200 outlets, Dale said that of these, probably only 1.000 which are mostly the larger outlets with motorist shops would stock tape products.

While Bilabel is supplying the tapes and hardware to the dealers, BP did in fact make an extensive inquiry into the market before making this choice to use one wholesaler who could supply all tapes from all the major record companies.

"We did go to one or two record companies to look into their supplying us direct, but we felt this would be too restrictive in the range of music the dealer would have for his customers," Dale said. "This way, the dealer can stock the tapes he wants and have anything he needs supplied to him," he added.

Julie Filkins Dead —Duplicator Mgr.

NEW YORK—Julie Filkins, customer relations manager for Audio Matrix. Inc., was killed in an automobile accident, Feb. 10. According to Milt Gelfand, president of Audio Matrix. Ms. Filkins was one of the first employees of the record plating plant, which she joined in 1948.

For many years Ms. Filkins was liaison between customer and factory. She is survived by a daughter. Ginny, who also works for Audio Matrix.





CORY WADE, Record Worlds pilot store manager (center), shows customer an item while at left Carol Dellahousaye checks singles. At right note wide array of accessories, carrying cases, blank tape along one whole wall.

pfan/tiehl Are PLUS Audi Wires & Connectors

Are you getting those High Profit, PLUS Sales available with Fast Moving Audio Cables, Connectors, Speaker Wires, Adapters and Plugs?

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Busy Store Mgrs.' Cash System Very Simple, Efficient

CHICAGO—The pilot store of the Record Worlds chain here has an extremely rigid and yet simplified system for controlling its cash flow, according to Cory Wade, manager, who set up it and who may be the busiest acter manager around.

Central elements include a onepage daily recap breaking down sales and the use of a "safe drop" system for maintaining an absolute minimum of cash in the register. A cash and sales balance column lists all coins, currency. checks, safe drops, charges and paid-outs. Reports are broken down by department: LP's, singles, tapes, hardware (Continued on page 47) CUSTOM in-dash models (AM/FM/

CUSTOM in-dash models (AM/FM/ Cassette, AM/FM/4-channel and AM/FM fixed shaft cassette) and a low-end playback only cassette are demonstrated by Ed Lucasey, national sales manager, Panasonic automotive products. Above, new display.





112-B EDGEWATER PARK,

BRONX., N. Y. 10465

Tape Duplicator

Oncida Video-Audio Tape Cassette Corp., Utica, N.Y., will begin manufacture of all sizes of video tape "when the market breaks," Stanley Markowski, sales manager, reported. "We installed the equipment six months ago, but are waiting for the market to develop before starting manufacturing," he said.

Oneida handles record pressings and in-cassette duplication for the educational and religious music fields, as well as custom work, such as the sample record included with Ohio Art's Jubilee Jukebox for children.

Blue grass and gospel music sales have increased 16 percent, Tex Clark, sales manager for Brite-Star Recordings, reports from Nashville. One reason is national exposure on TV, with such programs as "Music Country." Acid rock sales are decreasing, he added.

Sounds Reasonable, Inc., Washington, D.C., is working with ¼" quadraphonic endless loop tape, to produce automated slide shows using as many as five projectors. President Edmund Barnett Jr. said the four tracks can be utilized with subaudio tones for mono, ¼ track stereo and quadrasonic applications for training and information dissemination programs. Better separation of audio and visual pulses on ½" and 1" cassette tape can be made by putting visual pulses on Channel 1 and

Safe Drop Plan

• Continued from page 46

and accessories, specials, misc. and tax.

Wade, 34, has a background in bookkeeping, three years of premed, two years in drama, record producing (million seller "Love Jones" by Brighter Side of Darkness) and experience in distribution going back to 1966 with the James M. Martin (selling Lear Jet car stereo).

He arrives at the National Association of TV & Radio Announcers headquarters here at 7 a.m. and goes back after the store closes. He is also involved in his separate artist management company. General Entertainment Corp.

Safe drop involves regular storage of even-number cash increments (\$100, \$110, so on) in a safe near the eash register that only Wade and Brinks have keys for and that thus can only be opened when Brinks is there. "Our only worry is the robber who could be upset at finding little money and shoot us." said Cory, adding he was worried about a recent murder-robbery.

A Midwest Hi-Fi store manager here was shot in the back of the head while on the floor with his hands bound behind him in a robbery by five men in ski-masks who escaped with \$250.

HIGH RELIABILITY C-O CASSETTES

Due to increased production schedule C-O Cassettes now available.

Send request by your company letterhead.

BOX 821

BILLBOARD 1515 Broadway New York, New York 10036 audio on Channel 4, Barnett suggested.

Washington is growing as a music center. Barnett said, with the influence of the new Kennedy Center and the Capital Center in Maryland, as well as efforts by recording studios to encourage talent to stay and record, by distributing from Washington, by developing new talent, and by doing club promotions.

Barnett said the unusual name of his firm came about when he went to a banker to set up his company. "You need a name," pointed out the

banker. "Sounds Reasonable," replied Barnett. And so it was.

The New York State Council on the Arts is offering a \$150 stipend to artists who participate in a week long program of experimentation. using the Syracuse University's \$250,000 audio/video color studio and experimental two-way cable communications network. The purpose of the program is to experiment with the potential for cable. The program will be managed by Innervision Media Systems. Fayetteville, N.Y.

Model Unit Stocking Software, Hardware

• Continued from page 43

AM/FM table radio; two deluxe table radios; portable AM/FM 4-band radio; portable AM/FM radio with cassette; portable cassette recorder: 8-track recorder deck; small 8-track player deck. Average markup: 20 percent.

Hours

• Mon.-Thur.: 9 a.m.-7:30; Tues., Wed., Fri., Sat.: 9-6. • Saleswomen: Monday. all three, 9-7:30; Tues., Wed. and Fri., two, 9-6; Thur., three, 9-7:30. Sat., three, 9-6 (total hours, 43). Merchandiser: Mon. (noon-7:30). Tues. (4-6), Wed. (2-6). Thur. (2-7:30). Fri. (noon-6). Sat. (9-6—total hours, 33). Cory and Guard: Mon. and Thur. (9-7:30), Wed., Fri. and Sat. (9-6) for total of 51.

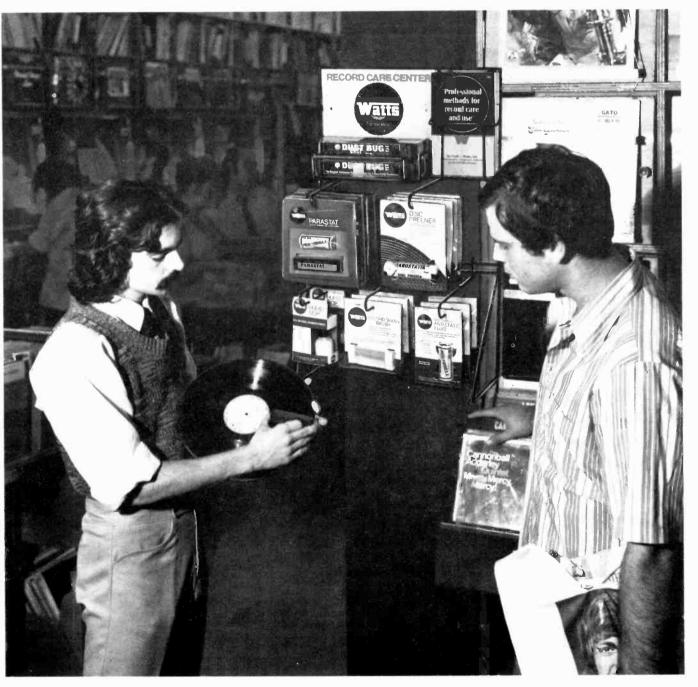
How to make 17 inches of record care space your most profitable and fastest turnover area.

Sales of Watts record care products are skyrocketing from coast-to-coast. Dealers are finding it's one line that offers fast turnover, high profit margin, repeat business and impulse sales — with a minimum investment in cash, care and space. In fact, only \$72 starts you in the fabulous Watts record care business. That's the total cost of a fully stocked Watts Mini-Rack. Watch it sell itself in just 17 inches of space.

Whether your business is large or small, located in the city, suburbs, a shopping center, or near a cam-

pus, Watts will more than pay its way in sales. Become part of the action today. Available through leading jobbers and distributors. Write or call: Elpa Marketing Industries, Inc., New Hyde Park, N.Y. 11040 (516) 746-3002/7301 E. Evans Road, Scottsdale, Ariz. 85260 (602) 948-1070.

FOR THE LIFE OF YOUR RECORDS



International News



TERRY DEMPSEY of Angela Music South Africa, sub-publisher and producer of the Lauren Copley recording "Kentucky Blues," presents the original publisher, Peter Meisel of Edition Intro, Germany, with a gold record for sales in excess of 25,000 in South Africa.

'Cool' U.K. Heats Up at Stores As Sales Show Rise to 20 P.C.

LONDON—Disc and tape sales have rocketed by up to 20 percent over last year in many record shops throughout the country. Dealers attribute the mini-boom to the TV shutdown and three-day working week. This was revealed by a spot survey of record shops. No dealer reported a drop in sales—although some feared it could come if the crisis situation becomes worse. Others adhere to the theory—being voiced throughout the music industry lately—that the leisure industry booms in hard times.

Owner of the Harlequin chain of 46 shops, Laurie Krieger, said takings in his outlets had gone up on average of 15 percent each week through the Christmas-January period compared to that period last year. Krieger said it was found in fact that more people than usual swarmed into his 14 shops in London's city district, even during periods when they were being lit by gaslight. He said his Piccadilly shop—which relied on a brightlight atmosphere to attract tourists—had been hit to an extent, but this had been more than made up for in other shops.

Ilford HMV record shop assistant manager, Vikram Singh said sales there had risen too—and he attributed it partly to the "love the British have for chaos."

"Last October we had the shop modernized—and when the carpenters and painters were in the shop, more people seemed to come in. It's the same when the lights are off," he said. However, Singh said he believed record shops that were self service—unlike the Ilford shop—could be a "pilferer's paradise" in these darkened days.

Limbo Situation

Mike O'Hare, manager of Virgin Records in Coventry, said the town had been seriously hit by the three-day working week and people did not have a lot of spare money. Sales therefore had not gone up—yet neither had they dropped, he said. "It's a sort of limbo situation here," he said. "People are waiting to see what is going to happen."

In East Lancashire, Philip Ames owns six record shops in various towns ranging in size from Blackburn to Clitheroe, Ames said he had found sales going "from strength to strength" over the past few weeks—but now it appeared people were beginning to relized the seriousness of the economic situation and, in some shops, sales had levelled out. "But after the bread and meat people put in their basket comes a record or tape," he said. Ames added that he would expect a 10 percent increase over last year's sales at this time, but had found in some shops increases of up to 20 percent. The difference, he believes, is due to the power ban and early TV shutdown.

Rushworth and Dreaper assistant managing director. David Rushworth, said in Liverpool he had noticed an increase in the sales of record players but no sharp alteration in the sales of records and tapes.

"We have also found that when it is dark in the shop, trade drops off," he added. "The initial fun of shopping by candlelight has gone," he said.

Meanwhile, in Newcastle upon Tyne, Alderson and Brentnall's record shop manageress. Margaret Cleary, said she felt the effect of the present crisis may be more apparent later this year if the three-day week continues. However sales recently had shot up by "at least 20 percent" over this time last year, and she felt this was due to the TV shutdown, Yet at Oxford, Blackwells Music Shop assistant manager, Raymond Glaspole, said: "We'd like to think it is not making any difference at all. Sales are neither up nor down-although we are working under difficulties-one electric lightbulb and

Retail Price for Budget Albums May Reach \$2.50 in U.K.: Lewis

LONDON—The starting retail price for budget albums could be \$2.50 before the year is out, Pickwick chief Monty Lewis predicted this

With world shortages of vinyl and board, budget companies with only slim profit margins on which to absorb materials increases look to be in for a tough time in trying to hold back price rises.

Lewis said: "It's on the cards that within 12 months the going rate for a budget album will be \$2.50. It's sad

but with limited profit margins budget companies can only absorb increases in the cost of materials for so long."

But he said budget product would still be excellent value because the price would be relative to the costs of full-price albums—and these will increase to some degree.

"We put up the price of all our lines from \$1.70 to \$1.88 on Jan. 1, and this is already not enough. But we are not going galloping off and

The feeling is that if the Tories re-

The Cinematograph and Indecent

turn to power an almost identical

Bill to the anti-indecency legislation

Displays Bill was aimed at prevent-

ing people unwittingly coming

across material that could be

The situation as the Bill stood be-

tween the committee and report

stages was that to be excluded from

the restrictions that would have been

imposed by the legislation a venue

would have had to charge admis-

This put folk clubs and pubs with

entertainment in an uncertain posi-

tion. Just before the election an-

nouncement there were moves to

table an amendment to the Bill that

would have excluded not only ad-

mission fee premises but also prem-

ises holding a music and dancing li-

cense, whether or not they charged

on the door. By holding a license,

to the "dead" Bill, by a new adminis-

tration would be the inclusion of this

amendment in the basic draft of the

The kind of revision we can expect

pubs and clubs would be safe.

will be tabled.

deemed indecent.

make further increases," said Lewis.

"We are going to try to absorb costs as far as we can and case the situation by increasing sales. We are watching the situation each week and obviously we can't go on absorbing costs indefinitely."

Tom Parkinson, managing director of Contour, said: "If raw materials increase and prices don't then obviously there is going to be a lower profit margin.

"We have no plans to put up our prices at the moment and hope we won't have to for some time. We will try to absorb any increase in the cost of materials by making economies in other fields, such as advertising."

Music for Pleasure put up the retail prices of its Mfp. Classics for Pleasure and Surprise! Surprise! lines on Jan. 1.

Managing director Richard Baldwyn said: "These increases were made to take into account the rise in production costs over the previous six months.

"If the economical situation continues the way it is going I feel by the middle of the year we will have to make another application for further increases.

"Obviously budget companies working on profit margins of less than 10p per album cannot absorb raw materials increases as readily as full-price companies."

H.P. & Bell Clicks With 15 Of 16 Singles on Charts

TORONTO—The Canadian production and management company H.P. & Bell, under the directorship of Paul Hoffert, Skip Prokop and Bruce Bell, has released in the course of the 16 months a total of 16 singles, 15 of which made the charts in Canada. The company has also had considerable success with the seven albums that were released during that time. Lighthouse, the company's main act, has received four gold albums and one platinum award with their latest album, "Can You Feel It," close to gold in Canada.

The H.P. & Bell roster of artists includes Lighthouse, who record for

GRT in Canada and Polydor in the U.S.: and Bob McBride, Flying Circus and Bill King on Capitol-EMI in Canada.

Two recent additions to the company are Larry Smith and their first country signing. Em Smith, has had his first single released through Capitol-EMI and an album and single is pending for Em.

H.P. & Bell works in conjunction with the record company on the promotional aspects of contact with radio personnel, press and television. Jutta Ney of the company's promotion department sends out a biweekly newsletter to radio and press people and also handles the distribution of bios, posters and press kits.

In the future, television exposure will play an important role in the promotion of the company's acts. Lighthouse have completed negotiations for their own weekly series with an initial schedule set for 13 segments. A weekly country show featuring Em is planned.

Dorren to Offer Package To Japanese Stereo Mfrs.

By HIDEO EGUCHI

TOKYO—The QSI-5022 CD-4 IC package by Lou Dorren will be offered to Japanese manufacturers of home stereo sets, starting May, at 1,800 yen or about \$6.00 a unit, Matsushita Electric Trading said here Jan. 30.

The import-export arm of Matsushita Electric told Billboard that its monthly sale target is 100,000 units, that is, enough for 50,000 four-channel home stereo sets. At present, about half of the one million home stereo sets in Japan are compatible with the CD-4 disk systems or equipped with CD-4 disk demodulator.

Earlier, the Victor Co. of Japan (JVC) said that the CD4-392 IC by Signetics would be available here in

the first quarter of this year from Asahi Glass, Signetics' representative in Japan. Also the TDM-18A and TDM-19A demodulator circuit boards with two CD4-392 ICs each are due to be offered to the manufacturers of home stereo sets by JVC and its subsidiaries in the U.S. and Europe.

In Japan, the QRX-2000 stereo receiver with QS "variomatrix" and new QS synthesizer by Sansui Electric was due to be marketed at the retail price of 89,800 yen or about \$299.33. Retail price of a complete QRX-2000 system with SR-212 record player, four SP-50 speakers and rack is expected to be 190,800 yen (\$636)

As of press time, Sony was unavailable for comment.

Fonit-Cetra Adds Tape to Facilities

TURIN-Fonit-Cetra has decided to add tape duplication to its industrial facilities, which include recording studios in Milan, Rome and here—plus a pressing plant in Milan. The new equipment, probably Ampex, will be located in the Milan premises and is expected to give the company an initial 2,000 cassettes output daily. The Milan recording studio will also have a 16 channel console installed.

Order Aborts Legislative Moves on Music in U.K.

LONDON—Two moves to introduce legislation affecting the music industry have been aborted by the Prime Minister Edward Heath's general election declaration.

Mr. Heath's decision to go to the country had made null and void the Government's anti-indecency Bill and a Private Member's Bill which would have secured royalties for songwriters on works loaned from music libraries.

But indications are that similar legislation to the Cinematograph and Indecent Displays Bill—and possibly MP Ernle Money's private promotion—will be introduced by whichever political party forms the new administration.

IMIC Conference

• Continued from page 1

anticipated very heavy participation.

It was announced last week that broadcaster and journalist Alistair Cooke will be the speaker at the closing plenary on May 10.

A meeting of the U.K. Advisory Council was held on Feb. 18 in London, when recommendations for conference topics and speakers were discussed.

In addition, a number of top industry executives from various countries are contributing papers on the most important issues and problems facing the international music industry. These papers will form part of the conference workbook.

IMIC V is expected to feature a number of important innovations which are under discussion, and details will be announced in Billboard as arrangements are completed. Money may not have such an easy time having his private Bill reintroduced. The House of Commons' timetable gives little scope for the tabling of MPs' own bills and Money will have to go back in the "lucky-dip" bag with all the other

members fighting to win priority for their own Bills.

The abortion of the Bill is partic-

proposed legislation.

The abortion of the Bill is particularly frustrating for the Performing Rights' Society, members of which recently joined literary authors' associations at the House to lobby MPs in an effort to win support for their cause.

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From the Music Capitals of the World

LONDON

Managing director of the Chappell Record store in Bond Street, London, Alex Strickland has resigned and now plans to return to retailing in a private capacity. Strickland built up Chappell's into a flourishing concern in three years. He now plans to set up a chain of record shops. . . . Atlantic managing director Phil Carson has announced the launching of a pop label, Antic, the brainchild of Atlantic a&r man Dave Dee who has been appointed label manager of Antic. Motive behind the formation of Antic is the feeling that Atlantic needed a specialist pop label aimed specifically at releasing the type of pop record currently making the U.K. charts.

GM Records has announced several internal team changes-but held back from disclosing the company's new managing director now being handled by directors Billy Gaff and Mike Gill since Brian Hutch's departure last December. Gail Williams, formerly Gaff's personal assistant, becomes production coordinator, Bill Stonebridge adds artist liaison to his press and radio duties, the appointments of Ian Gurney as head of promotion and Tim Prior as promotion assistant are confirmed and another appointment is pending-head of international liaison-at present handled by Carolyne Shorts who leaves GM soon to join the CTA management company. . . . The man responsible for the world-wide hit, "Eve of Destruction," Barry McGuire comes to the U.K. this month for a concert tour which will also promote his first gospel album on World Records. Seeds. . . . A full-length semi-documentary film has been made around Gary Glitter and will be previewed at a screening in Ireland around Easter. The film, Remember Me This Way, shows a cross section of behind the scenes situations surrounding Glitter's career. . . . Music for Pleasure is to run a special promotion from now until the middle of next month on the company's most successful artist. Geoff Love. In the last four years. MfP has sold 2.500.000 Love albums, and currently has 10 of his LP's on catalog. Atlantic's jazz catalog—featuring 192 album titles—is the subject of an intense month-long sell-in by the WEA sales force. Every U.K. dealer who handles jazz will be supplied with an illustrated catalog and specialist jazz shops will be offered 20 of the top listed albums around which in-store and window displays will be mounted. . . . Reader's Digest magazine has moved into the first stage of the company's planned expansion into concert promotion with two concerts featuring Eric Robinson who has already produced two record collections for the Digest. Phonogram's Tiffany label could claim to have one of the largest rosters of major artists after signing impersonator Freddie Starr. His first release is "lt's You." . . . Discovered

Philip Goodhand-Tait's new single into the charts is being planned for early March by DJM Records. Promotional copies of the romantic single, "Almost Killed a Man" will

and produced by Dave Clark, Aus-

trahan John Christie has a single out

on Polydor, "Everybody But Me."

Big promotion aimed at nudging

be sent out in heart shaped bags **MARTIN THORPE**

MUNICH

Chappell Music has bought the copyrights of Christian Anders' double album, "Der Untergang Von Taro Torsay-Aufstieg und Fall Eines Popstars" (EMI) for U.S. and U.K. John Schroder will produce two of the songs in London. In spring Anders will release on EMI his first children's album "The Chicken's Bone and the Black Hog Wilma." ... United Artists has released 10 maxi-singles at \$3 each with stars like Michael Schanze, Shirley Bassey and Katja Ebstein.

bush City Limits" has sold 300,000 copies in Germany. ... Katja Ebstein has released a new single. "Ein Indio-Junge aus Peru." . . . Georg Naschke, Ariola label manager for A&M, has joined the public relations department of WEA-Music in Hamburg. ... Petra Pascal has made the first German anti-pollution album "Das Paradies ist Noch

Ike & Tina Turner's single, "Nut-

Nicht Verloren" sponsored by (Continued on page 50)

EMI Record Wing Lists Higher Sales With U.S. Labels as Key

LONDON-BMI strengthened its grip on the British record market during 1973, according to British Market Research Bureau's annual survey of sales performance. But American companies provided the dominant labels in the surveys of the singles and full-price albums mar-

EMI, despite problems associated with the opening of its new pressing and distribution centre in mid-summer 1972 which have yet to be completely solved, managed to increase its market share among the leading companies, with a 20.5 percent slice of both the singles and full-price albums market, compared with 17.0 percent (singles) and 18.1 percent (albums) in 1972. In both areas, Polydor came in second, but even with the signal sales achievements of Slade, the Osmond family, New Seekers and Focus, Polydor's 14.2

percent of the singles market and 12.2 percent of the full-price albums business, puts the company a long

Nevertheless, Polydor's success was considerable as was that of Bell which has proved to have a magical touch in the seven-inch market. Not only did Bell, benefitting from the sales' thrust generated by David Cassidy, Dawn and Gary Glitter, move into the top label spot with 11.1 percent (5.3 percent last year), ahead of RCA with 9.4 percent, but those figures were good enough to secure for the label third place in the company survey. Among the year's best-selling singles, Bell had four titles listed-"Tie A Yellow Ribbon" by Dawn (1), "I Love You Love Me Love" by Gary Glitter (5), "I'm The Leader of the Gang" by Gary Glitter (8) and "Daydreamer"/"Puppy Song" by David Cassidy (9).

While there was no doubt of Bell's leadership on singles. CBS and RCA battled it out until the end on the album labels front. CBS, comfortably ahead in the first six months of the year, took a pounding from RCA's big names, David Bowie, Jack Jones, Perry Como, Lou Reed and John Denver, during the final six months, but in the end CBS' 10.1 percent share was enough to see the company home-by a mere 0.6 percent ahead of RCA's Victor label, which last year had a modest 5.9 percent share against CBS' 10.9 percent.

Decca continued to lead the field in the mid-price market with a 33.5 percent share, ahead of EMI (13.0 percent) and RCA (12.1 percent). Its "World Of" label claimed 18.2 percent of sales, ahead of EMI's Starline (7.6 percent) and RCA's Inter-

national (7.4 percent).

David Bowie had the year's topselling LP with "Aladdin Sane," and in Music Week's survey of chart performance, was named as the leading male solo artist, albums and singles. Another impressive achievement was that of the Mike Chapman-Nicky Chinn team whose work with such artists as Sweet, Mud and Suzi Quatro resulted in their being placed as the leading producers and songwriters (singles), while in the survey of individual publishers, their Chinnichap company, administered by Rak, came second to Carlin-also winners over Rak in the corporate survey.

Leading female artists were Elektra's Carly Simon (albums) and Rak's Suzi Quatro (singles), with Simon and Garfunkel (albums) and Dawn (singles) taking the group ti-

Disney Pressing, Distrib Pact With CBS in U.K. Seen Ended

LONDON-Walt Disney Productions' record pressing and distribution contract will not be renewed by CBS Records when it expires shortly. Disney record division manager, Tony Owtrim, is negotiating with other companies to handle his

CBS deputy managing director,

and distribution deal was not being renewed because CBS could not handle the type of work required for Disney product short runs, especially before periods like Christmas and Easter. He stressed the break

had nothing to do with the recent deal in which CBS will not handle

2 Cos. Develop New Tape

TOKYO-Nippon Hoso Kyokai (NHK), the national broadcasting corporation, and Fuji Film, manufacturer of magnetic recording tape, have jointly developed a formulation said to give an output four times as high as iron oxide and twice that of chromium dioxide.

The formulation, under development by Fuji Film since 1960, has been brought to a manufacturing stage with the aid of NHK's main technical research laboratory. However, Fuji Film has indicated that some further development would be required before it can be adopted for

It consists of ferri-chrome alloy particles ranging from 0.2 to 0.4 microns in length and 0.02 to 0.04 microns in thickness. The coating of particles bonded in polymer plastic is only 3.3 microns thick. In comparison, the Sony "Duad" sound recording tape coating consists of a surface layer of chromium dioxide one micron thick and an inner layer of gamma iron oxide five microns

thick, a total of six microns. **Bovema** in MCA Push

AMSTERDAM-Bovema has launched its first major campaign promoting MCA product since it acquired the company for the Benelux.

A film and light show was produced to introduce MCA and its artists to the Dutch and Belgium trade

Holland's Radio Veronica is running 10 spots a day featuring MCA artists, and a sampler album called "MCA Superstars Really Got Their Hits Together" is being released.

MCA product doing well in Holland is Cher's "Dark Lady" and the film soundtrack of "Jesus Christ Su-

The newly developed alloy formulation can be used for video tape as well as audio. In offering longer recording and playback times, it opens the way for the manufacture of smaller and lighter recorders/ players-and with its high output, smaller video cameras, the manufac-

British Decca Up 36% in Consumer Goods Sold '73

LONDON-British Decca's sales of consumer goods-including records—during the six months up to September 1973 were 36 percent up on the corresponding period last

This resulted in pre-tax profits for this part of the company's business rising from \$8 million to \$11 million.

Group consumer goods turnover for the half-year up to the end of September 1973 was nearly \$92.5 million compared with \$67.5 million the previous year.

The Decca group's net profit over this period was \$9.4 million nearly \$750,000 up on the corresponding six months in 1972.

The company has recommended an interim dividend of about 5c per share on the ordinary and "A" ordinary 60c shares, to shareholders on the register at the close of business on February 25, payable on April 30. This will absorb almost \$1 million, the same as last year.

Decca's interim report said the company expects satisfactory profits for the year ending March 31 despite the problems affecting industry.

It points out the group has been able to continue on a five-day working week by using its own gener-

bution. "It does appear that way," he conceded, "but we told Disney we were not renewing the contract long before A&M came along.

Oberstein said the decision was made because Disney-covering labels such as Disneyland, Cantata Classics and Buena Vista-tended to peak at Christmas and Easter. "At Christmas we are pressing children's records when we could be using those presses for hit records," he said. Oberstein pointed out the decision was made as much because CBS could, under these circumstances "kill" Disney records at their peak selling time, as much for CBS'

Meanwhile, Walt Disney's Owtrim confirmed the decision had been made not to renew the contract and said: "We are negotiating for a new arrangement now. Full details of this will be given as soon as possible." Owtrim did not wish to elaborate on what Disney was planning. But it is understood the company was in fact making long-range plans for a completely different distribution and marketing approach in the U.K. This could involve Disney selling disks to a much wider field than record shops. Now, these plans may be put into operation sooner than originally intended.

Disk Price in Sweden Is Up

STOCKHOLM-The price of records in Sweden has increased as a direct result of the shortage of raw materials and board.

PVC has gone up to an international all-time high of \$1.65 from 55 cents per kilo. The cost of sleeve production is up 50 percent.

New retail prices are singles up from \$1.55 to \$2.10, full-price albums from \$6.85 to \$7.35, and lowprice albums from \$4 to \$4.20.

The price of tapes is unaffected. The last record price rises were in July 1971 for full-price albums and in July 1970 for singles and other al-



SINGER Gigliola Cinquetti and CBS/Sugar representative, Giuseppe Giannini were recently awarded the Numero Uno (Number One) prize, sponsored by the president of Italy. The award was set up to honor distinguished Italian personalities in various fields, including music, arts, medicine and fashion, for a particularly brilliant achievement. Miss Cinquetti, who recently renewed her long-term contract with CBS/Sugar, was presented the award for "10 million records sold all over the world during 10 years of brilliant artistic activ-

issued on MAM by Irish Record

From the Music Capitals of the World

• Continued from page 49

Home Secretary, Hans Dietrich Genscher. Metronome has launched the album with a grand promotion campaign. ... Reinhard May has received a gold disk for his LP "Ein Achtel Lorbeerblatt." ... Ella Fitzgerald sold out her concerts in a tour of a dozen German cities. ... Electrola star, Olivia Molina, will have her first concert in Hamburg in March. WOLFGANG SPAHR

PARIS

Olympia celebrated its 20th anniversary on Feb. 5. Serge Lama topped the bill and announced it was also an anniversary for him. He appeared in public for the first time at L'Eclude on Feb. 5, 1964. . . . Radio Luxembourg reserved 6,000 seats for the Feb. 10 concert of the Who at the Palais des Expositions at the Ports de Versailles, Paris. . . . Polydor's Mari Trini came from Spain to appear with Adamo on TV. Barclay and Metronome in Hamburg have worked out a new policy to step up Barclay sales in Germany. Five albums will be marketed in Germany in the fall featuring Raymond Lefevre, Brel, Ferre, Greco and Guichard. There will also be an album of religious, accordion and South American folk music.

HENRY KAHN

STOCKHOLM

The first quadraphonic recording from Europa Film studio is "Dance Party" by Lars Samuelsson on the Four Leaf Clover label. ... Phonogram and Polydor are moving into the same building in Solna, just outside Stockholm. The new address is Dalavagen 4, 171 03 Solna 3. ...

Ducale in Expansion

BREBBIA, Italy—Ducale has enlarged its pressing plant, bought new machinery and plans to introduce new processing techniques aimed at doubling its current 150,000 units a month output (80 percent of which are LP's). This was revealed recently by the company's president, Davide Matalon.

Ducale is pressing for several customers in the Common Market, including the British United Artists company, and hopes to expand its services further in the international market. The modernization program also involves updating tape duplication equipment to increase the current 4,500 units a day by 25 percent.

Electra has released the nine album set "The Complete Buddy Holly Story." ... Sylvia Vrethammar (Sonet) is currently touring the USSR.... Art Farmer has just finished recording an album at Europa Film together with conga player Sabu Martinez and bassist Red Mitchell. Later this year he will return to record another album. ... Mick Rickfors, former lead singer with The Hollies, has formed a group called Wickman, Rickfors and Finberg which will record on Polydor.

U.K. label Virgin to be distributed through Sonet. First release is Mike Oldfield's album, "Tubular Bells." Polydor recording act, Ha-Ha-Haa has just completed a two week tour of Poland organized by EMA Telstar who are also organizing the Tassivallan Presidenti month long tour of the U.K. in April to coincide with Sonet's release of the group's latest album. ... Among international artists to receive the Golden Ear Trophy, presented by local pop magazine, Ny Musik and based on a readers' poll, are David Bowie (malesinger), Elkie Brooks (female singer), Deep Purple (group), Elton John (keyboards), Eric Clapton (guitar), Paul McCartney (bass guitar), Ringo Starr (drums) and Ian Anderson (misc instrument).

LEIF SCHULMAN

DUBLIN

Ralph McTell and Prelude were in for a concert at the Carlton Cinema.

... The Chieftains played the same venue. It was their first visit since November and their second appearance at the Carlton. . . . Brian Kennedy will join Polydor on March 1 as promotions manager. He left EMI (Ireland) on February 15 after threeand-a-half years with the company. Polydor's John Woods said: "The appointment of Brian Kennedy is the final link in our executive chain. As promotions in Ireland are fairly limited he will also be involved in label and marketing liaison." . . . Gary Moore has replaced Eric Bell as lead guitarist of Thin Lizzy. He deputized for Bell during the trio's recent Irish tour. . . . Ryan O'Neal, who is at present in Ireland for the filming of the Stanley Kubrick film, "Barry Lyndon," will introduce a show at the Burlington Hotel on April 8 which will raise funds for a gymnasium at the St. John of God Day School for mentally handicapped children. The show will be presented by Bunny Carr and the Committee of Twenty Thousand. Among those taking part will be Dickie Roc, Tony Sadar, Brendan Grace and the Sion

ill Harpists.
Gilbert O'Sullivan's latest single,

Factors, is "Happiness Is Me and ... Dublin group, Angel, are recording their first single in London. . . . Peters and Lee sang at the Country Club in Portmarnock for three days on their first visit to Ireland. ... Duffie have recorded jingles for RTE Radio's "Discs-a-Gogan" and The Times have done the same for the station's "Ken's ... The Sands Family will visit East Berlin in March for 10 days of club dates. . . . Brian Harkin of the Plainsmen has been asked to sing at the sixth International Festival of Country Music in Wembley London....lrish Record Merchandisers gave a well attended reception in the Liffey Room of Dublin's Gresham Hotel to announce their acquisition of distribution rights to DJM. Stephen James of DJM said they hoped to present another trade show in Dublin in October. ... Irish Record Merchandisers are running a competition with "New Spotlight" magazine to draw attention to their catalog of country and western tapes. Retailers can win two color television sets and their customers have the chance of winning eight stereo tape players.KEN STEWART

BELGIUM

The "Singing in the Rain" movie is being reactivated in Belgium which will almost certainly reinforce MGM's film soundtrack's position as a continuing best-seller. . . . Polydor is releasing an album by actor, painter, composer and singer Giani Esposito who died a few weeks ago.

Harlekijn Records, distributed by Polydor, is releasing a record by cabaret artist Berman Van Veen. . . . Polydor Belgium is rush-releasing the David Bowie composition "The Man Who Sold the World," by Lulu, which is storming up the U.K. charts. ... Maxime le Forestier, one of Belgium's biggest album sellers, is currently on a major tour. . . . The Carpenters will play the new Hall of Cultural Centrum at Hasselt at the gala performance celebrating the 50th anniversary of the Belgium Radio BRT. The event will be recorded for TV.... Wally Tax, who had a hit on Ariola with "Mr. Wonderful," has just appeared on TV to promote his already top selling single. . . . TV promotion too for Nino Tempo and April Stevens for their new A&M single "Who Turns Me On." High local sales and TV promotion for Frank Michael's RCA single "Je ne Peux Vivre Sans Toi." ... New singer Santo's single "Aujourd'hui Je T'aime," on Omega, has been voted single of the week by listeners of RTB Radio's "Coup de Foudre" CINDY KALE program.

BUDAPEST

Composer and conductor Amade Nemeth has been commissioned by the opera house of Gent, in Belgium, to write a work about the life of Medieval French poet Francois Villon with lyricist Bart Latigiers. Nemeth will conduct the first three performances of the opera later this month.

in northeast Hungary, has been invited to participate in the Dutch international amateur orchestra competition, to be staged in the Netherlands from July 5-28... Two Hungarian recordings have won the Grand Prix de L'Academie de Disque Francaise. They are the oratorio "The Legend of Saint Elizabeth," by Franz Liszt, by soloists of the Budapest State Opera and the symphony orchestra and chorus of (Continued on page 51)



By HIDEO EGUCHI

TOKYO—Seibu Music Corp., a joint venture music distribution organization, has been formed here to sell prerecorded music and musical instrument to department stores, supermarkets and boutiques.

The venture was financed by more than \$500,000 with the Seibu Dept. Stores underwriting 50 percent of the capital. The Seiyu supermarket chain has capitalized 30 percent of the venture, and the rest picked up by Tokyo Parco boutiques.

Heading the joint-venture organization is Seiji Tsutsumi, president of the Seibu Dist. Group, Seibu Dept. Stores, and a member of the board of directors of Seibu Railway.

Seibu Music Corp. will base its sales policy on the availability of the highest quality goods at the lowest possible price to the consumer.

Teruchiyo Miyamoto, recently appointed president of Seibu Music Corp., said that within three years his company should be ready to produce its own records, prerecorded music tapes and video disks, under the Seibu label.

Seibu Music is being equipped with a recording studio in preparation for this phase of the venture. The facilities when completed, will be rented to music groups at the lowest possible rates until the company is ready to move into its own music production.

Headquarters for Seibu Music, currently under construction, are located near the firm's distribution center. Its opening is planned for the spring

Meanwhile. Miyamoto will leave Japan Feb. 20 on a three week international business trip in search of suitable music products. He said, "At this point of our development we are more interested in procuring records of high quality, than manufacturing in this country under a foreign record license or music catalog agreement. In other words we would be happy to serve as importer and distributor for international labels."

In addition to traditional musical instruments Seibu Music plans to import new lines and original brands of electronic music instru-

Acknowledging what he called "protectionists organizations" that

have virtually sewed up the music distribution operations in this country. Miyamoto said his company will utilize the well-established nationwide distribution network of its corporate partners, as well as the Sears Japan sales operation to move its products.

Miyamoto also assured that his company had no plans of undercutting other distribution operations in the country. He said, "We are interested in budget products, but we have no intention of selling off surplus products at low discounts."

Seibu Music hopes to consummate an over-all sales agreement with the 19 member manufacturers of the Japan Phonograph Record Association (JPRA) for domestic product prior to establishing its own

Miyamoto assured that other Japanese retailers and record store chains with concessions in the Seibu, Seiyu and Parco stores will not be forced out of business by Seibu Music, but will be encouraged to continue in business.

EMI Electrola In France Bucks Sales-Dip Trend

COLOGNE—Despite an over-all 16.6 percent decline in singles sales in West Germany—representing 687,578 units—between July and November 1973 compared with the same period in 1972, EMI Electrola's singles sales increased by 9.7 percent.

Total industry LP sales in the same period were up by 7.1 percent and here again EMI Electrola's sales were spectacularly up, showing an increase of 29.8 percent. By November last year Electrola was estimating its share of the West German market at 19.6 percent.

The biggest advance over the period for Electrola was in the sales of musicassettes which showed a 112.4 percent increase over sales for the same period in 1972. The increase in sales for the whole industry was 32.7 percent.



PETULA CLARK is honored at press/radio reception hosted by Trutone Ltd. in Johannesburg. At right is Trutone executive Theo Rosengarten. Ms. Clark is currently touring South Africa, giving concerts in Johannesburg, Cape Town and Durban.

FEBRUARY 23, 1974, BILLBOARD

Billboard Hits of the World

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AUSTRALIA

(Courtesy Of Go-Set) SINGLES

This

- PHOTOGRAPH-Ringo Starr (Apple) LEAVE ME ALONE (Ruby Red Dress)-
- Helen Reddy (Capitol)
 GOODBYE YELLOW BRICK ROAD—Elton
- John (DJM) 48 CRASH—Suzi Quatro (RAK) THE MOST BEAUTIFUL GIRL—Charlie Rich
- BALLROOM BLITZ—The Sweet (RCA)
 HELEN WHEELS—Paul McCartney & Wings
- (Apple)
 SORROW—David Bowie (RCA)
 I AM PEGASUS—Ross Ryan (EMI)
 ROCK ON—David Essex (CBS)

- MY CO CA CHOO—Alvin Stardust (EMI)
 MIND GAMES—John Lennon (Apple)
- FOR THE GOOD TIMES—Perry Como (RCA) DO YOU WANNA DANCE—Barry Blue (Bell) SUMMER (The First Time)—Bobby
- Goldsboro (UA) LPs

Week

- JONATHAN LIVINGSTON SEAGULL/ SOUNDTRACK—Neil Diamond (CBS)
- RINGO—Ringo Starr (Apple)
 HOT AUGUST NIGHT—Neil Diamond (CBS)
 GOODBYE YELLOW BRICK ROAD—Elton
- John (DJM)
- PIN-UPS—David Bowie (RCA)
 BAND ON THE RUN—Paul McCartney & Wings (Apple)
- MIND GAMES—John Lennon (Apple)
 CAN THE CAN—Suzi Quatro (RAK)
 DARK SIDE OF THE MOON—Pink Floyd
- (Harvest)
 ON WITH THE SHOW—Sherbert (Infinity)

BELGIUM

(Courtesy Of Telemoustique) SINGLES

- SEBASTIAN-Cockney Rebels
- LES DIVORCES—Michel Delpech NUTBUSH CITY LIMITS—Ike & Tina Turner
- CHANSON POPULAIRE—Claude François
- MERRY CHRISTMAS EVERYBODY—Slade LES VIEUX MARIES—Michel Sardou
- SORROW-David Bowie TU SAIS SI BIEN DIRE JE T'AIME-
- L'AUBE DU JOUR-Ennio Morricone DAYTONA DEMON—Suzi Quatro LPs

- LA MALADIE D'AMOUR-Michel Sardou
- SLADEST-Slade
- CHANSON POPULAIRE-Claude François
- FRENCH CAN CAN—Grand Jojo NEW YORK—Peter Rapsat

BRITAIN

*Denotes local origin

This Last

- 1 TIGER FEET-*Mud (Rak)-Chinnichap/Rak (Mike Chapman/ Nicky Chinn)
- DEVIL GATE DRIVE-*Suzi Quatro (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
- THE MAN WHO SOLD THE
- WORLD—*Lulu (Polydor)— Mainman (David Bowie) TEENAGE RAMPAGE—*Sweet
- (RCA)—Chinnichap/Rak (Phil Wainman/Chinnichap) SOLITAIRE—Andy Williams (CBS)— Kirshner/Warner Bros.
- DANCE WITH THE DEVIL— *Cozy
 Powell (Rak)—Rak (Mickie Most)
 WOMBLING SONG—*Wombles
- (CBS)—Batt Songs (Mike Batt/
- Belfry Prod.)
 ROCKIN' ROLL BABY—Stylistics (Avco)—Gamble-Huff ALL OF MY LIFE—Diana Ross (Tamla
- Motown)-Jobete London (M Randall/B. Gordy)
 THE SHOW MUST GO ON—*Leo
- Sayer (Chrysalis)—Blanedell/ Compass (Adam Faith/Dave Courtney) HOW COME—*Ronnie Lane (GM)—
- Warner Bros./G.H. (Glyn Johns)
 TEENAGE LAMENT '74—Alice
 Cooper (Warner Bros.)—Copyright
- Douglas)
 13 18 TEENAGE DREAM—*Marc Bolan
- (EMI)—Wizard (Tony Visconti)

 14 13 LOVE ON A MOUNTAIN TOP—
 Robert Knight (Monument)—KPM
- (B. Cayson/M. Gayden) LIVING FOR THE CITY—Stevie Wonder (Tamla Motown)—Jobete 15
- London (Stevie Wonder)
- 16 30 MA HE'S MAKING EYES AT ME— Lena Zavaroni (Philips)—Feldman (Tommy Scott) 17 11 RADAR LOVE-*Golden Earring
- (Track)—Britico/Louvigny Marquee (Golden Earring)
- 18 10 FOREVER-*Roy Wood (Harvest)-
- Roy Wood/Carlin (Roy Wood)

 20 LOVE THEME—Love Unlimited Orchestra (Pyle)-A. Schroeder (Barry White)

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- 8 YOU WON'T FIND ANOTHER FOOL LIKE ME—*New Seekers (Polydor)—Tic Toc London
- (Tommy Oliver)
 21 23 NEVER GONNA GIVE YA UP-Barry White (Pye)-Schroeder (Barry White)
 JEALOUS MIND—*Alvin Stardust
- 21
- (Magnet)—Magnet (Peter Shelley)
 THE LOVE I LOST—Harold Melvin &
 the Bluenotes (Philadelphia)—
 Gamble·Huff/Carlin (Gamble·Huff)
- MY CHO-CA-CHOO—*Alvin Stardust (Magnet)—Magnet (Peter Shelley) HIGHWAYS OF MY LIFE—Isley Bros. 27
- (Epic)—Carlin (Isley Bros.)
 THE AIR THAT I BREATHE—*Hollies
- (Polydor)—Rondor (Ron Richards) HAPPINESS IS ME & YOU—*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)
- STAR-*Stealers Wheel (A&M)—
 Baby Bun (Lieber & Stoller)
 AFTER THE GOLD RUSH—*Prelude 25 29
- (I CAN'T GET NO) SATISFACTION-29
- *Bubble Rock (UK)—Mirage (Jonathan King) SLIP & SLIDE—*Medicine Head 31 43 (Polydor)—Biscuit/Feldman (Ton)
- I LOVE YOU LOVE ME LOVE-*Gary 32 26 Glitter (Bell)-Leeds (Mike
- Leander)
 PAPER ROSES—Marie Osmond 22
- (MGM)—Leeds (Sonny James)
 GALLOPING HOME—*London String
- Chorale (Polydor)—Weekend
 A LITTLE LOVIN'—Neil Sedaka
 (Polydor)—Kirshner/Warner Bros.
 (Neil Sedaka)
 BABY WE CAN'T GO WRONG—*Cilla
 Black (EMI)—Grenyoko/Vineyard
 (Pavid Marchan)
 - (David Mackay) SCULLERY—*Clifford T. Ward (Charisma)—Island (Clifford T.
- REMEMBER—*Bay City Rollers (Bell)—Mews (Bill Martin/Phil
- Coufter) FOR THE GOOD TIMES—Perry Como
- (RCA)—Valentine (Chet Atkins)
 LAMPLIGHT—*David Essex (CBS)—
- Jeff Wayne (Jeff Wayne)
 POOLHALL RICHARD/I WISH IT WOULD RAIN-*Faces (Warner Bros.)—Warner Bros./Jobete London (Mike Bobak)
- VADO VIA—Drupi (A&M)—ATV THANKS FOR SAVING MY LIFE— Billy Paul (Philadelphia)—Gamble
- Huff/Carlin (Gamble-Huff) BURN BABY BURN-*Hudson Ford (A&M)—Hawkana (J. Ford/T. Allom/R. Hudson)
- WILL YOU STILL LOVE ME TOMORROW—Melanie (Neighborhood)-Screen Gems
- (P. Schekeryk)
 THE MOST BEAUTIFUL GIRL—
 Charlie Rich (CBS)—Gallico/KPM
- (Billy Sherrill)
 TAKE ME HIGH—*Cliff Richard
- (EMI)-KPM (David MacKay) WILL YOU COME BACK TO ME— Aretha Franklin (Atlantic)—Jobete 48
- London (G. Wexler/A. Mardin)
 DARK LADY—Cher (MCA)—Campbell
 Connelly (Snuff Garrett)
 TOP OF THE WORLD—Carpenters
- (A&M)—Rondor (Richard & Karen Carpenter/Jack Daugherty)

DENMARK

(Courtesy Of I.F.P.I.) SINGLES

- 1 FOREVER & EVER (LP)—Demis Roussos
- (Philips)
 2 TEENAGE RAMPAGE (Single)—The Sweet
- GOODBYE MY LOVE, GOODBYE (Single)-
- Demis Roussos (Philips)
- Demis Roussos (Philips)
 DO THE YO-YO (Single)—Walkers (Philips)
 GASOLIN' 3 (LP)—Gasolin' (CBS)
 NOW & THEN (LP)—Carpenters (A&M)
 NON STOP DANCING 74 (LP)—James Last
- (Polydor) KANSAS CITY (Single)—The Les
- Humphries Singers (Decca)
 SOMEDAY, SOMEWHERE (Single)—Demis
- Roussos (Philips)
 10 OLE (LP)—James Last (Polydor)

JAPAN

(Courtesy: Music Labo, Inc.) SINGLES

- ANATA—*Akiko Kosaka (Elektra)—(Yamaha)
- 2 KOI NO DIAL 6700—°Finger 5 (Philips)—
 (Nichion, Tokyo Music)
 3 AKACHOCHIN—°Kaguyahime (Panam)— (Crown, P.M.P.) KOI NO KAZAGURUMA-*Cherish
- (Victor)—(Victor)
 5 TOK!MEKI—*Megumi Asaoka (Victor)— (J&K) KOIBITOTACHI NO MINATO-°Mari
- Amachi (CBS/Sony)-(Watanabe) YOZORA-*Hiroshi Itsuki (Minoruphone)-
- (Noguchi)
 8 HAHA NI SASAGERU BALLAD—*Kaientai (Elec)—(Elec)
 TOTSUZEN NO Al—*Shizue Abe (Canyon)—
- (Fuii, Tokai Pack) KUCHINASHI NO HANA—*Tetsuya Watari (Polydor)—(Diamond)

- 11 CHISANA KOI NO MONOGATARI-*Agnes
- Chan (Warner)—(Watanabe)
 12 NAMIDA NO MISAO—*Tonosama Kings
- (Victor)—(Bon Music)
 ICHIMAI NO GAKUFU—*Garo
- (Mushroom)-(Alfa) FUYU NO TABI- *Shinichi Mori (Victor)-
- 15 GIN NO YUBIWA—*Tulip (Toshiba)—
- (Shinko)
 YOFUTENIN UTA-*Shinichi Mori (Victor)-
- Al NO JUJIKA—*Hideki Saijo (RCA)—
- HITOKAKERA NO JUNJO-*Saori Minami (CBS/Sony)—(Nichion) MISERARETA YORU—*Kenji Sawada
- (Polydor)—(Diamond) KOJIN JIGYO— *Finger 5 (Philips)— (Nichion, Tokyo Music)

NEW ZEALAND (Courtesy Of N.Z.B.C.) SINGLES

- SORROW-David Bowie (RCA)
- PHOTOGRAPH—Ringo Starr (Apple)
 EVERYONE KNOWS—Bulldog's Allstar Goodtime Band GOODBYE YELLOW BRICK ROAD-Elton
- BABY BLUE—George Baker Selection LENA LOOKIE—Kenny Rogers & The First
- LEAVE ME ALONE (Ruby Red Dress)-
- Helen Reddy (Capitol) SKYDIVER-Daniel Boone
- LET ME BE THERE-Olivia Newton-John (MCA)
 ALL I KNOW—Garfunkel (CBS)
- PAPER ROSES—Marie Osmond (MGM) SPIDERS & SNAKES—Jim Stafford (MGM) BIG NORM—Ebony MISS SEPTEMBER—Bulldog's Allstar
- Goodtime Band WAIKIKI MAN—Bonnie St. Calire & Unit Gloria/Jessica Jones

SPAIN (Courtesy Of "El Musical") SINGLES

This

- ALGO MAS-Camilio Sesto (Ariola)-
- (Arabella)
 2 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips-F)—(Canciones del
- 3 LA ESTRELLA DE DAVID-Juan Bau
- (Zafiro)—(Micros/RCA) 48 CRASH—Suzi Quatro (EMI)—(Southern) ANGIE—Rolling Stones (Hispavox)—(Essex) HELEN WHEELS—Paul McCartney & Wings
- (EMI)-(EGO) IL MIO CANTO LIBERO-Lucio Battisti
- (RCA)—(RCA)
 PHOTOGRAPH—Ringo Starr (EMI) LIVE & LET DIE-Paul McCartney & Wings
- (EMI)—(Hispavox)
 BUSCAME—Serfio & Estibaliz (Zafiro)— LPs

(Zafiro)

- RINGO—Ringo Starr (EMI) WELCOME—Santana (CBS) HABIA UNA VEZ UN CIRCO—Gabi, Fofo &
- Milike (Movieplay)
 BAND ON THE RUN—Paul McCartney &

Wings (EMI) TODO POR NADA & ALGO MAS—Camilio Sesto (Ariola)

SWEDEN

- FLAMINGOKVINTETTEN IV (LP)-
- Flamingokvintetten (FLAM) RINGO (LP)—Ringo Starr (Apple) GOODBYE YELLOW BRICK ROAD (LP)—
- Elton John (DJM)
 BAND ON THE RUN (LP)—Paul McCartney & Wings (Apple)
 PINEWOOD RALLY (LP)—Bjorn Skifs &
- Blueswede (EMI) PA VAG (LP)—Hoola Bandoola Band
- (MNW) SAYONARA (Single)—Harpo (EMI)— (Sweden)
 LOUD & PROUD (LP)—Nazareth (Vertigo)
 BERGTAGEN (LP)—Merit Hemmingsson
- 10 GOBITAR IV (LP)-Cool Candys

SWITZERLAND (Courtesy Of Radio Hitparade) SINGLES

- 1 I'D LOVE YOU TO WANT ME-Lobo
- (Philips)
 SCHONES MADCHEN AUS ARCADIA— Demis Roussos (Philips)
- TEENAGE RAMPAGE—The Sweet (RCA) KANSAS CITY—Les Humphries Singers (Decca) DAYTONA DEMON—Suzi Quatro (RAK)

NUTBUSH CITY LIMITS-Ike & Tina Turner

- PHOTOGRAPH—Ringo Starr (Apple)
 LA PALOMA ADE—Mireille Mathieu (Ariola)
 HONEY NO—Middle Of The Road (RCA)
- STAR STAR-Rolling Stones (Rolling

From the Music Capitals of the World

• Continued from page 50

Bratislava-Slovakia on the Hungaroton label; and a Haydn Symphony by the Hungarian Philharmonic Orchestra under the baton of Antal Dorati on Decca.

Earl Ridderbusch, star of the Metropolitan and Bayreuth Festival, scored a success with his two performances as Hagen in "Gotterdammerung" and as Ochs von Ler-

chenau in "Der Rosenkavalier." Hungarian Radio brought out a series of broadcasts under the title "New Hungarian Music for the Prize of the Public and the Critics. In all, 39 works were presented by 23

different composers. The critics' prize was won by Professor Andras Szollosy with his "Musica Concertante," and the prize of the public by composer Zsolt Durko with his "Cantata No. 2," based on a

poem by Endre Ady. Later this month the Staatsoper Berlin GDR, presents a new opera by Paul Dessau called "Einstein," under the leadership of Otmar Suitner. The role of Einstein will be sung

by bass baritone Theo Adam. **PAUL GYONGY**

OPORTO

SYDNEY

Jose Afonso, the most popular songwriter in Portugal, has a new album out. He has a big hit with "Gastao era Perfeito," a track taken from the album. . . . Jose Cid has three of his songs in the final selection for the Spanish entry in the Eurovision Song Contest. Amalia Rodriguez will introduce him on her own TV show in France. . . . John Lennon's "Mind Games" is top of the local charts. Two British names are becoming very popular in Portugal. They are Clifford T. Ward and Leo Sayer. Suzi Quatro was well received when she made a TV appearance here. As a result, her record "48 Crash" is selling very well. . A spoken record, "Americans" by Byron Mac-Gregor, is receiving a lot of airplay

on Portuguese radio FERNANDO TENENTE

Australian Queen of Pop Colleen Hewitt has been signed by Atlantic Records. . . . After her contract with stageshow "Pippin," she will be heading for the states . . . Superstar and "Hair" director Jim Sharman will produce "The Rocky Horror Show" around April this year, already a box-office smash in London.

. Ross Ryan in the studio, finish-

ing his second album. Springfield's cartoon show "Mission Magic" to be signed by Channel 0-10.... Local singer Olivia Newton-John has made it high on the charts here with "Let Me Be There" and is way on top on the U.S. and U.K.

charts. The Brian Cadd, Ross Ryan, Ariel extravaganza which took place in the concert hall of the Sydney Opera House, had one song which was not an Australian composition. To cope with a sophisticated rock band like Ariel, the audience-involving Ross Ryan and Cadd's "get it on" rock review, one needed to criticize from a good/bad rather than a stylistic viewpoint. Rising to the occasion, ex-Sydney disk jockey, George Wayne, who has been working out of London for the past year, spared no expense in producing the most extravagant visual effects to match the quality of the music. Visually and

musically it was a stunning show. JOHN BROMELL

MILAN

CBS/Sugar product is to be Dolbyized from now on Substantial release of quadraphonic records and tapes have been announced by Ampex Italiana, BASF/Sasea, CBS/ Sugar, Decca Italiana, EMI Italiana, RCA, Senn Sound and Vedette. Budget lines are gaining ground here-Durium and Phonogram have just joined the market, respectively via the new Cicala label and the Fontana Special and Polydor Special series. A move by EMI Italiana is also expected soon to publish the MFP catalog. . . . The agreement between Ampex Italiana D.B.A. Shell Oil for the sale of tapes through Shell gas stations has been renewed. . . CBS/Sugar has acquired license rights for MCA and CTI-previously distributed respectively through Ducale/Ricordi and RCA... bution of the Rome-based Cinevox catalog has been switched from RCA of Rome to Fonit-Cetra of Turin. . . . For the first time, Deutsche Grammophon and Philips classical material has been released in the 8track cartridge form by Phonogram here.... Cochi and Renato, a cabaret act have signed with CBS/Sugar. The Middle Of The Road's recordings are to be released here by Cemed Carosell via an agreement with the German Ariola. . . . Giampiero Simontacchi is the new number two in Ariston Records and Mu-

sic, headed by Alfredo Rossi. **GÉRMANO RUSCITTO**

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When it comes to covering the NARM convention, Billboard's racked up a lot of points.

Find out for yourself in

March 30 issue.

BILLBOARD's

Canadian News

From the Music Capitals of the World

TORONTO

Grant Webb has taken over the position of artist relations representative for WEA Music of Canada. Can-Base Industries' two record labels Mushroom Records and Hell Roaring Records will be distributed in Ontario, Quebec and the Maritimes by GRT. . . . The Pointer Sisters will appear in concert at Toronto's Massey Hall for promoter Martin Onrot on March 10.... SRO Production's Beatlemania-revival act, Liverpool, will begin a six-eight week tour of the west coast of the U.S. and Canada on March 4. The band will appear at the Whiskey A-Go-Go in Los Angeles from April 3-7.... Rosemary Clooney appeared at the Imperial Room of the Royal York Hotel in Toronto from Feb. 11-16. . . . Stirling Fox, former program director of CFOM in Quebec City, has moved to CKLG in Vancouver as an afternoon deejay. . . . Edward Bear has just completed a new album for Capitol-EMI.

CFGO in Ottawa, has raised its power signal to 50,000 watts. ... CHED in Edmonton recently ran a three hour documentary and music special on Steve Miller. ... Anne Murray was the subject of a Time Magazine (Canada) profile in their Feb. 11 issue. . . Edward Bear and New Potatoes played Madison Square Gardens with the Bee Gees and Melanie on Feb. 16. ... The theme song from the film, "Papillon," entitled "Free As The Wind" has been recorded in both French and English for RCA by Patrick Norman and has just been rush-released. . . . John Öliver, formerly of CHEC, Lethbridge has moved to CJME, Regina. . . . Kanata recording artist Peter Foldy previewed his new single "When I Am So in Love" on the CHEX-TV, Peterborough "Crippled Children's Telethon" to be broadcast on April 3. Foldy also taped an interview with Rick Allen for broadcast on his afternoon show on CHEX radio.

Century II recording artists, the Original Caste and Russell Thornberry are playing 11 one-nighters in British Columbia. ... Vanguard is now being distributed in Canada by Capitol-EMI. ... Sherman Hayes will make a return visit to the Egress Club in Vancouver from March 4-18.... Tino Rossi celebrates his 40th year in show business this year and will spend more than a month, from March 11-April 14, at the 1200 seat Theatre de Varietes in Quebec. Three French-Canadian female stars have just had singles released by Capitol-EMI this week. Suzanne Stevens, who will tour Quebec in the spring has a single, "Tout Va Bien"; Karo's single is "Je Voudrais Te Connaitre"; and Lise Thowin is represented with "Bingo" from the movie of the same name. ... Axe recording artists Thundermug are receiving widespread critical acclaim for their debut album "Thundermug Strikes" on Epic in the U.S. Zoo World and Performance Magazine are the latest U.S. publications to take note of the band's talents.

Tom Middleton's Columbia single "It Wouldn't Have Made Any Difference," written by Todd Rundgren, is selling well in the Detroit area and Columbia in the U.S. are getting ready to promote the record nationally.... Two more versions of Gordon Sinclair's "Americans" have been recorded by Oscar Brand and Robert Marshall.... The Dram Agency in Kitchener have been named the exclusive agents for Smile recording artists Southcote.

MARTIN MELHUISH

CRIA Defers Award Plan—Reach Accord With "Juno"

By MARTIN MELHUISE

TORONTO-The Canadian Recording Industry Association has agreed to defer its plans for its recently announced First Annual Maple Music Awards in order to work in conjunction with the "Juno Awards," the only existing awards system in Canada, toward the development of a new broad-based awards system for the recording industry in this country. There had been much criticism of the Maple Music Awards proposal by Canadian artists and managers including Don Hunter of the Guess Who and Leonard Rambeau, the general manager of Balmur Ltd., the company that handles Anne Murray and John Allan Cameron.

The intention of the CRIA was to establish an awards system that was more consumer-oriented and based primarily on sales achievement.

Each record company in Canada was to submit their biggest selling records directly to Touche, Ross and Co., a chartered accountancy firm, which was to tabulate the results and carry out an independent audit. The other categories not covered by this sales tabulation were to be voted on by a national jury comprising of music broadcasters and a selected list of popular music journalists and critics. The winners were to be featured on a one-hour prime time television network special in April.

"The accord should now bring to a close the misunderstanding that resulted when the CRIA announced last month the initiation of their own awards program," commented Arnold Gosewich, the president of the CRIA. "The CRIA plans to continue its wholehearted support of the Juno Awards program."

Walt Grealis, whose RPM Weekly presents the Juno Awards on the basis of votes by that paper's subscribers, indicated his tentative agreement with the CRIA's plans.

"We have agreed to the principle

of moving the awards into television in 1975 and to include in the awards a number of categories based on sales," said Grealis. "As well, we have tentatively agreed to broadening the whole awards program to include input into the planning from other segments of the industry."

A&M Hot Track Record

TORONTO—A&M Records of Canada has had considerable success in their work with Canadian artists in 1973 and early 1974. In 1973 alone, A&M (Canada) artists were released in 21 countries.

The first major Canadian signing for the label in 1973 was Keith Hampshire who put out three top 10 singles in that year: "Daytime, Nightime," "The First Cut Is the Deepest" and "Big Time Operator." In that same year Hampshire became the regular host of the CBC program "Music Machine" and the album "The First Cut Is the Deepest" was released.

In 1972, A&M Canada put on an intensive promotion push on newly signed artist Lorence Hud for the release of his first album and single, "Sign of the Gypsy Queen." In 1973, Hud recorded his second album "Dancin' in My Head" in Nashville with Norbert Putnam producing and utilizing some of that city's top session musicians including David Briggs, Ken Buttrey and Larry London. The album was released with "Guilty of Rock 'N' Roll" being culled as the single.

Valdy, a folk singer from Vancouver, has been one of the labels most successful Canadian artists with his two single releases last year, "A Good Song" and "Simple Life" topping the charts across the country. Valdy's first album "Country Man" is still selling well with over 25,000 units sold. The second album released on Nov. 21, 1973 had recorded sales of 15,500 by Dec. 31.

A&M entered the country music field with two single releases: "Love Can Bless the Soul" by Ian Tyson and "Empty Closets" by Linda Brown.

On Oct. 15, 1973 the new a&r and publishing house was opened in downtown Toronto with Graham Powers, the head of Irving/Almo Music of Canada, making it his headquarters.

CRTC Meet On May 14

OTTAWA—The Canadian Radio and Television Commission had previously stated it would hold a public hearing in Manitoba regarding the provision of a third television service in Winnipeg and the extension of TV broadcasting services in the province.

The public hearing has now been scheduled for May 14, 1974, in Winnipeg and the final date for applications for a third TV service in Winnipeg is Monday (25). Anyone wishing to comment on the extension of broadcasting services in Manitoba or to intervene in respect of specific applications for the third TV service will be expected to file their comments on or before April 29.

Canada Show Set for Nov. 8-10 Gets New Name & New Format

TORONTO—Joe Cee, publisher of Music Canda Quarterly, will present a consumer-oriented music show for the second year at the Queen Elizabeth Building in Toronto on Nov. 8, 9 and 10. The show, newly named The 1974 Music Canada Show—the 2nd Annual Cana-

dian Entertainment Exposition, will have a change in format from the previous year.

The QE Building will be divided into two areas—the exhibit hall and the theater. In the exhibit hall, visitors will have a chance to browse around the booths which will be set

up by various music industry concerns. The noise problem that confronted last year's show because of the many stereo manufacturers and distributors that played their equipment at a very high volume will be eliminated due to specific rules. Headphones will be used to demonstrate all equipment.

The 1,400-seat QE Theater will be utilized to showcase more than a dozen performers and groups who will entertain throughout the three days of the show.

Nov. 8 has been set aside as a trade day which means that the exhibit hall will be open to the trade only until 6 p.m. Seminars will be conducted throughout the day at Ontario Place with special group presentations being presented in the QE Theater. The Seaway Towers and Hyatt-Regency Hotel in Toronto will serve as double headquarters this year with hospitality suites booked in both locations.

Goldfish Clicks With 'Sun,' Its First Disk

VANCOUVER-Goldfish Records, recently formed by singer Terry Jacks and by former Haida promotion man Ray Pettinger have a hit with their first release. The record, "Seasons in the Sun," a Jacques Brel/Rod McKuen composition, sung by Terry Jacks, has already sold more than 150,000 copies in Canada, qualifying it for a Platinum Award. Terry Jacks is the first Canadian artist to receive a Platinum Award in this country. "Seasons in the Sun" is on Bell in the U.S. and is quickly climbing the Billboard chart. David Carrico of Bell flew to Vancouver to negotiate the

Terry Jacks is no stranger to the international charts, having had a

hit for London Records as a member of the Poppy Family with his exwife, Susan. Susan Jacks was the first female Canadian artist to receive a Gold Award for that particular record. Terry Jacks has had a few other Canadian hits including "Concerte Sea," "Where Evil Grows" and "I'm Gonna Love You Tee."

Jacks explained why Goldfish Records was formed. "With the band, the Poppy Family, I had seven employees handling things such as my publishing companies, Gone Fishing Music (BMI), Rockfish Music (BMI-U.S.) and the production company, Poppy Family Productions. I just decided to consolidate and have my own record company.

"I decided to get Ray Pettinger, who was then the promotion rep for Haida Records another west coast label. Rather than hire him, I told him that he could have 50 percent of the company. In that way nobody's working for anybody and I think that it works better like that."

Goldfish has recently signed the band, Hood, and have a single pending entitled "Just 'Cause We're in Love." Susan Jacks, who is also signed to the label, is seeing good Canadian chart action with her single, "I Thought of You Again." A new album by Ms. Jacks will soon be available and a new single, "I Want You to Love Me."

Negotiations are under way at the moment with Chilliwack and Terry Frewer, a former member of the west coast band, Spring. Terry Jacks would produce both acts.

Goldfish Records is distributed in Canada by London Records.

3 Majors in Price Hikes

TORONTO-Major price in-

three Canadian record manufacturers: MCA, A&M and Columbia, in various product lines.

Columbia raised their price of singles to a suggested list of \$1.29 and have put a \$3.49 suggested list price on their Harmony budget line. In-

creases have been announced by

gles to a suggested list of \$1.29 and have put a \$3.49 suggested list price on their Harmony budget line. Increases on other product is expected in the near future. Columbia's LP price was \$6.98. It is now \$7.29 for pop: \$7.98 for classical, quadraphonic and special product.

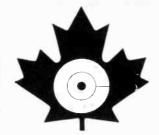
MCA has increased the price of their budget line from a suggested list price of \$2.49 to \$2.98. Multiple record sets with a suggested list price of \$12.98 have been raised to \$13.98; records listing at \$11.95 have been raised to \$13.95; and the \$10.95 line has been hiked to \$13.95.

A&M Records have raised the price of all albums from \$5.98 to \$6.49. All new releases will carry a suggested list price of \$6.98.



MOTOWN vice-president Ralph Seltzer presented EMI Electrola director Wilfried Jung with a trophy to celebrate the success of two Temptations albums, "All Directions" and "Masterpiece," each of which topped 100,000. With Jung is Motown label manager, Helmut Fest.

Capitol



Canada

FEB. 23, 1974

An Album Self-Portrait By Anne Murray

A LOVE SONG

Anne Murray was once just the SNOWBIRD lady. Now she is also that lovely LOVE SONG singer. And as said song storms the summits, the album, also called A LOVE SONG, has shifted from painstaking recording into production overdrive.

Last week, on the eve of its release, Anne paused in flight, donned some comfies (old jeans, a Raggedy Ann pullover, Eskimo slippers) and waxed reflective. There in the basement of her Old Toronto house, surrounded by all kinds of things that remind her of friends and folks, interrupted by the odd telephone interview and some minor crises in scheduling, she talked about her newborn album—what made it different from her previous successes, and how the individual songs on it came to be included.



Everybody around me says A LOVE SONG sounds different. But I'm so close to it, probably closer than I have ever been to any of my albums because I was personally involved in every phase of it for the first time—I can't see the woods for the trees now.

I know I was looking for different treatments of the songs, and I think we have them, but I am not sure I could say how.

It's hard to simulate the conditions of a live show in the studio without the band around. In the studio I could be working my tail off and it still would come off sounding as though I was singing lying down. This time, though, on a couple of songs, some of the hard-belting feeling of the stage comes through.

I guess you could say there is a greater variety on A LOVE SONG. Some of the songs are more laid back than on previous albums; some are more rocking. I love the album, but I can't be objective; I'll have to leave that up to the listener.

Side One

A LOVE SONG. I was in LA for the Midnight Special when a lady who has been a fan for a long time called me and said that she knew Kenny Loggins and asked if I would like to meet him, he's in the studio late tonight. I had done his DANNY'S SONG but I had never even talked to him on the phone. He proved to be a really gentle person, totally

genuine. He said he was pleased with my version of DANNY'S SONG, and I asked him if he had any others he would like me to hear. He sat down right there and sang two—WATCHING THE RIVER RUN, which is also on this album, and A LOVE SONG.

That's the way I like to get tunes, with somebody just playing the guitar and singing them, and then you don't get any preconceived ideas about how to arrange them. I recorded both last summer, and when their album (Loggins & Messina: "Full Sail") came out in the fall, their LOVE SONG and mine were like two totally different tunes, and that's nice.

WATCHING THE RIVER RUN we thought would be a nice follow-up to A LOVE SONG, but of course that's **their** new single. Mason ("Classical Gas") Williams plays some beautiful guitar on this track.

KNOW has been one of my favorites for years. I can remember coming home from singing lessions and starting to practice my scales, accompanying myself on the piano, and then whipping into I KNOW. So that was a natural to record. For this session I was going through Lillian Roxon's Rock Encyclopedia looking for another oldie-butgoodie like that—there aren't that many that I really get off on—and then Brian suggested JUST ONE LOOK.

I knew it as Doris Troy did it, but the conga drums and Skip Beckwith's acoustic bass give it a kind-of reggae flavor which makes it right for us.

ANOTHER POT O' TEA was written by Peter Grady. Peter wrote YOU CAN'T GO BACK, which is on the ANNIE album. Brian (arranger-producer Aherne) had been trying for two years to get me to record this song, but I could never really get into it because there was something about the demo that bothered me. When we finally decided to cut out some bars because there were long musical spaces in it which broke up the flow of the lyrics, it turned out really nice. It's one of my favorites on the album.

Brian's done that to me before; he talked me into DROWN ME from the ANNIE album. . . . And I talked him into COTTON JENNY. That's great because there are only two of us involved in choosing the music. We hype each other on songs. And on borderline cases we'll keep bringing songs up over and over again until we love them or hate them. We think pretty much along the same musical lines. While I'm on the road, he's going through songs all the time, and the ones he has selected to show me are from thousands that he's heard.

Peter explained it this way—he was very close to his grandmother, and while he was going through a particularly rough time, his grandmother was getting senile, and everyone was saying that she was losing her mind, so he wouldn't go see her—he wanted to remember her as she had been. "So put on another pot of tea."

There's an old pump organ on it and an antique Irish harp which give it that old-fashioned feeling. Peter Cornell, who wrote DROWN ME, played both instruments on this cut. In our heads, Brian and I heard Joni Mitchell's voice doing a back-up vocal, and she was keen when I phoned her, but by the time we recorded it, she was committed to a North American tour, so I did it myself.

CHILDREN OF MY MIND. When Glen (Campbell) started to make it big but hadn't quite made it, just after GENTLE ON MY MIND, EMI in England turned down the chance to distribute him. A man by the name of Jeff Kruger who had a small record and publishing company over there picked up on Glen. Of course, when Glen really hit it with WITCHITA LINEMAN, GALVESTON, etc., he cleaned up.

Kruger arranged a tour of England for Glen and me in April '73, and he said, go into the studio and record this song, and I'll guarantee it'll be a hit over here in England. It got a great deal of airplay (if you get played six times a week in England, that's a lot of airplay). In fact, though, it did not become a hit—saleswise. But I liked the song, and we remixed it for this album; we put strings on it for the first time, and I think it sounds about a hundred per cent better.

It was written by Gary Osborne, whom I met over there at an EMI party in a pub. His song is about a painter and songwriter, but it could be about anyone's creations—if no one sees or hears them, what are they worth? That's why "Don't be afraid to come and see the things that make me whole/Before the



children of my mind become the or phans of my soul."

REAL EMOTION was written by Alan O'day, and it was one of those last-minute things. We were already well into the album when Brian came in and played a tape of this song. And I said I would do it—just like that.

I look mostly for a good tune, but I can't put out a song if I can't live with the lyrics. REAL EMOTION is perfect for me; the business of—"Nothing much happens to me/I like to watch a lot of TV/Losin' myself in the afternoon . . ." that's me. It was as if he had written it for me.

Side Two

WATCHING THE RIVER RUN we've already talked about.

BACKSTREET LOVIN' was written by Brian Russell, Brenda Gor-

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don and Dave Palmer. As members of a great group called Dr. Music, Brian and Brenda had worked with me on both albums and TV specials.

The last time I was in LA to play the Troubadour, I had brunch with them and spent the afternoon listening to new tunes they had written. This one I fell in love with right away. They call it their country song—I call it gospel. Whatever, it's great.

SON OF A ROTTEN GAMBLER was written by Chip Taylor, who has also written such notable songs as ANGEL OF THE MORNING and WILD THING. Chip, who is Jon Voight's brother, by the way, was the opening act for me on my first two nights at the Troubadour.

Mary Martin (the Canadian Mary Martin), who used to manage Van Morrison and Leonard Cohen and now works for Warner Brothers in New York, introduced me to Chip when she sent me a tape of his about-to-be-released album, "Chip Taylor's Last Chance." Hearing him do it at the Troubadour really confirmed my opinion of it: It is a great song. There are a lot of other very good songs on his album; you really ought to hear it.

YOU WON'T SEE ME has probably been my favorite Lennon-McCartney tune ever since I can remember; when we were in university, that song was part and parcel of every singsong we had. I've always wanted to record it, and we felt we could come up with a different arrangement. I didn't even listen to Rubber Soul again; I said I wanted to do it the way I had it in my head. And I think we came up with a very punchy version of the song

All the back-up vocals (here and on four of the other songs) are done by Dianne Brooks and Laurel Ward, who were also once in Dr. Music. Also by me. Dianne has been doing this kind of thing for so long that she just falls into it. I credit her with pulling that song together—the vocals really make it.

It's a strong possibility for a single.

SEND A LITTLE LOVE MY WAY. First of all I had reservations about the song, possibly because it seemed to be such a departure from where I was at the time. It had come as a demo in the mail, and publisher Jack Leonard of Screen Gems had called Brian and said Henry Mancini wants to get ahold of Anne to do his theme for the movie "Oklahoma Crude."

However, nobody had explained to me that it was the theme song for a film; they just said, listen. So I listened. And I said, I don't think I want to do it.

Well Al Coury from Capitol (U.S.) called and said, What Do You Mean You Don't Want To Do It? Then Brian explained. And I figured, well, what did I have to lose? Once I understood what it was all about, I flew right down to LA. And as soon as I saw the movie, I got a feel for the time and place of the song. In context it began to matter a lot more. By the time we recorded it for the single, it seemed to stand really well on its own.

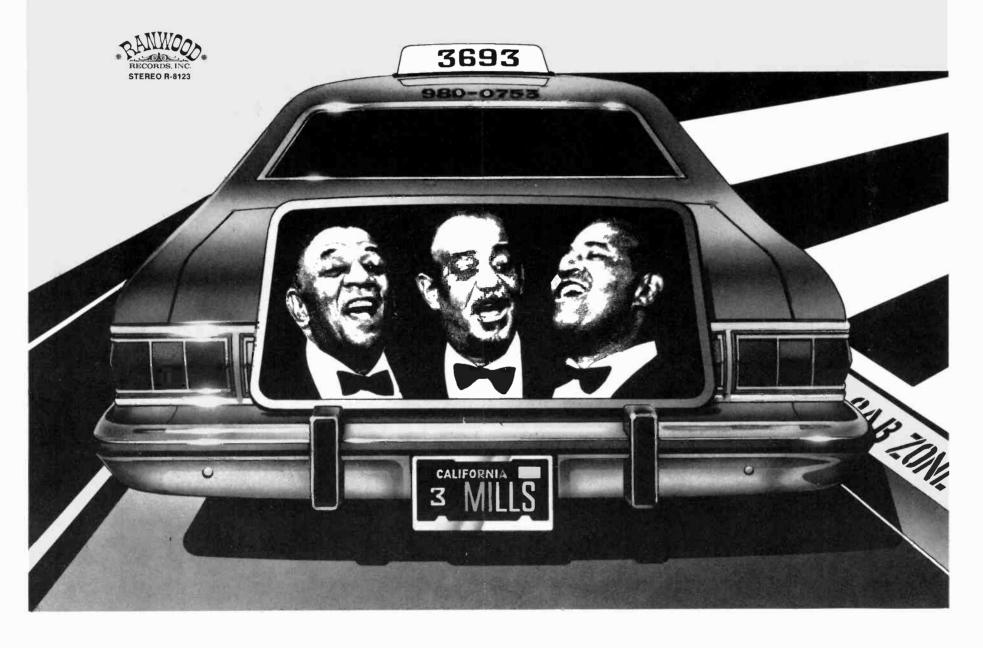
And now, as you know, it's being considered for an Academy Award!



Welcome to Ranwood Records MILLS BROTHERS With a Brand New Album

Cab Driver THE MILLS BROTHERS

Cab Driver • Till Then • You're Nobody 'Til Somebody Loves You • You Never Miss The Water Till The Well Runs Dry • Opus I • You Always Hurt The One You Love • Truck Stop • I'm Afraid To Love You • Yellow Bird • Glow Worm • Paper Doll • He Gives Me Love Produced by RANDY WOOD • Arranged & Conducted by JACK PLEIS



Also a New Single Truck Stop - Cab Driver

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ANNE MURRAY-Love Song, Capitol ST 11266. Terp shows with this LP that she is a fine pop singer capable of wide acceptance in the market. She has been pegged as a country oriented singer, but "Just One Look" has a good reggae feel. Anne's soft, flowing voice is matched by an equally relaxed set of charts developed by Brian Ahern who knows how to blend the country feeling with the best of pop music ingredients. "Watching the River Run" presents the headliner in a format which relies heavily on a pop-country cross-over effect. The biggest surprise is the soul-gospelish "Backstreet Lovin' Son of a Rotten Gambler" strengthened by a powerful gospel chorus

PAUL WILLIAMS-Here Comes Inspiration, A&M SP 3606. The composer's fine songs are matched by scintillating arrangements courtesy of Ken Ascher, a fine talent who knows how to compliment beautiful pastiches made from chifling and gripping phrases. Two tunes are well known-"That's What Friends Are For" and "Rainy Days and Mondays.." "You and Me Against the World" and "Born to Fly" are equally impressive statements. Williams has greater vocal definition and a stronger attack which helps him emerge in a stronger light as a vocalist. There are tush sounds and mellow sounds and even Dixieland sounds in this outstanding production.

MAGGIE BELL-Queen of the Night, Atlantic SD 7293 Jerry Wexler, the great musical sage puts more than just considerable skill and acumen into a record; he puts heart. Here, Wexler has also created virtually an impossibility on at least one tune-the expected single of "After Midnight"-wherein he took a white artist singing soul and permeated the motif of the tune with the raunchiest Latin sounds you'll find north of any border. And "Queen of the Night" is as soul as soul can get and excellent. "Souveniers" is a slow blues with methodical classic structure and gut-tearing lyrics from the other side of town. All of the tunes feature some extraordinary guitar work by Reggie Young. Maggie is a former member of a British group who has joined the international music scene as a solo performer of decided impact.

MOUNTAIN-Twin Peaks, Columbia, PG 32818. Not too much have been heard within recent times of the musical consortium of Leslie West and Felix Pappalardi. However, this two album set recorded live in Japan, shows Mountain still very capable of producing those earthy rock sounds which propelled them to popularity during the late 1960s and early 1970s. Recommended cuts include the disk-long "Nantucket Sleigh Ride" and "Mississippi Queen.

STRAWBS-Hero and Heroine, A&M SP 3607. One of Britain's premier folk-rock bands is back with a fairly new array of personnel but with the same fine songs and expert harmonies that have always characterized the band. Founder Dawe Cousins remains as a guiding influence, and he has broadened his scope to become as skillful at large scale rock productions as well as more folky material. Dave Lambert also shines as vo calist, musician and writer. This set moves from the relative simplicity of "Shine on Silver Sun" to a rocking, almost sym phonic "Hero and Heroine" back to the simplicity of "Mid night Sun." As always with the Strawbs, the vocals and the superb musicianship are characteristic.

MAMA LION-Give It Everything I've Got, Family FPS 2713. Lynn Carey's ('ol Mama Lion herself) finest disk effort to date. Opening with the album's title cut, she does just that-"Give It Everything I've Got"-and there are few weak points throughout. She is funky, bluesy and driving rock-hitting the mark on each score. All the ingredients are there: material, strong production and arrangements and some dynamite musical backup. Best cuts: "Give It Everything . . .," "I'm Tired," "Dark Garden," "From Bad To Worse" plus more. With right exposure, should be a retailer winner on a number of fronts.

DAVID WERNER-Whizz Kid. RCA API 1-0350 Brash punkoid rock from a Pittsburgh refraction of David Bowie and lan Hunter, this debut could breath new fire into the domestic glam scene. Sparked by crisp production (via Werner and Bruce Somerfeld) the band explores riffs worthy of the Spiders or Mott as Werner turns in his fey, hard-edged vocals Taut and sinuous hard rockers prove the best, as Wemper tries one-upping his idols with "One More Wild Guitar," "Love Is Tragic" and the kilowatt-Hoople-a of the title track. Watch That Man. .

GALLAGHER & LYLE-Seeds, A&M SP 3605. From the duo that were the core of McGuiness Flint some years back and wrote a major hit in "When I'm Dead and Gone" comes this superb effort combining electric and acoustic string instruments, horns and nearly perfect harmony vocals. The styles of music here are basically soft, but the tempo changes from slow to fast with no break in the flow of the album. The rocking "Seeds of Change" and the beautiful "I Believe In You" are examples of the versatility of this pair. Compliments also to Glyn Johns for top-notch engineering and production work



DON WILLIAMS-Volume Two, JMI 4006. Everywhere people are talking about Don Williams, not only because he is "different," but that difference is decidedly great. Here he puts it together in an album with many single possibilities, including "Your Sweet Love," "Oh Misery," "I Don't Think About Her No More" and a reprise of "Miller's Cave." It's a certain winner

NARVEL FELTS-When Your Good Love Was Mine. Cinnamon 5002. Perhaps the hottest singer going now in just about any field is Felts, who really puts something into his singing. He sings new songs, old standards, ballads and up-tunes and it's one of the finest variety packages we've heard in some time. Again, there are a bunch of singles possibilities, plus the bonus of two of his already hit singles.

DEL REEVES-Live At The Palomino Club, UA 204-F. As a live entertainer, Del Reeves is unsurpassed. Now that charisma comes across in an album produced at the famous North Hollywood club. His benter is there, many of his hit songs and a great rapport with the audience, all held together by Kelso Berston. It's Del's best in a long while.

JOHNNY RODRIGUEZ-My Third Album, Mercury 1-699. The versatile young man from Texas shows why he already is established as a favorite in this business. Whether dealing with standards or now tunes, he is at ease. He's also writing much of his own material and it stands up well with the oth ers. Best cut on the LP is a tune called "Something," which is really something

VARIOUS ARTISTS-The Best Of A Great Year Vol. III. RCA, in its outstanding packaging program, has put together another volume of hit songs from the past year featuring its top people: Kenny Price, Jerry Reed, Jim Reeves, Charlie Rich, Johnny Russell, Connie Smith, Hank Snow, Nat Stuckey, Porter Wagoner, Dolly Parton, Dottie West and Norro Wilson. Nobody gets short-changed on this. Good solid material.



ANN PEEBLES-I Can't Stand The Rain, Hi XSHL 32079 From the taut, ghostly intro to the smashing title cut, this set sustains an extraordinary tension between Ms. Peebles' lithe, smoky vocals and Willie Mitchell's tightly restrained production. This LP points to a mass breakout for Ms. Peebles, with strong material projected superbly through the now trademark Hi session style. The convincing, tough but tender Peebles vocal strength shines on a powerful reading of Joe Simon's "Hangin' On," "One Way Street," the gospel-lined "Love Vibration" and the striking "I'm Gonna Tear Your Playhouse Down," her last single prior to "Rain.

THE DELLS, THE DRAMATICS—The Dells Vs. The Dramatics, Cadet CA 60027 (Chess/Janus). Ten voices integrate into a strong act which crosses several soul schools and brings them all together in a cogent package. The Dells have been working 20 years; the Dramatics are relatively newcomers to show business. "Choosing Up on You" is a strong work by the Dramatics while "Strung Out Over You" is a swell slow involving work by the Dells. The length of the jacket is covered with a marvelous cartoon of both groups justling in a basketball setting. On two of the cuts both acts work together but the arrangements tend to sound so uniform that one gets confused as to who is singing on the other tracks.

BO DIDDLEY-Big Bad Bo, Chess CH 50047 (Chess/ Janus). Once you get past an absurdly stupid opening track, the LP gets down to business. The singer's forte of gutsy songs is embellished by a fine jazz orchestra, a natural compliment since blues and jazz are cousins. Marrying it all together is a tight, powerful rhythm section but it's a gas to hear trumpets wailing behind Diddley on "He's Got All the Whiskey." Diddley sounds perfectly at home on "Hit Or Miss" with foot tapping support from the brass and reeds. "Stop the Pusher" is a powerful anti-drug song wrapped snugly in a commercial soul dress.



RON CARTER-All Blues, CTI 6037. Blues, typical and a bit more sophisticated are the causes for the effects produced herein. These are quintet cuts played loosely and freely in a iam kind of situation. Joe Henderson, Roland Hanna, Richard Tee and Billy Cobham appear at various times. The songs are more blue in tone than blues in effect, with "Light Blue" a delicate ballad. Carter's bass playing is given a strong spotlight as an equal solo instrument. "All Blues" is a haunting work, slow and carefully plotted with Joe Henderson's tenor caressing the improvised notes.

JOE FARRELL-Penny Arcade, CTI 6034. This sextet effort is the end result of its fine parts in that there are superb and often spectacular solos from pianist Herbie Hancock, saxophonist headliner Farrell, bassist Herb Bushler, guitarist Joe Beck and drummer Steve Gadd. "Too High" combines all the sexy soulful qualities which create commercial excitement. Hancock's electric keyboard work shows his ability to play fun music, rather than going for an avant-garde sound. For a pleasant pace changer, "Cloud Cream" is Latin in origin with Farrell wailing on airy flute.



MORE SCOTT JOPLIN RAGS-New England Conservatory Ragtime Ensemble (Gunther Schuller), Golden Crest CRS 31031. Recorded just within the past two months and rush released, here are another 12 Joplin items performed by the

same artists that turned out that super "Red Back Book" hit. on Angel. Eight are original orchestrations and the remaining four arranged in period style by Schuller. Again, they provide a joyous nostalgic look back at a simpler time. Not quite up to the technical standard of the Angel, but still a market place winner if promoted adequately.

SPACED-OUT BACH-Joseph Payne, harpsichord, RCA ARL1-0439. Multi-tracking and a widely-spaced stereo mix create a harpsichord as broad as the distance between home speakers. As in Switched-On Bach, the technique permits aural isolation of complex voicing. Most effective of the nine works are the Sinfonia, Chromatic Fantasy and Fugue, and the closing Fugue a la Gigue. It's all lots of fun and likely to whet appetites of hosts of non-purist Bach consumers.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Eliot Tiegel; reviewers; Nat Freedland, Bob Kirsch, Claude Hall, Bill Williams, Sam Sutherland, Is Horowitz, Jim Melanson, Bob Sobel, Phil Gelormine, Eliot Tiegel.

Billboard's Recommended LP's

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STATUS QUO-Hello!, A&M SP 3615. Fine set from one of the most solid rock bands in the business. This group, which first surfaced with a minor hit five or six years ago, has matured into an extremely skillful band, both instrumentally and vocally. Highlights are "And It's Better Now" and "Blue Eyed Lady.

EUGENE WALLACE-Book of Fool, ABC ABCX 810. Vocalist combines all the raw energy of Joe Cocker and even sounds like him. So there is a gutsy bluesy quality to his music. "Trail of Tears" has all this commercial fire.

JAMES GRIFFIN-Breakin' Up Is Easy, Polydor PD 6018. Another slice from the loaf that once was Bread, Co-founder, singer and guitarist of the now defunct group, James Griffin, debuts with a generally satisfying album which displays more of a hard edged style than what Bread is best remembered for. Production is expansive with Griffin's urgent gusty voice quite captivating on the single from the LP, "Breakin' Up Is Easy." Able assist is given from ex-Bread members, drummer Mike Botts and keyboard man, Larry Knechtel. The gatefold jacket is handsomely designed

BILL CHINNOCK-Blues, Paramount PAS 6090. Strong debut effort from this young white blues player overcomes occasional rough spots through Chinnock's gritty, authoritative vocals, stinging guitar and buzz-saw harp. Self-produced set should help establish some sales and progressive airplay on the strength of tunes like "Wake Up Baby," the tense "So Many Dreams Have Been Wasted" and "Love Stay Away."

PAUL HAMPTON-Rest Home For Children, Crested Butte, CB 702. Bob Johnston's polished production, first-string Nashville players and Hampton's own rich voice prove the finishing touches to this crazy quilt of wry, offbeat tracks that explore pointless chic ("Cosmopolitan Magazine"), inept seducers ("Crazy Maurice") and even ice-skating ("Your Basic Skaters Waltz"). Devotees of grand poetic metaphor should respond to Hampton's "Truck of Age." Could score with both country and FM audiences.

SALINAS, Cadet CA 50049 (Chess/Janus). Interesting arrangements of a number of well known tunes such as "Bridge Over Troubled Waters" and "Atlantis" that range from jazzy to classical to big band in flavor.

NAZARETH-Loud 'n' Proud. A&M SP 3609. Grinding rock from this foursome, including a number of original tunes and some interesting interpretations of other's material. A long, building version of Dylan's "Ballad of Hollis Brown." an interesting cover of Joni Mitchell's "This Flight Tonight" and the band's own "Go Down Fighting" are among the highlights.

APPLE & APPLEBERRY-A&A, ABC ABCX 802, Vocal duo leans heavily on a soul sound with "What Do You Know About Love" the best cut. Surging guitars and pulsating drums abound. The duo writes its own material but the LP lacks indepth material.

TRIBE—Ethnic Stew, ABC ABCX 807, Soul quintet combines a round vocal sound with some funky instrumental backing. The result: satisfying performances. "Let Me Into Your Life" has good ensemble (or a sectional type effect) vocals. "Siggy Siggy" has the trappings of a commercial soul single.

PRATT McCLAIN, Dunhill DSX 50164 (ABC). Very clean, wideranging sounds by highly promising vocal duo, with big total backing package by unique new producer team-up of Michael Omartian and Steve Barri. Omartian also conducts, arranges and plays keyboards. "We Had It All" cooks and "When My Ship Comes In" is an intense ballad.

KISS, Casablanca NB 9001 (Warner Bros.). Debut LP by this new energy group with strong ensemble singing is solid musicianship but nothing extraordinary. "Strutter" and "Deuce" are good dancing cuts.

NATIONAL LAMPOON-Missing White House Tapes, Banana BTS 6008 (Blue Thumb). Every possible variation that could be played on actual doctored tapes of Watergate statements is worked in here for effective laughs. Side one has "Rebozo" sounding like Louis Prima doing a hard-sell of TV oldies tape offer al a K-Tel. Side two is newscast of Impeachment Day ceremonies in Capitol. Malicious but funny.

soul

LEROY HUTSON-The Man!, Curtom, CRS 8020. Leroy Hutson, ex-lead singer with the Impressions, writer for such artists as Roberta Flack, the Voices of East Harlem, and the Natural Four, has packed quite a musical punch into this his second solo album. Highlights include "The Ghetto," which he co-authored with Donny Hathaway. This album could be a

PAUL HUMPHREY-America, Wake Up, Blue Thumb STS 66 (Famous). This is a Crusaders copy group, with two members of the former act working here, Wilton Felder and Joe Sample. "Uncle Willie's Dream" allows the drummer leader to work rim taps and cymbals, with "What's That Noise P.K.?" combining a rockish beat with some infectious guitar lines often countryish in flavor. "That's Deep" is patterned after a fast pachanga featuring Jerome Richardson's wavy saxophone.

JOHNNY HAMMOND-Higher Ground, Kudu 16 KU 16 (CTI). Hammond takes the organ down a solo path splintered with ascents and plunges, highs and lows. He is joined beautifully on "Big Sur Suite" by Hank Crawford. That is the most attractive of the four cuts.

Jazz

JEREMY STEIG-Monium, Columbia KC 32579. Jeremy Steig is one of the more accomplished and innovative jazz flautists around. His music on this record is an amalgam of pure soulful jazz sans commercial gimmickry. For music lovers who still believe in music as an art form and not a showbusiness carnival, this album is worth listening to.

NORMAN CONNORS-Love From the Sun, Buddah, BDS 5242. His third album venture at the helm finds percussionist Connors again assembling a superb studio band that offers Herbie Hancock, Hubert Laws, Gary Bartz, Eddie Henderson and Buster Williams among the stalwarts. Connors' goals remain foremost, though, as he leads the players through delicate and often subdued ensemble works with the rich sheen of contemporary r&b balanced against rhythmic and harmonic earmarks of the jazz vanguard. Pop polish may disappoint some Hancock devotees, who'll miss the more fiery edge that family of players has. Best bets: "Revelation" and the title track.

EARL HINES-Quintessential Recording Session, Chiaroscuro CR 101. Hines' vintage piano performances on this original QRS record, enhanced with up-to-date techniques, are superb, showing the skill and the style of the "Fatha" at his best. Jazz collectors will especially relish "My Monday Days," 'Off Time Blues" and his closer, "Panther Rag. fitting addition for all jazz lovers to welcome.

McCOY TYNER-Enlightenment, Milestone M 55001 (Fantasy). Tyner's fiery piano pyrotechniques lead a blazing nath for this on location set at the recent Montreux Jazz Festival. The four sides could have been chopped down to two with 'Nebula' an intense quartet cut and "Enlightenment Suite Part 2" an outstanding Tyner solo.

GARY BARTZ NTU TROOP-I've Known Rivers and Other Bodies, Prestige P 66001 (Fantasy). A tight adventurous quartet which can play funky ("Dr. Follow's Dance") with all the right breaks and hard driving ("Sifa Zote"). The leader's saxophone is better than his singing.

(Continued on page 56)

FEBRUARY 23, 1974, BILLBOARD



TEMPTATIONS—Heavenly (3:45); producer: Norman Whitfield; writer: N. Whitfield; publisher: Stone Diamond, BMI. Gordy 7135 (Motown). Love can be heavenly is the message of this lovely melodic tune, featuring fine solo and ensemble vocal work. The message is subliminally presented and carried along by the fine arrangement. Flip: no info available.

AL WILSON—Touch and Go (3:09); producer: Jerry Fuller; writer: Jerry Fuller; publisher: Fullness, BMI. Rocky Road 30076 (Bell). Wilson asks for understanding and asks for a second chance, offering "a bed of roses right here in my arms." His vocal glides smoothly over this plea to stay around. The orchestral sound is rich and enticing. Flip: no info available.

JIM CROCE—I'll Have to Say I Love You In a Song (2:28); producers: Cashman & West; writer: Jim Croce; publishers: Blendingwell, American Broadcasting, ASCAP. ABC 11324. Rolling guitar chords aid a strong vocal performance on this story about being unable to say I love you in any way other than in a song. The production is tight and appealing. Flip: no info available

JOHNNY RIVERS—Sitting In Limbo (4:20); producers: Johnny Rivers, Bob Montgomery; writers: Jimmy Cliff, G. Bright; publisher: Irving, BMI. Atlantic 45-3011. Winters debut for his new label combines subtle touches of reggae with Caribbean rhythms and a lolling bouncy mood. The musical packaging totally engulfs the lyrical content with Rivers sounding relaxed and in a good mood. Flip: no info available.

recommended

DEEP PURPLE—Just Might Take Your Life (3:35); producers: Deep Purple; writers: Blackmore, Lord, Paice, Coverdale; publisher: Purple, BMI. Warner Bros. 7784.

THE CHAMBERS BROTHERS—Let's Go, Let's Go, Let's Go (3:00); producer: Jimmy lenner; writer: Hank Ballard; publisher: Lois, BMI. Avco 4632.

BEE GEES—Mr. Natural (3:34); producer: Arif Mardin; writers: B. Gibb, R. Gibb; publishers: R.S.O., Midweek, ASCAP, RSO 408 (Atlantic).

ALICE COOPER—Muscle of Love (3:23); producers: Jack Richardson, Jack Douglas; writers: Bruce, Cooper; publisher: Ezra. BMI, Warner Bros. 7783.

MAC DAVIS—One Hell of a Woman (2:52); producer: Rick Hall; writers: M. Davis, M. James; publishers: Screen-Gems Columbia, Songpainter, Sweet Glory, BMI. Columbia 4-46004.

DOBIE GRAY—Lovin' the Easy Way (2:48); producer: Mentor Williams; writers: Troy Seals, Mentor Williams, Will Jennings; publishers: Almo, Danor, ASCAP, BMI. MCA 40188.

FOGHAT-That'll Be the Day (2:52); producer: Tom Dawes,

writers: Jerry Allison, Buddy Holly, Norman Petty; publisher: Melody Lane, BMI. Bearsville 0019 (Warner Bros.).

JACKSON BROWNE—Ready or Not (3:33); producers: Jackson Browne, John Haeny, Ric Tarantini, Al Schmitt; writer: Jackson Browne; publisher: Benchmark, ASCAP. Asylum 11030 (Elektra/Asylum/Nonesuch).

BACHMAN-TURNER-OVERDRIVE—Let It Ride (3:33); producer: Randy Bachman; writers: R. Bachman, C.E. Turner; publishers: Ranbach, Top Sail, BMI. Eventide, CAPAC. Mercury 73457 (Phonogram).



SYLVIA—Sweet Stuff (3:40); producers: Sylvia Robinson, Harry Ray; writers: H. Ray, S. Robinson, A. Goodman; publisher: Gambi, BMI. Vibration 529 (All Platinum). Vocalist retains her soft sexy stance, building a case for herself with an enticing lyric and flowing violins making it all sound so right. Flip: no info available.

recommended

THE HUES CORPORATION—Rock The Boat (3:05); producer: John Florez; writer: W. Holmes; publisher: High Ground, BMI. RCA 0232

LATIMORE—If You Were My Woman (3:40); producer: Steve Alaimo; writers: C. McMurry, P. Sawyer, L. Ware; publishers: Jobete, BMI. Blades 1720.

BOBBI HUMPHREY—Chicago, Damn (3:25); producers: Larry Mizell, Chuck Davis; writer: L. Mizell; publisher: Alruby, ASCAP. Blue Note 395. (United Artists).

JOHN EDWARDS—Messing Up a Good Thing (2:56); producer: Floyd Smith; writers: Frank Johnson, Terry Woodford, Clayton Ivey; publishers: Short Bone, Act One, BMI. Aware 037 (GRC).

THE JONESES—Hey, Babe (Is The Gettin' Still Good?) Part 1 (3:10); producer: Lee Valentine; writer: G. Dorsey; publisher: Unichappell, BMI. Mercury 73458 (Phonogram).

AVERAGE WHITE BAND—How Can You Go Home (3:08); producers: Awb and Robin Turner; writer: A. Gorrie; publisher: Yellow Dog, ASCAP. MCA 40196.



NEW CENSATIONS—Come Down to Earth (2:48); producer: not listed; writer: Van McCoy; publisher: Van McCoy,

BMI. Pride (no number listed). Impressive soul vocal performances and a sock-em arrangement pull this effort out of the nile

JOHN EDWARD BELAND—A Song For Hank Williams (3:23); producer: John Edward Beland; writer: J.E. Beland; publishers: Banyontree, Our Childrens Music, BMI, Mills, ASCAP. Scepter 12389. Offbeat sound effects and a storytelling pattern make this Don McLean sound-alike an interesting experience.



JUDY KESTER—I'm Gonna Keep Hangin' On (Till You Surrender) (2:41); producer: Milton Blackford; writer: Milton Blackford; Famous (ASCAP); Dot 17492. Given a good song, this girl can turn it on, and she has one here. It's the best she's done, and should propel her upward. Another big step in her career, which is a promising one. Flip: "I'm Gonna Miss You"; producer: same; writer: Rhett Davis: Ensign (BMI).

HANK WILLIAMS JR.—Rainy Night in Georgia (3:03); producer: Jim Vienneau; writers: Tony Joe White; Combine (BMI); MGM 14700. Right out of his album, he should make this a hit all over again. As noted in his album review, Hank Jr. is singing better than at any time in his young life, and this is a great one. Flip: no info available.

BONNIE GUITAR—Wishing Star (3:23); producer: Joe Johnson; writer: Max Powell; 4 Star (BMI); MCA 40192. This is a difficult decision because there are two outstanding sides, and it could be a double hit for her. Always a fine singer, she outdoes herself with a fine Bill Justis arrangement. Both sides are beauties. Flip: "The Bed I Lie In"; producer: same; writer: Bonnie Guitar; publisher: same.

DON WILLIAMS—We Should be Together (3:02); producer: Allen Reynolds; writer: Allen Reynolds; Jack (BMI); JM1-36. Generally conceded to head the list of the great new singers, Williams comes along with another tasteful effort.

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 wiil land on the Hot 100 between 20 and 60. Review editor—Eliot Tiegel.

Billboard's Recommended LP's

• Continued from page 55

classical

ELEANOR STEBER LIVE AT THE CONTINENTAL BATHS, RCA ARL1-0436. Camp followers may grab at this in sufficient quantities to make it pay. Others will consider it artistic pandering without redemptive features. The singing is a caricature of what Madame Steber is capable of, the sound a travesty, the spoken comments forced and unfunny, and the audience response soggy.

TCHAIKOVSKY: SWAN LAKE (complete)—Netherlands Radio Philharmonic (Fistoulari), London 2SPC-21101-3. Good sound, without any Phase 4 extravagances, and a performance under the guidance of Fistoulari considerably better than the less-than-international status of the orchestra might lead one to anticipate. Special values attach to the contribution of Ruggiero Ricci as solo violinist. A good buy for those who want it all

HOMAGE TO PABLO CASALS, Columbia M5X-32768. An ideal tribute to a musical giant; Bach from Prades in 1950. Mozart from Perpignan in 1951, and Brahms and Schumann chamber music recorded in 1952, also at Perpignan, festivals that attracted such stellar collaborators as Schneider, Hess, Stern, Serkin, Hess and Primrose. The records were welcomed by collectors 20 years ago, and discerning buyers, more concerned with musical values than the latest in sound, will show equal enthusiasm today. Special price for the 5-record package is \$19.98.

RACHMANINOFF: THE BELLS; THREE SONGS, OP. 41—Curtin/Shirley/Devlin/Temple University Choirs/Philadelphia Orchestra (Ormandy), RCA ARL I-0193. A somewhat late ad-

dition to RCA's observation of the composer's centenary, but of more than passing interest to collectors whose only option until now was a Russian language version of the atmospheric piece inspired by the Poe verses. Beautifully performed, as are the fill-out songs, and excellently recorded.

BACH: PARTITA IN D MINOR; SUITE IN B MINOR; PARTIE IN A MAJOR—Nicanor Zabaleta, harp, DG 2530 333. Bach on harp listens very well indeed when the artist has the taste and sensitivity of a Zabaleta. Transcriptions from keyboard and violin works, including the famous "Chaconne," make up the program, a delight for Bach fans seeking new tonal stimulation. Zabaleta's frequent Stateside appearances are a promotional plus.

SCHUBERT: VOCAL TRIOS—Elly Ameling, Peter Schreier, Horst Laubenthal, Dietrich Fischer-Dieskau, with Gerald Moore, piano, DG 2530 361. Schubert rarities to flesh out song collections. Lightweight and funny in the case of "The Wedding Feast" and "The Lawyers," here separating a fee from a reluctant client, the selections are amusing addenda to the Schubert discography.

TCHAIKOVSKY: SYMPHONY NO. 3 (POLISH)—Vienna Philharmonic (Atzmon), DG 2530 401. The young conductor, on the evidence here, is one to watch. He has spirit, a strong sense of musical architecture and an obvious ability to get an orchestra to do his bidding. And DG has favored him with outstanding sound. Collectors are always ready to welcome an exciting new talent, a tag that fits Moshe Atzmon.

children

PETER COTTONTAIL, Disneyland 1234. A good compilation of rabbit stories sung and spoken which are aimed at moppets. This LP will be an Easter item.

Earnings Reports

• Continued from page 8

LAFAYETTE RADIO & ELECTRONICS

6 mo. to		
Dec. 31:	1973	1972
Sales	\$45.050.295	\$41,563,081
Net income	1,524,777	1,856.148
Per share	.63	.76
Average shares	2.421.297	2,450,139

COLUMBIA PICTURES INDUSTRIES INC. (Bell Records)

2nd qtr. to Dec. 29:	1973	1972
Net from cont. oper.	\$274,000	
Net loss	3.326,000	\$5,428,000
S	ix-months	
Net from cont. oper.	535,000	
Net loss	3.065.000	10.607.000
Gross income	129.309,000	114,418,000
PLAYBOY I	ENTERPRISES	INC.

PLAYBOY ENTERPRISES INC. (Playboy Records)

(-	ter to the second	
2nd qtr. to Dec. 31:	1973	1972
Sales	\$54,643,329	\$50.737.736
Net income	1,403.156	3.764.523
Per share	.15	.40
Average shares	9.287.694	9.410.939
Ų	six-months	
Sales	104,167,789	94.031.561
Netincome	3.614.519	6.487.193
Per share	.39	.69
Average shares	9.317.561	9,408,567

Panel Probes LOS ANGELES—Los Angeles is tent market in the respect of least Third Company of the Probes of the Pr

considered by some to be the number one record market in the country. This thesis was discussed last week by three leading retailers and a key distribution executive at Billboard's "Marketing the Product" seminar at UCLA. (Fourth in a ser ies of eight industry talks.)

Participating in the discussion were: Russ Solomon, owner-founder of Tower Records; Lee Hartstone, founder of the Where-house chain: Jim Greenwood, owner-founder of Licorace Pizza: and Joel Friedman, president of Warner/Elektra/Atlantic Distributing Corp.

Hartstone opened the discussion by stating that "Los Angeles was one of the most underdeveloped record areas in the nation up until around 1970. But a lot of record firms moved in during the past four years and a number of major chains have begun merchandising the area heavily"

Solomon agreed that "Up until four years ago this was the most la-

tent market in the nation. Everyone seemed asleep. This is one of the reasons the area was selected for the supermarket approach of retailing."

Solomon added that "The problem was that there were more and more places to buy records but these outlets were carrying less and less of a variety of product. Now, there is so much production of music here that a certain excitement has been created."

Friedman pointed out that over the years "Los Angeles has been in the avant garde of a number of social changes, and the new ways of merchandising records was certainly one of them. This willingness to push forward has also been reflected in the music coming out of L.A., the demise of many of the independent, small stores and the growth of the huge chains."

Greenwood added that "There is simply a great deal of knowledge about the music industry in Los Angeles, from the consumer to the store owners to the actual creators and manufacturers of the music."

Solomon summed up the discussion by saying, "The great interest in the music business can be seen right here, when you look at the number of people (around 1.000), who turn out to hear a bunch of boobs like ourselves speak. And I don't think the market has reached its potential."

Potential

Stax Staging College Confab

LOS ANGELES — Stax Records is holding a music business seminar for representatives of 90 Western colleges Saturday (23) at Los Angeles City College.

Top executives at the Stax office here, Forrest Hamilton and Renny Roker, will introduce the all-day seminar featuring professional speakers from the fields of record production, promotion and sales, radio, music, law and journalism.

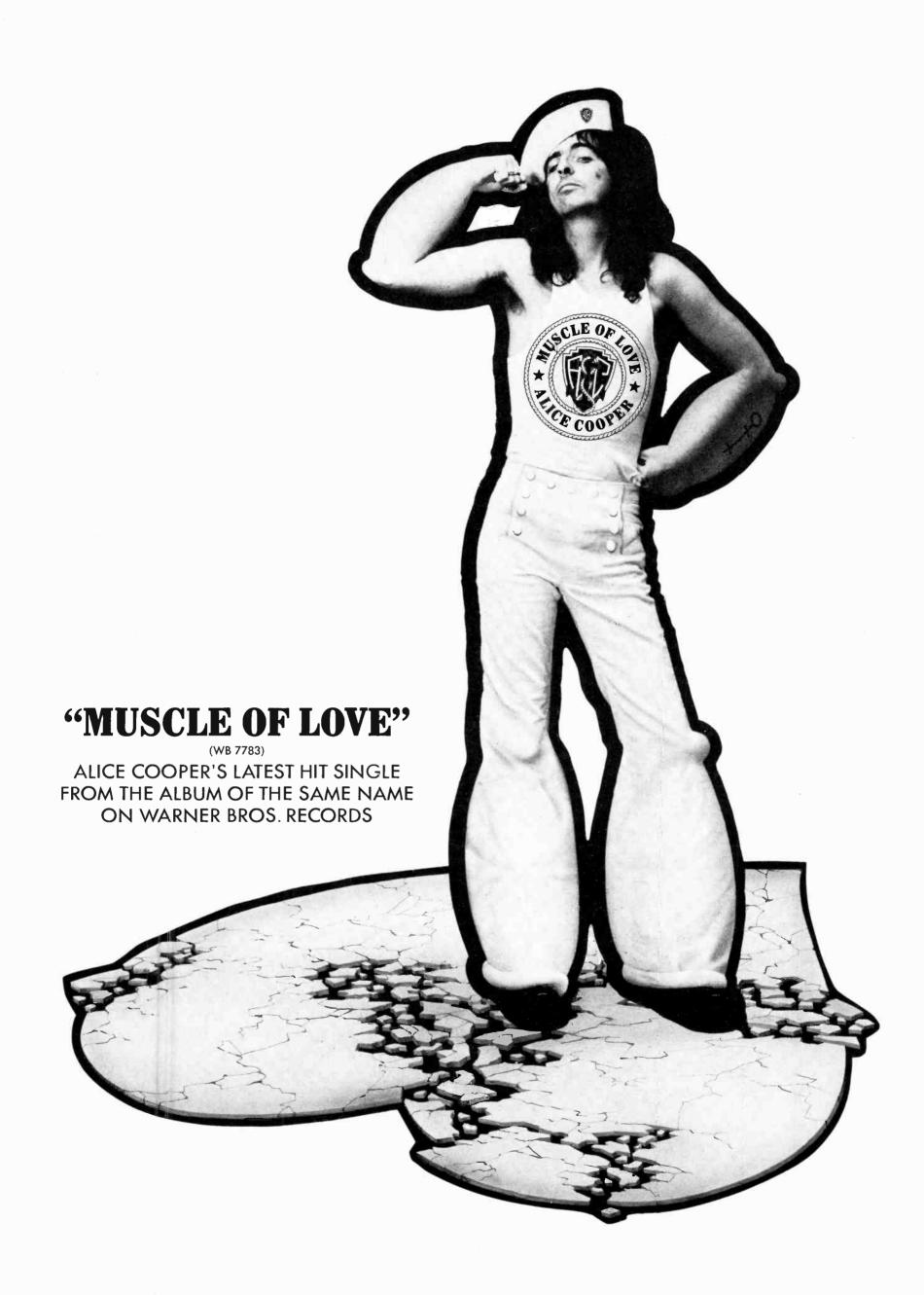
N.Y. Engineers Veto Proposals

NEW YORK—A proposed agreement between RCA Records and RCA studio engineers represented by the National Association of Broadcast Employees and Technicians collapsed last week when New York engineers, represented here by Local 11 of NABET, overrode acceptance from Los Angeles and Nashville members for the agreement.

Key issues in the dispute center around national seniority for engineers, which New York members of NABET claimed were to be eliminated by RCA. Also in connection is the resolution of RCA's policy on the use of non-union engineers on outside sessions for label acts.

By Friday (15), negotiators for NABET and representatives from RCA's industrial relations arm were negotiating new terms in Washington, D.C. Prior to these meetings, a spokesman for NABET here had warned that a walkout would result if RCA made no further moves to resolve the dispute.

FEBRUARY 23, 1974, BILLBOARD



Jim Croce (ABC 11324) TOUCH AND GO-Al Wilson (Rocky Road 30076) **HEAVENLY—Temptations (Gordy 7135)** SEE TOP SINGLE PICKS REVIEWS, page 56

bullet.).		vious week's posi- tion.				HERE THE PARTY OF			1	® SEE TOP SINGLE PICKS REVIEWS, page 56
THIS	LAST	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	LAST	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Labet & Number (Distributing Label)	THIS	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	14	THE WAY WE WERE—Barbra Streisand ● (Marty Paich), A. Bergman, M. Bergman, M. Hamlisch, Columbia 445944 SGC	34	27	15	BABY COME CLOSE—Smokey Robinson (Smokey Robinson, Willie Hutch), W. Robinson, P. Moffett, M. Tarplin, Tamla 54239 (Motown) SGC	68	75	5	1 JUST CAN'T GET YOU OUT OF MY MIND—4 Tops (Steve Barri, Dennis Lambert, Brian Potter), B. Lambert, B. Potter, Dunhill 4377
*	12	7	SEASONS IN THE SUN—Terry Jacks ● (Terry Jacks), J. Brel, Rod McKuen, Bell 45432	35	38	12	I LIKE TO LIVE THE LOVE—B.B. King (Dave Crawford), D. Crawford, C. Mann ABC 11406 HAN	69	79	3	HOUSTON (I'm Comin' To See You)—Gien Campbell (Jimmy Bowen), David Paich, Capitol 3808
3	4	14	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do)—Aretha Franklin (Jerry Wexler, Arif Mardin), Stevie Wonder, C. Paul, M.	36	44	5	THERE WON'T BE ANYMORE—Charlie Rich (none listed), Charlie Rich, RCA 0195 SGC	70	78	4	GET THAT GASOLINE—N.R.B.Q. (Eddie Kramer), T. Adams, C. Craig, Buddah 58G
4	5	16	Broadnax, Atlantic 45-2995 SGC SPIDERS AND SNAKES—Jim Stafford	37	49	5	MIGHTY LOVE, Pt. 1—The Spinners (Thom Bell), B. Jefferson, B. Haues, Atlantic 3000	由	NEW E	TRY	THE LORD'S PRAYER—Sister Janet Mead (Martin Erdman), A. Strals, A&M 1491 TMK
5	2	13	(Phil Gernhard & Lobo), Jim Stafford, David Bellamy MGM 14648 HAN LOVE'S THEME—Love Unlimited Orchestra Seal ●	38	40	14	LAST KISS—Wednesday (John Dee Driscoil), W. Cochran, Sussex 507	72	82	3	TELL ME A LIE—Sami Jo (Sonny Limbo), B. Wyrick, M. Buckins, MGM South 7029 SGC
6	8	12	(Barry White), Barry White, 20th Century 2069 CPI JUNGLE BOOGIE—Kool & The Gang	39	28	18	NEVER, NEVER GONNA GIVE YA UP−Barry White (Barry White), Barry White, 20th Century 2058	73	NEW ER	7	ON A NIGHT LIKE THIS—Bob Dylan (Bob Dylan), B. Dylan, Asylum 11033
_	9	8	(Kool & The Gang), Ronald Bell, Kool & The Gang, De-Lite 559 (P.I.P.) SGC BOOGIE DOWN—Eddie Kendricks	40	56	4	ENERGY CRISIS '74—Dickie Goodman (Dickie Goodman, Phil Kahl), Rainy Wednesday 206	74	81	4	STOP TO START—Blue Magic (Norman Harris), J. Grant, A. Felder, Atco 6949 SGC
	3	0	(Frank Wilson, Leonard Caston), F. Wilson, L. Caston, A. Poree, Tamla 54243 (Motown)	41	32	9	ABRA-CA-DABRA — De Franco Family (Walt Meskell), Martin, Meskell, 20th Century 2070 SGC	75	83	4	I WISH IT WAS ME—Tyrone Davis (Willie Henderson), Leo Graham, Dakar 4529 (Brunswick) SGC
B	10	16	ROCK ON—David Essex (Jeff Wayne), D. Essex, Columbia 4-45940	42	57	6	ROCK & ROLL HOOCHIE KOO-Rick Derringer (Rick Derringer, Bill Szymczyk), Rick Derringer, Blue Sky 7-2751 (Derringer, BMI) SGC	76	85	4	THAT'S THE SOUND THAT LONELY MAKES—Tavares (Johnny Bristol), J. Bristol, J. Dean, J. Glover, Capitol 3794 (Bushka Bushka, ASCAP)
9	3	11	YOU'RE SIXTEEN—Ringo (Richard Perry), Richard & Robert Sherman, Apple 1870 (Capitol)	43	41	8	DADDY WHAT IF—Bobby Bare (Bobby Bare), Shel Silverstein, RCA 0197 HAN	77	NEW ER	TRY	LET IT RIDE—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, C.F. Turner, Mercury 73457 (Phonogram) SGC
10 11	7	15 10	LET ME BE THERE—Olivia Newton-John (Bruce Welch, John Farrar), John Rostill, MCA 40101 SGC PUT YOUR HANDS TOGETHER—The D'Jays	44	54	8	STAR—Stealers Wheel (Leiber/Stoiler), Joe Egan, A&M 72508	78	94	2	I'LL BE THE OTHER WOMAN—Soul Children (Al Jackson, Homer Banks, Carl Hampton, Star 0182 (Columbia) SGC
			(Gamble-Huff), K. Gamble & L. Huff, Philadelphia International 73535 (Epic)	45	29	22	THE MOST BEAUTIFUL GIRL—Charlie Rich ● (Hugo Peretti), Norro Wilson, Billy Sherrill, Rory Bourke, Epic 5-11040 (Columbia) SGC	79			TOUCH A HAND MAKE A FRIEND—Stanle Singers
12	6	8	AMERICANS—Byron MacGregor ● (Peter Scheurmier), Gordon Sinclair, Westbound 222 (Chess/Janus) SGC/HAN	46	26	15	TIME IN A BOTTLE—Jim Croce (Terry Cashman, Tommy West), Jim Croce ABC 11405	80	86	3	(Al Bell), H. Banks, R. Jackson, C. Hampton, Stax 0196 SGC SHE'S GONE—Hall & Oates
13	15	12	I LOVE—Tom T. Hall (Jerry Kennedy), T. T. Hall, Mercury 73436 (Phonogram) CHA	47	52	8	W.O.L.D.—Harry Chapin (Paul Leka), Harry Chapin, Elektra 45874 WB	81	88	4	(Arif Mardin), D. Hall, J. Oates, Atlantic 2993 CHA QUICK, FAST, IN A HURRY—New York City (Thom Bell), Thom Bell, Linda Creed, Chelsea 0150 (RCA) BB
14	17	8	LAST TIME I SAW HIM—Diana Ross (Michael Masser), M. Masser, Pam Sawyer, Motown 1278 SGC	48	33	7	AMERICANS—Gordon Sinclair (Hugo Peretti), Gordon Sinclair, Avco 4628 SGC/HAN	82	89	4	MUST BE LOVE—James Gang (James Gang), T. Bolin, J. Cook, Atco 6953
15	16	7	DOO DOO DOO DOO DOO (Heartbreaker)—Rolling Stones (Jimmy Miller), M. Jagger, K. Richard, Rolling Stones 19109 (Atlantic) WB	49	48	8	YOU'RE SO UNIQUE—Billy Preston (Billy Preston), Billy Preston, Joe Green, A&M 1492 TMK	83	92	2	WOULD YOU LAY WITH ME
16	21	6	DARK LADY Cher (Snuff-Garrett), John Durrill, MCA 40161 (Senor; ASCAP) HAN	50	50	5	YOU SURE LOVE TO BALL—Marvin Gaye (Marvin Gaye), Marvin Gaye, Tamla 54244 (Motown) SGC	84	NEW EN	TRY .	(In A Field of Stone)—Tanya Tucker (Billy Sherrill), David Allen Coe, Columbia 45991 MY MISTAKE WAS TO
17	19	11	A LOVE SONG—Anne Murray (Brian Ahern), D.L. George, K. Loggins, Capitol 3776 WBM	敢	69	2	BENNIE & THE JETS—Elton John (Gus Dudgeon), Elton John, Bernie Taupin, MCA 40198 WB	344		7	LOVE YOU — Diana Ross & Marvin Gaye (Hal Davis), P. Sawyer, G. Jones, Motown 1269 SGC
18	11	19	SHOW AND TELL—AI Wilson (Jerry Fuller), Jerry Fuller, Rocky Road 30073 (Bell)	52	51		IN THE MOOD—Bette Midler (Arif Mardin, Barry Manilow), J. Garland, A. Hazaf, Atlantic 3004	85	93	2	IT'S BEEN A LONG TIME—The New Birth (Fugua III), Baker, Wilson, RCA 0135 HAN
19	20	10	MIDNIGHT RIDER—Gregg Allman (Johnny Sandlin, Gregg Allman), Gregg Allman, Capricorn 0035 (Warner Bros.)	53	72		I'VE GOT A THING ABOUT YOU BABY—Elvis Presley HAN	86	90	2	VIRGINIA (Touch Me Like You Do)—Bill Amesbury (Amesbury, Gilliland), William Amesbury, Casablanca 0001 (Warner Bros.) B-3
20	24	7	SEXY MAMA—Moments (S. Robinson, H. Ray, A. Goodman), H. Ray, S. Goodman, S. Robinson	54	66	5	WE'RE GETTING CARELESS WITH OUR LOVE—Johnnie Taylor (Don Davis), Don Davis, Frank Johnson, Stax 0193 (Columbia) SGC	87	80	8	LET ME GET TO KNOW YOU—Paul Anka (Rick Hall), Paul Anka, Fame 345 (United Artists) MCA
21	30	4	MOCKINGBIRD Carly Simon & James Taylor	55	45	9	I SHALL SING—Garfunkel (Art Garfunkel, Roy Halce), V. Morrison, Columbia 4-45983 WBM	88	91	4	TRY (Try To Fall In Love)—Cooker (Dick Monda, Jon Bevirian), Norman "Cooker" DesRosiers, Scepter 12388 CHA
22	34	7	(Richard Perry), Inez & Charley Foxx/James Taylor, Elektra 45880 B-3 ERES TU (Touch The Wind) — Mocedades (Juan Carlos Calderon), Juan Carlos Calderon, Tara 100 (Famous) CPI	56	70	4	LOOKIN' FOR A LOVE—Bobby Womack (Bobby Womack), J.W. Alexander, Z. Samuels, United Artists 375 SGC	89	99	2	STAR BABY—Guess Who (Jack Richardson), Burton Cummings, RCA 0217 HAN
23	18	19	THE JOKER—Steve Miller Band (Steve Miller), Steve Miller, Capitol 3732 SGC	1	77		BEST THING THAT EVER HAPPENED TO ME—Gladys Knight & The Pips	90	95	3	AMERICANS—Tex Ritter (none listed), Gordon Sinclair, Capitol 3814 SGC/HAN
24	39	5	SUNSHINE ON MY SHOULDER—John Denver (Milton Okun), Denver, Kniss, Taylor, RCA 0213	58	60	9	(Kenny Kerner, Richie Wise), J. Weatherty, Buddah 403 SGC WHAT IT COMES DOWN TO -Isley Brothers (B. Islay, O. Islay, B. Islay), Islay, Brothers, T. Nack, 72782	91	NEW EN	TRY	OUTSIDE WOMAN — Bloodstone (Mike Vernon), H. Williams, London 1052 SGC
25	14	14	I'VE GOT TO USE MY IMAGINATION—Gladys Knight & the Pips (Kenny Kerner, Richie Wise), Goffin, Goldberg, Buddah 393 SGC	59	87	2	(R. Isley, O. Isley, R. Isley), isley Brothers, T-Neck 72252 HOOKED ON A FEELING—Blue Swede (Bengt Palmers), Mark Jamos, EMI 3627 (Capitol) SGC/HAN	92	96	3	A MOTHER FOR MY CHILDREN—The Whispers (Bunny Sigler, Baker, Harris, Young), Baker, Harris, Sigler, Felder, Janus 231 (Chess) 88
26	22	18	SMOKIN' IN THE BOYS' ROOM - Brownsville Station	60	61	6	I MISS YOU—The Dells (Don Davis), Tony Hestor, Cadet 5700 (Chess/Janus)	93	97	2	Felder, Janus 231 (Chess) BEYOND THE BLUE HORIZON—Lou Christie (Tony Romeo), Robin, Whiting, Hapling, Three Brothers 402 (CTI) HAN
27	47	3	(D. Morris, Brilliant Sun), Lutz/Koda, Big Tree 16011 (Bell) JET—Paul McCartney & Wings (Paul McCartney), McCartney, Apple 1871 (Capitol) HAN	₫	76	5	(Groovesville, BMI) SGC THANKS FOR SAVING MY LIFE—Billy Paul	94	NEW EN	TRY	PIANO MAN—Billy Joel (Michael Stewart), B. Joel, Columbia 45963
28	25	11	JIM DANDY—Black Oak Arkansas (Tom Dowd), L. Chase, Atco 45-6984 B-3	62	84	4	(Gamble-Huff), K. Gamble, L. Huff, Philadelphia International 73538 (Columbia)	95	NEW EN	TRY	THERE'S GOT TO BE RAIN IN YOUR LIFE (To Appreciate the Sunshine)—Dorothy Norwood
29	37	10	TRYING TO HOLD ON TO MY WOMAN—Lamont Dozier	1		HTRY	JUST DON'T WANT TO BE LONELY—The Main Ingredient (Silvester, Simmons, Gooding), Barrett, Freeman, Eli, RCA 0205 BB A VERY SPECIAL LOVE SONG—Charlie Rich	96	98	2	(Marlin McNichols), D. Norwood, GRC 1011 THE CRUDE OIL BLUES—Jerry Reed
30	36	8	(M. Jackson), M. Jackson & J. Reddick, ABC 11407 SGC MY SWEET LADY—Cliff De Young	64	73	5	Gilly Sherrill, B. Sherrill, N. Wilson, Epic 5-11091 SGC JOLENE—Dolly Parton	97	NEW EN	TRY	(Chet Atkins & Jerry Reed), Jerry R. Hubbard, RCA 0224 SGC MIDNIGHT AT THE OASIS—Maria Muldaur
31	31	8	(Gil Rodin, J. Musso), John Denver, MCA 40156 WB CAN THIS BE REAL—Natural Four (Leroy Hutson), T. Hutson, J. Hutson, M. Hawkins, Curtom 1990	65	67		(none listed), Dolly Parton, RCA 0145 SGC LIFE IS A SONG WORTH SINGING—Johnny Mathis	98	NEW EN	TRY .	(Lenny Waronker, Joe Boyd), D. Michtern, Reprise 1183 WHAT IS HIP?—Tower of Power (Tower of Power), S. Kupka, E. Castillo, D. Garibaldi,
32	35	7	(Buddah) COME AND GET YOUR LOVE—Redbone	66	74		(Thom Bell), T. Bell, L. Creed, Columbia 4-45975 HOMELY GIRL—The Chi-Lites	99	- NEW EN	TRY	Warner Brothers 7748 TUBULAR BELLS—Mike Oldfield
33	23	16	(Pat & Lolly Vegas), L. Vegas, Epic 5-11036 (Columbia) BB LIVING FOR THE CITY—Stevie Wonder	67	65		(Eugene Record), Eugene Record, Stan McKenney, Brunswick 55505 SGC JESSICA—Aliman Brothers Band	100	NEW EN		(Mike Oldfield), M. Oldfield, Virgin 55100 Atlantic TMK HONEY PLEASE CAN'T YOU SEE—Barry White
neet m	nusic su	poliers	(Stevie Wonder), Stevie Wonder, Tamla 54242 (Motown) SGC listed are confined to piano/vocal sheet music copies and d	n not n	urnort 1		(Johnny Sandlin), Richard Betts, Capricorn 0036 (Warner Bros.)	Dia 7	P	CU	(Barry White), B. White, 20th Century 2077

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub; MCA = MCA Music; TMK = Triangle Music/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; FMC = Frank Music Corp.; CRIT = Criterion Music Corp.; ALF = Alfred Publishing Co., Inc.; BELL = Bellwin Mills.

HOLIOU A L
Abra-Ca-Dabra (20th Century/ Cakewalk, ASCAP)
Americans, MacGregor (Conestoga, BMI)
Americans, Sinclair (Conestoga, BMI)
Americans, Ritter (Conestoga, BMI)
Baby Come Close (Jobete, ASCAP)
Bennie & The Jets (Dick James, BMI)
Best Thing That Ever Happened

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If IB a The Other Woman (East / Memphis BM)

Abtra Ca Dabra (20th Century/ Cakewalk, SCAP).

Abtra Ca Dabra (20th Century/ Cakewalk, SCAP).

Americans, MacGregor (Conestoga, BM)

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Americans, Bitter (Conestoga, BM)

BM)

Bay Come Click James

Bay Come Click James

Beyond Telegor (Crist, Tall, Way)

Beyond Telegor (Crist, Tall, BM)

Cell That Gasoine (Varmin, BM) 49

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MESIADRAE!

The most eagerly awaited group of dates in current pop music history: The 10cc Debut American Tour Itinerary.

Feb. 18-23	. AFLANTA Richard's
25-Mar. 2.	. BOSTON Performance Center
Mar. 5-7	ROSLYN, L.I
9	NEW YORK Academy Of Music
13	PARSIPPANY N.J Joint In The Woods
14	MOBILE Municipal Auditorium
16,	SALEM, VA Civic Center
17	HAMPTON ROADS, VA Coliseum
21	RICHMOND Richmond Collseum

Mar. 22	BUFFALO	War Memorial Auditorium
23	ERIE, PA	Civic Center
24	WASHINGTON, D.	C Constitution Hall
26	BINGHAMTON, N	.Y Binghamton Coliseum
29	PORTCHESTER, N	.Y Capitol Theatre
Apr. 5.	CLEVELAND	Allen Theatre
6	. LOUISVILLE	Convention Theatre
7	PHILADELPHIA	Shubert Theatre
		Convention Theatre
(Further	dates to be annou	nced.)









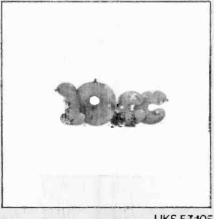
10 cc...Graham Gouldman, Kevin Godley, Lol Creme, Eric Stewart ... that highly acclaimed new group from England. In fact, the most highly acclaimed new group to appear on the American music scene in years. (As substantiated by both the trade and rock press, and by radio programmers across the country.

10 cc...appearing in America for the first

their highly acclaimed debut album. The

music that brought them to the immediate

time ever. Re-creating in person the music from



Their music.

UKS 53105

10 cc. The Group. The album. Don't miss them.



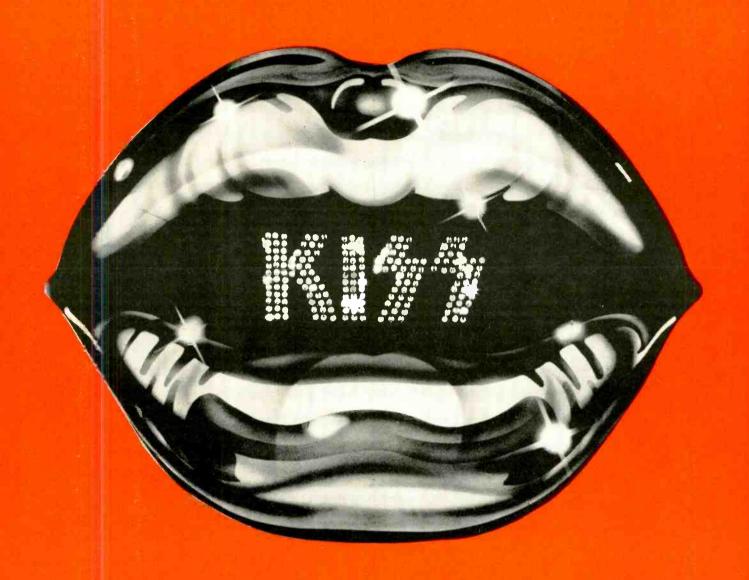
(And watch for the release of "HEADLINE HUSTLER" the standout single from the album. It'll be coming to you soon.)

attention of all America.

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			Compiled from National Retail Stores by the Music Popularity Chart Department and the Récord Market Research De-			GGES	TED L	IST					*		SUG	GEST PRIC	ED LIS	ST					Awarded RIAA seal for sales of 1 Million dollars at manufac- urers level. RIAA seal audit		SUG	GESTE PRIC	ED LIS	т	
THIS WEEK	WEEK	s on Chart	partment of Billboard. ARTIST	M	-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	TO REEL	WEEK	WEEK	is on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST	M	4-CHANNEL	4CK	Q-8 TAPE	CASSETTE	REEL TO REEL	WEEK	WEEK	s on Chart	available and optional to all manufacturers. (Seal indicated by colored dot). ARTIST	BUM	4-CHANNEL	4CK	APE	CASSETTE REEL TO REEL	20.00
₽ E	LAST	2 Weeks	Title Label, Number (Dist. Label) BOB DYLAN	ALBUM	-	8-TR	9	CAS	REEL	¥ 36	36 1881	Meeks 54	Title Label, Number (Dist. Label) JIM CROCE	ALBUM	구 무	8-TRACK	0	CAS	REEL	SE 71	\ <u>\</u> \\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	Keeks	Title Label, Number (Dist. Label) LED ZEPPELIN	ALBU	오	8-TRACK	Q-8 TAPE	CASS	1
2		12	Planet Waves Asylum 7E-1003 JOHN DENVER	6.97		6.97		6.97				20	Life & Times ABC ABCX 769 KOOL & THE GANG	5.98		6.98		6.98		72	49	14	IV Atlantic SD 7208 JOHN LENNON	5.98		6.98		6.98	
			Greatest Hits RCA CPLI-0374	6.98		7.95		7.95	-	20			Wild & Peaceful De-Lite DEP 2013 (P.I.P.)	5.95		6.95		6.95			61		Mind Games Apple SO 3415 (Capitol) JOE WALSH	5.98		7.98		7.98	
3		25	LOVE UNLIMITED Under the Influence Of 20th Century T 414	5.98		6.98		6.98		38	42	5	GRAHAM NASH Wild Tales Atlantic SD 7288	5.98		6.97		6.97		,,,	0.	30	The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98		6.95		6.95	
A	14	3	JONI MITCHELL Court And Spark Asylum 7E 1001	6.97		6.97		6.97		39	97	2	BARBRA STREISAND The Way We Were Columbia PC 32801	6.98		7.98		7.98		74	73	48	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	5.98	6.97			6.97	8.95
5	4	53	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	5.98		6.95		6.95	6.95	40	37	13	SUNSHINE Original Television Soundtrack MCA 387	5.98	6.98	6.98	7.98	6.98		75	77	10	AL WILSON Show & Tell Rocky Road RR 3601 (Bell)	5.98		6.98		6.98	
6	5	19	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98		12.98		12.98		41	28	12	ALICE COOPER Muscle Of Love Warner Bros. BS 2748	5.98		6.97		6.97		山	95	4	LEO KOTTKE Ice Water Capitol ST 11262	5.98		6.98		6.98	
女	16	4	CARLY SIMON Hotcakes Elektra E 1002	6.97		6.97		6.97		42	40	18	ISAAC HAYES Joy Enterprise ENS 5007 (Columbia)	5.98		6.98		6.98		77	74	45	SEALS & CROFTS Diamond Girl Warner Brothers BS 2699	5.98	6.97	6.97	7.97	6.97 8	8.95
4	10	4	YES Tales From Topographic Oceans Atlantic SD 2 908	9.98						43	38	10	PINK FLOYD A Nice Pair							78	63	10	MAHAVISHNU ORCHESTRA Between Nothingness And Eternity						
9	8	10	PAUL McCARTNEY & WINGS Band On The Run	•		9.97		9.97		44	43	12	BEACH BOYS In Concert	7.98		9.98		9.98		79	78	16	Columbia KC 32766 DAVE MASON It's Like You Never Left		6.98		7.98		
10	9	41	Apple SO 3415 (Capitol) CHARLIE RICH Behind Closed Doors	6.98		7.98		7.98		45	50	4	Reprise 2RS 6484 ELVIS PRESLEY A Legendary Performer Vol. 1	9.98		11.97		1.97		100	92	23	Columbia KC 31721 MARIA MULDAUR Reprise MS 2148	5.98		6.98		6.98	7.95
11	13	16	Epic KE 32247 (Columbia) O'JAYS Ship Ahoy	5.98	6.98	6.98	7.98	6.98		46	46	46	RCA CPL 1-0341 LED ZEPPELIN Houses of the Holy	7.98		8.95		8.95		81	79	16	GEORGE CARLIN Occupation: Foole Little David 1005 (Atlantic)	5.98		6.97		6.97	
12	6	11	Philadelphia International KZ 32408 (Columbia) JIM CROCE	5.98		6.98		6.98		47	51	19	Atlantic SD 7255 LINDA RONSTADT	5.98		6.97		6.97		82	106	45	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98		6.98		6.98	
	7		I Got A Name ABC ABCX 797 STEVE MILLER BAND	5.98		6.98	-	6.98		4	82	2	Don't Cry Now Asylum SD 5064 THE WAY WE WERE/	5.98		6.98		6.98		83	76		THE BAND Moondog Matinee Capitol ST 11214	5.98		6.98		6.98	
13		19	The Joker Capitol 11235	5.98		6.98	-	6.98		49	48	27	SOUNDTRACK Columbia KS 32830 ALLMAN BROTHERS BAND	6.98		7.98		7.98		84	67	8	ROD STEWART/FACES Coast To Coast Overture & Beginners						
14	11	26	AMERICAN GRAFITTI Soundtrack MCA 2 8001	9.98		10.98		10.98	11.95	50	44		Brothers & Sisters Capricoln CP 0111 (Warner Brothers) CHICAGO	5.98		6.97		6.97	7.95	85	65	26	Mercury SRM-1-697 (Phonogram/Tapes-Warner Bros.) WAR Deliver the Word	5.98		6.95		6.95	
15	12	13	CARPENTERS The Singles, 1969-1973 A&M SP 3601	6.98		7.98		7.98					VI Columbia KC 32400	5.98		6.98		6.98		186	103	3	United Artists UA LA128 F NEW BIRTH It's Been A Long Time	5.98		6.98		6.98 7	7.95
16	18	5	BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS 2695	5.98		6.97		6.97	7.95	52	86 55	5	THE STING/SOUNDTRACK MCA 390 DIANA ROSS	5.98		6.98		6.98		87	83	45	RCA APLI-0285 ELVIS PRESLEY Aloha From Hawaii Via Satellite	5.98		6.98		6.98	
血	21	16	MIKE OLDFIELD Tubular Bells Virgin VR 13-105 (Atlantic)	5.98		6.97		6.97		53	41	13	Last Time Saw Him Motown M 812V1 SANTANA	5.98		6.98		6.98		88	81	19	RCA VPSX-6089 TONY ORLANDO & DAWN New Ragtime Follies	7.98	7.98	9.98	15.96	9.98 1	1.95
18	17	11	EMERSON, LAKE & PALMER Brain Salad Surgery Manticore MC 66669 (Atlantic)	5.98		6.98		6.98		100	69	6	Welcome Columbia PC 32445 BACHMAN-TURNER OVERDRIVE		7.98	7.98	7.98	7.98		100	99	8	Bell 1130 BILLY JOEL Piano Man	5.98		6.98		6.98	
19	20	9	TEMPTATIONS 1990 Gordy G-966V1 (Motown)	5.98		6.98		6.98					Mercury SRM 1-696 (Phonogram)	5.98		6.95		6.95		90	94	23	Columbia KC 32544 LYNYRD SKYNYRD MCA Sounds of the South 363	5.98 5.98		6.98		6.98	
20	15	15	RINGO STARR Ringo Apple SWAL 3413 (Capitol)	6.98		6.98		6.98		55		9	ELECTRIC LIGHT ORCHESTRA On The Third Day United Artists UA-LA188-F	5.98		6.98		6.98	1.95	91	80	13	I. GEILS BAND Ladies Invited Atlantic SD 7286	5.98		6.97		6.97	
21	19	14	GREGG ALLMAN Laid Back							50	66	8	DAVID ESSEX Rock On Columbia KC 32560	5.98		6.98		6.98		92	84	15	DIANA ROSS & MARVIN GAYE Diana & Marvin Motown M803V1	5.98		6.98		6.98	
22	24	50	Capricorn CP 116 (Warner Bros.) PINK FLOYD The Dark Side of the Moon	5.98		6.98		6.98		57	52	14	BLACK OAK ARKANSAS High On The Hog Atco SO 7035	5.98		6.97		6.97		93.	96	48	BREAD The Best Of Elektra EKS 75056	•	6.97	6.97		6.97 7	7.95
23	22	15	Harvest SMAS 11163 (Capitol) BARRY WHITE Stone Gon'	5.98		6.98		6.98		血	68	9	OLIVIA NEWTON-JOHN Let Me Be There MCA 389	5.98		6.98		6.98		94	104	9	HARRY CHAPIN Short Stories Elektra EKS-75065	5.98		6.98		6.98	
24	35	7	20th Century TC-423 HERBIE HANCOCK Head Hunters	5.98		6.98		6.98		愈	70	46	JOHN DENVER Poems, Prayers & Promises RCA LSP 4499	5.98		6,98		6.98	7.95	95	93	26	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	5.98		6.98		6.98	
25	23	17	Columbia KC 32731 NEIL DIAMOND Jonathan Livingston Seagull	5.98		6.98		6.98		60	64	4	GORDON LIGHTFOOT Sundown Reprise MS 2177	5.98		6.97			,		100	21	JESSE COLIN YOUNG Song For Juli Warner Brothers BS 2734	5.98		6.97		6.97	
26	25	9	Columbia KC 32550 AL GREEN Livin' For You	6.98		6.98		6.98		山	72	6	M.F.S.B. Love Is The Message Philadelphia Intl. KZ 32707 (Columbia)	5.98		6.98		6 00		144	116		IAMES BROWN Payback Polydor PD 2-3007	7.98		9.98		9.98	
27	26	12	HI ASHL-32082 (London) BETTE MIDLER Atlantic SD 7270	6,98 • 5.98		6.98		6.98		62	57	87	CHEECH & CHONG Big Bambu	•				6.98		98		64	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	7.97	6.97	
28	30	15	BILLY COBHAM Spectrum			6.97		6.97		63	75	4	Ode SP 77014 (A&M) FOGHAT Energized	5.98		6.98		6.98				30	Z.Z. TOP Tres Hombres London XPS 631	5.98		6.95		6.95	
29	27	16	Atlantic SD 7268 THE WHO Quadrophenia	5.98		6.97		6.97		64	58	29	Bearsville REPBR 6950 (Warner Bros.) HELEN REDDY Long Hard Climb	5.98		6.97		6.97			91		DAVID BOWIE Pin Ups RCA APLI-0291	5.98		6.98		6.98 7	7.95
30	33	18	GLADYS KNIGHT & THE PIPS Imagination	11.98		12.98		12.98		65	60	16	Capitol SMAS 11213 IACKSON BROWNE For Everyman	5.98		6.98		6.98		101		18	FRANK SINATRA Ol' Blue Eyes Is Back Reprise FS 2155	5.98		6.98		6.98 8	8.95
31	34	13	RICK DERRINGER All-American Boy	5.98		6.98		6.98		66	39	10	Asylum SD 5067 BOB DYLAN Dylan	5.98		6.98		6.98					GRAND FUNK We're An American Band Capitol SMAS 11207	5.98		6.98		6.98	
32	29	16	Blue Sky KZ 32481 (Columbia) LOGGINS & MESSINA Full Sail	5.98	6.98	6.98	7.98	6.98		67	47	22	Columbia PC 32747 ROLLING STONES Goats Head Soup	6.98		7.98		7.98		104	102	38	CHARLIE RICH There Won't Be Anymore RCA APLI-0433 EARTH, WIND & FIRE	5.98		6.98		6.98	
33	31	28	Columbia KC 32540 STEVIE WONDER	5.98	6.98	6.98	7.98	6.98		68	59	24	Rolling Stones COC 59101 (Atlantic) MARVIN GAYE	5.98		6.98		6.98	_	104			Head to the Sky Columbia KC 32194 BROWNSVILLE STATION		6.98	6.98	7.98	6.98	
34	32	25	Innervisions Tamla T 326 L (Motown) CHEECH & CHONG	5.98		6.98		6.98		69	56	37	Let's Get It On Tamia T329VI (Motown)	5.98		6.98		6.98			105		Yeah! Big Tree BT 2102 (Bell) DEEP PURPLE	5.98		6.98		6.98	
4	54	3	Los Cochinos Ode SP 77019 (A&M) LOVE UNLIMITED ORCHESTRA	5.98		6.98		6.98		70	62	25	Something/Anything? Bearsville 28X 2066 (Warner Bros.) ISLEY_BROTHERS	6,98		7.97		7.97		107		31	Machine Head Warner Bros. BS 2607 CAT STEVENS	5,98		6.97		6.97 6	i.95
14			Rhapsody In White 20th Century † 433	5.98		6.98		6.98					3 + 3 T-Neck KZ 32453 (Columbia)		6.98	6.98	7.98	6.98					Foreigner A&M SP 4391	5.98		6.98		6.98	

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E		J	LP's & TAI	Ŀ	•	P(1	0SITIC 0 8-20	0 0				te	STAR PERFORMER-LP's		SU	GGES1 PRI	CE L		_			_	Awarded RIAA seal for sales of 1 Million dollars at manufacturers level. RIAA seal audit available and optional to all		SUG	GESTE	ED LIS	ST.
		Chart	Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research De- partment of Billboard.				STED		REEL	THIS WEEK	LAST WEEK	Weeks on Chart	registering greatest proportion- ate upward progress this week. ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	manufacturers. (Seal indicated by colored dot). ARTIST Title Label, Number (Dist, Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
INIS WEEK	LAST WEEK	Weeks on	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO R	138	143		EDDIE KENDRICKS Tamla T 327 L (Motown) BOBBY WOMACK	5.98		6.98		6.98		170	-	1	OHNNY WINTER Saints & Sinners Columbia KC 32715	5.98		6.98		6.98
80		21	THE MOTHERS Over-Nite Sensation Disc Reet MS 2149 (Warner Brothers)	5.98		6.97			7.95	1	1	13	Lookin' For A Love Again United Artists UA LA99-G	6.98		6.98		6.98		171	178	5	LAMONT DOZIER Out Here On My Own ABC ABCX 804	5.98		6.95		
)9	108	46	BEATLES 1967-1970	•								78	Live Dates MCA 2-8006 SEALS & CROFTS	9.98		10.98		10.98			166	36	THE POINTER SISTERS Blue Thumb BTS 48	5.98		6.95		6.95
	134	4	Apple SKBD 3404 (Capitol) LINDA RONSTADT Different Drum	9.98		11.98		11.98		143			Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97	7.95	173	167	67	MAR The World Is a Ghetto United Artists UAS 5652	5.98		6.98		6.98
1	115	15	Capitol ST 11269 BILLY PAUL War Of The Gods	5.98		6.98		6.98	6.98		138		PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98	6.98	6.98	7.98	6.98		174	176	4	DONOVAN Essence To Essence Epic KE 32800 (Columbia)	5.98		6.98		6.98
2	111	55	Philadelphia International KZ 32409 (Columbia) ELTON JOHN	5.98		6.98		6.98		143	-	1	TEMPTATIONS Anthology Matown M/82 A-3	9.98		11.98		11.98		175	173	18	BONNIE RAITT Takin' My Time Warner Brothers 2729	5.98		6.97		6.97
			Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98		6.98	7.95	144	140	11	GENESIS Selling England By The Pound Charisma FC 6060 (Atlantic)	5.98		6.97		6.97		176	175	15	OHNNY MATHIS I'm Coming Home Columbia KC 32435		6.00		144	
3	112	151	CAROLE KING Tapestry Dde SP 77009 (A&M)	•	6.98					145	137	29	DEODATO 2 CTI 6029	5.98	6.98	6.98	7.98	6.98	- 1	177	151	7	ALVIN LEE & MYLON LEFEVRE On The Road To Freedom		6.98	6.98	7.98	6.98
	107	16	HAROLD MELVIN & THE BLUENOTES	3,30	0.30	0.36	7.36	0.38		146	141	64	NEIL DIAMOND Hot August Night MCA 2-8000	9.98		10.98		0.98		178	168	30	BRIAN AUGER'S OBLIVION EXPRESS	5.98				
	111		Black & Blue Philadelphia International KZ 32407 (Columbia)	5.98		6.98		6.98		147	142	79	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97				179	185	3	Closer To It RCA APL 1-0140 JESSE COLIN YOUNG	5.98		6.98		
	113	64	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98		148	146	51	KRIS KRISTOFFERSON Jesus Was A Capricorn	•									The Soul Of A City Boy Capitol ST 11267	5.98		6.98		
	109	11	SHAWN PHILLIPS Bright White A&M SP 4402	5.98		6.98		6.98		149	148	27	MOTT THE HOOPLE Mott	5.98	6.98	6.98	7.98	6.98	_	180		44	J. GEILS BAND Bloodshot Atlantic SD 7260	-5.98	6.97	6.98	7.97	6.98
	114	13	CLIMAX BLUES BAND FM/Live Sire SAS 2-7411 (Famous)	5.98		6.98		6.98		150	149	14	BARBRA STREISAND And Other Musical Instruments	5.98		6.98		6.98	-	181	179	18	NEIL YOUNG Time Fades Away Reprise MS 2151	5.98		6.97		6.97
	110	15	AMERICA Hat Trick Warner Brothers BS 2728	5.98		6.97		6.97		151	147	12	Columbia KC 32655 CHICK COREA Hymn Of The Seventh Galaxy	5.98		6.98		6.98			161		BUFFALO SPRINGFIELD Atco SD 2-806	9.98		9.97		9.97
	117	38	PINK FLOYD Meddle	•						152	123	25	Polydor PD 5536 RICHARD HARRIS	5.98		6.98		6.98	-		174		THE CRUSADERS Unsung Heroes Blue Thumb BTS 6007	6.98		7.95		7.95
	125	28	Harvest SMAS 832 (Capitol) BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.98		6.98		153	124	12	Jonathan Livingston Seaguil Dunhill DSD 50160 DONNY OSMOND	6.98		7.95		7.95	_	184	183	18	BILLY PRESTON Everybody Likes Some Kind Of Music					
	121	15	FLEETWOOD MAC Mystery To Me Reprise MS 2158						1	154	152	6	A Time For Us MGM SE 4930 CREATIVE SOURCE	5.98					-	185	192	2	A&M SP 3526 COMMANDER CODY & HIS LOST PLANET AIRMEN	5.98		6.98		6.98
-	119	14	STYLISTICS Rockin' Roll Baby	5.98		6.97			7.95		153	ļ	Sussex SRA 8027 DEEP PURPLE Made In Japan	5.98		6.95		6.95	-				ive From Deep In The Heart Of Texas Paramount 1017 (Famous)	5.98		6.990		6.95
1	120	17	Avco AV 11010 TRAFFIC On The Road	5.98		6.98		6.98		156	160	5	Warner Brothers 2WS 2701 TOM T. HALL For The People In	9.98		9.97		9.97 12	.95	186	184	41	AL GREEN Call Me Hi XSHL 32077 (London)	5.98		6.98		6.98
	118	8	Island SMAS 9336 (Capitol) BLOODSTONE Unreal	5.98		6.98		6.98		157	155	21	The Last Hard Town Mercury SR-1-687 (Phonogram)	5.98		6.95				187	190	3	DAVID T. WALKER Press On Ode 77020 (A&M)	5.98		6.98		
	122	22	GARFUNKEL	5.98		6.98		6.98	-				URIAH HEEP Sweet Freedom Warner Brothers BS 2724	5.98		6.97		6.97 7	.95	88	193	3	GRAHAM CENTRAL STATION Warner Bros. BS 2763	5.98		6.97		6.98
	145	2	Angel Clare Columbia KC 31474 GLADYS KNIGHT & THE PIPS	5.98	6.98	6.98	7.98	6.98			157		CARPENTERS Now & Then A&M SP 3519	5.98		6.98		6.98	_	89	186	32	ETHRO TULL A Passion Play Chrysalis CHR 1040 (Warner Brothers)	5.98		6.97		6.97
	127		Anthology Motown M 792 S2 GODSPELL/ORIGINAL CAST	6.98		7.98		7.98		159	164	3	HOT TUNA Phosphorescent Rat Grunt BFL1 0348 (RCA)	5.98					1	90	188	50	ALICE COOPER Billion Dollar Babies	•				
	128		Bell B 1118 STEVIE WONDER Talking Book	5.98		6.98		6.98	6.98	160	159	82	KENNY LOGGINS w/JIM MESSINA Sittin' In	•					1	91	198	2	Warner Brothers BS 2685 OZARK MOUNTAIN DAREDEVILS A&M 4411	6.98		7.98		6.97 7.98
	126	46	Tamla T 319 L (Motown) BEATLES	5.98		6.98		6.98		161	150	23	CHER Half Breed	5.98		6.98		6.98	- 1	92	-	1	DAVID BROMBERG Wanted Dead Or Alive Columbia KC 32717	5.98		6.98		6.98
	135	3	1962-1966 Apple SKBD 3403 (Capitol) GRACE SLICK	9.98	1	11.98		11.98		162	177	3	MCA 2104 B.B. KING To Know You Is To Love You	5.98		6.98		6.98 7	.95	93 1	196	2	EDDIE HARRIS E.H. In The U.K. Atlantic SD 1647	5.98				
	129	34	Manhole Grunt BFL1 0347 (RCA) MARSHALL TUCKER BAND	5.98						163	162	17	BOBBY BLUE BLAND His California Album	5.98		6.98		6.98	-	94	-	1	ROY BUCHANAN That Is What I'm Here For			6.97		6.97
-	130		Capricorn CP 0112 (Warner Brothers) SIMON & GARFUNKEL Greatest Hits	5.98		6.97		6.97		164	171	8	JAMES GANG	5.98		6.95			1	95 1	97	2	GRAM PARSONS Grievous Angel	6.98		7.98		7.98
	131	35	Columbia KC 31350 JESUS CHRIST SUPERSTAR Soundtrack	5.98		6.98		6.98		165	170	64	Bang Atco SD 7037 CARLY SIMON	5.98		6.98		6.98	1	96	-	1	Reprise MS 2171 HALL & OATES Abandoned Luncheonette	5.98		6.97		6.97
	133	112	MCA 2:11000 ROLLING STONES	12.98	1	13.98		13.98	16.95	166	154	18	No Secrets Elektra EKS 75049 GRATEFUL DEAD	5.98	6.97	6.97	7.97	6.97 7		97	-	1	Atlantic SD 7269 RICK NELSON &	5.98		6.97		6.97
	156	2	Hot Rocks, 1964-1971 London 2PS 606/7 SMOKEY ROBINSON &	9.98	1	1.98		11.98		167	158	36	Wake Of The Flood Grateful Dead GDD1 CAROLE KING	5.98		6.98		6.98	-	00			THE STONE CANYON BAND Windfall MCA 383	5.98		6.98		6.98
			THE MIRACLES Anthology Motown M 793 R3	7.98		9.98		9.98	3	11681	180	3	Fantasy Ode SP 77018 (A&M) TAVARES	5.98		6.98		6.98	-	98	-	1	LETTERMEN All Time Greatest Hits Capitol SW 11249	5.98		6.98		6.98
-	132 136		QUEEN Elektra EKS 75064	5.98		6.98	6.98	6.98	35		165		Check It out Capitol ST 11258 KRIS KRISTOFFERSON	5.98		6.98		6.98	1	99 1	87	30	BOB DYLAN/SOUNDTRACK Pat Garrett & Billy the Kid Columbia KC 32460	5.98		6.98		6.98
	130		ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	6.98									& RITA COOLIDGE Full Moon A&M SP 4403	5.98		6.98		6.98	2	00 1	72	23	MARIE OSMOND Paper Roses MGM SE 4910	5.98		6.95		5.95

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THE MARSHALL TUCKER BAND



ANEWLIJE

The Second Album*



New On CHPRICORN RESCROS, Macon.

Rich Oldie to Key **RCA Single Push**

Continued from page 3

many records going out for the staff to work effectively.

In Los Angeles, national singles promotion manager Lou Galliani agreed, citing the cut in volume as "one of the key reasons we've come into a hit streak. We were working 10 to 12 new records a week at one time, in addition to whatever records we already had action on. Now, while we may have five country singles ship in a week, those are handled initially by the country team, so we're really working just two or three new pop records on the average. We can really get some honest feedback on those records now."

In the Grooves

RCA's excitement at the chart climb by Charlie Rich's "There Won't Be Anymore" is, promotion heads explain, a key to national morale, another factor being cited. Galliani noted, "I feel like our whole promotion staff has really geared its efforts around Charlie's record."

That record this week hits 36 on the Hot 100, carrying a star for the third of five weeks on the chart. While the tune was re-released for the third time in November 1973following the initial singles release, the track appeared again on two separate Rich LP's, and also serves as the title track for a third, shipped last month-the song is only now showing strong momentum, first felt when it crossed from its already established country position over to the pop air waves, beginning with Houston's KILT-AM.

According to Montgomery and Galliani, the added challenge of boosting that response to national pop chart success was a rallying point, as pop programmers initially resisted the track as "too old," particularly since Rich has since signed

EMI Purchase

Continued from page 3

sary cash they would just as soon have all of their own stock than see it sit around. Then they can use it for whatever purposes in-house they choose. They may put the stock back on the market later, but this is not generally the case.'

Blyth, Eastman Dillon is acting as dealer manager for the offer. A formal letter will be sent to all outside shareholders, and is expected to be mailed around Mar. 4.

Capitol Records was founded some 25 years ago. EMI later purchased a controlling interest. Six years ago it merged with Audio Devices to become Capitol Industries, Inc. Several months ago, the firm became Capitol Industries-EMI, Inc.

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728 16th Ave. S. Nashville, Tenn. 37203 Call: Nashville (615) 244-4064 with Epic and currently has two singles for that label on the pop and country charts.

If the record received strictly country oriented promotion during its initial release, both in 1965 and in 1973, it is now being worked heavily in terms of the crossover, with promotion now geared to maximizing support from pop secondaries to help speed national acceptance from key Top 40 stations in primary mar-

Crossover potential is also a strong suit throughout the current roster of RCA chart records. Of the 10 records, only three are straight pop releases (John Denver's "Sunshine," starred at 24; "I've Got A Thing About You Baby," Elvis Presley's single at 53, again starred; and "Star Baby," the new Guess Who single, starred at 89 in its second week on), with the remainder crossing from country and r&b markets.

Osmond Suit Shows Acts's **Pact Power**

• Continued from page 1

Usbro Productions is seeking declaratory relief, accounting and an annulling of the brothers' contract with MGM.

In an April, 1972, revision of their original contract of July 1, 1970, the pact called for the brothers to be paid 50 percent of the profits from the sale of their recorded product. The contract actually set forth a formula as to how the profits shall be arrived at. It states that from gross revenues accruing to MGM Records from the sale of tapes and records through MGM distribution the following can be deducted before the profit line is totalled:

- a cost of distribution fee of 18 percent of the gross receipts;
- a returns, rebates, credits and; defectives' allowance of 25 percent of gross sales;
- all recording costs;
- all administration; costs, which are defined as postage and handling for DJ mailings.
- all manufacturing costs, setting forth such expenditures as pressing and duplicating cost, royalties to copyright owners, payments to the American Federation of Musicians' funds and other such items

The first contract covered five brothers, with Jimmy and Marie included in the revision later.

\$ Differential Claimed

The suit claims that MGM substituted a "16 percent of wholesale price" royalty agreement in a revision addendum in February, 1971, in place of the original 10 percent of gross retail sales, telling the monds that the payments would be the same. The complaint contends it actually was less. In addition, the suit charges MGM violated the revised contract when it fired Mike Curb, whom the Osmonds claim was contractually employed to work with them creatively.

The case's dossier also contains a Jan. 29, 1974, letter from the Osmonds' representative to Ira Beal of Polygram, New York, setting forth much of what demands are in the complaint.

InsideTrack







With New York's music biz clearly looking to The Bottom Line, Allen Pepper and Stanley Snadowsky's new rock cabaret, to boost audiences in that city, the club's opening last Tuesday (12) (see separate story), was a stargazer's delight as key industry folk, the rock press and other inspired interlopers competed with media heavies for the attentions of news crews from WNBC-TV, WCBS-TV and WABC-TV. As for the talent, local and otherwise, that dropped by to catch Atlantic's Dr. John and Gary Farr, it's noteworthy that Mick Jagger's late arrival couldn't stop the show from rolling at the first: Carly Simon, Edgar and Johnny Winter and friends, Stevie Wonder, Lou Reed, Billy Cobham, Barry Goldberg and other musicfolk made appearances, as did Peter Max, Alice Playten, Geraldine Page and Don Kirshner, who arrived with James Darren. It was obvious from the start that this was not just an evening but An Event, and an emotional one for clubowners Pepper and Snadowsky, who both gave brief welcomes after an introduction from Jersey promoter John Scher. After the baptism of the club's razor sharp sound system by Farr and the redoubtable Dr. Rebennack, the crowd was treated to a spectacular jam, courtesy Dr. John, Johnny Winter, Stevie Wonder and members of the appearing bands. As for the devilish Mr. Jagger, he sat by the stage and lapped it up.

And on the West Coast, among the notables attending the gala Johnny Rivers 10th anniversary show at the Whiskey-also celebrating its 10th-were Ahmet Ertegun, Jerry Wexler, Nesuhi Ertegun, Jerry Greenberg, Clive Davis, Alan Cohen, Steve Ross, Lorna Luft, Marshall Chess, Rona Barrett, Mark Lindsay, Bobby Roberts, Andy Wickham and the immortal Wolfman Jack, who introduced Rivers. Following the fest, the public was admitted free.... Willie Jackson, who sang "It Hurts So Good" in the motion picture "Cleopatra Jones," is recording a concept album for Polydor-distributed Spring Records. Original material will be included with some r&b standards. Theme is "unfaithfulness in marriage," said Ms. Jackson. . . . Leonard Bernstein, Beverly Sills and Andy Williams set to perform at the March 7 dinner honoring CBS' Goddard Lieberson. Fete is at the Hotel Pierre in New York.... Copping honors in the first annual "Big Band of the Year Awards" poll sponsored by the Society for the Appreciation of the Big Bands (SABB) were Glenn Miller, Les Brown, Guy Lombardo and Stan Kenton. SABB gathers six times a year, where approximately 1,000 members listen to and discuss big bands. ... MGM's Vic Damone was burglarized while playing the Riviera in Las Vegas. ... The mysterious George O'Hara is again featured on the next Nicky Hopkins LP.... Sally Eaton, who sang "Carbon Monoxide' in the original production of "Hair," is one half of the new Eaton & Grisham duo. . . . New York's Mayor Abraham Beame designated last Wednesday (13) as ASCAP Day in the City, honoring the society's 60th birthday... The Statler Brothers have opened offices in Staunton, Va. to house their Statler Bros. Productions and a branch office for American Cowboy Music Co. . . . Thom Bell cutting New York City in Philadelphia.

The Devil Made Them Do It: It had to happen, an "Exorcist" parody album. ABC/Dunhill will be first on the racks with "The Hexorcist." ... Stax assembling music biz seminar for 90 college reps. . . . Last Friday (15) marked the sixth Madison Square Garden engagement for Jay & the Americans in two and a half years. . . . Snuff Garrett and wife Lesslie are the proud parents of a girl. The Checkmates and Kenny Rogers and the 1st Edition held rap sessions at the Juvenile Detention Center in Las Vegas. ... CBS International Music Publishing Group has acquired sub-publishing rights to the James Gang's Thermostat Music catalog. . . . Alphonso Johnson took over bass from Miroslav Vitous in Weather Report. Postponement of the Deep Purple tour left Starship 1 plane sitting on the ground in Los Angeles. Group was to have used the chartered craft after Bob Dylan finished with it, but illness of a Purple musician pushed back their entire U.S. tour. ... Neil Diamond paid a surprise visit to Roger Miller during latter's closing night engagement at the new MGM Grand in Vegas. . . . Sam Cohen, father of Beatrice Last, died Feb. 8 in Brooklyn, N.Y.... Frank Sinatra's Carnegie gig tix scaled from \$100 to \$150. Doobie, doobie doo.

The Stylistics, Avco. up for a possible TV series for NBC-TV. . . Spudnik Agency in Los Angeles changed its name to the United States Theatrical Agency. Talent firm handles such acts as the Ike & Tina Turner Revue, Eric Burdon and the Miracles. . . . John Herald has joined Eric Weissberg and Deliverance following the departure of Steve Mandell.

New York's Bottom Line, 450 seat cabaret-theater opening Tuesday (12), held a press luncheon last week with owners Allan Pepper and Stanley Snadowsky hosting. ... Carol Lawrence and Robert Goulet, who broke attendance records last June at the Frontier in Las Vegas, have been signed for appearances at the hotel through 1975.... Epic requested permission to release Gershon Kingsley's single "Kohoutek" prior to CBS Germany and received it. Label is rush-releasing disk. . YaZoo Records fired the individual responsible for writing obscene comments in its press releases. ... Jane Powell made her Broadway debut in the musical "Irene," replacing Debbie Reynolds. . . . Charles Calello will provide the arrangements and musical scoring for the upcoming Broadway musical, "Silver Queen Saloon."







MINNELLI

WILLIAMS

MITCHELL

Liza Minnelli and Charles Aznavour will star in a onehour musical special scheduled for April 30 on NBC-TV. The show, "Timex Presents Love from A to Z," was taped in London's Rainbow Theater. ... Perception Records president, Terry Phillips, co-wrote the new King Harvest single, "Celestial Navigator." Columbia Records Special Products has rereleased the original soundtrack from the Broadway score of "Show Boat" as part of its Collectors' Series. . . . Sixty six members of the Andy Williams International Appreciation Society flew to the U.S. last month to visit their hero during the Andy Williams San Diego Pro-Golf Tourney. Williams reportedly whistled a couple of numbers on the course. Country singer Skeeter Davis into Vegas for a special one-night show for the religious movement "Christ Is the Answer.

John Lennon, Paul McCartney, George Harrison and Ringo Starr, formerly the Beatles, first hit American shores collectively 10 years ago this month. Anniversary wishes to each.

RCA pointing with pride to Sarah Kernochan, whose debut LP for the label is shipping shortly, for her claim as the only woman ever admitted to the Yale Club locker room, "albeit in drag." Which might just balance out David Bowie's recent inclusion on Earl Blackwell's list of the ten worst dressed women. . . . Out of the cocoon came Joni Mitchell at her recent Avery Fisher Hall concert: before the proverbial star-studded audience, a much younger crowd than usually associated with the songstress, she appeared in slinky evening dress and even changed costume. The chic approach dazzled the crowd, which was so entranced that B'way blitzer Bette Midler walked mercifully unnoticed to her seat. Later, at a small party in the Plaza's giant Terrace Room, Ms. Mitchell met with well-wishers including Jack Nicholson, Ode prexy Lou Adler and Carole King. Ms. King was radiant, since she's again well along with her latest project, a new baby.... Scheduling problems appear to be hampering tour plans for A&M's Fairport Convention, originally due to help kick off the second week of music at New York's Bottom Line. Old-time Fairport friends needn't despair though; offsetting the delay is the happy news that Sandy Denny has rejoined the band for the tour, thus reuniting her (musically) with husband and producer Trevor Lucas, now leader of Fairport and one-time collaborator in Fotheringay.

Congratulations to Bottom Line partner Allan Pepper and his wife on the birth of twin daughters Jan. 22 in New York.... Less than a week before his death Feb. I in NYC, Rat Fink Room owner and comic Jackie Kannon was introduced at ringside by impressionist David Frye appearing in town at Jimmy's. Frye's father was also in the audience that night.

Clarence Avant, president of Sussex Records: "I hope Clive Davis returns soon because I think the man deserves a better shot than he got. He was such a part of the total industry and certainly his parting from Columbia Records shouldn't be the end of his participation in the record industry."

Would you believe it? The Beach Boys are cutting background vocals for a new Elton John album, working in their new recording studio in Santa Monica, Calif. It's a 24-track studio designed by the chief engineer for the Beach Boys-Steve Moffett.

OFNETTER



RCA

Records and Tapes

"Love Me Tender" is a new single by Mick Ronson from his first album "Slaughten on 10th Avenue".

ANNE MERRAY

sings of true feelings reflected in her new album

LOYE SONG



Produced and Arranged by Brian Ahern for Happy Sack Productions, Inc.

U.S. Album ST-11266 Single 3776



CANADA Album ST-6409 Single 72714

