

# Billboard®

## W/E/A Totals Show 'Q' Ups Catalog Sales

By CLAUDE HALL

LOS ANGELES—W/E/A Distributing has already sold more than 860,000 quadrasonic discrete records out of the 25 albums released about the middle of 1973, according to W/E/A Distributing president Joel Friedman.

Jac Holzman, chairman of the planning committee for the three labels—Warner Bros., Atlantic, and

(Continued on page 17)

## Consistency Is Musicland Key

By JACK ROLAND COGGINS

OMAHA — Whether it's Musicland here or in Lafayette, La. or any of the chain's 140 units from Los Angeles to Boston, there is consistency when you walk in. This stable image is reflected in layout, department structure, product accessibility and especially customer service. Service is especially important now that the fast-growing chain emphasizes hardware and is strongly promoting quadrasonic.

"Consistency is integral to Musicland's continuing efforts to be-

(Continued on page 12)

## Canada's Majors Hike LP's by \$1—Singles by 29¢

By MARTIN MELHUISE

TORONTO—The rising cost of vinyl, paper, jacket materials and transportation has prompted a general price increase for album and single products by major labels in Canada in a number of categories. In general, the price of singles has been raised from \$1.00 to \$1.29 and most album product has been raised from \$6.29 to \$7.29. No increases in the price of tapes has been announced.

One of the factors in the current price rise was the recent 16 percent increase in the cost of polyvinyl chloride (PVC) in this country. The price of a pound of PVC has risen from its previous 22 cents to 29 cents.

George Struth, the vice president and general manager of Quality Records, pointed out that the record industry's increases are approximately 15 percent compared to some of the much higher increases from the companies that supply the raw materials that go into the manufacturing of phonograph records. Said Struth, "If we marked up the price of our product in ratio to other price rises that we have to bear, the price of an album would be closer to \$9.95. I think that recent price in-

(Continued on page 46)

## CBS Ups Custom-Pressing Price; New Rise Looming?

By JIM MELANSON

NEW YORK—CBS Records has raised its prices on custom product pressing 1½ cents per LP and a half-cent per single. The increases, which went into effect Feb. 8, were in line with the approval of a 4.63 percent price hike by the Internal Revenue Service, administrative arm of the Cost of Living Council. According to a COLC spokesman, the increase represented an agreed reduction from an original pre-notification request for an 11.12 price raise, filed Jan. 9.

Calvin Roberts, CBS vice president, operations and marketing, said that the increases were primarily aimed at keeping CBS in line with the increased costs being passed on to the company by their PVC suppliers. "Nobody wanted to increase prices," he continued, "but with PVC cost up, we had no choice."

CBS's price hikes went into effect prior to the news of 4 to 5-cent increases on record compound by Keysor-Century and Tennaco, leading PVC suppliers to the industry, who had cited increased polymer charges from their suppliers following the lifting of price lids on petrochemical feedstocks, source of all plastic compounds (Billboard, Feb. 23).

While Roberts would not commit CBS to any additional custom pressing increases, he did state that the company is presently absorbing the new Keysor-Century and Tennaco increases. He stated that, even though CBS has raised LP pressing 1½ cents, a more equitable raise would have been around 2 cents per album. He noted that the Feb. 18th PVC increases by Tennaco and

(Continued on page 62)

## BMI Slaps Non-Payer Stations

By ROBERT SOBEL

NEW YORK—Broadcast Music Inc. (BMI) is swinging its legal machinery into action in an accelerated move to crack down on qualifying radio stations delinquent in paying performance fees.

Suits against four radio stations have already been filed, charging copyright infringement, with the sum possibly reaching 60, which at present represents the total number of stations still liable, according to BMI. One of the stations initially charged, WDOT-AM, Burlington,

Vt., has recently complied, and has paid its performance fee, plus statutory damages and court costs.

The other three stations involved in similar actions are Entertainment Communications Inc., owner of station WAYL-FM, New Brighton, Minn.; KZNG-AM, Hot Springs, Ark.; and KUNO-AM, Corpus Christie, Texas. The suits allege that copyrighted songs were performed on these stations without authorization and in violation of the U.S. Copyright Act. The action against

WAYL-FM was filed in the U.S. District Court in Philadelphia, Pa., on Feb. 13.

Initially, the stepped-up campaign began with a covering letter in November after BMI sent out new contracts to its member stations covering the use of BMI repertory for the next four years, which were arrived at by the music licensing organization and the All-Industry Radio Music License Committee. The letter recommended acceptance of

(Continued on page 8)



THE DOOBIE BROTHERS made 1973 an indubitably great musical year with their million-selling (Platinum) *The Captain and Me*. Now they're giving 1974 an early start on the same kind of enjoyment with their most powerful album yet. *What Were Once Vices Are Now Habits*, on Warner Bros. (Advertisement)

## Music Firms Eye A/V \$'s; Expect Peak ITA Turnout

By EARL PAIGE

TUCSON—An unprecedented number of music-oriented companies are becoming increasingly involved in non-music audio/visual business and industry sectors, helping swell attendance here Monday (25) at the 4th annual International Tape Association seminar to 500 or double size its previous high attendance, said Oscar Kusisto, ITA board chairman.

Speaking out for the first time on entertainment implications of video recording, once again blasting matrix quadrasonic and urging FM stations to augment 4-channel libraries, the Motorola executive said A/V business and industry involvement for music firms offers "quick payback" for consumer products development and lower cost consumer

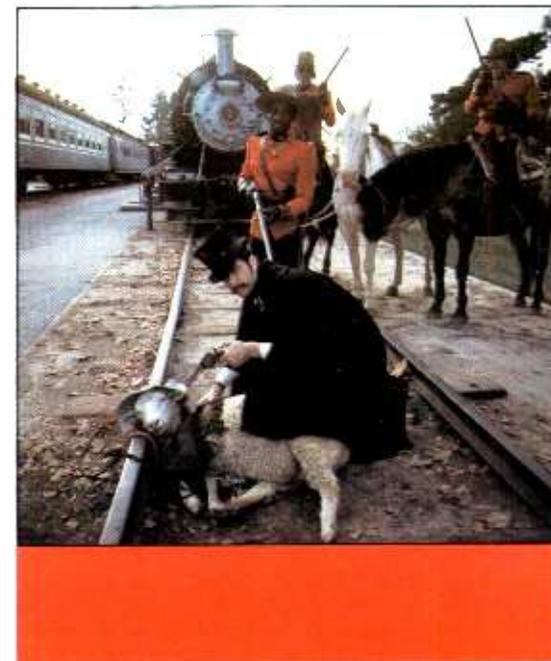
entertainment merchandise (see separate story in Tape/Audio/Video section).

Noting the business-industry-education exclusive slant of the program, the vice president/general manager of Motorola's automotive products division said the many music-oriented participants might seem a bit strange. "Since a lot of the companies at ITA get their daily bread and butter in the entertainment sector."

Other areas touched on in a long and exclusive interview (some covered in separate stories) included:

- ITA's steady growth because it offers a forum for all companies from basic raw material suppliers to producers of programming to manu-

(Continued on page 14)



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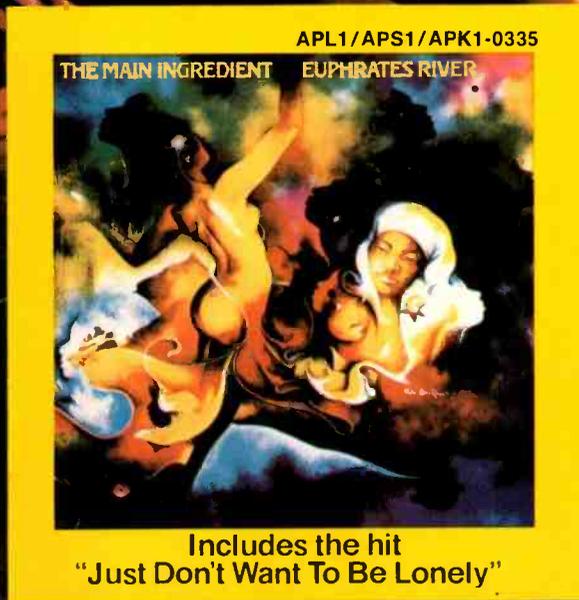
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**THE MAIN INGREDIENT EUPHRATES RIVER**

**RCA** Records and Tapes

# Petro Allocations Key For In & Out Fighting

By MILDRED HALL

WASHINGTON—Legislation to slap protective allocations on petrochemical feedstock derivatives for "downstream" industries has been introduced by Sen. Marlow Cook (R., Ky.). At the same time, Sen. Robert Taft (R., Ohio) has threatened similar legislation if the processors and makers of products dependent on output supplied by the big petrochemical firms continue to suffer shortages. The shortages in turn threaten bankruptcy to smaller chemical firms, and cause layoffs in plastics, rubber processors and others unable to get the raw materials they need, said Taft.

The Federal Energy Office set up petrochemical feedstock allocations only for the primary source, assuring the big suppliers of the feedstocks their segment of the oil barrel. The subsidiary suppliers of materials such as polyvinyl chloride (PVC),

used in making records and other plastic products, were not granted allocations, as are such essential petroleum derivatives as heating fuels and gasoline production. (Billboard Jan. 26.)

In another area, no less than 39 senators have sponsored a resolution to assure the allocation of energy supplies to tourist attractions—where, incidentally, recording and other talent play a considerable role.

The heavily-sponsored tourism resolution would demand that any federal agency allocations ensure adequate supplies of energy to all segments of the tourism industry. Sponsoring Sens. Gurney (R., Fla.) and Majority Leader Mansfield (D., Mont.) are worried about the \$61 billion a year tourism industry, which employs some four million people, and was expected to grow to an \$850 billion a year industry by 1980, before the energy shortage came on the scene.

The Cook bill on petrochemicals would require allocations of petrochemical derivatives for users who produce such products as polymers for end-manufacturers. These include synthetic rubber and plastic resins which, in turn, furnish manufacturers with the polyvinyl chlorides used in records, toys, vinyl flooring, and hundreds of other

(Continued on page 17)

# Col Conclave Scheduled for LA Late July

LOS ANGELES—Columbia Records returns to this city the last week of July for its annual convention. The convention will be held at the Century Plaza Hotel here, as it was several years previously. During the past two years, Columbia's conclave were held in London and San Francisco.

Rock show lighting-sound mogul Chip Monck will administer the technical end of the convention and one of the events planned is a grandiose girlie show along the lines of the Paris Folies Bergere.

# Alpert Returns to Disk Sessions & Performing

LOS ANGELES—Herb Alpert is returning to recording and performing with the Tijuana Brass after a five-year hiatus. Alpert is currently cutting an A&M album, "You Smile, the Song Begins" for Mar. 15 release. He will kick off a national tour with two weeks at Harrah's Tahoe starting April 19.

The rest of the tour dates are still being finalized. Alpert's last album was made in 1969. To date over 45 million Alpert albums have been sold worldwide.

# Grammy TVer to Trigger Local Chapter Activity

NEW YORK—The forthcoming telecast of "The Grammy Awards," set for viewing over the CBS-TV network this Saturday (2), will be complemented in various cities this week by related activities sponsored by NARAS chapters in New York, Los

Angeles, Chicago, Nashville and Atlanta.

Prior to the telecast from Los Angeles, Henry Mancini will announce winners in non-televized categories before the assembled guests and nominees at the Palladium Ballroom.

In Chicago, a gathering at the Guild Hall of the Ambassador West Hotel will feature performances by The Arbors, the Staple Singers and the cast of "Grease." Local disk jockeys Dick Buckley, Yvonne Daniels, Mike Elliott, Sonny Taylor and Clark Weber are also expected to participate, with Jim Lounsbury to serve as master of ceremonies.

(Continued on page 17)

# Gortikov Warns of Crime Continuance

NASHVILLE—Recording Industry Association of America president Stanley M. Gortikov, speaking to a gathering of 250 members of the NARAS chapter here, said tape piracy will continue to flourish on a national level despite federal and state laws.

Gortikov likened the crime to those of rape, murder, robbery and fraud, which persist despite law enforcement efforts.

"I predict the pirates, with massive ill-gotten funds, will struggle to maintain their illicit enterprises until economic risk exceeds economic gain," Gortikov told the music people. "They'll misuse the courts and state legislatures whenever they can achieve delays."

Gortikov also predicted a fall off in pirate product and a rise in counterfeit merchandise. "The counterfeit merchandise is the product which

# Bogart Label Promotion Based

By NAT FREEDLAND



CASABLANCA Records entire executive staff, all promotion men, at their new Hollywood HQ. From left: Cecil Holmes (soul product), Neil Bogart (owner-president), Buck Rheingold (singles), Larry Harris (albums).

LOS ANGELES—Neil Bogart, one of the record industry's primary exponents of the theory that every executive should be a capable promotion man, is sticking by this idea with his new Warner-distributed Casablanca label. Bogart's entire staff consists of three promotion men and their secretaries.

The first Casablanca release, Bill Amesbury's "Virginia (Touch Me Like You Do)" is 86 on the Billboard Hot 100.

Casablanca's promotion line-up is almost theatrically type-cast. Album director Larry Harris is studiously-looking with his eyeglasses and mustache. Singles specialist Buck Rheingold is sleek and mod. Soul vice-president Cecil Holmes is one of the two or three best-known black promotion men in the business. His name has such clout with soul radio men that it made best-sellers of several albums of instrumental soul ballads with non-musician Holmes billed as artist.

And Bogart at 30 is himself a key promotion man. Last year when he exited the co-presidency of Buddah Records (taking along his top promotion team) the label had six 1973 gold albums with artists like Gladys Knight & the Pips and Curtis Mayfield.

### Logic Needed

By Bogart's definition, the truly effective promotion rep can't unselectively try to sell every radio station he covers on playing every release by his employers. Unless a promotion man wants to totally destroy his credibility, he must be able to use his ear to only present broadcasters with product they should logically be airing.

Thus, Bogart believes that any outstanding promotion man must also possess the traditional talents of an outstanding a&r man. Or as he puts it, "The promotion people are going to have to sell the product; they should be the ones to choose it. Today you can't get hits without airplay, so promotion is the key. I feel my promotion executives are equally as important as having a fine artist roster. So I pay and treat the staff accordingly. They're stars too."

Another Bogart precept is that a successful record company environment must be exciting and fun. His own office boasts a nearly life-sized doll of a camel. And he is introducing Casablanca's idea of lavis fun to the West Coast music community Monday (18). A hotel ballroom is to be transformed into Rick's Cafe, from the classic "Casablanca" film as guests are greeted by doubles of Humphrey Bogart and Dooley ("As Time Goes By") Wilson. The bash also serves to introduce the label's latest artists, "Kiss," a New York hard rock group that performs in painted facial make-up and has a levitating drum set plus a lead singer who does fire-eating between vocals. Also on the label are the Parliaments, soul group who had the big hit "I Want to Testify." Gloria Scott is to be produced for Casablanca by Barry White. Danny Cox is another new Casablanca artist.

Casablanca has signed Bob Crewe's new B.C. Generation to cut a series of original song musical greeting cards. First single is "My Happy Birthday Baby." Next in the series will be songs announcing engagements, weddings and birth.

Bogart is not one for outlining long-range master plans for his operations. "I suppose it sounds like a cop-out, but I really do live day-to-day and shift plans to suit new situations that interest me."

According to Knight, the court-ordered settlement gives him \$1.1 million in cash, plus interests held by GFR Enterprises and the group's members in White Shield Gas & Oil Corp. A number of other concessions by Grand Funk completed their end of the settlement.

Knight, on the other hand, agreed to release all of any back royalties which may be owed to Grand Funk, along with musical instruments seized at Madison Square Garden, December 1972. He will also release a film of a Grand Funk concert at New York's Shea Stadium, on the condition that he (Knight) receives full credit as director and producer. He also agreed on the resignations of himself and partner Jerrold Kushnick as trustees from the GFR Enterprises Pension Plan.

Shortly before signing the settlement agreement Knight indicated that he was getting out of active involvement in the music industry.

He will now concentrate most of his time on his extensive oil and mineral holdings among which are interests in White Shield Gas & Oil

(Continued on page 17)

# UCLA Seminar Finale

LOS ANGELES—New techniques in home entertainment—specifically exciting new developments in the videotape cartridge and quadrasonic sound—will be unveiled Tuesday (26) in "This Business of Music" seminar at UCLA here. The seminar is presented by the Department of Arts & Humanities, UCLA Extension, in cooperation with Billboard and the National Academy of Recording Arts and Sciences Institute of Creative Development and Training.

Hal Haytin, president of Telecor and three or four of his reps will present the video demonstrations and discussions, announced Hal Cook of Billboard, coordinator of the seminar.

Appearing on a panel to review all aspects of the record and radio industries will be Billboard editorial staffers John Sippel, news editor; Billboard's Eliot Tiegel, reviews editor; Claude Hall, radio-TV editor. Mike Curb will represent artist relations and record producers. Ron Anton of BMI will represent the songwriter and Ed Silvers of Warner Bros. Music will represent the music publisher. Russ Regan, president of 20th Century Records, returns for a second appearance to represent the record company.



*In 1973, the Industry awarded  
Helen Reddy  
the Grammy, MOA Artist of the Year Award,  
a Trendsetter Award, Number One Female Vocalist  
Awards in Billboard, Cash Box, and Record World,  
and an NAACP Image Award.*

*In 1974 the American people voted Helen  
the most popular female pop artist at the  
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**"KEEP ON SINGING"**

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LOVE SONG FOR JEFFREY*

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Produced by Tom Catalano

# Adams' '73 Augury Proving True; ASCAP Income & Prospects Bright

LOS ANGELES—President Stanley Adams' bright forecast for 1973, made at another membership meet here (Billboard, March 10, 1973), came true at ASCAP's first-of-two 1974 conclaves held here last week.

ASCAP's 1973 distribution to publishers and writers leaped upward 17 percent (see adjoining box). An additional 352 writers and 171 publishers joined the society, bringing total membership to 22,284.

Adams' prediction of advances in

new revenue fields held up. Meetings with American Motel and Hotel Association representatives set up a formula for under \$1 million music entertainment budget hostilities, with agreement expected soon on those over \$1 million.

He stated that public TV fee negotiations were continuing and hinted that if no pact was agreed upon soon, ASCAP was planning steps to take.

He pointed up consistent rapport

with the Institute of Broadcast Finance Management, which laid the groundwork for amiable negotiations of radio and TV fees. He said that a group of 18 concert music radio stations are seeking "better terms" than those set down for broadcasters in December 1972, but said that ASCAP was seeking dismissal of the petition now before Judge Harold R. Tyler, who has succeeded long-time ASCAP arbitrator Judge Sylvester Ryan of the southern district of New York federal court. Ryan has retired after deliberating ASCAP legal matters for 20 years.

### Payments' Delay

CBS' trial balloon suit wherein they hope to make individual stations carrying TV programs containing music responsible for payments to publishers and writers of the music will take a long time to settle, Adams opined. He said this case and other legal matters in controversy will delay payments to publishers and writers set to begin in March.

He said that though educational licensing dropped 3 percent, a readjustment of correlated local symphony activity and a new licensing procedure for certain soloist and group concerts on campus would pick up that slack.

The continuing legal tiff between cable TV music users and publishers of music, illustrated by the Fortnight decision and the current Telepromoter suit may impede copyright revision progress this year in Congress to where another difficult-to-obtain extension may be necessary, Adams opined.

Joel Dean Associates, who have directed the society's survey procedures since 1959, have been replaced by Robert Nathan Associates, which firm will work on a broader economic base for ASCAP, he reported. He envisioned a settlement this year of Muzak's fight to revise fees downward.

## Sussex's Gray Appoints 24 U.S. Indie Distributors

LOS ANGELES—Sussex Records headed by Clarence Avent, has announced 24 distributors. Firm switched to Indies from Buddah recently (Billboard, Feb. 16).

The independent lineup, as announced by sales director Warren Gray, includes: London Records Southwest, Atlanta, Sy House; Zamolski Co., Baltimore, Irv Gomprecht; M. S. Distributing, Chicago, Ralph Kick; Heilicher Bros., Dallas, Jack Bernstein; Record Sales, Denver, Bob Krug; Malverne, Boston, George Mull; AMI Distributors, Detroit, Harry (Babe) Mamoogan; Malverne, Hartford, George Mull; Progress Records, Cleveland, Joe Simone; Eric, Honolulu, Emil Sabate; Heilicher, Minneapolis, Gene Patch; All South Distributors, New Orleans, Henry Hildebrande; London Records, Los Angeles, Godfrey Dickey; Malverne, New York, Al Hirsch; Record Sales, Memphis, Sidney Melvin; Universal Distributors, Philadelphia, Leonard Rakliff; Music Sales, Miami, Ed Schreiber; Taylor Electric, Milwaukee, Pete Stocke; Associated Distributors, Phoenix, Leonard Singer; Eric Mainland, San Francisco, Al Bramy; ABC Record & Tape Sales, Seattle, Chuck Blacksmith; and Robert's Record Distributors, St. Louis, Norman Hausfater.

# Executive Turntable

Spencer Proffer has been named to head United Artists' a&r department, replacing a series of temporary directors. Proffer was previously a lawyer with Columbia Records' business affairs dept. in New York. He was also a songwriter for E.H. Morris Music and performed with rock bands while at college.



SCHROEDER



MANNING



GOLDSMITH



IVIL

**Topper Schroeder** has been named manager, album and tape sales, for RCA Records. Prior to joining the label in 1973 as product manager, he was national sales and promotion director for Audio Fidelity Records, and before that was with Ampex Records in national sales. Schroeder will remain headquartered in New York.

★ ★ ★

**Ann Ivil** has been appointed director of publicity for Atlantic Records. Coming to the label's New York headquarters from London, where she was head of creative services for Atlantic, as well as publicity director for WEA International, Ms. Ivil will be in charge of Atlantic's publicity operations throughout the U.S. and will also act as liaison with the firm's international publicity activities.

★ ★ ★

At CBS Records, **Peter Goldsmith** has been named director, a&r operations, West Coast, for Columbia Records. Relocating to Los Angeles from New York, where he was manager, a&r administration, for Columbia, Goldsmith will help oversee all Columbia West Coast a&r activities. He originally joined the label in 1967 as supervisor, new releases scheduling. Also, **John Manning** has been appointed associate director of press information, special markets, for CBS Records. He will be responsible for specialized media communication on black artists on the Columbia, Epic and Columbia custom label rosters. Manning was most recently with Atlantic Records as a publicist for r&b and jazz product.

★ ★ ★

At MCA Records, **Frank Falise** has been and will now be involved in special projects for the northeast U.S., working on all aspects of marketing, artist relations and promotion. He had been promotion manager in the Baltimore/Washington markets for the label over the last three years. . . . **Richard Chemel** has joined Shadybrook Records, Los Angeles, as administrative assistant to president **Joe Sutton**. Chemel previously was involved with MCA promotion in Los Angeles. . . . **Bert Bogash** has left as professional manager of Beechwood/Glenwood Music's Nashville office and is now an independent publisher's representative in that city. . . . **Mark Hyman** has joined the Heller-Fischel Agency, Los Angeles-based booking agency. He was most recently president of Artists Direction Associates, a management firm. . . . **Jeffrey Tornberg** has been named vice president in charge of administration and new projects for the Robert Stigwood Organization. He was previously president of the Los Angeles-based subsidiary of the New York-based parent company.

★ ★ ★

**Sidney Goldstein** has resigned as manager of E. H. Morris, Inc.'s West Coast office. He had headed the office for the past 24 years. Morris will remain in the music publishing field and will announce plans shortly. . . . **Fred Finder** has been named product

(Continued on page 17)



**EMERSON, LAKE & PALMER** are awarded gold disks for their latest LP, "Brain Salad Surgery," at Manticore Records' recent party for the group at L.A.'s Beverly Hills Hotel. From left: Atlantic Records West Coast general manager Herb Belkin; group members Greg Lake, Carl Palmer and Keith Emerson; Manticore president and group manager Stuart Young; and Manticore U.S. general manager Mario Nedius. Manticore is distributed by Atlantic.

MARCH 2, 1974, BILLBOARD

## ASCAP Melon Split Soars 17%; Revenue Increase

LOS ANGELES—ASCAP's distribution of funds to its 22,000 members in 1973 soared 17 percent over 1972 (Billboard, March 10, 1973). The 1973 total disbursement of \$50,439,000 topped the 1972 total of \$44,000,000 by \$6,039,000 for a record-breaking increase in recent years.

The society gross income was up in all classifications of receipts:

	1973	1972
Licensees	\$63,183,000	\$59,056,000
Investment Interest	1,821,000	836,000
Membership Dues	307,000	302,000

Overhead from salaries for 646 employes domestically and 15 offices in the U.S. rose from \$14,460,000 in 1972 to \$15,052,000. Salaries amounted to \$7,040,000. Expenses were \$8,012,000.

## ASCAP Boosts Newcomer Aids

LOS ANGELES—ASCAP's mounting effort to establish itself with young publishers and writers was manifest in its financial statement.

In 1972, the society wrote off \$307,000 in advances made to members which could be recovered from future distribution to those members. In 1973, ASCAP expended \$584,000 in advances.

## ASCAP Staff Vetoes Unionism

LOS ANGELES — Stanley Adams, ASCAP president, revealed in his talk here last week to western membership that ASCAP's 503 home office staff turned down a bid by a union to organize them late last year.

ASCAP's average employe salary is \$10,800 yearly (see separate story on income and expenses).

## Gladys Goes Gold

NEW YORK—"I Have Got to Use My Imagination," a single by Gladys Knight & the Pips, has been certified gold by the RIAA. Tune is from the group's Buddah album, "Imagination."

## ASCAP Board Of Review Balloting Set

NEW YORK—Balloting for positions on the ASCAP board of review will begin on Friday (1) with a mailing to members of an official list of nominees comprising 15 writer candidates and 12 publisher candidates. Of these, four will be elected to the board, which is charged with resolving distribution complaints.

Pop writers on the nominees list include Lee Adams, Joseph Darion, Dorothy Fields, Bud Green, Bob Merrill, Al Stillman, Louis Alter, Leon Carr, Jay Gorney, John W. Green, Harold Rome and Charles Strouse. Classical composers proposed are Paul Creston, George Rochberg and Elie Siegmeister.

Pop publishers appearing on the ballot are Murray Deutch of the Times Publishing Corp., William G. Hall of Jack and Bill Music, Marvin Cane of Famous Music, Johnny Marks of St. Nicholas Music, Ivan Mogull of Ivan Mogul Music, George Pincus of George Pincus & Sons, Larry Spier of Larry Spier Music and Gerald Teifer of ABC Music.

In the standard field publishers named are Walter Gould of Lawson-Gould Music, Hans W. Heinsheimer of G. Schirmer, Geoffrey R. Lorenz of Lorenz Publishing and Robert MacWilliams of E. C. Schirmer Music.

Ballots are to be returned by March 22.

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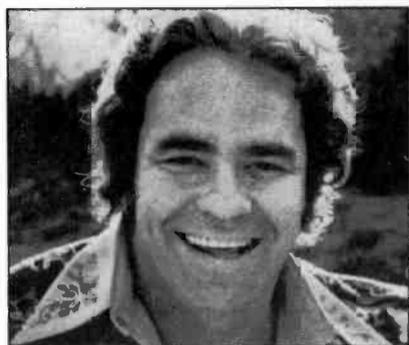
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# After years of making it, Hoyt's on his way.



His new album, "Life Machine," was a Cash Box Best Bet (Feb. 2nd) and a Record World Pick (Feb. 9th). And according to Record World (Feb. 16th), it pulled Top FM Airplay.

The album is the work of Hoyt and a good dozen of his friends, including Linda Ronstadt who joins him on his single, "When The Morning Comes."

**"Life Machine" is the new Hoyt Axton album. On A&M Records.**

SP 4422



Produced by Allan McDougall and Hoyt Axton



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## NARM's Finalists; Best Seller Awards

NEW YORK—Official balloting for NARM's best-selling awards of 1973 is now being tabulated, with the results scheduled to be announced at the NARM Convention Awards Banquet March 27, in Hollywood, Fla. The following is a list of the finalists:

### BEST SELLING HIT SINGLE RECORD

(a) Killing Me Softly With His Song—Roberta Flack—Atlantic; (b) Let's Get It On—Marvin Gaye—Tamla (Motown); (c) Tie A Yellow Ribbon 'Round The Ole Oak Tree—Tony Orlando and Dawn—Bell.

### BEST SELLING ALBUM

(a) Brothers and Sisters—Allman Brothers Band—Capricorn (Warner Bros.); (b) Don't Shoot Me, I'm Only The Piano Player—Elton John—MCA; (c) Goodbye Yellow Brick Road—Elton John—MCA; (d) The Best of Bread—Bread—Elektra; (e) The Dark Side Of The Moon—Pink Floyd—Harvest (Capitol); (f) The Singles, 1969-1973—Carpenters—A&M; (g) You Don't Mess Around With Jim—Jim Croce—ABC.

### BEST SELLING MOVIE SOUND TRACK ALBUM

(a) American Graffiti—MCA; (b) Deliverance—Warner Bros.; (c) Jesus Christ Superstar—MCA; (d) Lady Sings The Blues—Motown; (e) Jonathan Livingston Seagull—Columbia.

### BEST SELLING MALE ARTIST

(a) Jim Croce—ABC; (b) John Denver—RCA; (c) Neil Diamond—Columbia, MCA; (d) Elton John—MCA; (e) Elvis Presley—RCA; (f) Cat Stevens—A&M.

### BEST SELLING FEMALE ARTIST

(a) Roberta Flack—Atlantic; (b) Carole King—Ode (A&M); (c) Bette Midler—Atlantic; (d) Helen Reddy—Capitol; (e) Diana Ross—Motown; (f) Carly Simon—Elektra.

### BEST SELLING MALE COUNTRY ARTIST

(a) Roy Clark—Dot (Famous); (b) Merle Haggard—Capitol; (c) Charley Pride—RCA; (d) Charlie Rich—Epic (Columbia); (e) Johnny Rodriguez—Mercury (Phonogram); (f) Conway Twitty—MCA.

### BEST SELLING FEMALE COUNTRY ARTIST

(a) Lynn Anderson—Columbia; (b) Donna Fargo—Dot (Famous); (c) Loretta Lynn—MCA; (d) Jeanne Pruett—MCA; (e) Tanya Tucker—Columbia; (f) Tammy Wynette—Epic (Columbia).

### BEST SELLING MALE SOUL ARTIST

(a) Marvin Gaye—Tamla (Motown); (b) Al Green—Hi (London); (c) Isaac Hayes—Enterprise (Columbia); (d) Barry White—20th Century; (e) Stevie Wonder—Tamla (Motown).

## Probe Danger In Vinyl Work

NEW YORK—The seventh case of angiosarcoma, a rare and fatal liver cancer among vinyl chloride workers, has been disclosed as contributing to the death of a worker at a Union Carbide plant in South Charleston, W. Va. Although the death occurred in 1968, and was originally attributed to a heart attack, it was not until recently that a medical investigating team came across evidence that the victim had also contacted the disease.

Previously, six cases of the fatal cancer had been found among vinyl chloride workers at the B.F. Goodrich Chemical Company in Louisville, Ky., a situation which spurred governmental and private sector medical authorities to look into deleterious effects to workers exposed to vinyl chloride.

## Admiral Will Merge With Rockwell Intl.

NEW YORK—The proposed merger of the Admiral Corp. into a wholly-owned subsidiary of Rockwell International Corp. has been approved by the boards of directors of both Admiral and Rockwell on the basis of a revised ratio of .50 of a share of Rockwell common stock for each share of Admiral's common stock outstanding.

The revised ratio, estimated at about 10 percent less than the original .56 of a share announced, was proposed by Rockwell following disclosure that the results of Admiral's operations for the fiscal ended last December were lower than had been anticipated.

Also taken into consideration in the revision proposal was what Rockwell cited as adverse developments in the latter part of 1973 in the consumer electronics and home appliance markets.

Admiral's stockholders will vote on the agreement March 8 at a specially convened meeting. If a vote of approval is received, the merger will go into effect immediately.

## 'Record College' Sought

By PAUL JAULUS

SAN FRANCISCO—An attempt to found a college for recording arts has been made here by Golden State Recording studio president Leo de Gar Kulka. The school has been fashioned along the lines of the Tonmeister Institute, a recording specialty school in Germany.

Classes are scheduled to commence this month. The academic year will be divided into three 15-week semesters with the awarding of a diploma after the satisfactory completion of 60-units of instruction. A fee schedule of \$80 per unit has been

established with all courses being three units except its engineering course carrying five units. A fourth semester will be offered at a flat fee of \$1100, in which the student will establish a formal record company to seek out new talent, sign and produce a record and then attempt to place the product commercially. All classes will be held at the offices and the studios of Golden State Recording in San Francisco.

The College For Recording Arts will offer a range of subjects covering the industry including music law and copyright, studio equipment application, contracts and record company operations and finance, among others. The school's permanent faculty is comprised of local industryites including music attorneys Jeffrey Graubart and Walter Hurst; music publisher Herbert Haas; composer Edward Wettland; Associate Professor of Broadcast Communications at Cal State Paul Smith; and engineer Vance Frost. A guest faculty has been announced that will include indie producer Fred Catero; arranger Rene Hall; promotion exec Peter Marino; and arrange/conductor Donald Rakle, among others.

## Non-Payer Stations

• Continued from page 1

the new contract and also stated that stations which have failed to file statements of license fees on or before Dec. 31, 1973, will not receive new license agreements to perform BMI music on or after Jan. 1, 1974.

Previous to the warning letter, some 460 stations had failed to file reports. By the end of December the number of non-complying stations had been cut to 200. A BMI spokesman said that suits would be filed against the 56 remaining stations.

## W. Va. Distributor Fined \$800 For 'Piracy'; Trials Pending

By RAY BRACK

CHARLESTON, W. Va.—Mackie, Inc., a local wholesale firm, entered a guilty plea Feb. 11 in U.S. District Court here on four counts of copyright law violation and was fined \$800.

Forty-three counts of tape piracy against Mackie president Natie Brown were dismissed. U.S. Attorney John A. Field III, whose investigation led to federal grand jury indictment of Brown last October, explained that personal charges against Brown were dropped with

the understanding that the firm would enter a guilty plea. Brown faced a maximum of one year in prison and fines ranging from \$100 to a \$1,000 on each of the 43 counts.

Last May FBI agents confiscated 2,000 8-track tapes from Mackie on a warrant alleging they were illegally duplicated. In a second raid in November, agents netted 15,000 additional tapes. Field, who has personally been directing a crackdown on the pirate-tape traffic in West Virginia, told Billboard his investigation showed that "800 to 1,000" of the confiscated tapes contained music copyrighted prior to Feb. 15, 1972.

Field's investigation has also produced federal grand jury indictments against a large discount chain, Heck's Inc., for the alleged sale of illegally-duplicated 8-track tapes and a small "make-a-tape" operation, The Tape Shack, Inc., for allegedly profiting illegally from copyrighted material. Both firms have entered not guilty pleas.

Heck's Inc. goes on trial in Federal District Court here Feb. 25. Trial date for The Tape Shack, Inc. is April 25 (Billboard, Feb. 16).

## Palm Springs' Tennis Tourney

LOS ANGELES—Morris Diamond's first annual industry tennis tournament has been set for the Balboa Bay Club outside Palm Springs the weekend of May 24-26.

Competition will be open to both men and women, according to the Beverly Hills Records president. The hotel can only accommodate 200 persons, so Diamond is taking reservations on a first come basis. He can be contacted at (213) 461-4409.

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# Earnings Reports

## COLUMBIA BROADCASTING SYSTEM (Columbia Records)

Year to Dec. 31:	1973	1972
Sales	\$1,555,200,000	\$1,403,184,000
Net cont. oper.	a94,564,000	82,866,000
Loss disc. oper.	1,601,000	
Net income	92,963,000	82,866,000
Per share	3.27	2.88

fourth-quarter		
Sales	466,613,000	418,018,000
Net cont. oper.	a30,422,000	29,353,000
Loss disc. oper.	6,391,000	
Net income	24,031,000	29,353,000
Per share	.85	1.03

a—Equal to \$3.32 a share in the year and \$1.07 a share in the quarter.

## K-TEL INTERNATIONAL INC.

2nd qtr. to Dec. 31:	1973	1972
Sales	\$33,997,000	\$21,559,000
Net income	3,104,000	2,730,000
Per share	.77	.68

six-months		
Sales	42,827,000	26,531,000
Net income	3,301,000	3,125,000
Per share	.82	.78

## MORSE ELECTRO PRODUCTS

3rd qtr. to Dec. 31:	1973	1972
Sales	\$58,052,000	\$52,738,000
Net income	1,476,000	2,125,000
Per share	.51	.73

nine-months		
Sales	132,605,000	121,936,000
Net income	3,783,000	4,423,000
Per share	1.31	1.52

## TENNA CORP.

2nd qtr. to Dec. 31:	1973	1972
Sales	\$13,480,595	\$11,631,423
Net income	463,732	48,877
Per share	.15	.02
Average shares	2,923,776	2,983,676

six-months		
Sales	23,894,115	20,467,016
Net income	801,235	d600,998
Per share	.27	
Average shares	2,925,347	2,983,676

d—Loss.

## INSTRUMENT SYSTEMS (Benjamin Electronics)

Qtr. to Dec. 31:	1973	1972
Sales	\$53,248,000	\$46,922,000
Net income	386,000	491,000
Per share	.04	.05
Average shares	9,534,000	9,463,000

## AMPEX CORP.

3rd qtr. to Jan. 26:	1974	1973
Sales	\$66,880,000	f\$67,909,000
Net cont. oper.	1,343,000	g1,251,000
Loss disc. oper.		208,000
Income	1,343,000	1,043,000
Special credit	b840,000	c2,781,000
eNet income	2,183,000	3,824,000
aPer share	.13	.09

nine-months		
Sales	196,017,000	f188,982,000
Net disc. oper.		281,000
Income	2,778,000	d1,841,000
Special credit	b1,330,000	c2,781,000
eNet income	4,108,000	940,000
aPer share	.26	

a—Based on income before special credit. b—Tax credit. c—Gain on sale of subsidiary. d—Loss. e—Equal to 20 cents a share in the quarter and 38 cents a share in the nine months of 1974, compared with 35 cents a share and 8 cents a share in the respective 1973 periods. f—From continuing operations. g—Equal to 11 cents a share.

# Audio Magnetics Purchased by Investor Group

LOS ANGELES—Audio Magnetics has been sold to a group of private investors headed by John J. Kane and the New York investment banking firm of Gibbons, Green & Rice.

Terms of the agreement included cash and notes in excess of \$20 million. Audio Magnetics was a wholly owned subsidiary of Mattel Inc., Hawthorne, Calif.

Kane, a former executive of Bell & Howell Co., Chicago, will assume a top management role at the Gardena-based tape manufacturer. "The present management of Audio Magnetics will continue with no changes in corporate policies, procedures and personnel," Kane said.

Audio is one of the largest manufacturer of blank recording tape. It has domestic plants in Gardena, Compton, Irvine and Indianapolis, and foreign facilities in Canada, Mexico and Portugal.

Mattel acquired Audio Magnetics in 1970 during a major diversification drive for 900,000 shares of Mattel common valued at \$30 a share, plus an immediate cash injection, and another 1.1 million shares on a five-year earnout.

# Off the Ticker

CAPITOL INDUSTRIES—EMI, Los Angeles, said it planned to make cash tender offer of \$15 a share for all of the approximately 1,350,000 of its outstanding shares held by holders other than EMI Ltd., London. The number of shares sought is about 30 percent of the outstanding common. Blyth Eastman Dillon & Co. will act as dealer manager.

Offer will be made only through written offer to purchase which Capitol anticipates mailing to all holders about March 4.

CBS RECORDS GROUP reported an overall decline in earnings for 1973. Cost increases and other profit pressures evident throughout the domestic recording industry led to the decline, according to CBS executives.

The loss at Columbia Records occurred despite an increase in income from international record operations.

The CBS Broadcast Group reported substantial growth in sales and net income, both figures setting new records for the group.

Overall, CBS reported record net income for the year from continuing operations of 14 percent to \$94.6 million, or \$3.32 a share, from \$82.9 million, or \$2.88 a share, in 1972. Sales increased 11 percent to a record \$1.56 billion from \$1.4 billion.

The company also announced it is engaged in negotiations for the purchase of Grotrian-Steinweg, a German piano company. CBS owns Steinway pianos.

GULF & WESTERN INDUSTRIES (Famous Music, Paramount Records) increased quarterly dividend to 20 cents from 18 cents a share, payable July 1 to shareholders of record May 31.

AMPEX, Redwood City, Calif., reported third-quarter net income declined but nine-month net earnings were up sharply compared with the similar period a year earlier.

# Market Quotations

As of closing, Thursday, February 21, 1974

1974 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7½	Admiral	6	3438	12%	11%	12%	— ¼
41	19	ABC	9	893	23½	22½	23½	½
15%	4½	AAV Corp.	4	13	5%	5%	5%	½
15½	3	Amplex	8	330	4%	4	4	Unch.
8%	1%	Automatic Radio	7	12	2%	2%	2%	½
20%	6%	Avco Corp.	7	208	7%	6%	7%	½
15	6%	Avnet	5	233	8%	8%	8%	½
23%	19%	Bell & Howell	7	386	22	20	22	1½
14%	5%	Capitol Ind.	9	1590	14%	10	14%	5
52	24%	CBS	9	1953	30%	29%	30%	2½
14%	2%	Columbia Pictures	—	485	3%	3	3	— ½
3%	1%	Craig Corp.	4	46	2%	2%	2%	½
14	3	Creative Management	6	66	5%	5%	5%	— ½
123%	35%	Disney, Walt	26	2632	42%	40	42%	2½
6	2%	EMI	8	102	2%	2%	2%	Unch.
74%	53%	General Electric	18	2209	56%	54%	56%	2½
44%	21%	Gulf + Western	5	446	24%	23½	24%	½
16%	6%	Hammond Corp.	5	32	7	6%	7	½
42%	5%	Handleman	6	116	7%	6%	7%	½
2	1	Harvey Group	—	11	1½	1½	1½	Unch.
62½	25	ITT	7	2157	26%	26%	26½	¼
40%	5%	Lafayette Radio Elec.	4	100	6%	6%	6%	½
35%	14	Matsushita Elec. Ind.	6	474	17½	17	17	¼
34%	2%	Mattel Inc.	—	370	3%	3	3	½
35%	17%	MCA	8	38	22%	20%	22%	2½
17½	7%	MGM	13	51	12%	11%	12%	— ½
33%	6%	Metromedia	5	190	8%	8	8%	½
90	69	3M	28	1755	72½	68½	71%	2½
48%	5	Morse Electro Prod.	3	1078	5%	5	5%	½
67%	40%	Motorola	16	743	45%	43%	45%	3½
39%	16%	No. American Phillips	5	62	20	18%	20	1½
57%	11%	Pickwick Inter.	9	50	16%	15%	15½	Unch.
85%	4%	Playboy	6	78	5%	5%	5%	½
45	16%	RCA	8	4195	18%	17%	18%	½
57%	20%	Sony	20	1874	26%	24%	24%	— ½
39%	11%	Superscope	5	301	22	20%	22	1%
49	15%	Tandy	10	569	20%	18%	20%	1¾
23	4%	Telecor	5	32	4%	4%	4%	Unch.
14%	2%	Telex	—	206	3	2%	2%	— ½
10%	1%	Tenna	—	36	2%	2%	2%	½
32½	8%	Transamerican	8	990	9%	9%	9%	Unch.
20	10%	Triangle	6	16	12	11%	12	— ½
17	5	20th Century	6	181	5%	5%	5%	— ½
12	¾	Viewlex	—	18	1%	1%	1%	Unch.
50	9	Warner Communications	6	865	14%	14%	14%	¼
20%	6%	Wurlitzer	73	18	7%	7%	7%	Unch.
56%	23	Zenith	9	261	28%	27%	28%	¾
24%	11	JVR	—	—	—	—	—	—

As of closing, Thursday, February 21, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	10	1½	1	1½	Recoton	—	—	—	—
Bally Mfg. Corp.	580	38½	35½	37½	Schwartz Bros.	8	1½	1½	1½
Cartridge TV	—	1/16	.05	.05	Wallich's	—	—	—	—
Data Packaging	4	5	5	5	Music City	—	¼	¼	¼
Gates Learjet	55	5%	5%	5%	Omega-Alpha (suspended)	—	—	—	—
GRT	—	1½	1%	1½	MMC Corp.	—	¾	¾	¾
Goody Sam	—	1%	1%	1%	Seeburg	21	14	14	14
Integrity Ent.	—	¾	¾	¾	Orrox	21	2½	2½	2½
Koss Corp.	28	9%	9%	9%	Kustom	146	3%	3	3
M. Josephson	8	8	7½	8	Memorex	—	3%	3%	3%

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

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 4. Mfrs./Producers of Records, Tapes, Equipment  
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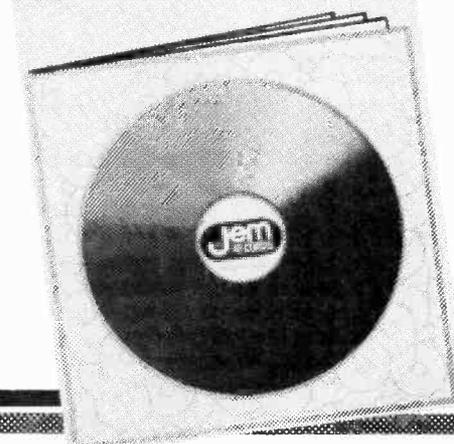
**'WHEN A BLINDMAN CRIES'**

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MARCH 8	WASHINGTON, D.C.	MARCH 24,25	CHICAGO, ILL.
MARCH 9	CLEMSON, S C	MARCH 28	EL PASO, TEXAS
MARCH 10	CHARLOTTE, N.C.	MARCH 30	FORT WORTH, TEXAS
MARCH 11	ATLANTA, GEORGIA	MARCH 31	AMARILLO, TEXAS
MARCH 13	NEW YORK CITY, N.Y.	APRIL 1	ALBUQUERQUE, N.M.
MARCH 14	NEW HAVEN, CONN.	APRIL 3,4	DENVER, COLORADO
MARCH 15	PHILADELPHIA, PA.	APRIL 7	PHOENIX, ARIZONA
MARCH 17	UNIONDALE, L.I., N.Y.	APRIL 9	SAN DIEGO, CAL.
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RECORDS

# Strike Shuttters RCA Studios in New York

NEW YORK—Recording engineers at RCA Records' studios here went out on strike last Wednesday (20) when negotiations failed to avert the action called by the engineers' union, the National Association of Broadcast Employees and Technicians, Local 11.

The strike followed rejection of a proposed agreement between RCA and NABET by the New York members, despite reportedly unanimous ratification of the revised agreement by NABET members at RCA's Los Angeles and Nashville studios.

RCA reported that both Los Angeles and Nashville facilities were operative. The RCA studios here in New York are closed.

Chief issues in the dispute were RCA's reported intent to eliminate national seniority and permit use of non-union engineers on outside sessions involving RCA artists.

Following the negotiations in Washington (Billboard, Feb. 28) which ran through Tuesday (19), no further talks were held. At press time, no new meetings were reported or scheduled.

NABET officials had projected possible strike sympathy from NBC television and radio engineers, also members of NABET, who were advised of their "individual rights" to respect the record engineers' action. Despite estimates of up to 70 percent support from the NBC engineers, at press time NBC reported no engineers supporting the move by refusing to cross pickets lines set around the RCA Building in Rockefeller Center.

## Geils Gets Gold

NEW YORK—"Full House," a live album recorded by the J. Geils Band, has been certified gold by the RIAA. "Full House" joins the group's "Bloodshot" album which was certified gold last year. The Geils band records for Atlantic Records.



# Elektra Push for Month Set

NEW YORK—Elektra/Asylum has designated March as "Elektra/Asylum Month" with major thrust in all areas of promotion, marketing, merchandising and advertising. Setting the pace for the effort is the label's trio of recently released gold records, Billboard's No. 1, 2 and 4 charted albums this week.

They are, respectively, Bob Dylan's "Planet Waves" and Joni Mitchell's "Court and Spark" on Asylum, and Carly Simon's "Hotcakes" on Elektra. Stress will also be given current albums by Harry Chapin, Linda Ronstadt, Jackson Browne, Queen, Jo Jo Gunne, Casey Kelly, Painter and Jobriath.

Materials including 4-color displays, easels, streamers, color and black and white posters have been made available to WEA salesman at all branches. Prizes such as a sailboat, sauna and a trail bike will be awarded to WEA salesmen and their accounts for best displays and greatest percentage of participation.

# Pride & Wonder Top AMA Wins

LOS ANGELES — Winners in the first annual American Music Awards (AMA) announced to a national television audience on ABC last week included 15 artists in the pop, country and soul categories.

Winners included, in pop: male vocalist, Jim Croce; female vocalist, Helen Reddy; duo, group or chorus, Carpenters; single, Tony Orlando & Dawn's "Tie A Yellow Ribbon"; and album, Diana Ross's "Lady Sings the Blues."

Country winners were: male vocalist, Charley Pride; female vocalist, Lynn Anderson; group, duo or chorus, Carter Family; single, Charlie Rich's "Behind Closed Doors," album, Charley Pride's "A Sun Shiny Day."

Soul winners were: male vocalist, Stevie Wonder; female vocalist, Roberta Flack; duo, group or chorus, Temptations; single, Stevie Wonder's "Superstition"; album, Al Green's "I'm Still in Love with You."

Ratings on the special showed a building process through each half hour, opening with a 36 share from 8:30-9:00 p.m., a 37 share in the 9:00-9:30 slot and a 42 share in the 9:30-10:00 slot.

# RCA in 'Gypsy' Tie With Tour

NEW YORK—RCA Records will release the British original cast album of the Jule Styne-Stephen Sondheim-Arthur Laurents musical, "Gypsy," to coincide with a North American tour by the London cast.

Headed by Angela Lansbury, that production was recorded last year for RCA's Red Seal label. Miss Lansbury and the touring company are slated to open in Toronto in March, when the U.S. release of the album is set, with engagements to follow in Los Angeles, Denver, Oklahoma City, Dallas, Houston, Chicago, St. Louis, Detroit and eventually New York, where "Gypsy" will open in September for nine weeks.

The London production has been sponsored by Barry Brown and Fritz Holt.

# Total Consistency Keys 137-Unit Musicland Growth

• Continued from page 1

come a household word—like Sears or Kinneys—nationwide," explained Chuck Langer, a district supervisor of ten mid-America Musiclands. Langer oversees stores located in Omaha, Lincoln, Grand Island and Hastings, Neb.; in Greeley and Ft. Collins, Colo.; and in Sioux Falls, S.D.

Headquarters of the expanding chain is in Minneapolis.

Musicland's existence goes back almost two decades. But the greatest increase in number of units has occurred during the last five years. Ten years ago, Musicland stores did not number over a dozen. From Minneapolis the company expanded into Iowa, Ohio, Illinois, Nebraska and other midwest locations. Now Musicland stores are as far south as Florida and Louisiana. In the west, Musicland operates units in Los Angeles and San Francisco; in the east, in Boston.

According to Langer, twenty of the present 137 Musicland units are leased departments in discount stores. Perhaps half a dozen older stores are in downtown locations, he added. "The bulk of Musicland stores are in shopping center malls and, it is my understanding, future locations will be exclusively in malls." The average unit size is approximately 3,500 sq. ft.

## Control Through Districts

Effective management control of the widely distributed chain is achieved through the close linking of a strong central organization to

district supervisory personnel. "Currently, there are 17 Musicland districts," said Langer. "Each district supervisor oversees anywhere from three or four stores to as many as 10 stores. District supervisors responsibilities include maintaining corporate policies at district and store level, serving store managers and personnel in advisory and training capacities, and aiding managers to better carry through the functions of successful mass retailing of music products."

Musicland stores draw stock from 12 regional warehouses at present. Key warehouse locations include Atlanta, Los Angeles, Denver, Des Moines, St. Louis, Kansas City, Detroit, Chicago, Dallas, Phoenix, San Francisco and Miami. Warehouses are located in Florida and Texas also.

"In stocking albums, we work on a rotation basis," Langer noted. "It is all done by computer. When an album is sold, the optical ticket is pulled. At the close of the selling day, all tickets pulled from sold albums are mailed to Minneapolis for processing. Sold albums are then replaced from a designated warehouse. Normally, five days are required for the replacing in stock of an album sold at our downtown Omaha store. Since stock is maintained at a functional level, depending on regularity of sales, we never run out. As each album is sold, it is replaced."

## Today's Specials

Twenty records are promoted on a (Continued on page 29)

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**CHART ANALYSIS:**

# Barbra LP Powering 'Track' Cuts to Top

By NAT FREEDLAND

LOS ANGELES—The two Columbia albums featuring Barbra Streisand's vocal, "The Way We Were," each took a giant leap this week as the single maintained its hold on one of the top two chart slots it has occupied since Feb. 2.

Streisand's "The Way We Were" album went from 39 to 16 in its third week on the chart (It entered at 97) and the film soundtrack LP of the same title went from 48 to 29 after also entering the Top LPs chart three weeks ago (at 82).

Availability of the albums seems to have been key factor in propelling the single to No. 1 on the Hot 100. The single got charted the last week of Nov., 1973, but didn't climb to the Top 10 till Jan. 19. The film in which Streisand co-stars and sings the title song has been one of the nation's top

box-office draws since its release last autumn.

But, as the charts show, the single did not reach its fullest potential until arrival of the Streisand solo album, which came out several weeks after the mostly-instrumental soundtrack album.

This would seem a reversal of the usual record industry conception that today's singles are mostly valuable as "advertisements" for higher-profit albums. In this case, the album made the single take off and the LP climbed much faster than the single.

The success of "The Way We Were" in all three recording formats may also indicate existence of a relatively unexploited "underground easy-listening" market which can still tally big sales for MOR product with strong contemporary appeal.

# Trip Obtains Phonogram Vault Jazz

LOS ANGELES—Trip Records has acquired domestic distribution rights to 60 jazz albums from the vaults of Emarcy, Limelight, Mercury and Keynote from Phonogram.

The initial release of 10 titles is scheduled for March 1 and will showcase such artists as Clifford Brown, Dinah Washington, Sarah Vaughan, Maynard Ferguson, Roland Kirk, Art Blakey and the Jazz Messengers, Lester Young, Eric Dolphy, Cannonball Adderley and various piano stylists.

David Billman, Trip's promotion director is coordinating all facets of the project. The company plans releasing 10 LP's every other month. For the first time this vintage material will be duplicated on 8-track cartridges, he points out.

Each release will contain recordings by Clifford Brown, Dinah Washington and Sarah Vaughan. The LP's will be packaged in a new style but will incorporate the original cover art. All the LP's will be issued under the original album title.

# Ms. Baker Opens A Paris Firm

PARIS—Barbara Baker, veteran international music business figure, has established her own music publishing company, Lido Music, here. Ms. Baker is now seeking U.S. and other overseas publishing catalogs for representation in France.

All administrative services of Lido Music, including collection and payment of royalties, will be handled by Jacques Enoch of Enoch & Cie. Ms. Baker will in turn concentrate exclusively on professional and promotional activities.

Working with Ms. Baker will be Eileen Robinson, formerly of Criterion Music in Los Angeles.

## Bluenotes Gold

NEW YORK—Harold Melvin & The Bluenotes have struck gold with their latest single release, "The Love I Lost." The song is from the group's latest album, "Black & Blue," on Philadelphia International which is a Columbia Custom Label. "Lost" joins the group's first gold award for the single, "If You Don't Know Me by Now."

# Fantasy Jazz Labels Fund PBS TV Special

LOS ANGELES—Fantasy/Prestige/Milestone Records has funded a one-hour TV special on its performers at the recent Montreux Jazz Festival which will air on 15 Public Broadcasting System stations.

Titled "Montreux Jazz Festival '73—An Evening of American Jazz," the broadcast features such artists as McCoy Tyner, Gary Bartz Ntu

Troop, Julian (Cannonball) Adderley, his brother Nat, Hampton Hawes, Gene Ammons and Dexter Gordon.

The label has just released the first two of five LPs cut during the festival at Montreux, Switzerland. They are by Tyner and Bartz. The other double pocket sets will be out later in the spring.

# Music Firms Eye A/V \$'s; Expect Peak ITA Turnout

Continued from page 1

facturers of hardware;

- Kusisto's own intention to step down as chairman now that ITA is a viable, self-paying association;

## CES LIAISON

- The intention of ITA never to bypass the Electronic Industry Association's Consumer Electronics Show, to cooperate with CES and to welcome Jack Wayman, CES coordinator, who for the first time is visiting an ITA seminar;

- Announcement, also for the first time, that ITA has been asked to consider admitting hi-fi component firms as participating members;

- Several points concerning Motorola's significant growth in automotive products, including the division's takeover of the entire second floor of the sprawling corporate headquarters in suburban Chicago and expansion into outside facilities;

An outspoken advocate of discrete, Kusisto labelled as a "fraud" the promotion of matrix car players. Noting that they do not provide "forward compatibility," that is play discrete cartridges, and that there is no matrix quadrasonic cartridges, he said the introduction of matrix players was something he found "horrible."

Repeating several times that discrete will be the ultimate system because "You don't stop progress," he was more charitable toward matrix as a system. "I wouldn't call it a fraud on the market, but it's a misrepresentation of a product concept introduced to consumers.

"How do you define 4-channel? Even a minute difference of sound coming out of four speakers could be said to be different sources, but it would not be a 4-channel in the truest sense."

## FM Discrete

Kusisto said the big question regarding discrete's success was if a disk could be supplied and he said this has been answered. He noted control of early problems in playback hardware and CD-4 production. He said the CD-4 disk withstood 100 plays with even a heavy 4.5 weight pickup, "and that's a pretty cheap and dirty pickup," and said few people play a record over 100 times.

His main point, though, was in answering the argument that discrete FM broadcast is faced with a tough problem of signal range fall-off at the very stage when FM is for the first time a profitable business. This anti-FM discrete argument notes that when FM stations switched from mono to stereo they were largely experimental outlets.

Noting a similar "though not exactly analogous" argument in regard to early color TV, he said, "They were very concerned about having that 3.58 megacycle subcarrier for color reference information buried in noise and of maintaining a proper sync lock. Now, of course,

even people in fringe areas enjoy good color TV reception.

Aspects he noted that can offset signal degradation include the automatic switch to mono mode built into present car players moving in fringe areas. "Who's to say we have to limit our antenna configurations to what they are now? When you think of dB degradation it is not a linear thing—it does not follow necessarily that service range will be affected. Is there anything magic about FM stations being limited to 50 Kw, or 100 Kw, for example?"

Recalling many years ago when he said WLW-FM (Cincinnati) experimented with a million watts, he said, "There should be some number of stations in metropolitan markets with increased power both in transmitter and antenna gain."

Finally, he said Motorola is convinced technology will bring forward FM discrete. "We of all people have to be most concerned because we're the biggest independent producers of car radios left on this earth. Thirty percent of our business is in sophisticated products and going upwards. We're very concerned about FM reception, and maybe we would be logically against FM discrete, yet we're pushing FM quad-racast."

As for FM stations, he said, "They will have to accommodate some standard formats of music material and what is more consistent than discrete, in open reel, 8-track cartridge and CD-4? Discrete offers additive ability in building station libraries.



GLOW-IN-THE-DARK sticker and poster, along with a full-color mobile and T-shirt, are among the prime merchandising tools being used by Bearsville Records in promoting Foghat's new "Energized" LP. Key accounts are also displaying electric signs, utilizing the special neon motif of the LP logo, while the theme has been blown up on Sunset Strip via a special neon billboard. Program, conceived by Warners merchandising director Adam Somers with Bearsville's Paul Fishkin and manager Tony Outeda, includes a 60-second TV spot and a 25 min. film of the group.

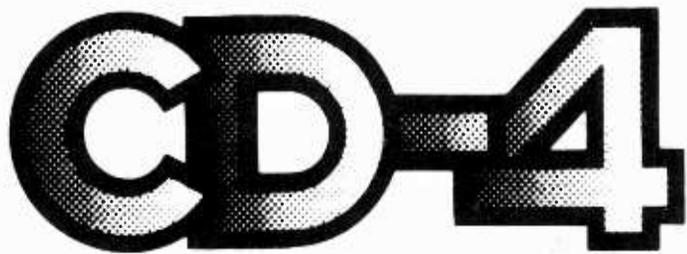
MARCH 2, 1974, BILLBOARD

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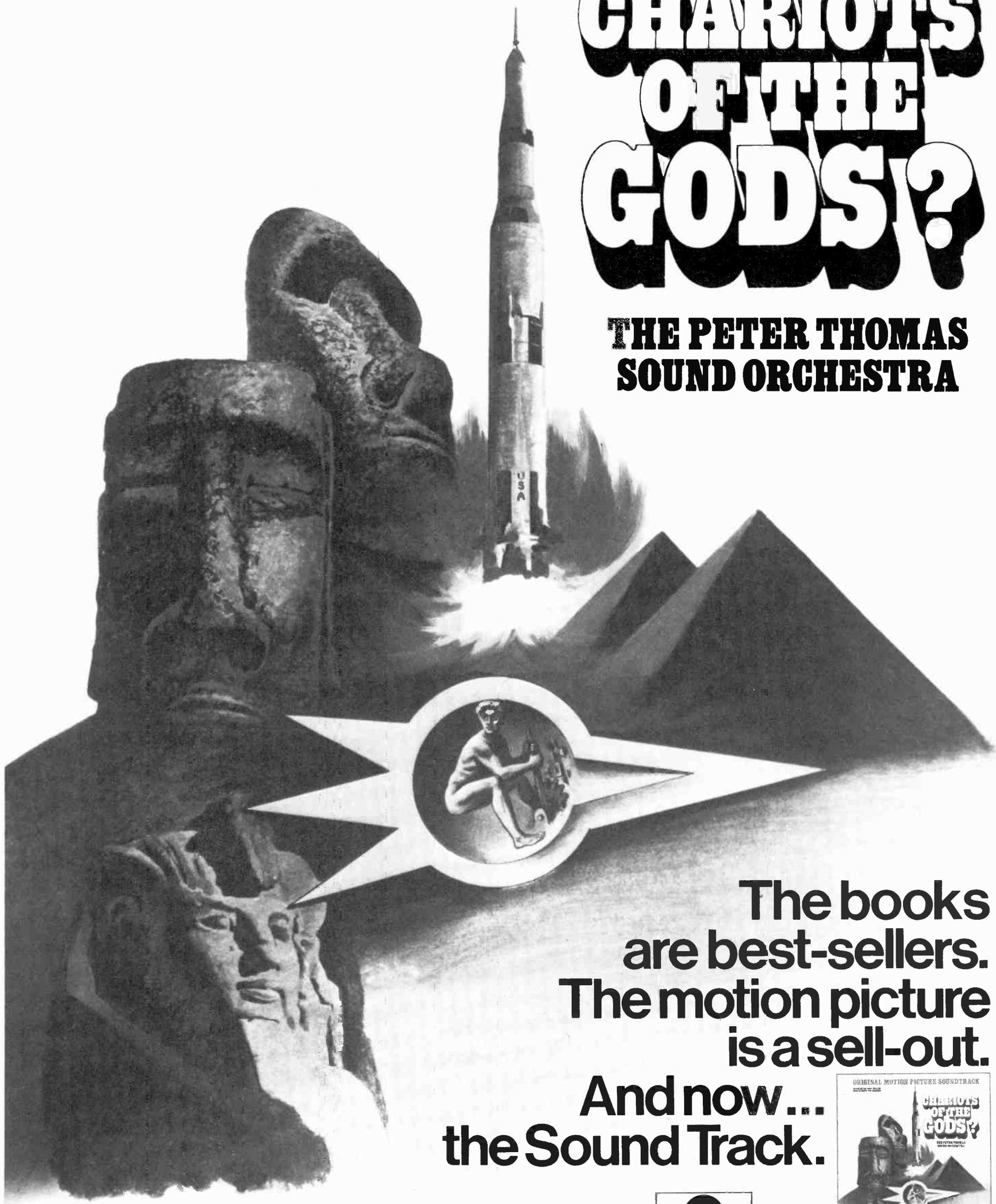
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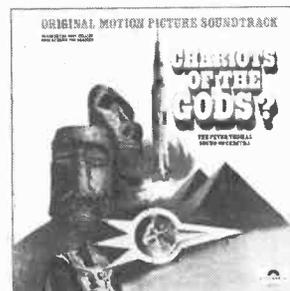
# CHARIOTS OF THE GODS?

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# This Business of Music

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



By BOB KIRSCH

While cable television has endless potential, it also holds grave implications to the creators and publishers of music. And it is possibly one of the strongest hinderances to passage of a new copyright bill.

In addition, a number of standoffs within the industry itself are hampering passage of a revised bill, a bill which most of the industry desperately wants.

These are some of the opinions expressed by a panel of copyright experts last week, who, while agreeing for the need of a revised copyright act, disagreed at times on the means to reach this end.

An overview of the history of the "copyright trauma" in the Congress, prepared by Billboard Washington bureau chief Mildred Hall and read by Billboard editor and publisher Lee Zhito, summarized much of what has happened and what might be expected in copyright law.

According to Ms. Hall, one prime reason the industry has been limping along with the 1909 copyright statute, is that Congress would prefer to involve itself with issues that

The House bill emerged crippled, with the main loss the section fixing royalty payments by the CATV systems. Ms. Hall said the section was killed for a number of reasons, including high money stakes, deadlock issues for showings of movies and sports and heavy broadcaster clout. It was then left to the Senate to resolve the CATV copyright fee controversy.

The courts were trying to decide how the 1909 law applied.

Similar problems arose in the past with the jukebox industry to cable transmission. The court decision said it does not—that local cable television pickups are not liable for

enough with the law. As for the standoff, they are convincing enough to prevent a Senator or Congressman from moving a law to a floor vote. What we really need, Ms. Hall said, "Is a kind of copyright Kissinger to reconcile the Arab and Israelite parallels among our battling copyright interests."

Stanley Adams, president of the American Society of Composers & Authors (ASCAP), said he disagreed with Ms. Hall on several points. He did not see the industry standoffs as causing the real trouble, but found the CATV issue as the major fault. No bill would be passed without the inclusion of cable, Adams said, but should cable be a part of the bill?

"In every country but the U.S.," Adams said, "the property of the mind is well protected. But we consider intellectual property as almost worthless, as seen in the 28 year

copyright given to written work.

"The other major point is that in 1909, coin machines were exempted from royalty payment to protect a new industry. The jukebox industry has hid behind this over the years." Adams said there is currently a measure pending to have royalties of \$8 collected each year for every box.

Theodora Zavin, senior vice president of Broadcast Music, Inc. (BMI), cable has "grave implications to creators and publishers of music. A cable can be a master antenna to increase transmission quality or it can bring in signals from a distant station that could not be seen under normal circumstances. If cable does not pay royalties, we may see a time in the next 50 years when no royalties are paid."

Ms. Zavin added that no other work besides music may be performed for nothing, and that in music the creator and publisher is paid only if the performance is for profit.

## Session 7: The Copyright Conflict

copyright payments. But at the moment, a decision is hanging in the Supreme Court in a battle between CBS and cable interests, questioning this judgment.

During this time, Sen. John McClellan insisted on a complete revision. In the 91st Congress in 1969, a Senate copyright revision bill reached the Judiciary Committee and died in 1970.

There were still industry standoffs during this time, and the bill went nowhere in 1971 or 1972. But during that time, seeing a clear dollar and cents issue in piracy and recording, songwriting and publishing and music licensing segments united to pass an anti-pi-



NMPA's Leonard Feist: cable TV is the one industry standoff holding back revision.



ASCAP's Stanley Adams: cable TV causes delays in getting copyright revision.



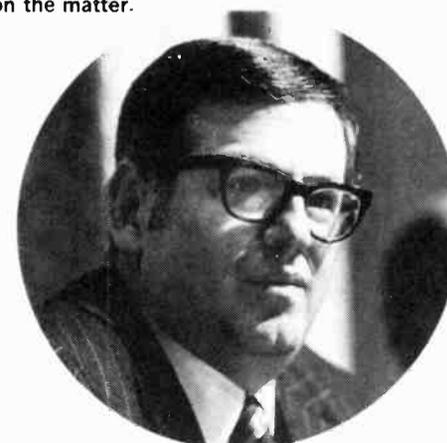
BMI's Theodora Zavin: cable has grave implications for songwriters and publishers.

Composers and publishers have to contribute their efforts for nothing.

Leonard Feist, executive vice president of the National Music Publishers' Assn. (NMPA), said he didn't feel industry standoffs were impeding the passage of a revision bill.

"It is one industry standoff," he said, "and that is cable TV. There are other areas, including the area of fair use which is a very esoteric area of copyright law and there is the mechanical recording rate, which still remains at two cent per song."

Lou Cook, vice president of administration for MCA Records, agreed that CATV is holding up passage of a revised copyright bill.



MCA's Lou Cook: he agrees that cable is holding up passage of a new copyright bill.



—Billboard photos by Norm Schindler.

Billboard's editor/publisher Lee Zhito presents a history of the struggle for a copyright revision act prior to the panel offering individual comments on the matter.

gather more headlines, win votes or involve money interests of a representative's state or district.

Basically, according to Ms. Hall, the 1909 act is inadequate in several areas, including term of ownership, its "rustiness" in an electronic era and inadequate penalties.

In tracing the history of Congressional action concerning copyright, Ms. Hall stated that passage of such a bill begins with a small group of Judiciary Committee members in the House or Senate who serve on the Copyrights Subcommittee. For the past four Congresses, the action has been almost exclusively confined to the five member Senate Subcommittee on Patents, Trademarks and Copyrights.

During 1965, 1966 and 1967 public hearings on the revision bill were held, and public hearings were held on the house side. In 1967, a pass-through was completed through the Judiciary Committee and the House Rules Committee to a floor vote.

racy law.

As for the copyright revision bill, no action has been taken on it as yet, though Sen. McClellan still is on record as saying that "The Copyright Act of 1909 is clearly inadequate to the country's needs. Authors, composers, recording artists and other creators have the right to expect Congress to enact a viable and progressive copyright law that will promote the constitutional purpose of encouraging and rewarding their contributions to the well-being of the nation."

Ms. Hall also stated that two other things besides national crises and election campaigning seem to bother congress when it comes to writing a copyright law. One is ignorance and the other is the "industry standoff."

Representatives are simply not familiar

# Knight, Funk Settles

• Continued from page 3

Corp. which were turned over to him by Grand Funk as part of the settlement agreement.

While Knight is relinquishing his active role in the music industry, he assured that he would be keeping his eyes and ears open for other opportunities in the business that may excite him. "I will not rush out and hold open auditions," he said, "but I will not close the book either."

Knight will also retain Storybook Music, a music publishing company established by him, and one which, according to Knight, is doing very well.

Terms of the settlement, which are far in excess of figures released last week by Grand Funk's manager, Andrew Cavaliere, also designate that Knight receive two gold record awards for the rest of his life for every RIAA certified gold record recorded by Mark Farner, Donald Brewer and Melvin Schacher, regardless of their label affiliation.

The settlement also established:

(a) that all recording and publishing contracts between Knight, Farner, Brewer and Schacher were legally binding from March 1, 1969 to March 7, 1972, and allows Knight to retain all the rights therein.

(b) That Knight was the rightful and lawful president of GFR Enterprises, Ltd.

(c) Knight and attorneys Howard Beldock and Jerrold Kushnick were rightful and lawful members of the board of directors of GFR Enterprises.

(d) That Knight, Beldock and Kushnick were the rightful owners of 28 percent of the outstanding stock of GFR Enterprises.

(e) That all charges against Knight, Beldock and Kushnick of fraud, mismanagement and breach of fiduciary duty had been withdrawn and that the court had ordered that the charges could not be brought before the court again by the performers.

(f) That each of the parents of the performers had been required to sign documents releasing Knight, Beldock and Kushnick from any and all charges whatsoever.

The group also agreed to pay 78 percent of the more than \$180,000 in attorney's fees incurred by Knight and GFR Enterprises.

# Petro Allocations: In & Out Fighting

• Continued from page 3

manufactured consumer products.

Sen. Cook said Congress did not intend for the small manufacturer to be "left to his own efforts to survive . . . at the mercy of the petrochemical industry, which enjoys federal protection." The FEO's petrochemical allocation out of the nation's oil barrel was set at 100 percent of the current needs, in the January announcements—but no mandatory controls were set for derivative products "in order not to interfere with normal economic patterns," said FEO Energy Czar Simon did say he wanted supplier-purchaser relations to be voluntarily maintained as of Dec. 1, 1973.

Sen. Taft blasted the petrochemical feedstocks allocation program for leaving the "downstream" chemical firms, processors of plastics and other manufacturers to shift for themselves. It was not Congress' intention simply to protect the "first purchasers" of petrochemicals, he said.

Sen. Taft said he hopes removal of the price controls by the Cost of Living Council on all petrochemical feedstocks (except for petroleum and health industries) will be helpful. The hope is that the increased profitability will induce refiners to produce feedstock materials rather

# Grammy on TV

• Continued from page 3

In Nashville, chapter members will meet at the National Guard Armory. Among those participating will be Johnny Carver, Barbara Fairchild, the Imperials, Kris Kristofferson, the Nashville Edition, Jeannie Pruett, Johnny Russell and a 22-piece orchestra. Norris Wilson will host the affair.

The Atlanta chapter will honor Hovie Lester and the Statesmen during their meeting at the Georgia Ballroom of Stouffer's Inn, with Jerry Andrick, Buddy Causey, the Counts, Paul Davis, Off the Walrus and the Rhodes slated to perform.

As reported last week, awards in other non-televized categories will be presented in New York at the Pub Theatrical, where members will also watch the television special. In addition to the awards, Fred Plaut, retired CBS engineer, will receive the New York Governors Award.

# W/E/A Sells 860M 'Q' Disks

• Continued from page 1

Asylum/Elektra and senior vice president of Warner Communications Inc.—pointed out that "this is profit business. For example, nothing much has been happening with the Doors on Elektra for a while. But our CD-4 discrete Quadradisc 'Best of the Doors' Volume 3, which included material that had been released previously on two regular stereo 'Best of' albums, sold well in excess of 50,000 the last time I looked. In fact, all of our successful Elektra artists are selling in excess of 30,000 copies on their quadrasonic CD-4 albums."

He said that Nonesuch Records CD-4 material was selling between 7-10,000 copies in CD-4 discrete Quadradisc, "which I think is terrific."

All of these sales, incidentally, were distributor out-sales based on branch tabulations.

## Cartridge Sales Up

These Quadradisc sales were in

addition to Q-8 discrete cartridge sales, Holzman pointed out. "For instance, that same Doors album on Q-8 cartridge sold over 30,000. So, what we're talking about is a total of more than 80,000 discrete quadrasonic sales above and beyond stereo.

"The argument by some record companies is that they don't want to bother with quadrasonic . . . and some record artists are protesting that they don't want to absorb the costs of mixing down for quadrasonic. But, since all quadrasonic sales are plus sales, the quadrasonic mix costs are easily recovered; perhaps just by the Q-8 cartridge sales alone.

"If you just consider quadrasonic sales alone, we're making a profit in quadrasonic. Of course, the beautiful thing is that we're making a profit without much additional costs, because your start-up costs of the recording studio, etc., are already taken care of. Quadrasonic records are a by-product that the public wants . . . as our sales already indicate."

The WEA group of labels will have "at least 50 albums in an April release," Holzman said. Pointing to a survey recently conducted by the Billboard research division that revealed that 16 percent of the retailers around the nation felt matrix quadrasonic albums were still out-selling discrete quadrasonic albums, Holzman said that: "In comparison to the number of albums matrix labels had in the field earlier than discrete labels, I think this indicates firmly that discrete will soon overtake matrix." He pointed to advanced state-of-the-art in integrated chips for discrete demodulators and a new Mark II JVC cutting unit, and he claimed there was growing interest of various major labels in CD-4.

One reason, of course, is that WEA, JVC and Panasonic are stepping up their pace on all fronts to make not only the public aware of discrete Quadradiscs, but manufacturers of hardware and software. The "vortex" of this drive will be fo-

cused by John Eargle, head of JME Associates, who has been hired as liaison man and coordinator on all aspects of the CD-4 system.

The Mark II cutting unit, which reduces four units down to one, will be in the states and installed in the JVC Cutting Center, Los Angeles by April, Eargle said. "I just saw it in Yokahama, it's right on schedule. And a number of them will be available next year." This unit interfaces directly with the new Neumann cutting chain.

## Manufacturer Support

Eargle pointed to the commitments of the phonograph cartridge manufacturers such as Pickering, Shure, B&O, Grado and the Japanese firms to the CD-4 system. Another major factor in the popularization of the CD-4 discrete record system, he said, was the new bonded Shibata stylus wherein a very tiny piece of diamond can be bonded to a metal stylus tip; this will reduce the cost of the Shibata stylus significantly, he said, "and enable them to be made available in great quantities for OEM use."

One of the major claims of matrix advocates, he said, was that the playing time of CD-4 records was limited. Cutting systems had become so sophisticated that this was no longer a problem. "A 35 degree backangle and a 40 percent burnish angle means that cutting units can now burn the carrier signal all the way into the master. And with the new IC chips now in production by both Quadcast Systems in San Mateo, Calif., and JVC, the carrier level in the record itself will no longer have to be so critical and a high-speed muting function will eliminate all traces of static if the carrier signal ever drops out on a particular record that hasn't been pressed well."

Already, CD-4 disks that are on the market are within one db of any matrix disk on the market and further advances in cutting techniques will allow discrete masters to be cut at even higher db levels, he said.

The use of matrix for "enhancing a stereo record is a lovely concept," Eargle felt, "and some matrix equipment does this quite well. But somewhere along the way, the matrix advocates began to think of themselves as gods—that they could get four channels of information out of two channels. You can't. There are just certain conditions under which even full logic matrix systems are totally inefficient. If you put a solo voice dead center rear, you're okay. But if you add another voice anywhere within the sound spectrum, all sounds collapse upfront; you lose all sense of directional from rear positions. This is a very severe weakness in any matrix system. Matrix advocates only discuss what their systems can do in regards to rear directionality when they have a solo voice . . . never when there's more than one source."

# Leavitt Heads Disk Library Of the IAML

WASHINGTON—Donald L. Leavitt, assistant chief of the Music Division of the Library of Congress, has been elected president of the Record Library Commission in the International Association of Music Libraries. He succeeds Harold Spivacke, former chief of the Music Division who served in the IAML office for over a decade. Leavitt has been an active member of the Record Library Commission since 1965, and was formerly secretary of the IAML cataloging commission.

During the tenure of Harold Spivacke, the Record Library Commission was known for such achievements as the work with the International Association's Cataloging Commission, in preparing an international code for the cataloging of sound recordings. The commission, under Spivacke's presidency, also worked on the problem of proper storage environment and safe methods of service for recordings.

A Spivacke report also outlined the major legal problems affecting the exchange of materials between broadcasting libraries and research libraries, and recommended solutions for these and other problems in the international exchange of materials among music libraries. One of the most difficult problems in international exchange was arranging access by researchers to the immense audio libraries in the great broadcasting houses of such countries as England, France, Germany, Japan and the Scandinavian countries.

## Gold for Aretha

NEW YORK—Aretha Franklin's latest Atlantic single, "Until You Come Back to Me (That's What I'm Gonna Do)," has been certified gold by the RIAA. The song is from Ms. Franklin's upcoming Atlantic album, "Let Me in Your Life."

# Executive Turntable

• Continued from page 6

manager, electronics, for Fisher Radio. He comes to the firm from the Sony Corporation of America, where he most recently was field manager, audio components. . . . **Toby Mamis** has resigned as associate editor of Zoo World, consumer music publication. Headquartered in New York, Mamis will continue his music writing and industry promotion activities.

★ ★ ★

**Jack Parker** has been promoted to district manager for MCA Records in the midwest; he'd been branch manager for the label. Other promotions announced by RCA Records vice president of marketing **Rick Frio** include **Chuck Melancon** to branch manager in Dallas and **Glen Horner** to sales manager in New Orleans. Melancon had been a sales representative; Horner was a salesman in the Atlanta office. Also, new with MCA Records is **Barbara Luckey**, publicity assistant. She'd been with Pepperdine University in public relations.

★ ★ ★

A number of changes have been made in the promotion department at ABC/Dunhill Records. **Jerry Goodman** will now report directly to **Sammy Alfano** as the national field singles promotion man. **Bob McKensie** will handle the same singles job while reporting to **Pat McCoy**. **Bobby Applegate** has been assigned the Los Angeles/Denver areas and **Lenny Luffman** has been placed in charge of the Chicago, Milwaukee and St. Louis markets. New national album coordinator **Mike Burns** will work out of Los Angeles with a staff of regional men, including **Scott Jackson** and **Greg Kimmelman**. **Arnie Leeman** will also work on LP promotion. In the secondary promotion staff, headed by **Marvin Deane**, **Steve Resnik** has been placed in charge of national field responsibilities. Other regional men in this staff include **Sandy Horn**, **Jim Francis**, **Mike Baumaster** and **David Kragoskow**. All promotion men report to **Dennis Laventhal**.

## JME Outlining 'Q' Newsletter

LOS ANGELES—JME Associates, on behalf of JVC America, Panasonic, and the WEA group of labels, is launching a monthly newsletter in March about the CD-4 discrete Quadradisc record system.

The monthly newsletter will be sent to record and equipment manufacturers, retailers and the press here and abroad. Circulation would reach as high as 10,000 copies.

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	<b>LAST TIME I SAW HIM</b> Diana Ross, Motown 1278, (Jobete, ASCAP)
2	6	10	<b>I LOVE</b> Tom T. Hall, Mercury 73436, (Phonogram), (Hallnote, BMI)
3	2	12	<b>LOVE'S THEME</b> Love Unlimited Orchestra, 20th Century 2069, (Sa-Vette, January, BMI)
4	7	6	<b>SEASONS IN THE SUN</b> Terry Jacks, Bell 45432 (E.B. Marks, BMI)
5	3	12	<b>LOVE SONG</b> Anne Murray, Capitol 3776, (Portofino/Gnossos, ASCAP)
6	5	20	<b>THE WAY WE WERE</b> Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
7	9	6	<b>DARK LADY</b> Cher, MCA 40161 (Senor, ASCAP)
8	10	12	<b>MY SWEET LADY</b> Cliff De Young, MCA 40156, (Cherry Lane, ASCAP)
9	4	10	<b>I SHALL SING</b> Garfunkel, Columbia 4-45983, (Warner-Tamerlane, Caledonis Soul, BMI)
10	12	5	<b>SUNSHINE ON MY SHOULDER</b> John Denver, RCA 0213, (Cherry Lane, ASCAP)
11	8	11	<b>LIFE IS A SONG WORTH SINGING</b> Johnny Mathis, Columbia 4-45975, (Mighty Tree, BMI)
12	13	16	<b>ERES TU/TOUCH THE WIND</b> Mocedades, Tara 100 (Famous), (Radmus, ASCAP)
13	11	11	<b>YOU'RE SIXTEEN</b> Ringo, Apple 1870, (Capitol), (Viva, BMI)
14	16	11	<b>DADDY, WHAT IF</b> Bobby Bare, RCA 0197, (Evil Eye, BMI)
15	19	5	<b>HOUSTON (I'm Comin' To See You)</b> Glen Campbell, Capitol 3808, (Kayteekay, Hudmar, ASCAP)
16	15	16	<b>SHOW AND TELL</b> Al Wilson, Rocky Road 30073 (Bell), (Fullness, BMI)
17	14	15	<b>TIME IN A BOTTLE</b> Jim Croce, ABC 11405 (ABC, ASCAP)
18	21	5	<b>IN THE MOOD</b> Bette Midler, Atlantic 7270, (Shapiro/Bernstein, ASCAP)
19	17	21	<b>LET ME BE THERE</b> Olivia Newton-John, MCA 40101 (Gallico, BMI)
20	18	8	<b>YOU WON'T FIND ANOTHER FOOL LIKE ME</b> The New Seekers, MGM 14691, (Geoff Stephens, ASCAP)
21	23	6	<b>STAR</b> Stealers Wheel, A&M 72508 (Hudsonbay, BMI)
22	25	9	<b>BEYOND THE BLUE HORIZON</b> Lou Christie, Three Brothers 402 (CTI), (Famous, ASCAP)
23	32	2	<b>A VERY SPECIAL LOVE SONG</b> Charlie Rich, Epic 5-11091 (Algee, BMI)
24	22	23	<b>THE MOST BEAUTIFUL GIRL</b> Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
25	35	2	<b>THE LORD'S PRAYER</b> Sister Janet Mead, A&M 1491, (Almo, ASCAP)
26	28	3	<b>MOCKINGBIRD</b> Carly Simon & James Taylor, Elektra 45880, (Unart, BMI)
27	24	18	<b>GOODBYE YELLOW BRICK ROAD</b> Elton John, MCA 40148 (Dick James, none)
28	31	4	<b>FOOLS PARADISE</b> Don McLean, United Artists 363, (Nor Va Jak, BMI)
29	30	5	<b>JESSICA</b> Allman Brothers Band, Capricorn 0036 (Warner Bros.), (No Exit, BMI)
30	33	4	<b>TAKE CARE OF HER/I'VE GOT A THING ABOUT YOU BABY</b> Elvis Presley, RCA 0196, (George Paxton/Swamp Fox, White Haven, ASCAP)
31	36	5	<b>THE ENTERTAINER</b> Marvin Hamlisch, MCA 0174, (Mulltmood, BMI)
32	29	6	<b>SPIDERS &amp; SNAKES</b> Jim Stafford, MGM 14648 (Kaiser/Boo/Gimp, ASCAP)
33	37	8	<b>UNTIL YOU COME BACK</b> Aretha Franklin, Atlantic 45-2995, (Jobete, ASCAP/Stone Agate, BMI)
34	39	3	<b>THERE WON'T BE ANYMORE</b> Charlie Rich, RCA 0195, (Charles Rich, BMI)
35	-	1	<b>LOVING ARMS</b> Kris Kristofferson & Rita Coolidge, A&M 1498, (Almo, ASCAP)
36	43	3	<b>FREE AS THE WIND</b> Engelbert Humperdinck, Parrot 45-40077, (London), (Soultown, BMI)
37	38	6	<b>W.O.L.D.</b> Harry Chapin, Elektra 45874 (Story Songs, ASCAP)
38	-	1	<b>NICE TO BE AROUND</b> Maureen McGovern, 20th Century 2072, (Fox Fanfare, Almo, BMI, ASCAP)
39	45	4	<b>YOU WILL BE MY MUSIC</b> Frank Sinatra, Reprise 1190 (Warner Bros.), (Sergeant, Jonico, ASCAP)
40	42	4	<b>LET ME GET TO KNOW YOU</b> Paul Anka, Fame 345 (United Artists), (Spanka, BMI)
41	40	4	<b>RAISED ON ROBBERY</b> Joni Mitchell, Asylum 11029, (Sequomb, BMI)
42	48	2	<b>TELL ME A LIE</b> Sami Jo, MGM South 7029, (Fame, BMI/Rich Hall, ASCAP)
43	47	3	<b>MIDNIGHT AT THE OASIS</b> Maria Muldaur, Reprise 1183 (Warner Bros.), (Space Potatoe, ASCAP)
44	46	3	<b>SOMEBODY FOUND HER</b> Addisi Brothers, Bell 45,434, (ABC/Dunhill, Soldier, BMI)
45	44	4	<b>JOLENE</b> Dolly Parton, RCA 0145, (Owepar, BMI)
46	49	2	<b>MUSIC EYES</b> Heartsfield, Mercury 73449, (House of Living, ASCAP)
47	50	2	<b>SINGIN' IN THE RAIN</b> Sammy Davis, Jr., MGM 14685, (Robbins, ASCAP)
48	-	1	<b>PIANO MAN</b> Billy Joel, Columbia 45963, (Home Grown/Tinker Street Tunes, BMI)
49	-	1	<b>BEST THING THAT EVER HAPPENED TO ME</b> Gladys Knight & The Pips, Buddah 403, (Keca, ASCAP)
50	-	1	<b>SPIN BALL</b> Herbie Mann, Atlantic 3009, (Herbie Mann, ASCAP)

# Campus News

## 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:*

WBAU-FM, Adelphi U., Garden City, N.Y., Ellen Lutzak  
WUAL-FM, U. of Alabama, Edd Davis  
KALX-FM, U. of California, Berkeley, Pelzel & Ruby  
KSUL-FM, California State U., Long Beach, Bob Haxby  
WFIB-AM, (WGUC-FM), U. of Cincinnati, Ellen Roberts  
WTSC-FM, Clarkson College of Technology, Potsdam, N.Y., Betti Dooley  
WGSU-FM, State U. College at Geneseo, N.Y., John Davlin  
KZAG-AM, Gonzaga U., Spokane, Wash., Logan Smith  
WMUC-AM, U. of Maryland, College Park, Mark Kernis  
WBRB-FM, Michigan State U., East Lansing, Dave DiMartino  
WMMR-AM, U. of Minnesota, Minneapolis, Michael Wild  
WRBB-FM, Northeastern U., Boston, Donna Hochheiser  
WNUR-FM, Northwestern U., Chicago, Arthur Don  
Radio Sheridan, Sheridan College, Oakville, Ont., Peter Hilge  
WIDR-AM, Western Michigan U., Kalamazoo, Bill McKettrick  
WUSO-FM, Wittenberg U., Springfield, Ohio, Alex Heckathorn

\* \* \*

JAN AKKERMAN, Tabernakel, Atco (LP): WTSC-FM, WRBB-FM  
AMON DUUL II, Vive La Trance, United Artists (LP): WBRB-AM  
HOYT AXTON, Life Machine, A&M (LP): WUAL-FM, KSUL-FM  
ROY AYERS UBIQUITY, Virgo Red, Polydor (LP): WRBB-FM  
BACHMAN TURNER OVERDRIVE, II, Mercury (LP): KZAG-AM, Radio Sheridan: Let It Ride (Single): WIDR-AM  
GATO BARBIERI, Bolivia, Flying Dutchman (LP): WNUR-FM  
BLUE MAGIC, Atco (LP): KALX-FM  
BODACIOUS D. F., Bodacious, RCA (LP): WUSO-FM  
DAVID BROMBERG, Wanted Dead or Alive, Columbia (LP): WGSU-FM, WNUR-FM  
TONI BROWN, Good For You, Too, MCA (LP): WUSO-FM  
JIMMY BUFFETT, Living and Dying in 1/4 Time, ABC (LP): KSUL-FM  
BUTTS BAND, Blue Thumb (LP): WMMR-AM  
COMMANDER CODY, Live From Deep In The Heart of Texas, Paramount (LP): WUAL-FM  
CHI COLTRANE, It's Not Easy, Columbia (LP cut, Let It Ride): WMUC-AM  
BOB DYLAN, Planet Waves, Asylum (LP): KSUL-FM, WTSC-FM  
ELECTRIC LIGHT ORCHESTRA, Ma-Ma-Ma-Belle, United Artists: Radio Sheridan  
FAIRPORT CONVENTION, Nine, A&M (LP): WTSC-FM, WGSU-FM, WIDR-AM, WUSO-FM  
FOGHAT, Energized, Bearsville (LP): WBAU-FM  
GALLAGHER & LYLE, Seeds, A&M (LP): KALX-FM  
GRAHAM CENTRAL STATION, Warner Bros. (LP): WRBB-FM  
HENRY GROSS, A&M (LP): WNUR-FM; Simone (Single): WMMR-AM

DAVID HOLLAND QUARTET, Conference of The Birds, ECM (LP): WBRB-AM  
HOOKFOOT, Roaring, A&M (LP): WTSC-FM  
HORSLIPS, The Tain, Atco (LP): WTSC-FM, WNUR-FM  
FREDDIE HUBBARD, Keep Your Soul Together, CTI (LP): KALX-FM  
IKETTES, (G)old & New, United Artists (LP): WIDR-AM  
TOM JANS, Shine It On, A&M: WMMR-AM  
KING HARVEST, Celestial Navigator, Perception: WMUC-AM  
LEO KOTTKE, Ice Water, Capitol (LP): WBAU-FM, WNUR-FM  
GORDON LIGHTFOOT, The List, Reprise: Radio Sheridan  
MAN, Back Into The Future, United Artists (LP): WBAU-FM  
PAUL McCARTNEY & WINGS, Jet, Apple: WIDR-AM  
JONI MITCHELL, Court and

Spark, Asylum (LP): WBAU-FM, WUAL-FM, WMMR-AM  
GRAHAM NASH, Wild Tales, Atlantic (LP): WIDR-AM  
RICK NELSON, Windfall, MCA (LP): WBAU-FM  
RASPERRIES, Estasy, Capitol: KZAG-AM  
LOU REED, Rock'n'Roll Animal, RCA (LP): WFIB-AM  
MARTHA REEVES, Power of Love, MCA: WMUC-AM  
CARLY SIMON, Hotcakes, Elektra (LP): KZAG-AM  
SOFT MACHINE, Seven, Columbia (LP): WGSU-FM, WBRB-AM  
STYLISTICS, Rockin' Roll Baby, Avco (LP): WMMR-AM  
DAVID WERNER, Whizz Kid, RCA (LP): WFIB-AM  
PAUL WILLIAMS, Here Comes Inspiration, A&M (LP): WMUC-AM  
JOHNNY WINTER, Saints & Sinners, Columbia (LP): WFIB-AM

## Loyola Meet Keys on College Net Support

By EARL PAIGE

CHICAGO—The current state of college radio, shifts in the music industry's support of the medium and potential sources of new momentum, notably through college networks and the effective utilization of cable FM, emerged as central issues for college radio programmers during Loyola University's fourth annual college radio meet.

The two-day conference, held at Loyola's downtown campus, exceeded initial expectations for attendance, drawing in excess of 400 students, and music professionals. Stations represented were principally from the Midwest, but personnel from stations as far away as Pennsylvania and New Orleans made the trek to Chicago for the meeting, considered the largest such meet in the Midwest this year.

Record company support was focused this year almost entirely around the hospitality suites at Chicago's Sheraton Hotel. Recent years had found labels bringing live talent into such meets for special showcases, but this year only one act, a local Chicago group, The Ship, was presented in conjunction with the Loyola conference.

Among record companies represented were Alligator Records, A&M, Atlantic, Columbia, Delmark, Elektra/Asylum, CTI, Sussex, London and United Artists. Also attending was independent promotion man Paul Brown, along with several broadcast equipment firms.

### College Credibility

The credibility of the medium was offered as a loose theme for the conference's first official gathering on Saturday (16) morning.

The vinyl shortage only increases the need for campus stations to build credibility with labels, which still have trouble tracking sales based on college airplay. That current problem became apparent during the opening session, as anxiety regarding the vinyl crunch and the withdrawal of some labels from campus promotion dominated many students' queries.

Labels want more than just a playlist, said Billboard's campus editor, Sam Sutherland, a panelist on the opening session. "How long

are you on the air? What is your power and penetration? Where do your listeners buy records?" he asked.

Sutherland also noted that those labels which have curbed service have not cited the vinyl crunch as a factor. "Tracing sales is their main concern in servicing colleges," he concluded.

Many facets of the medium and the music industry, which serves as a major programming source, interface in evaluating station performance. Panelist Gary Cohen, College Radio Report editor and publisher, and news editor of Record World, said, "If you're playing records that aren't selling, maybe there's something wrong with your programming."

Panelist Bob Aulert, WPGU-FM, Univ. of Ill., Champaign, thought freedom for stations directly relates to access to product. Athena Sofios, another panelist and from WNUR-FM, Northwestern Univ. here, asked how stations feel about serving the surrounding community. Moderator Judy Mullen, WLUC-AM, Loyola, said her survey showed many stations are stagnated.

### News vs. Music

News and music going in opposite directions sparked comment. Older listeners of WNUR would phone for election results at the exact minute they were being aired, indicating that the station's music was a tune-out for them.

Yet Don Chestnut, WCBU-AM, Peoria, Ill., said his station had more election coverage than CBS' all-news outlet here WBBM-AM, and Chestnut strongly argued against those who felt it was a manpower waste to cover national news.

A top money-raising program was described by Mark Feinberg, WCBN-FM, Ann Arbor. He told of playlists sponsored by commercial firms. One sponsor of an apartment complex bought space along with a pizza house on a 5,000 circulated playlist of WHUR-AM, East Lansing.

Yet ordinarily an ad on apartments would be banned as conflicting with dorm living, Feinberg

(Continued on page 61)

# Tired of the old college kiss-off?



## Billboard's 11th annual Campus Attractions has a standing invitation at campuses all over the country, and you're invited to the homecoming.

One of the most difficult audiences in the world to reach is the college campus crowd. Not only are they vast in numbers — nearly 10 million of them all across the country — but they are more discerning than ever before on the kinds of entertainment relevant to their lifestyles. The fact is, campus entertainment is a hard nut to crack. A lot of people have discovered this the hard way because they approach the college audience the wrong way. Result: The old college kiss-off.

But there is a way to reach them. The right way. And in the final analysis the *only* way. For more than a decade, Billboard's Campus Attractions has been influencing and guiding the individuals who are responsible for booking acts, showcasing films, and promoting campus concerts. There is no other annual that has the respect or the success of Billboard's Campus Attractions in reaching 10 million discerning college students simply because there is no other college entertainment guide of its kind. Each year, Billboard's Campus Attractions is welcomed on campus with open arms. This is our eleventh year and it's just like going home. That's why we're calling the 11th Annual Campus Attractions Billboard's Homecoming Queen. And if you'd like to avoid the old college kiss-off, we'd like to invite you to the homecoming. What have you got to lose? For one thing, 10 million college students all across the country who are thirsting for campus entertainment.

Billboard's 11th Annual Campus Attractions will feature listings of:

- Talent
- Recording Labels
- Personal Managers
- Promoters
- Booking Agents

Plus, a super film section:

- 16mm film libraries
- Favorite 16mm films on campus

**Ad Deadline: March 1**

**Issue Date: March 30**

If you want to avoid the old college kiss-off, then call a Billboard Sales Representative about our homecoming queen — the 11th Annual Campus Attractions — then pucker up and kiss them all hello.

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**NASHVILLE:**  
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Nashville, Tenn. 37203  
(615) 329-3925

# Soul Sauce

## Black Flacks Seek Acts for PR Campaign

By LEROY ROBINSON

LOS ANGELES—"You have to become one of them—dress like them, think like them, procure for them whatever their needs—in order to keep the gig after you've got it," explained a white publicist (who preferred to remain anonymous for obvious reasons) then dealing with rock acts. For the black publicist, whose physical appearance as well as his psyche offers much more than a sympathetic view toward dealing with black acts, his biggest handicap is trust from the artist.

There is, of course, an alternative to the rule. Trust is not a problem if there is a black publicist working for the record company of a given artist. Speaking from experience, the black act or artist strikes up a camaraderie with, in most instances, that one "brother" that has managed to get into one of those frozen positions. But that single black face that the black act or artist can identify with is not to be found in most all of the major record companies. Motown might easily be the only record company that can boast (if they so desire) of having more than one black publicist handling their multiple black acts. All the other companies have relegated their black help into the positions of money making for the company: that is in talent, talent purchasing, talent producing, talent and product promotion, and product selling.

Talent selling, however, is not a part of the aforementioned rundown. And for a very good reason. The amount of publicity that any record company is going to be able to give any given artist is going to be small because the number of acts is far in excess of their capabilities. Therefore, it becomes necessary to "farm out" most of the acts, and pay for the services of those outside publicity firms they're placed with. The record company most of the time will also play a major role in the se-

(Continued on page 21)

# B.B. KING

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# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 3/2/74

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	5	7	<b>MIGHTY LOVE, PART 1</b> —Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 45-3006 (Mighty Three, BMI)	★	33	49	<b>OUTSIDE WOMAN</b> —Bloodstone (Harry Williams), London 45-1052 (Crystal Jukebox, BMI)	★	67	77	<b>SHE CALLS ME BABY</b> —J. Kelly & Premiers (Gary Knight, Gene Allen), Roadshow 7005 (Stereo Dimension) (Screen Gems, BMI) (JRP, BMI)	
	2	10	<b>BOOGIE DOWN</b> —Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tami 54243 (Motown) (Stone Diamond, BMI)	★	34	50	<b>MY MISTAKE WAS TO LOVE YOU</b> —Diana Ross & Marvin Gaye (Pam Sawyer, G. Jones), Motown 1269 (Jobete, ASCAP)	★	68	—	1	<b>TSOP</b> —M.F.S.B. (K. Gamble, L. Huff), Philadelphia International 7-3540 (Columbia) (Mighty Three, BMI)
★	7	11	<b>I'LL BE THE OTHER WOMAN</b> —Soul Children (Homer Banks, Carl Hampton), Stax 0182 (Columbia) (East/Memphis, BMI)		35	28	<b>LIVIN' FOR YOU</b> —Al Green (Al Green, Willie Mitchell), Hi 45-2257 (London) (Jec/Al Green, BMI)		69	78	6	<b>SOUL MARCH</b> —Fatback Band (Jerry Thomas), Perception 520 (Clita/Patrick Bradley, BMI)
	4	2	<b>JUNGLE BOOGIE</b> —Kool & The Gang (Kool & The Gang/R. Bell), De-Lite 559 (P.I.P.) (Delightful/Gar, BMI)		36	27	<b>WHAT IT COMES DOWN TO</b> —Isley Bros. (Isley Brothers), T-Neck 7252 (Columbia) (Boniva, ASCAP)	★	70	67	8	<b>HE DIDN'T KNOW</b> —Garland Green (J. Williams, Jr., G. Bonds, C. Whitehead), Spring 142 (Polydor) (Jerry Williams, BMI)
	5	4	<b>PUT YOUR HANDS TOGETHER</b> —O'Jays (K. Gamble, L. Huff), Philadelphia International 73535 (Columbia) (Mighty Three, BMI)		37	32	<b>GOTTA FIND A MOTHER</b> —Whispers (Baker, Harris, Sigler, Felder), Janus 231 (Chess/Janus) (Mighty Tree, Golden Fleece, BMI)		71	92	2	<b>GOIN' DOWN SLOW</b> —Bobby Blue Bland (J.D. Odum), Dunhill 4379 (ABC) (St. Louis, BMI)
★	9	8	<b>WE'RE GETTING CARELESS WITH OUR LOVE</b> —Johnnie Taylor (Don Davis, Frank L. Johnson), Stax 0193 (Columbia)		38	30	<b>QUICK, FAST, IN A HURRY</b> —New York City (Thom Bell, Linda Creed), Chelsea 0150 (RCA) (Assorted/Bell, BMI)		72	80	8	<b>WISH I HAD A LITTLE GIRL LIKE YOU</b> —Little Beaver (W. Hale), Cat 1991 (T.K.) (Sherlyn, BMI)
	7	3	<b>SEXY MAMA</b> —Moments (H. Ray, A. Goodman, S. Robinson), Stang 5052 (All Platinum) (Gambi, BMI)		39	45	<b>JUST DON'T WANT TO BE LONELY</b> —Main Ingredient (Barrett-Freedman-Eli), RCA 0205 (Ingredient, BMI)		73	72	6	<b>LIFE IS A SONG WORTH SINGING</b> —Johnny Mathis (T. Bell, L. Creed), Columbia 4-45975 (Mighty Three, BMI)
	8	6	<b>I LIKE TO LIVE THE LOVE</b> —B.B. King (O. Crawford, C. Mann), ABC 11406 (American Broadcasting/O'Ann, ASCAP)		40	33	<b>I'D RATHER BE (Blind, Crippled &amp; Crazy)</b> —O.V. Wright (C. Hodges, D. Malone, P. Carter), Backbeat 628 (ABC/Dunhill) (Jec, BMI)		74	82	4	<b>THAT'S THE WAY SHE IS</b> —Bobby Earl Williams (Bobby Earl Williams, Jack Hammer), Nine Chains 7000 (Mainstream) (Lifestyle, BMI)
★	16	6	<b>LOOKIN' FOR A LOVE</b> —Bobby Womack (J. W. Alexander, Z. Samuels), United Artists 375 (Kags, BMI)		41	48	<b>SAME BEAT</b> —Fred Wesley & The JB's (James Brown), People 632 (Polydor) (Dynatone/Belinda, BMI)		75	83	3	<b>CORAZON</b> —The LTG Exchange (C. King), Wand/Fania 11269 (Scepter)
	10	8	<b>TRYING TO HOLD ON TO MY WOMAN</b> —Lamont Dozier (M. Jackson, J. Reddick), ABC 11407 (Bullit Proof, BMI)		42	37	<b>I'VE GOT TO USE MY IMAGINATION</b> —Gladys Knight & The Pips (Goffin, Goldberg), Buddah 393 (Screen Gems-Columbia, BMI)		76	75	5	<b>LOVING YOU</b> —Johnny Nash (M. Stevenson), Epic 5-11003 (Columbia) (Mikim, BMI/Cayman, ASCAP)
	11	10	<b>THE LOVE'S THEME</b> —Love Unlimited Orchestra (Barry White), 20th Century 2069 (SA-Vette/January, BMI)		43	38	<b>UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do)</b> —Aretha Franklin (S. Wonder, C. Paul, M. Broadnax), Atlantic 45-2995 (Jobete, ASCAP Stone Agate, BMI)		77	85	4	<b>I'M FALLING IN LOVE (I Feel Good All Over)</b> —Fantastic Four (A. Hamilton, N. Toney), Eastbound 620 (Chess/Janus) (Bridgeport, BMI)
	12	12	<b>YOU'RE SO UNIQUE</b> —Billy Preston (Billy Preston, Joe Green), A&M 1492 (Irving/W.E.P., BMI)		44	39	<b>WITCH DOCTOR BUMP</b> —Chabukos (H. Miller, R. McCoy, D. Matthews), Mainstream 5546 (Lifestyle, BMI)		78	87	3	<b>PARTY BUMP, Pt. 1</b> —Gentlemen & Their Ladies (McGruder, Steiner, Cowell), Jean 731 (Alithia) (Sound Ideas, BMI)
	13	14	<b>YOU SURE LOVE TO BALL</b> —Marvin Gaye (M. Gaye), Tami 54244 (Motown) (Jobete, ASCAP)	★	45	58	<b>KEEP IT IN THE FAMILY</b> —Leon Haywood (Leon Haywood), 20th Century 2065 (Jim Edd, BMI)		79	86	4	<b>ONE WOMAN MAN</b> —Lawrence Payton (L. Perry, P. Townsend), Dunhill 4376 (ABC/Dunhill/Rail, BMI)
★	18	7	<b>HOMELY GIRL</b> —Chi-Lites (Eugene Record, Stan McKenney), Brunswick 55505 (Julio-Brian, BMI)		46	40	<b>I MISS YOU</b> —The Dells (Tony Hester), Cadet 5700 (Chess/Janus) (Groovesville, BMI)		80	89	2	<b>AND I PANICKED</b> —The Dramatics (Jimmy Roach), Volt 4105 (Columbia) (Groovesville, BMI)
★	23	8	<b>THAT'S THE SOUND THAT LONELY MAKES</b> —Tavares (J. Bristol, J. Dean, J. Clover), Capitol 3794 (Bushika, ASCAP)	★	47	61	<b>SOUND YOUR FUNKY HORN</b> —K.C. & Sunshine Junkanoo Band (H.W. Casey, C. Reid), T.K. 1003 (Sherlyn, BMI)		81	79	7	<b>LOVE SONG</b> —Mandrill (Wilson Brothers), Polydor 14214 (Mandrill/Intersong, ASCAP)
	16	11	<b>JOY</b> —Isaac Hayes (Isaac Hayes), Enterprise 9085 (Columbia) (Incesse/East/Memphis, BMI)		48	47	<b>BABY COME CLOSE</b> —Smokey Robinson (W. Robinson, P. Moffett, M. Tarplin), Tami 54239 (Motown) (Jobete, ASCAP)	★	82	91	2	<b>CHAMELEON</b> —Herbie Hancock (P. Jackson, H. Mason, B. Maupin, H. Hancock), Columbia 4-46002 (Hancock, BMI)
★	22	8	<b>I WISH IT WAS ME</b> —Tyrone Davis (Leo Graham), Daker 4529 (Brunswick) (Julio-Brian, BMI)		49	63	<b>I WOULDN'T GIVE YOU UP</b> —Ecstasy, Passion & Pain (Barbara Gaskins), Roulette 7151 (Big Seven, BMI)	★	83	—	1	<b>MIGHTY MIGHTY</b> —Earth, Wind & Fire (M. White, V. White), Columbia 4-46007 (Sagfire, BMI)
	18	13	<b>LET YOUR HAIR DOWN</b> —Temptations (N. Whitfield), Gordy 7133 (Motown) (Stone Diamond, BMI)		50	53	<b>SWEET DAN</b> —Betty Everett (Johnny Watson), Fantasy 714 (Lowat, BMI)	★	84	—	1	<b>WHO IS HE AND WHAT IS HE TO YOU</b> —Creative Source (B. Withers, S. McKenney), Sussex 509 (Interior, BMI)
	19	17	<b>CAN THIS BE REAL</b> —Natural Four (L. Hutson, M. Hawkins, J. Hutson), Curtom 1994 (Buddah) (Aopa/Silent Giant, ASCAP)		51	44	<b>GET YOUR THING TOGETHER</b> —Annette Snell (P. Kelly), Dial 1014 (Phonogram) (Tree, BMI)	★	85	94	2	<b>SWEET STUFF</b> —Sylvia (H. Ray, S. Robinson, A. Goodman), Vibration 529 (All Platinum) (Gambi, BMI)
	20	15	<b>THAT'S WHAT THE BLUES IS ALL ABOUT</b> —Albert King (J. Strickland, B. Patterson), Stax 0189 (Columbia) (East/Memphis/Rogan, BMI)		52	42	<b>STONED TO THE BONE</b> —James Brown (James Brown), Polydor 14210 (Dynatone/Belinda/Unichappell, BMI)	★	86	—	1	<b>PEPPER BOX</b> —The Peppers (P. Arpadys, M. Camison), Event 213 (Polydor) (New York Times, BMI)
	21	19	<b>STOP TO START</b> —Blue Magic (J. Grant, A. Felder), Atco 6949 (W.M.O.C.T./Six Strings, BMI)		53	60	<b>THROUGH THE LOVE IN MY HEART</b> —Sylvers (Leon Sylvers III), MGM 14678 (Dotted Lion/Sylco, ASCAP)		87	93	2	<b>THIS HOW HEARTACHES ARE MADE</b> —Jerry Butler (B. Raleigh, B. Hatley), Mercury 73459 (Phonogram) (Sea Lark, BMI)
★	22	7	<b>I JUST CAN'T GET YOU OUT OF MY MIND</b> —Four Tops (D. Lambert, B. Potter), Dunhill 4377 (ABC/Dunhill/Soldier, BMI)	★	54	64	<b>WHEN THE FUEL RUNS OUT</b> —Executive Suite (Harris, Felder, Sigler), Babylon 1111 (Golden Fleece/Mighty Three, BMI)		88	95	3	<b>I DON'T KNOW WHY (I Love You The Way I Do)</b> —Storm (D. Lee, P. Kyser), Pi Kappa 500 (Wanderik, BMI)
	23	21	<b>THERE'S GOT TO BE RAIN IN YOUR LIFE (To Appreciate The Sunshine)</b> —Dorothy Norwood (D. Norwood), GRC 1011 (Silver Theis/Act One, BMI)		55	68	<b>BEST THING THAT EVER HAPPENED TO ME</b> —The Persuaders (J. Weatherly), Atco 6956 (Keca, ASCAP)		89	98	2	<b>TIN PAN ALLEY</b> —Little Milton (Robert Geddins), Stax 0191 (Columbia) (Four Star, BMI)
★	34	6	<b>THANKS FOR SAVING MY LIFE</b> —Billy Paul (K. Gamble, L. Huff), Philadelphia International 7-7-3538 (Columbia) (Mighty Three, BMI)		56	66	<b>WILLIE PASS THE WATER</b> —Ripple (Dee Ervin, Ruth Robinson), GRC 1013 (Act One/Divident, BMI)		90	88	3	<b>I'M INTO SOMETHING I CAN'T SHAKE</b> —Paul Kelly (Paul Kelly), Warner Brothers 7765 (Tree, BMI)
	25	20	<b>FIRST TIME WE MET</b> —Independents (C. Jackson, M. Yancy), Wand 11267 (Scepter) (Butler, ASCAP)		57	65	<b>NEWSY NEIGHBORS</b> —First Choice (Al Felder, Norman Harris), Philly Groove 183 (Bell) (Silk/Six Strings, BMI)		91	—	1	<b>TOUCH AND GO</b> —Al Wilson (J. Fuller), Rocky Road 30076 (Bell) (Fullness, BMI)
★	26	31	<b>IF IT'S IN YOU TO DO WRONG</b> —Impressions (L. Simon, A.J. Tribble), Curtom 1994 (Buddah) (Julio-Brian, BMI)		58	43	<b>WANG DANG DOODLE</b> —Pointer Sisters (F. Dixon), Blue Thumb 243 (Arc, BMI)		92	—	1	<b>IT'S BAD FOR ME TO SEE YOU</b> —Betty Wright (P. Sawyer, G. Jones), Alston 4620 (Atlantic) (Jobete, ASCAP)
★	27	3	<b>BEST THING THAT EVER HAPPENED TO ME</b> —Gladys Knight & The Pips (J. Weatherly), Buddah 403 (KECA, ASCAP)		59	74	<b>I GOT TO TRY IT ONE TIME</b> —Millie Jackson (Millie Jackson, Brad Shapiro), Spring 144 (Polydor) (Gauch/Belinda/Double Ak Shun, BMI)		93	—	1	<b>IF YOU AIN'T GOT NO MONEY</b> —Willie Hutch (W. Hutch, R. Hutch), Motown 1287 (Jobete, ASCAP)
★	36	6	<b>IT'S BEEN A LONG TIME</b> —New Birth (Baker, Wilson), RCA 0185 (Dunbar/Rutri, BMI)		60	46	<b>NO TIME TO BURN</b> —Black Heat (Gray, Jones, Owens), Atlantic 45-2987 (Cotillion, BMI)		94	—	1	<b>POWER OF LOVE</b> —Martha Reeves (Gamble, Huff, Simon), MCA 40194 (Blackwood/Gauch/Belinda, BMI)
	29	24	<b>LAST TIME I SAW HIM</b> —Diana Ross (M. Masser, P. Sawyer), Motown 1278 (Jobete, ASCAP)		61	55	<b>TALK TO THE RAIN</b> —Spring (H. Miller, R. McCoy, G. Holley), Nine Chains 401 (Mainstream) (Lifestyle, BMI)		95	—	1	<b>I'M YOURS</b> —Syl Johnson (S. Johnson, D. Carter, B. Johnson), Hi 45-3260 (London) (Jec, BMI)
	30	35	<b>I TOLD YOU SO</b> —Delfonics (William Hart), Philly Groove 182 (Bell) (Nickel Shoe, Wadaw, New Outlook, BMI)		62	81	<b>HONEY PLEASE, CAN'T YA SEE</b> —Barry White (Barry White), 20th Century 2077 (SA-Vette/January, BMI)		96	96	3	<b>DEEP INSIDE YOU</b> —Glenn Taylor (G. Whisenhunt, L. Taylor, W. Whisenhunt), Columbia 4-45986
	31	25	<b>WISH THAT YOU WERE MINE</b> —Manhattans (W. Lovett), Columbia 4-45971 (Blackwood/Nattaham, BMI)		63	73	<b>TOUCH A HAND, MAKE A FRIEND</b> —Staple Singers (H. Banks, R. Jackson, C. Hampton), Stax 0196 (Columbia) (East/Memphis, BMI)		97	100	2	<b>(It's Gonna Be) A LONG LONG WINTER</b> —Linda Clifford (Curtis Mayfield), Paramount 0269 (Famous) (Curtom, BMI)
	32	26	<b>SOUL POWER</b> —Maceo & The Macks (J. Brown), People (Polydor) (Dynatone/Belinda/Unichappell, BMI)		64	62	<b>IF IT WERE LEFT UP TO ME</b> —Sly & The Family Stone (S. Stewart), Epic 5-11060 (Columbia) (Stonelower, BMI)		98	99	3	<b>TIGHTROPE</b> —Junie (W.J. Morrison), Eastbound 619 (Chess/Janus) (Bridgeport, BMI)
					65	54	<b>I NEED SOMEONE</b> —Linda Perry (Eddy Billups), Mainstream 5550 (Lifestyle, BMI)		99	—	1	<b>WHERE THE LILLIES GROW</b> —Sidney Joe Quails (C. Davis, C. Scott, K. Davis), Dakar 4530 (Brunswick) (Julio-Brian, BMI)
					66	71	<b>WHAT IS HIP</b> —Tower of Power (S. Kupka, E. Castillo, D. Garibaldi), Warner Brothers 7748 (Kuptillo, ASCAP)		100	—	1	<b>DON'T START LOVING ME (If You're Gonna Stop)</b> —Veda Brown (K. Smith), Stax 0194 (Columbia) (East/Memphis, BMI)

# Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	16	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	31	28	18	JOY Isaac Hayes, Enterprise ENS 5007 (Columbia)
2	4	10	1990 Temptations, Gordy G-966V1 (Motown)	★	43	4	BLUE MAGIC Alco 7038
3	1	10	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)	33	31	7	LADY LOVE Barbara Mason, Buddah BDS 5140
★	10	6	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)	34	39	6	IT'S ALL IN THE GAME Tyronne Davis, Dakar DK 76909 (Brunswick)
5	3	11	THE PAYBACK James Brown, Polydor PD2-3007	35	37	8	LOVE'S MAZE Tempres, We Produce XPS 1903 (Columbia)
6	6	27	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	36	34	15	WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)
★	9	10	UNREAL Bloodstone, London XPS 634	37	32	9	BIG TIME LOVER Cornelius Brothers & Sister Rose, United Artists UA-LA121-F
8	7	29	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	38	35	15	ROCKIN' ROLL BABY Stylistics, Avco AV 11010
9	5	14	STONE GON' Barry White, 20th Century T 423	39	36	18	THE DELLS Cadet CA 50046 (Chess/Janus)
★	18	5	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	40	40	11	SUPERFUNK Funk Inc., Prestige PR 10071 (Fantasy)
11	11	11	OUT HERE ON MY OWN Lamont Dozier, ABC ABCX-804	41	38	6	KEEP YOUR SOUL TOGETHER Freddie Hubbard, CTI 6036
12	13	18	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	★	53	3	EBONY'S Philadelphia International KZ 32419 (Columbia)
13	14	25	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	43	49	2	MAKOSSA MAN Manu Dibango, Atlantic SD 7276
14	12	10	LAST TIME I SAW HIM Diana Ross, Motown M 812V1	44	47	7	HARD GOIN' UP Little Sonny, Enterprise ENS 1036 (Columbia)
15	8	21	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	45	46	8	SWEET CHARLIE BABE Jackie Moore, Atlantic SD 7285
16	19	20	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	★	57	3	GRAHAM CENTRAL STATION Warner Bros. BS 2763
17	15	10	SHOW AND TELL Al Wilson, Rocky Road RR 3601 (Bell)	47	42	16	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1
★	33	3	RHAPSODY IN WHITE Love Unlimited Orchestra, 20th Century T-433	48	50	3	DO YOU HAVE THE TIME Younghearts, 20th Century T-427
19	20	8	BACK FOR A TASTE OF YOUR LOVE Syl Johnson, Hi XSHL 32081 (London)	49	51	4	UNBOUNDED Chambers Brothers, Avco 11013
★	24	4	LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA LA 1996	50	48	3	ZULEMA Sussex SRA 8029
21	17	7	BLACK EYED BLUES Esther Phillips, Kudu KU 14 (CTI)	51	52	5	INCREDIBLE Hodges, James & Smith, 20th Century T 425
22	16	39	HEAD TO THE SKY Earth Wind & Fire, Columbia KC 32194	52	55	17	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)
23	26	11	POWER OF LOVE Jerry Butler, Mercury SRM 1-689 (Phonogram)	53	44	9	SIXTY MINUTES WITH CLARENCE CARTER Clarence Carter, Fame FM-LA 186-F (United Artists)
24	21	25	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794	54	-	1	EUPHRATES RIVER Main Ingredient, RCA APL1-0335
25	30	5	CHECK IT OUT Tavares, Capitol ST 11258	55	41	27	DELIVER THE WORD War, United Artists UA LA128 F
26	23	12	NUTBUSH CITY LIMITS Ike & Tina Turner, United Artist UA LA180-F	56	-	1	SYLVERS II Pride PRD 0026 (MGM)
27	25	10	PRESS ON David T. Walker, Ode SP 77020 (A&M)	57	60	2	GENESIS Soul Children, Stax STS 3024 (Columbia)
28	29	24	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144	58	54	26	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)
29	22	45	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	59	45	9	DOIN' WHAT COMES NATURALLY Charles Wright, Dunhill DSD 50162
30	27	13	HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163	60	58	3	I'VE BEEN LONELY FOR SO LONG Frederick Knight, Stax 3011 (Columbia)

# 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  
BALTIMORE: WKTK-FM, Joe Buccheri  
DALLAS: KAFM-FM, Loretta Angeline  
DENVER: KBPI-FM, Frank Felix  
EUGENE: KFMV-FM, Janice Whitaker  
NEW HAVEN: WPLR-FM, Gordon Weingarth  
NEW ORLEANS: WNOE-FM, Lee Armstrong  
NORFOLK: WOWI-FM, Larry Dinger  
PHILADELPHIA: WMMR-FM, Dennis Wilen  
PROVIDENCE: WBRU-FM, Dick Wingate  
AMBOY DUKES, "Call Of The Wild," DiscReet: WRAS-FM, KYLE-FM, KSHE-FM  
ATLANTIS, "It's Getting Better," Vertigo: KGB-FM & AM  
HOYT AXTON, "Life Machine," A&M: WOWI-FM  
ROY AYERS, "Virgo Red," Polydor: WOWI-FM  
BADFINGER, Warner Bros.: KBPI-FM, WRKR-FM, WVVS-FM, WBRU-FM, WRAS-FM, WKTK-FM  
BIG STAR, "Radio City," Ardent: WOUR-FM  
DAVID BROMBERG, "Wanted Dead Or Alive," Columbia: CHUM-FM  
ROY BUCHANAN, "That's What I'm Here For," Polydor: CHUM-FM, WRKR-FM, KGB-FM & AM  
JIMMY BUFFETT, "Living & Dying In 3/4 Time," Dunhill: WOWI-FM, WNOE-FM, KAFM-FM  
BUTTS BAND, Blue Thumb: KSHE-FM  
CARAVAN, "For Girls Who Grow Plump In The Night," London: KBPI-FM, KGB-FM & AM  
RAY CHARLES, "Come Live With Me," Crossover: KFMV-FM  
NORMAN CONNERS, "Love From The Sun," Buddah: WMMR-FM, WKTK-FM  
COMMANDER CODY, "Live," Paramount: CHUM-FM, KAFM-FM  
COUNTRY COOKING, "Barrel Of Fun," Rounder: WOUR-FM  
PAPA JOHN CREACH, "Playin' My Fiddle For You," Grunt: WGLF-FM, CHUM-FM, WOUR-FM, KGB-FM & AM  
CHARLIE DANIELS, "Way Down Yonder," Kama Sutra: WGLF-FM, WRKR-FM, KGB-FM & AM  
DEEP PURPLE, "Burn," Purple: WRKR-FM, WVVS-FM, WRAS-FM, KFMV-FM, WPLR-FM, KYLE-FM, KAFM-FM, WMMR-FM, KBPI-FM  
DON ELLIS, "Haiku," BASF: WKTK-FM  
FAMILY, "It's Only A Movie," United Artists: CHUM-FM  
FAIRPORT CONVENTION, "Nine," A&M: KGB-FM & AM  
PETER FRAMPTON, "Something's Happening," A&M: KSHE-FM  
FRUMPY, "Live," Philips (Import): WOUR-FM  
GALLAGHER & LYLE, "Seeds," A&M: KFMV-FM, CHUM-FM, KGB-FM & AM  
GRATEFUL DEAD, "Skeletons From The Closet," Warner Bros.: CHUM-FM, KYLE-FM, WMMR-FM, WPLR-FM-FM  
PETER HAMMILL, "The Silent Corner & The Empty Stage," Charisma (Import): WVVS-FM  
MICHAEL HASEK, Naja (Canadian): CHUM-FM  
HOT SPUR, "Sweet Fortune's Darling," Columbia: WVVS-FM  
HUMBLE PIE, "Thunderbox," A&M: WNOE-FM, WMMR-FM, WRAS-FM,

RACINE: WRKR-FM, Joey Sands  
ROCHESTER: WCMF-FM, Bernie Kimball  
SAN DIEGO: KGB-FM & AM, Art Schroeder  
SAN JOSE: KSJO-FM, Douglas Droese  
ST. LOUIS: KSHE-FM, Shelley Grafman  
TALLAHASSEE: WGLF-FM, Gene Weaver  
TEMPLE: KYLE-FM, George Bruce  
TORONTO: CHUM-FM, Benjy Karch  
UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington  
VALDOSTA, Ga.: WVVS-FM, Bill Tullis  
KAFM-FM, WCMF-FM, KSHE-FM  
KEITH JARRETT, "Piano Solos," ECM: WPLR-FM  
KISS, Casablanca: WRKR-FM, WMMR-FM, WPLR-FM, WVVS-FM, KSHE-FM  
KATHI McDONALD, "Insane Asylum," Capitol: WOWI-FM, KFMV-FM, WKTK-FM, WOUR-FM, KAFM-FM, WCMF-FM, WBRU-FM, KSHE-FM  
MALO, "Ascension," Warner Bros.: WVVS-FM, WRAS-FM  
MAMA LION, "Give It Everything I Got," Family: WRKR-FM  
MARSHALL TUCKER BAND, "A New Life," Capricorn: KFMV-FM, WOWI-FM, WNOE-FM, KBPI-FM, KYLE-FM, KAFM-FM, WRKR-FM, WCMF-FM, CHUM-FM, WRAS-FM, KGB-FM & AM, WBRU-FM, WPLR-FM  
MAXAYN, "Bail Out For Fun," Capricorn: WOUR-FM  
MOUNTAIN, "Twin Peaks," Columbia: WRAS-FM, WMMR-FM  
ANNE MURRAY, "Love Song," Capitol: KFMV-FM  
NAZARETH, "Loud 'N Proud," A&M: WNOE-FM, WGLF-FM, KSHE-FM  
THE POINTER SISTERS, "That's A Plenty," Blue Thumb: KSJO-FM  
PUZZLE, "The Second Album," Motown: KFMV-FM, WOWI-FM, WCMF-FM, WRKR-FM  
SUZI QUATRO, Bell: KFMV-FM  
RARE BIRD, "Somebody's Watching," Polydor: WCMF-FM  
LOU REED, "Rock'n Roll Animal," RCA: WRKR-FM, KSHE-FM, WGLF-FM  
TODD RUNDGREN, "Todd," Bearsville: WRKR-FM, WVVS-FM, WKTK-FM, WMMR-FM, WPLR-FM, WOUR-FM, KAFM-FM, KBPI-FM, WOWI-FM, WNOE-FM, WRAS-FM  
TOM SCOTT & THE L.A. EXPRESS, Ode: WOUR-FM, WGLF-FM, CHUM-FM  
SEALS & CROFTS, "Unborn Child," Warner Bros.: KAFM-FM, KBPI-FM, KFMV-FM, WPLR-FM, WKTK-FM, KSHE-FM, WCMF-FM, WRAS-FM  
SLADE, "Stomp Your Hands, Clap Your Feet," Warner Bros.: WVVS-FM  
STATUS QUO, "Hello," A&M: WGLF-FM, WPLR-FM  
JEREMY STEIG, "Monium," Columbia: WKTK-FM  
CLIVE STEVENS, "Atmospheres," Capitol: WOWI-FM, WVVS-FM  
STRAWBS, "Hero & Heroine," A&M: WKTK-FM, KGB-FM & AM, KAFM-FM  
THE TALBOT BROTHERS, Warner Bros.: WVVS-FM, WOUR-FM  
LEON THOMAS, "Full Circle," Flying Dutchman: WOWI-FM, KGB-FM & AM  
EUGENE WALLACE, "Book Of Fool," ABC: WOUR-FM, WCMF-FM  
DAVID WERNER, "Whizz Kid," RCA: WRAS-FM, WGLF-FM  
PAUL WILLIAMS, "Here Comes Inspiration," A&M: WGLF-FM, KFMV-FM, WNOE-FM, WPLR-FM  
JOHNNY WINTER, "Saints & Sinners," Columbia: WOWI-FM, KYLE-FM, CHUM-FM, WKTK-FM, WBRU-FM

## Bubbling Under The HOT 100

- 101—MIGHTY MIGHTY, Earth, Wind, & Fire, Columbia 4-46007
- 102—WHEN I LOOK INTO YOUR EYES, Santana, Columbia 4-45999
- 103—BICYCLE MORNING, Billy Sans, Atco 6945
- 104—DID YOU NO WRONG, J. Geils Band, Atlantic 3007
- 105—APPLE OF MY EYE, Badfinger, Apple 1864 (Capitol)
- 106—I TOLD YOU SO, The Delfonics, Philly Groove 182 (Bell)
- 107—FOOL'S PARADISE, Don McLean, United Artists 363
- 108—THE FIRST TIME WE MET, The Independents, Wand 11267 (Scepter)
- 109—US AND THEM, Pink Floyd, Harvest 3832 (Capitol)
- 110—SILVER THREADS AND GOLDEN NEEDLES, Linda Ronstadt, Asylum 11032

## Bubbling Under The Top LP's

- 201—JOHN MAYALL, The Best of, Polydor PD 2-3006
- 202—STEALERS WHEEL, Ferguslie Park, A&M 4419
- 203—FIRST CHOICE, Armed & Extremely Dangerous, Philly Groove 1400 (Bell)
- 204—ROY CLARK'S, Family Album, Dot 26018 (Famous)
- 205—ESTHER PHILLIPS, Black Eyed Blues, Kudu KU 14 (CTI)
- 206—HANK CRAWFORD, Wildflower, Kudu KU 15 (CTI)
- 207—MICHAEL STANLEY, Friends & Legends, MCA 372
- 208—BYRON MacGREGOR, Americans, Westbound WB 1000
- 209—GIGI, Original Broadway Cast, RCA ABL 1-0404
- 210—OSIBISA, Happy Children, Warner Bros. BS 2732
- 211—MOCEDADES, Eres Tu, Tara TRS 53000 (Famous)
- 212—REDBONE, Wovoka, Epic KE 32462 (Columbia)
- 213—PAPILLON, Soundtrack, Capitol ST 11260
- 214—MONTROSE, BS 22400 (Warner Bros.)
- 215—LEO SAYER, Silverbird, Chrysalis BS 2738 (Warner Bros.)
- 216—ROBIN HOOD, Soundtrack, Disneyland ST 3810
- 217—CANNED HEAT, One More River To Cross, Atlantic SD 7289
- 218—DON SEBESKY, Giant Box, CTI 6031/32

# Black Flacks Seek Acts for PR

Continued from page 20

lection of the outside publicity firm, a selection that, in the case of black acts, does not always work out to be in their best interest.

For instance, Joe Hartsfield and Associates, an independent black public relations firm (and the first black firm to become member of the Publicist Guild) has not been one of those companies selected, and not because they had not pitched various record companies. "We've submitted many proposals, showing our plans for presenting the acts," explained Hartsfield, "but you never hear anything back from them, or they give you some story about why

they don't know if you can do the work."

Hartsfield shoots all of those excuses down with these facts: "I may be a black publicist in the eyes of those people who see only my race to determine my ability. But I know the media... all of the media... white and black. I had to when I was publicity director for the television series, 'Gunsmoke,' for two years." And with Rufus Thomas, the only music act that Hartsfield had managed to acquire through the help of friends, "I was able to get Rufus' first national television appearance, many local television appearances in just about every city he appeared, and a major story in the *New York Times*."

Hartsfield and Associates, like Edward Windsor Wright, like many other black publicity firms all over, lack just one thing: an opportunity to show that they can do the work for their black brothers in the recording field. EWW has been a little more successful than Hartsfield since their client list boasts such top black acts as Billy Paul, The Temptations, The O'Jays, and Johnny Mathis, to name a few. Bob Brock at EWW explains in some instances they can "point out a number of black acts that have reached the pop charts" because a black company had the wherewithal to make it happen.

(Next week, the promoting of black acts).

# Convention Site to Be Club for Summer

NIAGARA FALLS, N.Y.—The new \$43 million International Convention center located here will turn its giant ballroom into an 1,800-seat nightclub for eight weeks this summer, according to Larry Thomas, the center's director.

The club, which will book top acts from the national and international music scenes will be a joint venture of the center's management, Entertainment Concepts, a Maryland based booking agency, and the center's food concessionaires.

Entertainment Concepts and the center's management are still working on the list of entertainers that will play the club, but Thomas assures that they will be of the caliber of Seals & Crofts and Johnny Nash, the Carpenters, and the road company of Grease, acts which have already performed or are scheduled to perform in the center's 12,000-seat main auditorium.

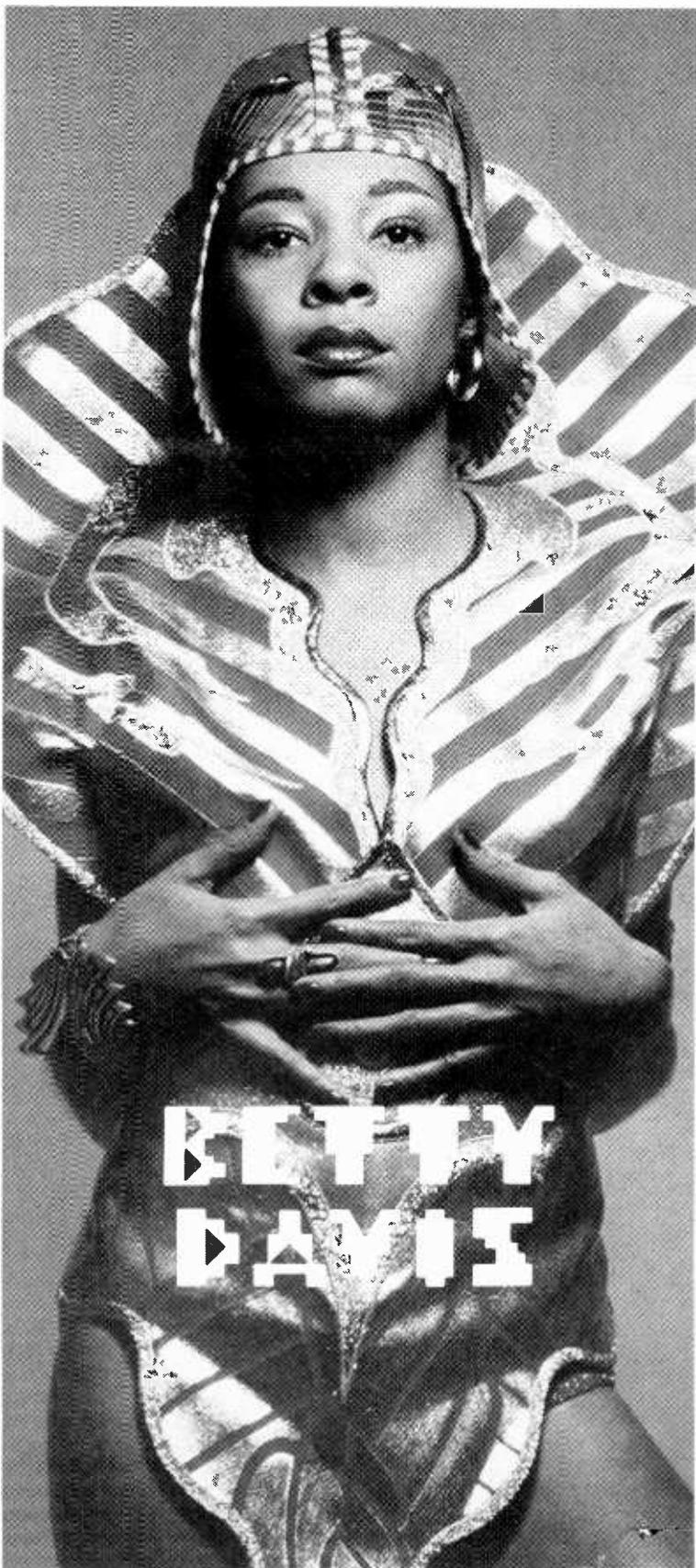
The summer club project is but one small segment of the over-all

concert plans which Thomas has for the center which was built by the City of Niagara Falls, and which, according to Thomas, has the best sound system and acoustics found in any auditorium in the country today.

Thomas said the original projection called for concerts to comprise 20 percent of the center's annual activities. "However," he added, "because of the superior sound and acoustics we have been virtually submerged by calls from groups, managers, booking agencies and promoters wanting to use the facilities."

Outside of Entertainment Concepts which has a working agreement with the center's management, and which has already guaranteed the promotion of 20 concerts in the center this year, other promoters and interested groups may be forced to look elsewhere if they want to book concerts in Niagara City this year.

(Continued on page 26)



# Talent Signings

Phonogram, Inc., in a major signings move, has pacted seven new acts to its roster. Those signed include three groups: **Captain Beefheart and His Magic Band**, the **Ohio Players** and **Reddy Teddy**. Single acts are rock 'n' roll veteran, **Roy Orbison**; former keyboard soloist for the **Doors**, **Ray Manzarek**; singer-songwriter, **Steven Grossman**; and former lead singer for the **Dramatics**, **Weegee**.

Atlantic Records has signed **Melvin Van Peebles** to an exclusive, long term recording contract. Van Peebles wrote the book, music and lyrics for the Broadway musicals "Ain't Supposed to Die a Natural Death" and "Don't Play Us Cheap." His first album for the label, "What the \*#%? You Mean I Can't Sing," is self produced and set for March release.

Bell Records has signed an exclusive, long term, world-wide production pact with Florida-based G.V.V.K. Productions. First album under the agreement is "Mickey & Babs Get Hot," by **Mike and Barbara Smith**. A March release is scheduled. . . . Elektra/Asylum Records has signed **Dick Feller** to a long-term recording pact. Feller, who previously had one album release on United Artists titled "Dick Feller Wrote . . ." is best known for his composition "Lord, Mr. Ford," a **Jerry Reed** hit. Feller will record for the Asylum label.

United Artists has signed **Duncan McDonald** to an exclusive recording contract. His producer-manager is **Jack Gold** and orchestrations for McDonald's first sessions this month are by **Jimmie Haskell**. . . . **Flo & Eddie** have signed for management with **KDI** in Los Angeles. . . . **Golden Earring**, Dutch group, has signed for the U.S. and Canada with **MCA Records**. . . . **Michelle Nichols**, former regular on TV's "Star Trek" series, has signed to record for **Eddie Singleton's Americana** label. . . . **Sylvio and the Synthetics**, Australian group; signed for U.S. by **Rod McKuen** manager **Peter DePalma**. The band arrives stateside in June.

**Barry White** has been re-signed by **A. Schroeder International Ltd.** Besides his hits as an artist on **20th Century Records**, White produced the **Love Unlimited** hits and has finished a music score for the upcoming movie "Mr. Kool." **Abby and Aaron Schroeder** have White signed to their January Music firm.

The **Buddah Group** has signed the group **Iris** to an exclusive recording contract. Band is made up of eight women, a rock quintet and a horn trio. Product is forthcoming.

## Adler Gets 'Horror' Hit

LOS ANGELES—**Lou Adler**, Ode Records president, has won American rights to the London theater hit musical "A Rocky Horror Show." Ode will release a U.S. album of the show, which is to open at the **Roxy** nitery here the last week of March and then move to **New York** in early April.

"Rocky Horror" is a parody of monster films, with a contemporary-style unisex "mad scientist" as leading role. Adler was a backer of the Broadway comedy "An Evening With **Richard Nixon**" and released the original cast album on **Ode**.

More Talent See Page 50

# Who/Where/When

(All entries for WHO—WHERE—WHEN should be sent to Sam Sutherland, Billboard, 1 Astor Plaza, New York, N.Y. 10036.)

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

\***CANNONBALL ADDERLEY QUINTET** (Atco): Jazz Showcase, Chicago, March 6-10; Etc. Club, Washington, D.C. (18-23); Tulagi's, Boulder, Colo. (25-30).

**UREL ALBERT** (Cinnamon): Toledo, Ohio, March 8; Palos Hills, Ill. (9); W. Chester, Pa. (15-16).

\***BILL ANDERSON** (MCA): High School Auditorium, Rocky Mount, N.C., March 1; High School Auditorium, Murfreesboro, N.C. (2); Consistory Auditorium, Freeport, Ill. (9); Arie Crown Theatre, McCormick Place, Chicago (10); Scottish Rite Auditorium, Ft. Wayne, Ind. (23); Burlington Auditorium, Vt. (28); City Hall Auditorium, Portland, Maine (29); Bangor Auditorium, Maine (30).

**CASEY ANDERSON** (United Artists): Brookshire Inn, Lubbock, Texas, March 11-30.

**ROY AYERS UBIQUITY** (Polydor): Hollywood Palace, Baltimore, Md., March 4; Coral Hills, Md. (5-10); Watts Club, Mozambique, Detroit (22-31).

\***BABE RUTH** (Harvest): York College, Pa., March 7; Kutztown St. College Gym, Pa. (8).

\***GINA BACHAUER** (Capitol): San Marcos, Calif., March 2; UCLA, Los Angeles (10).

\***BADFINGER** (Warner Bros.): Terrace Ballroom, Salt Lake City, Utah, March 1; Boise County Fairgrounds, Idaho (2); College of Southern Idaho, Twin Falls (4); Gardens Auditorium, Vancouver, B.C. (8); Jubilee Auditorium, Edmonton, Alberta (9); Jubilee Auditorium, Calgary, Alberta (10); Centennial Concert Hall, Winnipeg, Manitoba (12).

\***DANIEL BARENBOIM** (Capitol): Minneapolis, Minn., Feb. 28; Minneapolis, March 1; Hunter College, N.Y. (3); Toronto, Canada (5-6); Pittsburgh, Pa. (8-10).

\***BAR-KAYS** (Stax): V.F.W. Club, St. Louis, Mo., March 9; Howard Univ. Gym, Washington, D.C. (14); Virginia Union Univ., Richmond (15); Norfolk State Gym, Va. (16).

\***GARY BARTZ** (Fantasy): Notre Dame Univ., South Bend, Ind., March 22.

**BEE GEES** (RSO): Palace Theatre, Providence, R.I., March 1; Capitol Theatre, Passaic, N.J. (2); Philharmonic Hall, N.Y. (3-4); New Haven Coliseum, Conn. (5); Civic Center, Baltimore, Md. (6); Valley Forge Music Fair, Philadelphia (7); Westbury Music Fair, N.Y. (8); Constitution Hall, Washington, D.C. (9); Norfolk Scope, Va. (10); Audi-

torium, Chicago (15); Ambassador Theatre, St. Louis, Mo. (16); State Univ. Morehead, Ky. (19); Memorial Auditorium, Chattanooga, Tenn. (20); Convention Center, Miami Beach, Fla. (22); Municipal Auditorium, Nashville, Tenn. (25).

**HARRY BELAFONTE** (RCA): Japan, March 5-18.

**BIG BAND CAVALCADE** (RCA): Columbus, Ohio, March 1; Youngstown, Ohio (2); Wilkes-Barre, Pa. (4); Philadelphia (5); Providence, R.I. (6); Springfield, Mass. (7); Utica, N.Y. (8); Montreal, Quebec (10); Ottawa, Ontario (11); Toronto, Ontario (12); Hamilton, Ontario (13); Buffalo, N.Y. (14); Wellsville, N.Y. (15); Akron, Ohio (16); Toledo, Ohio (17); Detroit, Mich. (19); Saginaw, Mich. (20); Grand Rapids, Mich. (21); Ft. Wayne, Ind. (22); Muncie, Ind. (23); Evansville, Ind. (24); Louisville, Ky. (26); Dayton, Ohio (27); South Bend, Ind. (28); Rockford, Ill. (29); Ames, Iowa (30); Waterloo, Iowa (31).

**BIRTHA** (ABC): Weirtown, W. Va., March 1.

**BLACK NASTY** (Stax): The Enchanted Club, S. West Detroit, March 21.

**BLACK OAK ARKANSAS** (Atco): Capitol Plaza—Sports Convention Center, Frankfort, Ky., March 24; Convention Center, Indianapolis, Ind. (26).

**KARON BLACKWELL** (Dot): Royale Vista, Hot Springs, Ark., March 25.

**ART BLAKEY** (Fantasy): Tour of Europe, March 31-May 5.

\***BOBBY BLUE BLAND** (ABC): Chicago High School, Ill., March 2; Colonel Tavern, Toronto, Canada (4-9); Cincinnati, Ohio (16); Paul's Mall, Boston (18-24).

\***BLOODSTONE** (London): Univ. of Tenn., Martin, March 5.

**BLOOD, SWEAT & TEARS** (Columbia): Rivoli Theatre, Indianapolis, March 20.

**BLUE ASH** (Mercury): Joint in the Woods, Parsippany, N.J., March 7; Chatham Center, Pittsburgh, Pa. (22); Brewery, Lansing, Mich. (29-31).

**BREWER & SHIPLEY** (Capitol): Cellar Door, Washington, D.C., March 11-17.

\***JIM ED BROWN** (RCA): Derby Dinner Theatre, Hot Springs, Ark., March 1-6; Crystal City, Mo. (9); Grand Ole Opry, Nashville, Tenn. (16); High School Auditorium, Sparta, Wisc. (30); High School, Bethel, Ohio (31).

**JOSIE BROWN** (RCA): Pierce City, Mo., March 8.

**MARTI BROWN** (Atlantic): American Legion Hall, Louisiana, Mo., March 9; NCO Club, Scott AFB, Ill. (29-30).

**SAVOY BROWN** (London): Cobo Hall, Detroit, March 3-4; War Memorial Auditorium, Buffalo, N.Y. (5); Civic Arena, Pittsburgh, Pa. (6); Capitol Arts, Largo,

(Continued on page 25)

# New on the Charts



**BILL AMESBURY**

"Virginia (Touch Me Like You Do)"—81

Neil Bogart's new **Casablanca** label arrives on the Hot 100 with its very first release. The artist is a 21-year-old Toronto-based writer-singer-guitarist-producer who made a strong local reputation with various groups before cutting "Virginia" as his first soloist disk for Canada's Yorkville label. The tall, slender Amesbury co-wrote and produced his hit in rollicking **Tony Orlando & Dawn** good-timey style. Represented by **Global Talent Management** and **Concept 376** booking agency, both of Toronto.



**SISTER JANET MEAD**

"The Lord's Prayer"—50

Another "Singing Nun" has a fast-rising hit. In her native Australia, **Sister Janet** has been holding rock Masses which draw up to 2,000 to cathedral each week. Her "Lord's Prayer" setting is tasteful and lilting, sounding as if it could come right out of the score of something like "Hair." **A&M** nabbed world rights from Australia's Festival label and the nun's debut single was broken in the U.S. by music director **Alene McKinney** of **KMPC-AM** in Los Angeles.

MARCH 2, 1974, BILLBOARD

# Love me tender.

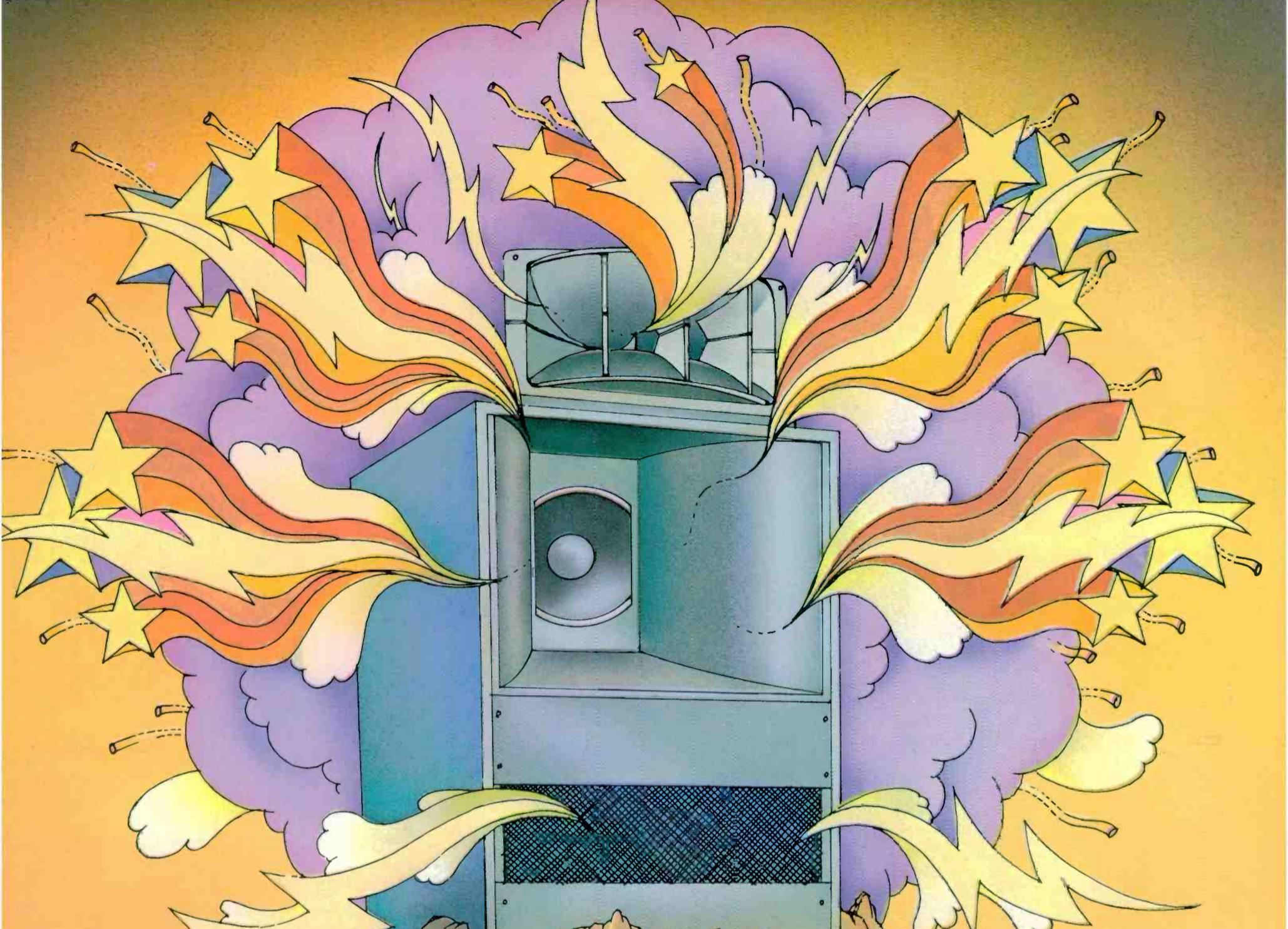


artiste

**RCA**

Records and Tapes

“Love Me Tender” is a new single by Mick Ronson from his first album “Slaughter on 10th Avenue.”



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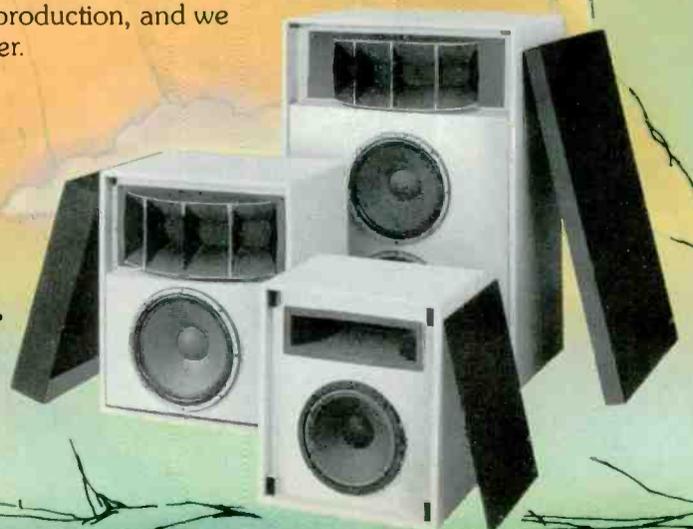
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## Who/Where/When

• Continued from page 22

Md. (8); Coliseum, Clemson, S.C. (9); Coliseum, Charlotte, N.C. (10); Omni, Atlanta, Ga. (11); Madison Square Garden, N.Y. (13); Coliseum, New Haven, Conn. (14); The Spectrum, Philadelphia (15); Nassau Coliseum, Hempstead, N.Y. (17); War Memorial Auditorium, Syracuse, N.Y. (18); Boston Gardens, Boston (19); Civic Center, Providence, R.I. (20).

**JACKSON BROWNE** (Asylum): Orpheum Theatre, Boston, March 1; Shakespeare Theatre, Stratford, Conn. (2); Academy of Music, Philadelphia (3).

**BROWNSVILLE STATION** (Bell): Jacksonville, Fla., March 1; Miami, Fla. (2); St. Petersburg, Fla. (3); Atlanta, Ga. (4); Washington, D.C. (7); Toronto, Ont. (11); Chicago (13); St. Louis, Mo. (14); Houston, Texas (16); Ft. Worth, Texas (17); San Antonio, Texas (18); San Francisco (23); Fresno, Calif. (24); Salt Lake City, Utah (25); Denver, Colo. (26); San Diego, Colo. (28); Long Beach, Calif. (29); Sacramento, Calif. (30).

**ANITA BRYANT** (Word/Myrhr): Hillsboro County Fair at Fairgrounds, Plant City, Fla., March 7.

**ROY BUCHANAN** (Polydor): Carnegie Hall, N.Y., March 9; Victory Theatre, Toronto, Canada (15).

**JIMMY BUFFETT** (ABC): Sangamon State, Springfield, Ill., March 1; Eastern Ill. Univ., Charleston, Ill. (3); Purdue Univ., Hammond, Ind. (4); Ill. Central College, Peoria, Ill. (6); Univ. of Ill., Urbana, Ill. (8).

**KENNY BURRELL** (Fantasy): Shelly's Manne Hole, Los Angeles, March 5-16.

**CARL & PEARL BUTLER** (Chart): Toronto, Ont., Canada, March 11-16.

**THE BUTTS BAND** (Blue Thumb): Max's Kansas City, N.Y., March 13-18; The Bijou, Philadelphia (20-23); Performance Center, Cambridge, Mass. (25-30).

**TERRY CALLIER** (Chess): Barbarossa, Chicago, March 1-2.

**ALFIE CAPER** (J&T): Playboy Club, Baltimore, Md., March 1-2.

**JOHNNY CARVER** (ABC): Gym, Streetsboro, Ohio, March 16.

**TOMMY CASH** (Epic): Stardust Club, Ft. Huachuca, Ariz., March 1; Cannon AFB-NCO Club-Open Mess, Clovis, N.M. (2); Satellite Club, Lincoln, Nebr. (4-9); Santa Anita Park, Arcadia, Calif. (17); Randolph AFB-NCO Club, San Antonio, Texas (22); Cabaret Club, El Paso, Texas (23); Refuge Lounge, Tallahassee, Fla. (30).

**HARRY CHAPIN** (Elektra): Pace College, Pleasantville, N.Y., March 1; Symphony Hall, Atlanta, Ga. (2); Bowling Green Univ., Ky. (3); Delta State College, Cleveland, Miss. (5); Jacksonville State Univ., Ala. (6); Univ. of West Florida, Pensacola (7); Main Point, Philadelphia (12-13); Avery Fisher Hall, N.Y. (15); Newman High School, Buffalo, N.Y. (16); Broom Community College, Binghamton, N.Y. (17); Convention Center, Santa Monica, Calif. (30).

**CHEECH & CHONG** (A&M): Levitt Arena, Wichita, Kansas, March 14; Owens Fieldhouse, Norman, Okla. (15); Valley Forge Music Fair, Devon, Pa. (23).

**CHICAGO** (Columbia): Stadium, Franklin & Marshall College, Lancaster, Pa., March 2; Spectrum, Philadelphia (5); Capitol Center, Washington, D.C. (6); Civic Center, Roanoke, Va. (8); William & Mary College, Williamsburg, Va. (9); Civic Center, Charleston, W. Va. (10); Baptist College, Charleston, S.C. (11); Memorial Auditorium, Greenville, S.C. (12); Alexander Memorial Coliseum, Ga. Tech. Institute, Atlanta, Ga. (13); Sportatorium, Miami, Fla. (15); Veterans Memorial Coliseum, Jacksonville, Fla. (16); Stadium, Tampa, Fla. (17); Municipal Auditorium, Mobile, Ala. (18); Tom Braly Stadium, Florence State Univ., Ala. (19); Miss. State College, State College, Miss. (20); Univ. of S. Mississippi, (21); Hirsch Memorial Coliseum, Shreveport, La. (22); Municipal Auditorium, New Orleans, La. (23).

**ROY CLARK** (Dot): G. Rollie White College, Texas A&M, March 1; Auditorium, Denver, Colo. (2); City Auditorium, San Antonio, Texas (3); City Auditorium, Amarillo, Texas (4); Ontario Speedway, Calif. (9); Jaycees Rodeo, Phoenix, Ariz. (13-14); Memorial Auditorium, Dallas, Texas (21); Memorial Hall, Pittsburg, Kansas (22); Civic Center Music Hall, Oklahoma City (23); Fairgrounds, Tulsa, Okla. (24); Diplomat, Hollywood, (27).

**JERRY CLOWER** (RCA): Baptist College, Dallas, Texas, March 2; Atlanta, Ga. (6); Chattanooga, Tenn. (7); Marco Island, Fla. (10); Hilton Hotel, Jackson,

Miss. (15); Grand Ole Opry, Nashville, Tenn. (16); Broadway Hotel, Biloxi, Miss. (18); Nashville, Tenn. (23); Boiling Springs, N.C. (25).

**BRIAN COLLINS** (Dot): N. Fort Myers, Fla., March 27-31.

**NORMAN CONNORS** (Buddah): Nob Hill, Los Angeles, March 5-10; Alberta, Canada (11-12); Jazz Showcase, Chicago (13-17).

**COUNTRY CAVALEERS** (MGM): Toledo, Ohio, March 15-16.

**COUNTRY GAZETTE** (United Artists): Ft. Worth, Texas, March 23; Caldwell, Kansas (24); Lawrence, Kansas (27).

**CREATIVE SOURCE** (Sussex): Sahara, Las Vegas, March 20-Apr. 2.

**MIKE CURB CONGREGATION** (MGM): Disneyland, Anaheim, Calif., March 16-17.

**DICK CURLESS** (Capitol): High School, Greenwich, N.Y., Feb. 28; Country Way, South Paris, Maine, March 1-2; Auditorium, Bangor, Maine (10).

**DANNY DAVIS & THE NASHVILLE BRASS** (RCA): West Laurens High School Gym, Dublin, Ga., March 14.

**SKEETER DAVIS** (RCA): Lasalle Sr. High School Auditorium, Niagara Falls, N.Y., March 8; Oshkosh Civic High School Auditorium, Oshkosh, Wisc. (14).

**PENNY DeHAVEN** (Mercury): Beaumont City Auditorium, Texas, March 1; LaSalle Sr. High School Auditorium, Niagara Falls, N.Y. (8).

**JOHN DENVER** (RCA): Civic Center, Tucson, Ariz., March 1; Salt Palace, Salt Lake City, Utah (2); Civic Plaza, Phoenix, Ariz. (3).

**DEODATO** (CTI): Music Fair, Valley Forge, Pa., March 31.

**DILLARDS** (United Artists): Liberty Hall, Houston, Texas, March 21-24; Castle Creek, Austin, Texas (26-30).

**DR. HOOK** (Columbia): The Gables, Margate, N.J., March 2.

**DOOBIE BROTHERS** (Warner Bros.): Montana State Univ., Bozeman, Feb. 28; Univ. of Montana, Missoula, March 2; Seattle Arena, Wash. (3); Portland Coliseum, Oregon (4); Coliseum, Spokane, Wash. (5); Sacramento, Calif. (7); Winterland, San Francisco (8-9); Selland Arena, Fresno, Calif. (12); Civic Auditorium, Bakersfield, Calif. (13); Long Beach Arena, Calif. (14); San Diego Sports Arena, Calif. (15); Community Center, Tucson, Ariz. (16); Big Surf, Phoenix, Ariz. (17); Austin, Texas (25); Odessa, Texas (26); El Paso, Texas (27); Amarillo, Texas (28); Hayes, Kansas (29); Kansas City, Kansas (30).

**DRAMATICS** (Stax): Paramount Theatre, Portland, Oregon, March 1; Paramount Theatre, Seattle, Wash. (2); Roxy Theatre, Los Angeles (6-10); Soul Train Club, San Francisco (13-17); Mr. Dee's Night Club, Sacramento, Calif. (22-24).

**DUKE OF PADUCAH** (RCA): Beaumont City Auditorium, Texas, March 1; Civic Center, Jackson, Tenn. (2); Dade County Youth Fair, Miami, Fla. (7); Tallahassee, Fla. (9); Waldorf, Md. (15-16).

**BILLY ECKSTINE** (Stax): Mt. Airy Lounge, Poconio Mountains, N.Y., March 2; Carnegie Hall, N.Y. (3); Boston Playboy, Mass. (15-23).

**JONATHAN EDWARDS** (Atco): SUNY, Albany, N.Y., March 1; SUNY, Oswego, N.Y. (2); SUNY, Fredonia, N.Y. (3); Nassau Community College, Garden City, N.Y. (30).

**EMERSON, LAKE AND PALMER** (Manticore): Louisiana State Univ., Baton Rouge, March 1; Coliseum, Houston, Texas (2).

**JOHN FAHEY** (Takoma): Univ. of Missouri, Columbia, March 2; Ebbetts Field, Denver, Colo. (4).

**DONNA FARGO** (Dot): Memorial Hall, Dayton, Ohio, March 1; Memorial Auditorium, Columbus, Ohio (2); Proctor Theatre, Schenectady, N.Y. (8); Veterans Memorial Auditorium, Providence, R.I. (9); Bushnell Auditorium, Hartford, Conn. (10); Broome County Arena, Binghamton, N.Y. (15).

**FLASH CADILLAC** (Epic): Eastern New Mexico State Univ., Portales, N.M., March 9.

**FLEETWOOD MAC** (Reprise): Warner Theatre, Washington, D.C., March 1; Virginia Polytechnic Institute, Blacksburg, Va. (2); William and Mary College, Williamsburg, Va. (3); Ambassador Theatre, St. Louis, Mo. (6); State Univ. of N.Y., Delhi (8); Univ. of Vermont, Burlington (9); Hamburg Field House, Pa. (13); Sportatorium, Hollywood, Fla. (15); Alma College, Mich. (23); City Coliseum, Austin, Texas (29); Moody Coliseum, Dallas, Texas (30).

**EDDIE FLOYD** (Stax): Columbia, S.C., March 1-2; Roxy Theatre, Los Angeles (6-7-8); Toledo, Ohio (15-16-17).

**DAVID FRIZZELL** (Capitol): Winchester

76, Tacoma, Wash., March 1-2; American Legion, Gillette, Wyo. (8-9).

**LARRY GATLIN** (Epic): Max's Kansas City, N.Y., Feb. 27-March 4.

**GENESIS** (Charisma): Capitol Theatre, Passaic, N.J., March 1; Tower Theatre, Philadelphia (2-3); East Wind Ballroom, Baltimore, Md. (4); Gusman Auditorium, Miami, Fla. (9); Civic Plaza, Phoenix, Ariz. (20); Santa Monica Civic Auditorium, Calif. (22); Winterland, San Francisco (24); More Theatre, Seattle, Wash. (26); Vancouver Gardens, B.C., Canada (27).

**DON GIBSON** (Hickory): Sam Houston Coliseum, Houston, Texas, March 15-16.

**GRAHAM CENTRAL STATION** (Warner Bros.): Civic Auditorium, Albuquerque, N.M., March 1; Music Hall, Oklahoma City (2); Weber State College, Ogden, Utah (5); Rainbow Ballroom, Fresno, Calif. (7); Paramount Theatre, Portland, Oregon (8); Paramount Theatre, Seattle, Wash. (9); Tualgi's, Boulder, Colo. (11-15); Michigan Palace, Detroit (16); Academy of Music, N.Y. (23); Boston College, Chestnut Hill, Mass. (30); State Univ. of N.Y., Oswego (31).

**GRAND FUNK** (Capitol): Univ. of E. Ky. Fieldhouse, Richmond, March 21; State Fair Coliseum, Indianapolis, Ind. (22); Horton Fieldhouse, Normal, Ill. (23); Sportatorium, Miami, Fla. (29); Stadium, Tampa, Fla. (30); Univ. of Fla. Fieldhouse, Gainesville, Fla. (31).

**JACK GREENE/JEANNIE SEELY** (RCA): Auditorium, Lincoln, Nebr., March 2; Grand Ole Opry, Nashville, Tenn. (16); Hot Springs, Ark. (21-27); Coliseum, Mobile, Ala. (29); Mid-South Coliseum, Memphis, Tenn. (30).

**ARLO GUTHRIE** (Reprise): Carnegie Hall, N.Y., March 8; Opera House, Chicago (9); Palais Des Arts, Montreal, (17); Music Hall, Boston (30).

**MERLE HAGGARD** (Capitol): Memorial Coliseum, Winston-Salem, N.C., March 1; Memorial Auditorium, Spartanburg, S.C. (2); Mosque, Richmond, Va. (3); Shrine Mosque, Springfield, Mo. (7); Robinson's Memorial Auditorium, Little Rock, Ark. (8); Municipal Auditorium, Birmingham, Ala. (9); High School Field House, Jefferson City, Mo. (10).

**JOHN HARTFORD** (Warner Bros.): Metro Club, N.Y., March 14-18.

**RICHIE HAVENS** (Stormy Forest): State Theater, New Brunswick, N.J., March 1.

**SHERMAN HAYES** (Capitol): The Egress, Vancouver, B.C. Canada, March 4-8; McPherson Playhouse, Victoria, B.C. (9).

**DOYLE HOLLY** (Barnaby): Benton Harbor, Mich., March 6; Champagne, Ill. (8); Creve Coeur, Ill. (9); Jersey, Ga. (30).

**CLINT HOLMES** (Epic): Shoreham Americana Hotel, Washington, D.C., March 1-May 4.

**DAVID HOUSTON** (Epic): The Cabaret Club, El Paso, Texas, March 1; The Broken Spoke, Austin, Texas (3); Little Brown Jug, Branson, Md. (5); Jack Hamilton Club House, Morning Sun, Iowa (6); AFB-NCO Club, Charleston, S.C. (8); Festival Grounds, Plant City, Fla. (9); Highland High School Auditorium, Ewing, Mo. (23); Roxbury, Succasunna, N.J. (30).

**FREDDIE HUBBARD** (CTI): Etc. Club, Washington, D.C., March 4-9; Pall's Mall, Boston, Mass. (11-17).

**HUMBLE PIE** (A&M): Terre Haute, Ind., March 1; Knoxville, Tenn. (3); Chattanooga, Tenn. (4); Nassau Coliseum, N.Y. (6); Arena, Hershey, Pa. (8); Convention Center, Binghamton, N.Y. (9); Music Hall, Boston (11); Memorial Auditorium, Buffalo, N.Y. (13); I.M.A., Flint, Mich. (14); Columbia, S.C. (17); Omni, Atlanta, Ga. (18).

**ENGELBERT HUMPERDINCK** (London): Mill Run Theatre, Chicago, March 1-3 and 5-10.

**HYDRA** (Capricorn): Atlanta Federal Penitentiary, Ga., March 10; Municipal Auditorium, Binghamton, Ala. (23); The Pier, Raleigh, N.C. (24-25); Town Hall, Chapel Hill, N.C. (26); The Castaways, Greensboro, N.C. (27); The Attic, Greenville, N.C. (28-29); Another Place, Cheraw, S.C. (30).

**ISLEY BROTHERS** (Epic): Univ. of Fla., Gainesville, March 1; Tangerine Brown, Orlando, Fla. (2); CW Post College, Greenvale, N.Y. (9); Appalachian State Univ., Boone, N.C. (16); Gary High School, Ind. (23); Hampton Roads Coliseum, Hampton, Va. (30).

**JACKSON FIVE** (Motown): Greenville, S.C., March 8; Louisville, Ky. (9); Sports Arena, Toledo, Ohio (10).

**GRANDPA JONES** (Dot): Rocky Mountain Palace, Longmont, Co., March 1-2; San Angelo Stock Show, Texas (7-10).

**MOSE JONES** (MCA): Beggars Banquet, Louisville, Ky. Feb. 25-March 3.

**TOM JONES** (London): Helio Isla Hotel, San Juan, Puerto Rico March 18-24.

**EDDIE KENDRICKS** (Motown): Civic Auditorium, Florida J.C. Jacksonville March 2; The Apollo Theatre, N.Y. (29-April 4).

**JUDY KESTER** (Dot): Chicago, Ill. March 10.

**MERLE KILGORE** (Starday/King): Beaumont City Auditorium, Texas March 1; Civic Center, Jackson, Tenn. (2); City Auditorium, Thomasville, Ga. (6); Dade County Youth Fair, Miami, Fla. (7); Tallahassee, Fla. (9); Waldorf Md. (15-16).

**ALBERT KING** (Stax): Ft. Hesterly Armory, Tampa, Fla. March 16.

**KISS** (Casablanca): Winterland, San Francisco March 29-30.

**ROBERT KLEIN** (Buddah): Houston Music Theatre, Texas March 7-9; Air Force Academy, Denver, Colo. (10); Fayetteville, N.C. (15); Roanoke, Va. (16); Charlotte, N.C. (17).

**ERIC KLOSS** (Muse/Cobblestone/Prestige): Slippery Rock State College, Pa. March 4; Gulliver's, W. Patterson, N.J. (29-30).

**GLADYS KNIGHT & THE PIPS** (Buddah): State Univ. of New Mexico Las Cruces, March 1; Marriot Arena, Oklahoma City (3); Municipal Auditorium, Dallas, Texas (4); Diplomat Hotel, Hollywood, Fla. (24); O'Keefe Center, Toronto, Ontario (25-30).

**KOOL AND THE GANG** (Delite): Fantasy East, N.Y. March 2.

**LEO KOTTKE** (Capitol): Univ. Of Hawaii, Honolulu, March 1; Calif. State College, San Luis Obispo (9).

**KRIS KRISTOFFERSON** (Epic): Music Hall, Oklahoma City, Okla. March 8; Municipal Hall, Shreveport, La. (9); Baton Rouge, La. (10); San Antonio, Texas (15); Houston, Texas (16); Long Beach, Calif. (17); Civic Auditorium, San Jose, Calif. (22); Bakersfield Auditorium, Calif. (23).

**GORDON LIGHTFOOT** (Reprise): Ottawa, Ontario, Canada March 1-3; Miami, Fla. (15); Daytona, Fla. (16); Toronto, Ont. Canada (21-25).

**LITTLE MILTON** (Stax): Sports Arena Annex, Toledo, Ohio March 16; Colonial House, Chicago (30).

**LITTLE SONNY** (Stax): The Strata Concert Gallery, Detroit, March 8-10.

**L.T.D.** (A&M): Whiskey, Los Angeles, Feb. 27-March 3.

**MANDRILL** (Polydor): Sports Arena, Frankfort, Ky., March 1; Scope, Norfolk, Va. (3); Iron Barn Stadium, Newark, N.J. (16).

**MANFRED MANN'S EARTH BAND** (Polydor): Michigan Palace, Detroit, March 23; Fox Theatre, Atlanta, Ga. (29).

**CHUCK MANGIONE** (Mercury): Baker's Keyboard Lounge, Detroit March 15-24; Fine Arts Center, Oneida, N.Y. (27-28).

**JOHN MARTYN** (Island): Arena, Hershey, Pa. March 1; Convention Center, Louisville, Ky. (2); Gardens, Cincinnati, Ohio (3); Met Sports Center, Minneapolis, Minn. (5); Amphitheatre, Chicago (6).

**HUGH MASEKELA** (Blue Thumb): Ohio State Univ. Columbus, Ohio March 7; Civic Theatre, Akron, Ohio (8); Oberlin College, Ohio (9); Massey Hall, Toronto, Ontario (10); Philharmonic Hall, N.Y. (13); The Mosque, Pittsburgh (14); The Orpheum, Boston (15); Seton Hall, Orange, N.J. (16); Academy of Music, Philadelphia (17).

**O.B. McCLINTON** (Stax): Pershing Auditorium, Lincoln, Nebr. March 2; Shaw Air Force Base, N.C. (23).

**HAROLD MELVIN & THE BLUE NOTES** (Epic): Phelps Lounge, Detroit March 1-10; Sugar Shack, Boston (11-17).

**THE MIGHTY CLOUDS OF JOY** (ABC): Albany, Ga. March 1.

**JODY MILLER** (Epic): Santa Anita Park, Arcadia, Calif. March 16.

**CHARLES MINGUS** (Atlantic): Max's Kansas City, N.Y. Feb. 27-March 4.

**THE MIRACLES** (Motown): Twenty Grand, Detroit, March 6-10; Capitol Theatre, Chicago (16).

**JONI MITCHELL** (Asylum): Berkely Community Theatre, Calif. March 1 & 2; Dorothy Chandler Pavilion, Los Angeles, (4); Anaheim Convention Center, Calif. (5); Univ. of New Mexico, Al-

(Continued on page 50)

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## BLUES BROTHERS NO. 1 "Happy Song" & "Letter of Regret"



Quadrant Records has just released a new single by this dynamite threesome. The Blues Brothers No. 1 just finishing a tour of the Caribbean where their record was quoted as being a double sided hit—and climbed into the Top 20 in very tough market. Group members, Ray Dreher, John Hamlet and Floyd Griffin, all from Boston, are on their way to becoming one of America's finest vocal groups.

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## Studio Track

By SAM SUTHERLAND

Even the fuel shortage seems to be having little effect on the growth of studio operations outside the major burgs normally considered key production centers. While this column has monitored the development of professional rooms tucked away in the woods, floating on the high seas or otherwise removed from the beaten track, this week's contender for special merit as a faraway alternative to big city rooms is sufficiently removed from the mainstream to be on another continent.

That room is **ARC Studios**, the first phase of a production project first undertaken in Lagos, Nigeria, by **Ginger Baker**, a man of mystery whose reputation as Cream's drummer was as notorious as it was notable. Mr. Baker's stated intent of opening an eight-track room in Lagos was tolerated but otherwise ignored when he first set out to set up the room a few years back. Now the studio is a reality, with 16-tracks instead of the projected eight, plans for a major building program that will expand ARC's activities into other areas of the music business in the still-evolving African industry.

**Tony Orlando**, the American engineer Baker subsequently chose to run the operation, was recently in New York to investigate various possible business liaisons with the industry here. While Orlando's current mission was understandably somewhat confidential, he did offer a glimpse of activities there that suggest not only increased activity in African by European and U.S. musicians, but the development of a developing African industry.

Though ARC only opened some six months ago, the room has already drawn its first celebrity client, **Paul McCartney**, who travelled to Lagos with the lovely Linda and remaining **Wing Denny Laine** to record "Band on the Run," his most recent Apple LP. If Lagos is off the beaten track, it does offer full professional equipment, including a Helios console, a Studer 16-track tape machine, various outboard goodies and acoustics designed by

Sandy Brown Associates.

Orlando, who's worked in the past at Vanguard and at CBS Studios, is obviously hoping to repeat such performances, and his journeys to the states included meetings with some of the artists he's worked with in the past. But, as Orlando pointed out, Associated Recording Co. is really being envisioned as an integral part of the Nigerian scene. He noted that the natives have proven themselves capable of vinyl addiction at levels normally supposed limited to affluent U.S. teeny-boppers. That trend has extended to playing as well as listening, and Orlando reported that the influx of Western pop and rock styles, and the resultant fusion of those forms with native African music, has produced some pretty startling local hybrids.

While chief officer Baker is currently in the middle of the Sahara (honestly), driving his Range Rover from England to Lagos, Orlando has returned. Some U.S. visitors recently in or due to check the room out shortly are **B.B. King** and **Phil Ochs**, and Baker and Orlando obviously hope to generate additional word-of-mouth.

\* \* \*

Morocco may be a bit more cosmopolitan than Lagos, if only for its geographic proximity and its popularity with pop stars as a vacation spot. But **Les Variations**, the French heavy rockers who moved to the U.S. awhile back to woo U.S. labels, have reportedly soaked up that region's music, apparently to good effect. The band was recently signed to Buddah, and their first LP has been titled a punning "Moroccan Roll" as much in tribute to their new influence as to the comic possibilities.

That set's real interest lies in its international production, a concept co-producer **Ralph Moss** apparently likes. Recorded principally at **Pathe-Marconi** in Paris, the set will also include tracks cut more recently at **Master Sound** in Atlanta, along with one tune produced by Don Nix and recorded at **Ardent** and **Stax** studios in Memphis.

## Creative Trends

### Dorsey: Triple Star With Country Roots

By BOB KIRSCH

LOS ANGELES—Few artists can lay claim to having enjoyed successful careers in three separate fields of music, but Dorsey Burnette, now an established country star, is well into his third stardom.

Burnette first came to the attention of the general public as a professional boxer, fighting out of the same stable as champ Sonny Liston in St. Louis. But it was with his brother, the late Johnny Burnette, that he first gained musical fame in the '50s.

Johnny, later to become a successful solo act with hits such as "Dreamin'" and the original "You're Sixteen," teamed with Dorsey to form the Johnny Burnette Trio in the late '50s. The trio recorded several rockabilly LPs which have since become collector's items and contained material including "The Train Kept A-Rolling," a song later made famous by the Yardbirds in the movie, "Blow Up." To many, the appeal of the trio's version was the chugging guitar work provided by Dorsey.

When the trio broke up, Dorsey did some country recording in California, before teaming with Johnny again to write a number of hits for Rick Nelson. Dorsey then struck out on his own again and cut a number of rock hits including "Tall Oak Tree" and "Hey Little One." Then came a five year layoff and another return to the music business, this time with Capitol Records.

#### Capitol Transfer

"I cut a couple of pop singles with them at first," Burnette says, "but then we decided that the best thing for me to do was to go back to my roots, which are country. I'm basically a country boy and even the rockabilly things I had been doing in the early days were country-oriented."

Though Burnette has yet to reach the top 10 on the country charts, he has hit the upper portion half a dozen times. "I'd love a number one," he says, "but when you look at all the product coming out, I'm very happy to be on the charts at all. As for a pop hit, I'd love one of those too, but I have to cut country. If it goes pop fine, but it has to be a country record."

Burnette has remained a prolific writer over the years, writing hits of

his own such as "Darling (Don't Come Back)" and country records like "You Can Have Her," which have been covered by many people including Waylon Jennings. He has also written three songs for "The Bootleggers," a new movie, as well as a number of commercials.

Another plan, which he is looking forward to, is some possible work with Led Zeppelin. "Jimmy Page called me a few weeks ago," Burnette says, "and asked if I might want to come to London some time and do some stand-up bass with Zeppelin, the same kind of bass I did in the Trio days. It turned out he's been following me since the early days, which was a nice surprise for me."

#### Undercover Country

Burnette feels he has basically been country all along, and sees the growing popularity of the genre as an indication that all music is becoming more alike.

"I think a great deal of R&B is actually country," he says. "I remember when 'Hey Little One' was a hit I was booked into an all-black club in L.A. I walked in and they asked me when Dorsey was coming. It turned out to be a surprise for all of us, be-



DORSEY BURNETTE

cause they thought I was black. But I played the full three days and it turned out fine."

As for his current work schedule, Burnette feels the audiences he has picked up during his various careers is a help. "There are always people who remember some segment of my career and have particular songs as favorites," he says. "It keeps me fresh because I can work in the older material as well as pressing myself to keep up with my newer country fans. And country has opened up a lot of things to me that I didn't have before, like fair work and TV with Dean Martin and some of his "Music Country" Shows. As for the future, I just want to keep writing and keep singing country. I think I'll stay with this career awhile."

### Billy Joel On Charts Via New Label Push

By NAT FREEDLAND

LOS ANGELES—Having recorded for both a small company and the biggest label of all, Billy Joel much prefers the big company and poo-poo's the "impersonal monolith" image attached to such record giants.

And Columbia Records has justified Joel's faith, as the writer-singer-pianist's first single on his new deal entered the Hot 100 the last week of February after some three months of dogged promotion effort.

Joel himself had doubts about the commerciality of "Piano Man" as first single from his album of the same title. (The LP has been on the chart for nine weeks. As the single took off, the album has sprouted a star and jumped 25 slots to 65 this week.)

The "Piano Man" single is not really standard contemporary AM fare. It seems too long, too wide-ranging in its lyrics about the life-preserving illusions of the denizens of a tacky piano bar.

#### Columbia Boss Insisted

However, Columbia chieftain Goddard Lieberson insisted that the song was a contemporary classic and events may prove him right.

Joel has an unusual deal with Columbia. "I knew up front they must really want me to have gone through all the negotiations in taking over my contract. It took months and months." He remains signed to Family Productions, the company of Buddah co-founder Artie Ripp.

"When I had a chance to sign with several record companies the first time around, I liked the idea of being with a small, personalized label," Joel recalls. "But all I know is that I was touring on the road six months to plug my first album. And I could never find it in the stores at most cities although I know every-

body involved was trying really hard."

Joel's tough-kid New Yorker exterior tends to somewhat disguise his sensitive, articulate inner core. His childhood studies of classical piano are impressively evident in his performances. He entered rock in his mid-teens with a popular local Long Island group, the Hassles. Then he and the Hassles drummer quit to form a power duo, only to find after a year of preparation that Lee Michaels had beaten them to performing with this format.

#### His Own Man

Because of Joel's piano-singing-writing prowess, he had been compared, more often than he would like, to Elton John. But where John is the ultimate flashy rock performer, Joel presents intensive on-stage sincerity and works to get audiences involved in his music, rather than his personality.

However, when Joel is feeling particularly pleased with audience reception, he has a mind-boggling tricky number he may perform. Title is the "John Wayne Blues" and it includes perfect singing impressions of Walter Brennan and Joe Cocker, among many others.

Joel has never recorded this material and he left it off his recent tour for the Columbia album. "This time I felt I wanted audiences to accept me for myself, not my ability as a mimic," he says. "On my earlier tours, every critic concentrated on 'John Wayne Blues' because it's so flashy."

But our advice is that if Billy Joel comes your way, demand that he sing "John Wayne" before leaving the stage. Also, insist on "Travelin' Prayer," a heartfelt love song played at breakneck speed.

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### Center Turns Club

• Continued from page 22

Said Thomas, "Three-hundred calendar days for 1974 have already been booked. This leaves us little space for additional bookings this year."

Among the numerous other concert events that will take place in the center this year will be a Niagara Falls version of George Wein's "Newport Jazz Festival," which will run in the center's main auditorium for several days in July.

The center was built on 303,000 square feet of space in the \$200 million Rainbow Center shopping and resort complex, just six city blocks away from the famous Niagara Falls.

Thomas feels that because of its location and its proximity to the Canadian border, musical events will attract audiences from both sides of the border.

# Radio-TV Programming



JOHN RECORDS LANDECKER, air personality at WLS-AM in Chicago, left, is presented with a plaque for the station's efforts at breaking the million-selling single "Keep on Truckin'" by Eddie Kendricks. Presenting the plaque is Alonzo King, Motown Records promotion executive.



EDDIE KENDRICKS, left, presents Pervis Spann of WVON-AM in Chicago, one of the nation's leading soul music operations, with a plaque for the station's aid in exposing "Keep on Truckin'," a hit single on Motown Records. Looking on is Alonzo King, center, of Motown, a promotion executive.



ALSO RECEIVING A plaque for WCFL-AM's role in breaking the single "Keep on Truckin'" is Nick Acerenza of the Top 40 format radio station. Doing the presenting is Alonzo King, right, of Motown Records. Obviously, all Chicago stations helped make the Eddie Kendricks single a hit.

## S. Indiana FM Goes to LP Gold

TERRE HAUTE, Ind.—Under the programming guidance of programming consultant Bud Connell, WBOW-FM has switched call letters to WBOQ-FM and changed to an oldies MOR format. The format is called All Gold and is essentially contemporary MOR. It focuses on around 4,000 tunes from about 1,000 albums, according to Connell and Harvey K. Glor, vice president and general manager of the station.

Glor pointed out that for years the station had been simulcasting the AM station in monaural. Connell worked with program director Jim McKnight, WBOW-AM.

"New product, both album and singles, in the contemporary MOR field will be featured," Glor said. The 4,000 LP cuts date as far back as the late 50's.

## 'Lampoon' Show Cut to 30 Min.

NEW YORK—The syndicated radio show "The National Lampoon Comedy Hour" created and produced by the staff of the National Lampoon Magazine, is being cut to a half hour. Name of the show will stay the same, according to producer Matty Simmons, chief of Twenty First Century Communications, which owns the show and the magazine. Reason is that the weekly show was just too demanding on the staff of the magazine. It is heard on about 150 stations now, including WRVR-FM in New York.

## ABC-FM's Offering Clark Tape Trips

NEW YORK—Five of the ABC-FM stations are offering listeners a trip to Los Angeles to see live tapings of the ABC-TV "In Concert" show at the Aquarius Theatre. The stations, along with many other FM stations across the nation, simulcast the 90-minute audio part of the TV music show in stereo.

Participating in the promotion are WPLJ-FM here, WDAI-FM in Chicago; WRIF-FM in Detroit, KLOS-FM in Los Angeles; and KSFY-FM in San Francisco. "In Concert" is produced by Dick Clark Teleshows Inc.

More  
Radio-TV Programming  
See Page 52

## Nelskog Buys IGM's Music Wing

SEATTLE—WNA Music, owned by veteran radio man Wally Nelskog, has purchased the music division of International Good Music, one of the world's largest radio programming syndication firms. IGM, headed by Rogan Jones, has perhaps 10 or more music programming packages available at this time, including formats ranging from classi-

cal music to rock and country music. Nelskog also said that IGM had about 250 subscribers to their music packages.

WNA Music will handle accounting and sales for the programming out of Seattle. Production facilities of IGM will stay presently in Bellingham, Wash.

WNA, incidentally has been pro-

ducing a syndication package called "Bright and Beautiful" and this will be continued along with all of the other music packages previously offered by IGM.

In fact, Nelskog said that every effort will be made to increase the number of programming services available. No staff changes are planned, but Nelskog intends to institute more stringent quality controls.

Among the radio stations operated by Nelskog are KIXI-AM-FM in Seattle, KORD-AM-FM in Pasco, Wash.; KYXY-FM in San Diego. He also has a video-cassette duplicating facility in Seattle called WNA Video.

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Pat Patterson, morning air personality and god and program director of WKIX-AM in Raleigh, N.C., is leaving to do the afternoon show at WHDH-AM in Boston at mucho dinero. Steve Roddy has been promoted to program director of WKIX-AM and is now hunting for a strong morning personality. . . . Looks as if KMOX-AM in St. Louis may turn out to be one of the key record breakout stations. Mort Crowley played Helen Reddy's newest single first, then added it to the playlist of KMOX-FM before any other station in town got it.

The National Association of Broadcasters will hold its annual convention in Houston this year. On March 17 through March 20, in fact. And the Billboard suite will be in the Shamrock Hotel March 17-18-19, Suite 1354. Put it down on your calendar and come on by. The beer will be on me. I'll be in the suite each day noon to midnight, along with Billboard's Sam Sutherland. Everyone within driving distance is invited to come on by. Last year, such radio people as Russ Barnett and Ted Randal conducted semi-seminars; impromptu, of course. The Walton Gang was always around. I think we had a pretty decent time. For sure, we talked a lot of radio.

Ron Nickel, general sales manager for Drake-Chenault Enterprises, Los Angeles, is leaving town just about the time you read this to become general sales manager for TM Productions, Dallas. . . . Looks as if Jim Beedle has left KCKN-AM in Kansas City; he'd been there a while and a half. . . . Lineup at CJME-AM in Regina, Canada, includes Hart Kirch 6-9 a.m., Mel Cory 9-11 a.m., Pat Morgan 11 a.m.-2 p.m., Charley West 2-6 p.m., Al Dylan 6-9 p.m., Chris Harding 9 p.m.-1 a.m., and John Oliver 1-6 a.m. . . . Roger A. Skolnik has been named program manager of KDKA-AM in Pittsburgh. He had been program manager of WOWO-AM, a Group W station in Fort Wayne, Ind., and replaces Alan Mitchell, who has been

shifted to program WIND-AM in Chicago, another Group W operation. Okay, so where did Bob Moomey go?

Gary Price is the new program director of WCFL-AM in Chicago; he'd been program director of WDAI-FM in that city. Prior to that, Price worked at WOKY-AM in Milwaukee. . . . Henry Harrison, music director of WEIC-AM in Charleston, Ill., would like to trade playlists with any and all radio stations. "At WEIC-AM, we've played artists nobody may have heard of before, and their records really become popular in this area. By exchanging surveys, maybe we can tip each other off on a good song to build ratings."

One of the best playlists in the country? KXOL-AM in Fort Worth. Program director Casey Jones and music director Steve Woods give you the 10 hottest records, than an "A" list and then a "B" list. Like the setup, men. . . . It has been pointed out to me that Nat Stevens really developed the progressive MOR format at KOY-AM in Phoenix. Right. . . . It's absolutely astonishing, but registrations are coming in right and left for the seventh annual International Radio Programming Forum slated for Aug. 14-17 at the Plaza Hotel in New York. Among those who've just registered were Bill Huie, staff director for mass media, Presbyterian Church of the U.S., Atlanta; the Rev. Joseph T. Sheller, Arkadelphia, Ark.; and Jimmie Straughan, Angelo State University, San Angelo, Tex. Hotel room cards will be sent to you men in a few days.

Michael Lee Scott has been named national program director of GCC Communications, which has three pretty good FM stations, including WIF1-FM in Philadelphia and WZGC-FM in Atlanta, where Scott was serving as program director. He'll work out of Atlanta. . . . WHSL-AM in Wilmington, N.C.,

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## Mass Merchandisers Eye Custom Car Stereo, Installation Snag

By ANNE DUSTON

CHICAGO—Lack of installation services and higher price points are keeping mass merchandisers out of the custom 8-track auto tape player

market, according to a survey of auto accessory buyers in the mid-west. Most units sold by mass merchandisers are either the \$29 promo-

tional, or the \$50 player only underdash.

According to Jack Frankford, Panasonic distributor in Detroit, custom kits would require a minimum investment of \$5,000 to \$10,000 to supply a "one to go, one to show" inventory of the most popular models of cars, for the current and past year. A car older than two years would have to be specially fitted, and probably wouldn't be worth it. The trade-in value for an AM/FM/8-track unit on a three-year-old car would be \$24, according to Stan Patchy, sales manager, Nicky Chevrolet, in Chicago. The unit is considered to be the same age as the car.

"We are looking at it, but it goes against the KIS method of sales," Ron Marsoun, buyer for Cook United, Inc., said, defining the KIS method as "keep it simple," or staying with product the customer can buy and carry out. Cook United operates 97 discount department stores under Cook, Clark, Ontario and Uncle Bill names.

Cook's has also removed auto units to the low end electronics department, along with tapes and records, for security reasons. Average sale price of units is \$39, with players only the most popular model. Brands carried are Automatic Radio and Tenna, in the \$25 to \$99 range.

Schmitt's, Inc., with ten stores in Wisconsin, is considering setting up service installation centers because of the profit involved. "We tried custom units before, with disastrous results, but would try again on a small

(Continued on page 29)



PANASONIC's in-dash custom car players are moving into chains via Detroit distributor Jack Frankford, Auto Sound (left) and into new car dealers through aggressive program of Bob Kuttruf, vice president, Dalis Marketing (second from right). Others are automotive products national sales manager Ed Lucasy (second from left) and Cal Shera, director of special products.

## Sony in Fair Trade Suits vs 9 Retailers

By RADCLIFFE JOE

NEW YORK—In its relentless drive to curb fair trade violations in the New York area, the Sony Corp. of America has obtained a number of permanent injunctions and legal monetary settlements against nine violators.

Among them was Sunset Appliance Stores, Inc., a chain store operator which has been ordered by a New York State Supreme Court to pay Sony \$1,500 for violating an injunction barring it from selling Sony products below fair trade prices.

In granting Sony's motion to hold Sunset in contempt, Judge Jacob Markowitz noted that Sunset had once before been judged in contempt of court in another proceeding brought by Sony.

In its unsuccessful argument that the sales in question were inadvertent, Sunset said the alleged violations were not intentional, but rather errors which unfortunately occurred amongst the many daily sales made.

Judge Markowitz rejected the ar-

gument, pointing out that it had been amply rebutted by affidavits submitted by the plaintiff in support of the motion. He said, "These affidavits establish a pattern by the defendant of circumventing the plaintiff's fair trade prices."

In seven separate actions also heard in the New York State Supreme Court, Sony obtained permanent injunctions, also for fair trade violations, against Abe's Radio, Inc., Brooklyn; 47th Street Photo, Inc., New York; M & B Radio, Brooklyn; Mr. Jay Appliance & TV, Inc., New York; Rosner's Supply Corp., Yonkers; and Gary Rogers and R.K.S. Audio Sales, Brooklyn.

With the exception of Gary Rogers and R.K.S. Audio Sales, the court's orders required the defendants to pay Sony's costs in prosecuting the actions.

Permanent court injunctions have also been obtained by Sony against two Cleveland, Ohio, retail dealers

(Continued on page 32)

## Indie Audio Dealer Rips Careless Ads —Tells His Approach

By GRIER LOWRY

**EDITOR'S NOTE:** Continuation of a profile of independent audio dealer and professional musician Greg Meise, owner of Stereo Bug, Kansas City, Mo., who is sharply critical of misleading advertising and uninformed salespeople.

KANSAS CITY, Mo.—Greg Meise is thankful that industry associations and regulatory agencies have at last combined in an effort to clear up misleading representation of audio equipment specifications.

The retailer and his three staffers get constant feedback from dishonesty or misrepresentation in advertising. Some ads, Meise believes, are composed by people who are accustomed to writing washing machine copy and are out of their element. "Most have only a faint idea of what stereo is all about. They dig out a few pieces here and there from factory spec brochures and toss them into the copy hopper.

"What you may see in one of these ads is an IPP rating for a unit at 300 watts when the true continuous power rating is actually about 20 watts," Greg Meise declared. "Yesterday a man came into our store relating that he had a 300-watt system. This manufacturer's system kicks out about 20 or 25 watts a channel, but I couldn't make this man look bad by telling him he'd been taken. It would make him feel stupid."

We handle this by telling about the different ways of measuring wattage and explaining that RMS continuous power rating is the most meaningful method. This is customer education and if the audio specialty dealer doesn't do it no one will.

"The most intelligent way of dealing with this kind of misrepresentation in advertising is for the regulating agencies to enforce guidelines for quoting specifications on electronics equipment."

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## KUSISTO

# Home TV System Tied to Industry

By EARL PAIGE

TUCSON—The ultimate successful home video recording and playback systems will directly reflect developments in the business, industry and education sectors where more and more music-oriented firms are already placing added emphasis because these areas offer fast payback, said Oscar Kusisto, board chairman of International Tape Association here.

In an interview prior to ITA's 4th annual seminar here starting Monday (25) Kusisto, vice president and general manager of Motorola's automotive products division, said that although there would be those companies who want to be first in consumer video systems, "you certainly want to sell in areas where you get a payback first and that has to be industry training, sales training and many other applications" outside entertainment.

For the first time, Kusisto revealed that he had ten to 12 years ago considered leaving Motorola along with his then top technical assistant and going into television, and that therefore he has a deep personal interest in video even though his division is not involved in it.

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KUSISTO

## Broad Scope, Energy Of Finley, Keys ITA

TUCSON—International Tape Association (ITA) board chairman Oscar Kusisto paid tribute to the hard work of ITA executive director Larry Finley in building the organization to what Kusisto believes is a new level of achievement on the eve of its 4th annual seminar here Monday (25).

Key elements in ITA's growth to a point where almost every major firm involved in tape—and many involved in other areas as well as end users—is now affiliated, include:

- Embracing all facets of what might be called the information stor-

age industry, from raw product suppliers to end users of software and hardware;

- Early involvement of foreign companies;
- Careful structure of administrative advisory boards and executive posts.

Kusisto said he could see no ill effects from the move of ITA from New York to Tucson and said that ITA's broad scope of activities does not result in unwieldy approaches. He said he suggested a structure since carried out of having an execu-

(Continued on page 31)

## Blank Tape Coatings ITA Focus

By BOB KIRSCH

convenience to those consumers who do own machines with switches and want chrome.

The various low noise, high energy tapes, however, offer what many call a universal capability. No bias switch is needed and many feel the sound on a high end unit is comparable, if not better in some cases, than sound achieved with a chrome coating.

For some time, manufacturers also felt, and some of this was a result of pushes from the hardware people), that chrome was a necessary coating for videotape. This attitude also appears to be changing now, though chrome is certainly a major factor in the video market. On the other hand, low noise high energy tape is also gaining a foothold in video.

Returning to our two holdouts, one of them, the 3M Co., recently surprised the industry with the news that it would soon market a line of chromium dioxide audio cassettes. 3M has long been an exponent of cobalt doped tape, and certainly has no plans to do away with this configuration. In fact, the firm admits that cobalt doped tape will still probably account for most of its high end sales. The move to chrome, it is said, is for the convenience of those consumers who wish it. So the 3M move should not be misinterpreted as a policy turnaround. It is simply an addition to an already broad line.

Audio Magnetics Corp., on the other hand, insists that it will remain with a cobalt doped, low noise high energy tape, thus making it the last "no chrome" holdout. Audio has no

criticisms for 3M, and 3M has none for Audio, but the fact that these are the two largest blank tape producers in the nation make the comparison an interesting one. In talking to Dan Denham, president of the 3M magnetic tape division and George Johnson, president of Audio Magnetics, several interesting reasons for both paths arose.

(Continued on page 32)

## Sammy Davis Plugging GE —3 TV Nets

NEW YORK—Entertainer Sammy Davis Jr. is being featured extensively in the General Electric Co.'s "Great Sound Sale" of 1974, an in-store consumer promotion designed as a first quarter traffic builder for GE's dealers.

Davis' participation in the promotion includes three new network TV commercials which will carry news of the sale to an estimated 75 percent of U.S. households between Feb. 25 and March 4. The sale ends March 31.

According to GE officials, the commercials single out the GE products which represent special values in all GE audio product lines. These values, they claim, are available to customers who walk into participating shops during the promotion.

Specifically mentioned in the

(Continued on page 32)

# Total Consistency Keys 137-Unit Musicland Growth

• Continued from page 12

continuing basis as "Today's Specials." These are stocked by stores in quantities ranging from 25 to 100 each. "Musicland's average discount on \$5.98 LP's and \$6.98 tapes is about a dollar," said Langer. "On the 'Today's Specials' group we offer an additional discount incentive."

Selection of the "Today's Specials" albums is a joint decision of store managers and district supervisors. "Choices hinge a lot on what is happening locally on the music scene. For example, we carefully track upcoming musical shows on television and at the movie theatres. A week before the showings, we put some of the albums of the featured artists into our 'Today's Specials' group. Consumer response to live concerts permits us to get our full retail price on associated albums. In live concerts, artists may cover four or five of their albums. We almost never have more than one album of an artist or group in the 'Today's Specials' group at one time. We are regularly changing some of the al-

bums in the group, but we do not change all at the same time."

## Inventories

Musicland sales are stimulated by an image of "Something For Everybody." Langer said, "It is not only young people who listen to music. When customers ask for Guy Lombardo, we want to have that. When they ask for "Black Sabbath," we want to have that, too.

"In prerecorded music, the actual mix varies from store to store. I'd say, however, on an average, our stock runs probably 40 percent rock. Country and classical come in a close second and third. It depends a lot on the area, the clientele. The downtown Omaha store, for example, features a heavy jazz section; it's very heavy on soul. On the other hand, shoppers at our nearby suburban store really go for country. Each store strengthens inventory in line with actual needs.

"Because they can order from our own warehouses at any time, individual stores have greater flexibility in varying the strength of different kinds of music stocked. The music

mix of any store is determined by the store manager and his district supervisor and reflects customer demand. Whatever they want, we aim to keep in stock; and we'll special order anything they want. We seek to build a universal appeal by servicing everybody's music preference.

"This means Musicland strives to offer the best all-around selection in every area we are entered. Normally, we will carry considerably more albums than tapes. It depends on the area. Our Crossroads store in Omaha probably has 6,000 albums compared to 3,000 to 3,500 tapes."

## Hardware Important

In stores under his supervision, Langer estimated 40 percent of business in albums, 20 percent in electronic hardware, and 20 percent in tapes. The remaining 20 percent of business, in dollars, is covered by sheet music, instruments, and accessories, he said.

Langer likes to maintain about 20 percent quadrasonic in hardware inventory. "In 4-channel tapes and al-

bums, however, I order everything I can get, everything the manufacturers put out—which, at present, is not enough."

More than half the time involved in selling quadrasonic is devoted to educating the prospects. "Customers are presently looking to be sold on the concept. At Musicland, sales personnel first define the kinds of 4-channel. Then, it is a simple matter of eliminating customers' questions one at a time. What is a universal amplifier? What is a matrix decoder? What is a CD-4 album?"

To sell quadrasonic effectively, Musicland believes its salesmen must be both knowledgeable and "psyched" about it. Quadrasonic buyers must have faith in the salesmen. "By informing shoppers, by teaching them what they want to know, we sway them toward Musicland. They like us. Liking us has a lot to do with salesmanship, as Musicland views it."

(To be continued)

# CES(S) SET

NEW YORK—The third annual Winter CES will be held Jan. 5-8, 1975 at the Conrad Hilton Hotel, according to Jack Wayman, staff vice president, EIA Consumer Electronics Group, sponsor and producer of the show.

The dates, set by the Consumer Electronics Show Committee, fall between the National Home Furnishings Show and the International Housewares Show, and, according to Wayman, will utilize all the exhibit facilities of the Hilton. Wayman added, "Now as in the Summer show, all exhibitors may be accommodated in the space of their choosing."

The show will be held on four exhibit floors. There will also be more than 5,000 rooms and suites that will be exclusively allocated to exhibitors and trade visitors. These will be located in the Hilton and other major Chicago hotels, according to Wayman.

The show committee has also approved plans for allied events which will include daily audio, video and calculator conferences, as well as a champagne reception for all exhibitors and trade show visitors.

Wayman said that the heavy traffic at the last Winter CES proved that both the show and the consumer electronics industry were big enough to develop their own attendance without the concurrence of other industry shows. Wayman added, "This year's winter show proved conclusively that our industry has a real need for two major trade events a year."

Meanwhile, plans for the eight annual Summer CES have also been completed, with show dates for that

(Continued on page 30)

MUSICLAND's mall location in the Omaha Crossroads Shopping Center typifies attractive, open layout of chain's units. At right Chuck Langer, district supervisor (far right) and Barry Jensen, Omaha store manager (center) demonstrate chain's idea of personal selling in section where hardware is spotlighted along with software.



## Indie Dealer Blasts Ads

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The Stereo Bug has the lines that Meise believes give the customer quality and selection. In speakers it carries EPIcure, Klipsch, JBL and Bozak. In receivers, the roster features Kenwood, Cal Technics and Bang & Olufsen. Miracord and Duo are among the changer lines handled and the Sony line of tape recorders and compacts is also carried.

Because he feels speakers are the most "subject" piece of equipment he sells, this dealer keeps a good selection on display. He'll have five EPI models, three Klipsch, six or seven Bozak and four or five JBL speakers ready to demonstrate. A top-mover is the EPI 100 which he prices at \$94, a well-accepted price bracket. He also does a good job with a couple of Bozak models in the \$150 to \$200 bracket and in the still higher-end, a Klipsch model at \$275 turns well.

Meise says he can put together a very good system composed of two speakers, receiver, changer and phono magnetic cartridge for \$300. He says he educates customers on why they should buy a magnetic cartridge. Among the things he emphasizes is its lighter tracking and the way it promotes more durability in records.

Does the average buyer want a good selection to choose from? "That's fundamental to doing business," said Meise. "The average stereo buyer isn't happy unless he can make comparisons between several speakers in various price areas and in several brands. He likes to feel he makes his final selection only after some judicious listening."

One tool draws effusive praise from Meise when he talks about

demonstrations. It's a B. & O. comparator which permits pairing several speakers with different receivers and showing how they operate at various volumes. The average buyer has a tendency, according to Meise, to choose the system played the loudest. But if there is compensation for different levels of volume in efficiency, the customer can hear the characteristics of various speakers and make better decisions. The comparator is operated from a small upright control panel positioned between two easy-chairs in one of the two demonstration rooms.

## Quadrasonic

About 4-channel. The retailer said he made the mistake at first of placing four speakers on the back of the demonstration line and five on the front. This was too much for the average buyer, who was simply confused or overwhelmed. Then Meise hit upon the idea of putting four speakers on a quadrasonic hooked panel all into a receiver. This permitted demonstrating all equipment with one set of speakers.

"Quadrasonic is coming on stronger all the time and even with so few pressing records in CD-4 it has really blasted off.

"About 50 percent of the people ask about quadrasonic. The other 50 percent we do an education job on," Meise said. "The mass merchandisers aren't pulling their share of the education load. The trouble is we are taking the time to educate the buyer and then he leaves us forever to go over to a mass or chain outfit to get a better price. Doesn't something about that ring a little unfair to you? There just isn't anyone at nine out of ten mass houses or chain stores who can give the guy who is curious about quadrasonic even a few basic details." (To be continued)

## Dists. Okay Mass Buyer In-Dash Bid

CHICAGO—Distributors here at the recent Panasonic automotive products division sales convention were in general agreement that custom in-dash car players can be sold through mass merchandisers, a spot check showed. Central to this would be a very carefully thought-out program.

Detroit distributor Jack Frankford told how his firm is working via a chart that cross-references the various models and players available and is working through chains now (see separate story).

Ed Lucasey, national sales manager of the division, said that ideally, car stereo should be as easy to sell off the counter as a coffee pot. He said though that the whole installation procedure must be set up on a fixed rate basis.

Crucial to a mass merchandiser program is having installation stations available and having the whole program fully explained so that a customer doesn't get to the installer and hear a price different than quoted at the store. Other elements would include careful qualification of customers at the store sales counter.

But basically, a program for mass merchandisers must be comprehensive and simple with full guarantees on present inventories and protection of subsequent inventories as is brought out in the midwest survey elsewhere in this issue.

## Car Stereo

### MASS BUYERS EYE CUSTOM

• Continued from page 28

scale if Panasonic leaned to a consumer oriented custom product," Lanny Schimmel, buyer, stated. Schmitt's carries Panasonic and J.I.L. in both the automotive and the electronics departments. "They do better in the electronics department because the salespeople are more knowledgeable," he noted.

### 55 Howard Stores

Howard Bros. Discount Stores, with two service centers for 55 stores in the South, does a slow business in custom installations, mostly of imported cars. "Customers want to be able to get their units serviced, so they buy them here rather than order it factory installed," buyer Ralf Parker said.

Howard's carries about eight models of the low end Automatic Radio, and the same number of high end Craig. "The AM/FM-8-track sales are picking up, although the promotional \$30 unit with better speakers is popular," Parker said.

Car units are carried in the auto accessory department, with sound demonstrations set up near the register so the clerk can control sound and sales.

"The customer usually knows more about the car unit he is buying than the salesperson, who refers to spec sheets," Milt Hoffman, buyer for the 22 store Community Discount Centers, Chicago, said.

### Sales Problem

Community sells only Boman universal models, and offers no installation.

Hoffman's statement pointed up another problem mass merchandisers encounter in selling custom units.

Most salespeople are not technically oriented, and receive no special training. They are also shifted from one department to another.

Also compromising with the universal adjustable width model is the 93-store Kuhns chain, headquartered in Nashville. "We carry the Dyn \$100 combination unit with adjustable width, but it is not much of a seller. Most sales come from add-on units, either Dyn or Kraco, in player-only mode, at the low end," Gilbert Fox, vice president, said. Tapes are carried near the 10-unit demonstration hookup in the auto accessory departments. Again, no installation is offered.

Sid Wasserman, vice president of the 13-store Fashion Lane chain headquartered in St. Louis, simply said, "We do carry two brands of custom in-dash kits, but they are bad sellers. We do not offer installation."

One distributor who is attacking the inertia of the mass merchandisers successfully is Jack Frankford, president of Auto Sound Distributing, Detroit, a distributor for Panasonic.

Frankford has launched a training program for salespeople of Lafayette and Stereo Land, both with ten stores in the area. When the salesperson sells the equipment in the store, he makes an installation appointment immediately by phone and hands the customer an appointment ticket for the Panasonic automotive center. Lafayette and Stereo City have both reported more sales in the AM-FM 8-track Panasonic line of custom units, and customers are paying \$200, including installation, which breaks the price point barrier experienced by other mass merchandisers, Frankford claimed.

# ITA Focus: RCA, MCA, Sony TV Bid

By BOB KIRSCH

LOS ANGELES—To a great extent, the hardware and software markets in videotape have become quite solid markets in the industrial, educational and governmental fields, and those in the business are now beginning to eye the consumer arena more seriously than a year ago at this time, as will be seen at the ITA.

There is no doubt that the growth potential for video in industry, education and government remains immense. But there is still some doubt about the consumer market. Most

industry figures believe this market is there, but the configuration that will win over this important segment and the means of marketing the product remain a question mark.

The failure of Cartridge Television, Inc. last year seemed to many an indication that the consumer was not yet ready for video in the home. On the other hand, most of the industry gives great credit to CTI for making the general public aware of videotape and feels that a number of lessons may be learned from the firm's unfortunate venture.

To explore the question of the consumer market potential a bit more fully, Billboard surveyed three firms which are now marketing or planning to market in the relatively near future some form of video to all aspects of consumer, from industrial to educational, from government to the home.

The three firms surveyed were: RCA, which is planning on marketing a videotape unit to the consumer market in the next year or so at a price of about \$800; MCA Disco-Vision, which is preparing a video disk to be marketed to consumer and industrial/educational markets within a year and a half; and Sony Corp., which is already doing a huge business in the industrial/educational marketplace with its U-Matic videotape format and has no immediate plans to enter the consumer market.

RCA's unit is dubbed Selecta-Vision, a free standing videotape model featuring 3/4-inch tape. The unit was formerly introduced at the 1973 winter Consumer Electronics Show, and is a playback deck with optional black and white camera. Selecta-Vision may be channeled through any TV set.

Bill Boss, division vice president, product planning, for the firm, said that RCA is "going into manufac-

turing right now and will be testing the unit in an industrial market sometime during the summer.

"We will be testing for performance and reliability in the consumer market also," he added, "and this will be done in a number of homes. What we want to find out is how frequently they use the unit, how they use it and how it holds up under normal use."

Boss sees early 1975 as a potential target date for some marketing of the unit, and added that response to the product has been "very strong. A lot of our dealers and distributors are anticipating it," he said, "and we think the response should be good judging by the calls we have received."

"When this gets into the stores," Boss continued, "we think it will build traffic as well as sales. Our price is still expected to be around the \$800 mark and the camera will be around \$250. To us, this is a mass merchandising item, but one that can also be carried by many other types of outlets. The price may have to be moved up a slight amount before we hit the market as a result of all the shortages around and the economy in general, but we expect to hold it in the mass merchant range."

Boss added that RCA is "actively working on programming concepts and is doing so in depth. We have talked generally in three areas, including motion pictures, children's shows and 'how to do it' type tapes. We have no price decision as of yet, but it will vary with the program obviously."

Talking about videotape and video disk, Boss said that "there is room for both in the marketplace. I would certainly think that the disk is a real mass market item and will eventually be in TV units just as

record players are today. (RCA is working on a video disk system.) Tape will be a higher cost product and will be for those who want to do their own recording. You could almost compare videotape as an audiophile product when compared to a disk, much like a component is more audiophile than a compact."

MCA offered the first public showing of their Disco-Vision unit in December, 1972. The unit uses a laser beam rather than a needle to pick up signals from the disk, and hardware is expected to be priced at about \$400 for a single disk play model and \$500 for a multi-play unit. Disks will probably cost around \$1.98 each, with playing time varying according to the program. The units can be channeled through any TV set and are playback only.

Disco-Vision president Jack Findlater offered some comments about the system. "We feel that we are rather unique in several respects," he said. "First, we have the technology and the programming, or the chicken and the egg. What we are doing now is working to find the most intelligent approach to the manufacturing process. There are several alternatives. You can go into a joint, cooperative venture with a manufacturer or you can do a number of other things. Since this is going to be a very important decision, we are naturally pondering it carefully. This is the thing that will determine our entry into the marketplace and we are aiming at late 1975 or early 1976."

Findlater said that the programming will be educational and entertainment oriented. "We are preparing programming designed for the characteristics of the disk," he said.

(Continued on page 33)

## Home TV Future Tied to Industry

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The consumer market will follow and parallel many aspects of the non-consumer market and will develop "when the timing is right." Kusisto, speaking out on a variety of topics (see separate stories) said, "Timing is difficult in the life cycle and climate of a new product."

"I remember in 1956 when we became excited about the first endless loop tape cartridge and many Ford Motor Co. people were excited too. But when we started running marketing tests we found out that we just couldn't fly with it—it was too early."

### Business Impact

"What will happen is that as technology improves and you develop a wider base of application in industry and education, you not only expose the concept but also at least start getting revenue to offset the cost of launching the development and production of software and hardware for a consumer product."

"Along with this (non-entertainment) is the need for, 1) improved performance, 2) greater reliability, 3) ease of operation and 4) cost reductions—this all happens as a product starts to mature."

Kusisto said that there is not as much awareness of the TV disk at ITA. "The disk is substantially more attractive in the entertainment sector where you want prerecorded material at a low cost. But there's no reason why we won't have disks in training, providing there is some minimum volume base.

"I see the coexistence of a number of concepts in video and although standards are hopefully the ultimate objective, my guess is the video market is something you're going to have to evolve to and it will take a little time."

"When I talk of standards, it's my own personal opinion, and I speak of high volume concepts. You can get a limited edition for any unique and special application you want. If you want 1,000 line resolution, then you can have it. But I see reel to reel continuing and not changing substantially with standards pretty well established."

### Two Cartridges

"I see at least one or two disk systems and beyond that you're going to have cartridge for the record and playback feature. I see two types of cartridge (or cassette) tape systems. One will have very broad applica-

tions in industry, education and in consumer, and the other will be of more higher resolution for fine detail such as in surgery."

He did not allude to film systems or to EVR, which Motorola was initially involved in but now through another subsidiary of Motorola supplies programming for, along with programming in any of several formats.

As for ITA possibly changing its name because it now embraces films and disks, he said, "Originally, I talked about video tape and other storage media. The board has discussed changing the name, but the feeling is that it's not necessary at this time."

More and more, Larry Finley, executive director of ITA, has emphasized just the initials alone, although the address here is still called "World Tape Center."

## Summer, Winter CES Set

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show set for June 9-12, at Chicago's McCormick Place.

According to Wayman, more than 90 percent of the space for this show has already been assigned, with virtually all of last year's exhibitors returning. The CES executive added that this year's show is expected to surpass last year's which was attended by more than 38,000 trade show visitors from 50 states and 32 foreign countries.

One outstanding feature of the

Summer CES is expected to be the first annual Video Systems Exposition and Conference, designed, according to Wayman, to accelerate the orderly development of video equipment, software and services.

In other news from the CEG/EIA, the organization has appointed Dialog, the public communications division of the J. Walter Thompson Co., as its public relations counsel.

The staff of the Washington office of Dialog will serve as counsel to the CEG on its industry development program.

MARCH 2, 1974, BILLBOARD

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## RepRap

**Halbar Associates, Inc.** will be repping the **Amilon** line of cassette tape transports from the 3261 W. 4th St., Los Angeles 90020 (213) 387-8283 headquarters, to cover S. Calif., Ariz., Ore. and Wash. The San Mateo office will be responsible for N. Calif. The announcement was made by **Leonard Rosenblatt**, president of Amilon.

"Change is what life is all about. You learn to change in order to survive," philosophized **Mac Bougere**, who at 60 years of age, moved his successful rep firm **Mac R. Bougere Associates** from snowy New England to sunny Tampa, at 8716 Palisades Dr. 33615 (813) 886-8553. "There is greater business activity here, and although the gas shortage exists, you aren't locked in." Mac has been concentrating on professional lines, and will move back into consumer electronics after the National Electronics Distributors Show in Las Vegas in May. Mac is currently working with sub-reps, and hopes to build his own sales force later this year.

"We get 18,000 miles per horse, and while we aren't bothered by the gas shortage, the cost of hay is disturbing," **Nat Rafsky**, partner with **Greg Jones**, **Wild West Marketing**, joked from Phoenix. Wild West reps **Automatic Radio**, **Miida**, **Toshiba**, **Martel**, **Weltron** and **Living Sound** speakers in N. Mex., Ariz. and Tex. from 2817 N. 24th St. 85016 (602) 955-0791.

"Quadrasonic has a strong foothold here in both department stores and hi-fi shops because of quadrasonic broadcasts. An influx of population to the southwest is creating an increase in business, especially in car players, home compacts and portable cassettes in the \$30-\$40 range. Furniture consoles also do well because of the large retired population," **Rafsky** said.

**Bose Corporation**, manufacturers of professional audio electronics and speaker systems, has appointed two new reps: **Dave Andelman**, 4836 W. Birchwood, Skokie, Ill. 60076 (312) 674-3693, will cover n. Ill. and s. Wis.; **Ron Greene**, 279 E. Hill St., Wabash, Ind. 46902 (219) 563-4011, will rep Bose in Ind. and Mich.

**Columbia Magnetics** has named **Martin J. Altshuler** of Cherry Hill, N.J., as its rep of the year. Altshuler who is associated with **Marketing Consultants Co.**, covers the mid-Atlantic states for Columbia Magnetics. Prior to his association with Columbia Magnetics, Altshuler was eastern district manager for **Concord Electronics**. San Francisco-based **Connor & Associates** has become the new west coast rep for Columbia Magnetics products. **Ken Connor**, the firm's president, along with **Dan Strohl** and **Tony deLosada** will handle the Columbia Magnetics line.

Recently appointed reps for **Irish Magnetic Tape**, 270 Newtown Rd., Plainview, N.Y., as noted by **George Krug**, sales manager, are: **A-E-S Inc.**, 12891 E. Nevada Circle, Aurora, Colo. 80010 (303) 366-0208, with **Bill Gollmer** and **Craig Stevenson** covering E. Ida., E. Mont., Colo., Ut., Wyo., N.M., and El Paso, Tex.; **Abe Baker**, 10764 N. Kendall Dr., Miami 33156 (305) 274-6263, for Fla. **Emerson Quiet-Kool**, 575 Adams Ave., Philadelphia 19120 (215) 728-

### Broad Scope of ITA

• Continued from page 28

tive vice president for audio (**Jeffrey Berkowitz**, **Matsushita Corp.**) and the same post for video (**Gerald Citron**, **Philips**) with three vice presidents in each case reporting to them.

Disclosing that he has wanted to step down as board chairman for the past two years and that he does not see his chairmanship as "perpetual," **Kusisto** said ITA was needed "because the Electronics Industries Association does not address itself to the problems of, say software producers, or producers of raw materials, such as suppliers of oxide."

Noting several times in a long interview that ITA has never wanted to clash with EIA, he pointed out too that in the beginning ITA was acknowledging the Japanese firms. "From 90 to 95 percent of the tape equipment was coming in from offshore. There was no way we could ignore these (Japanese) companies" (even though EIA was not at that time recognizing Japanese firms for membership).

6300, with **Bill Platt** and **Sandy Sandler** covering S. N.J., Del., and E. Pa.

**James Lee, Inc.**, 6121 Excelsior Blvd., St. Louis Park, Minn. 55416 (612) 920-1525, with **Bill Meyers**, **Dave Otto**, **Tom Vonderharr**, and **Fred Wherland** covering N. D.,

S.D., Minn. and Wis.; **Jack F. McKinney Sales Co.**, 1303 Chemical, Dallas, Tex. 75207 (214) 631-9450, with **Jack McKinney**, **Ed Wheeler**, **Sandy Shields**, and **Nelda Jones**, covering Tex., Okla., La., Ark., and Miss.; **Meyer, Ross and Fleming, Inc.**, 45

Dorman Ave., San Francisco 94124 (415) 285-8880, with **Don Fleming**, **Wes Dean**, **Dick Reed**, **Dick Johnson** and **Dick Kidder**, covering N. Calif. and N. Nev. **Ed Severson & Assoc.**, 11435 Circle Dr., La Grange, Ill. 60525 (216) 561-8900, with

**Jim Bialosky**, **Irv Ullman**, and **Frank Bauer Jr.**, covering O., W.Va., and w. Pa., and, **Stanley K. Wallace Assoc., Inc.**, 151 Museum Circle, Jonesboro, Ga. 30236 (404) 471-6297, with **Earl Clanton** covering Ala. and Ga.

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# 120 Labels in Ampex Mail-Order

NEW YORK—Ampex Music Division (AMD) has begun distribution of its 64 page, 1974 catalog of prerecorded tapes to users of the firm's mail-order shopper's service.

The catalog contains more than 1,500 stereo and 4-channel tapes from the catalogs of more than 120 record companies. Included are clas-

sical, popular, rock country, comedy, international, spoken word and special sound albums. There are also special sections that offer blank tape and tape accessories.

Also incorporated in the new catalog are Dolbyized tapes which, according to Ampex officials have enjoyed tremendous growth in the Ampex library.

The service, now in its third year, is not a mail-order club, but is designed as a quick response service aimed at helping customers obtain a wide selection of tapes not easily obtained at retail outlets. No membership fee or minimum order are required and most major credit cards are accepted.

# Sammy Davis Plugs GE-3 TV Nets

Continued from page 28

commercials are GE audio systems, portable cassette tape recorders and digital clock radios. The commercials are being backed by special

point-of-purchase promotional materials featuring Sammy Davis.

Meanwhile, GE's 1974 product line includes a number of new audio systems and components, portable phonographs and portable tape recorders. Among them is an 8-track tape deck that records in stereo and plays 4-channel as well as stereo tapes. It carries a suggested list of \$219.95.

There is also a new "Tri-Mode" compact music system, model SC3211 which combines stereo receiver with 8-track player and automatic record changer in a compact music center. The unit's radio has two lighted slide rule dials, one for AM and the other for FM. Terminals for two optional rear speakers provide for the special effects of "Quadra-Fi" ambient sounds. This unit is listed at \$174.95.

Among the new portable tape recorders is a miniature, push-button cassette recorder/player with built-in condenser mike. It weighs two pounds, and has the most de-

sired features for school or office use. It carries a \$54.95 price tag.

The GE model M8405 was first shown at the last Winter CES. It has slide-a-matic T-Bar controls for ease in play/record, and a remote control mike. It operates either on four "C" batteries or on house current with an AC converter. It carries a price tag of \$27.96.

Also in this category is the M8416 with slide controls two-way microphone system and three-way power capability. It is listed at \$34.95.

The new GE portable phonographs are all modular and in color with prices ranging from \$40.95 to \$71.95.



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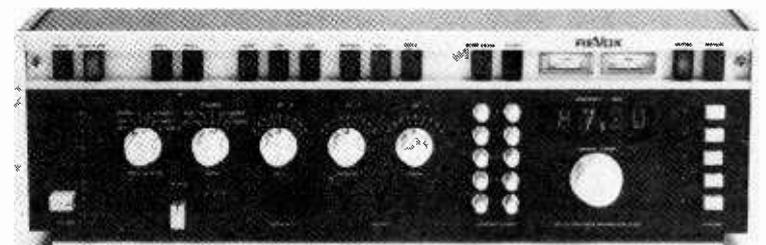
Continued from page 28

"We will bow a series of cassettes in March using a chrome coating," Denham said, "but this does not mean by any means that we are shying away from the cobalt doped market. We are still somewhat in favor of the high energy variety because it works well in all machines, whether there is a bias switch or not.

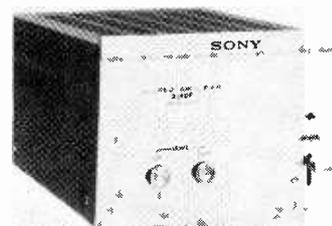
"However," Denham continued, "a lot of our distributors, retailers and consumers have been asking for a chromium dioxide tape, and it became apparent to us that they want it and that we should have it in order to offer a complete line. We thought it was a little bit ridiculous for a store to stock the entire line of 3M tape and then have to go to another company for a chrome line. And, there are a lot more units available with bias switches."

Denham added, "When chrome first surfaced, we thought it would be a lot bigger than it turned out. By the same token, when high energy tape came onto the scene, we thought it might take the place of chrome and that didn't happen either. So both configurations are here to stay.

# New Products



REVOX's digital FM Tuner PreAmplifier, A720, offers a wide variety of quality features. The tuner has quartz stabilized frequency synthesizer, frequency lock in, pre-set instant and stepped manual tuning. Audio section includes stepped tone controls, facilities for two recorders and 2 front headphone outputs. Price: \$1,495.00



SONY unveils a power amplifier, model TA 3140F, delivering 35 + 35 Watts RMS into 8 ohms from 20-20,000 Hz. The low distortion and high signal-to-noise ratio is exceptional for a unit of this power level. Retail price: \$199.50



LEBO's home 8-track storage cabinet, TA-160, has an all walnut finish and individual compartments for 45 cartridges. Suggested retail price is \$21.95

"The logical extension of these facts," Denham continued, "is to carry a 100 percent line. From a marketing point of view, this seemed sensible. We will also probably be introducing chrome in video, but now the idea is to have a complete 3M line available in all stores that carry our product. It is true that the audiophile will probably be the one to pick up the heaviest on chrome, while our high energy line will go to the person who is interested in good, quality sound. But as long as so many manufacturers are offering units with bias switches, we want to make our line universal."

Denham summed up by saying that "We made our move primarily to complete and fill out our audio line. There is a demand for chrome now which was not here four years ago, and we will meet that demand as well as continuing to place a strong emphasis on strong energy."

One important point not mentioned by Denham is that the firm is working with Sony Corp. on a number of video projects and is supplying tape for Sony. Sony has been a proponent of chrome for video for some time, but it is rumored now that the firm may be looking more at high energy. So 3M would be able to supply all of Sony or any other video manufacturers needs.

At Audio Magnetics, president George Johnson plans to stick with a cobalt doped high energy line and has no plans to go to chrome.

"We feel that chrome was a significant step forward when it first came on the scene," Johnson said, "but that technological advance has remained pretty much at a standstill. The technical curve for gamma ferric tapes, however, has continually grown. Now, we feel those curves are about to cross and the gamma curve will overtake the chrome curve."

Audio, particularly through Hap Unfried, has done a great deal of work on gamma particles (as has 3M), and has worked on developing new oxides. The firm has such a research center in Irvine, Calif. and one at Indianapolis, where it has an exchange program with RCA on certain ideas.

"The technology we have uncovered," Johnson pointed out, "gives us a satisfactory conviction that

there is little or nothing to gain in signing a chromium dioxide licensing agreement. The advantage we have at the moment is that cobalt doped tape will go into any unit. No bias switch is needed. Our tape is a new type of oxide which we are aiming at the audiophile field and which needs no bias switch. And we frankly have not seen that much equipment with bias switches, so we don't see chrome making a great deal of headway in the marketplace."

Johnson also sees several distinct disadvantages in chrome. "There is a higher recording bias and erasure is more difficult because these cassettes resist erasure. We feel a chrome cassette is only used effectively in recorders specifically designed for the configuration. Bias switches do optimize the performance of chrome tapes, but at the very high end, they also help ferric oxide tapes. In anything other than the high end, both ferric and chrome are now outstripping recorder performance, so the manufacturers of hardware are finding themselves in the position of having to catch up with the software."

In the video area, Johnson said that "we now feel we can provide a perfectly good videotape without using chrome and that high energy is sufficient. The technology of gamma ferric tape has advanced a great deal in video as well as audio. And, in any research and development program, there is always some beneficial spinoff that you are not really looking for. So, there may be a lot of other interesting things and advancements as a result of our venture into gamma ferric oxide."

## Sony Fair Trade

Continued from page 28

also barring them from selling Sony's fair traded products below stipulated prices.

Those enjoined are RMA Industries, Inc., and B & B Appliance. These injunctions were obtained on consent of the dealers and their attorneys. The hearing was held in the Court of Common Pleas, Cuyahoga County, Ohio.

MARCH 2, 1974, BILLBOARD

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# Tape Duplicator

By ANNE DUSTON

Telectro Systems Corp., Corona, N.Y., is following the trend toward more automation in tape duplication with its high speed (30 inches per second) ten channel tape duplicator with 14 cassette slaves and loop bin master, Harry Sussman, president, reported. The master playback transport stores 2,000 ft. of 1/2" tape. Other sound products produced by Telectro include miniature 2-track and 4-track portable cassette tape recorder/reproducers.

Trayco Industries, Inc., Sunnyvale, Calif., is experimenting with quadraphonic heads in master transports, and has put one model

with a customer experimentally. The machine is wired for stereo, and to change to quadrasonic, would only require additional wiring and amplification. However, plant supervisor Roy Clark said that present stereo duplicators would require too much modification to change over, and it would be more economical to trade in present equipment than modify it.

Finebilt Mfg. Co., Hollywood, Calif., has discontinued manufacture of its tape duplicator, because "the cost was too high for the market," Joe Bouzaglou, vice president, said. The firm is now manufacturing

machinery to make magnetic tape in 6 inch and 12 inch widths, as well as coaters and slitters.

"Demand is exceeding supply, and I foresee no change in that ratio," Phil Kelly, plant manager of Dyna-Day Plastics, Inc., manufacturers of 8-track and cassette plastic parts and Norelco styled boxes, in Hazel Park, Mich., stated. The plastics shortage has practically eliminated custom molding work, he added.

War Bonnet Productions and the Tomhawk Co. were consolidated with the parent company Audio Dynamics Enterprises, Inc. in order to

offer totally controlled duplicating service, from tape manufacture, to duplicating, to complete packaging, Jan Andres, secretary-treasurer and comptroller, reported. The \$600,000 facility is housed in 40,000 square feet in Costa Mesa, Calif., and grossed \$2 1/2 million in 1973.

For 1974, Andres predicted "permanent increased costs of 12 to 18 percent, and continued shortages in paper, vinyl and styrene, until the middle of the year, when the government will be forced to control ex-

ports of petroleum by public demand, for domestic consumption."

The tape producing facility has a capability of 17-20 million pieces a year of reel-to-reel, 8-track, quadrasonic 8-track and cassette. The firm also has its own printing presses for labels and jackets, ejection molding equipment for cartridges, and a recording studio. "If we receive a one inch legitimate master on Monday, we will have it out the back door on Friday, completely packaged," Andres said.

## RCA, MCA, Sony TV Systems Bid

• Continued from page 30

"For example, we may have Kent McCord and Martin Milner of Adam 12 discussing police procedures or Raymond Burr discussing the importance of knowing your legal rights. And we also have a lot of pure entertainment. At the moment, we have scheduled 1,000 LPs to support the introduction of the units.

"The LPs," he continued, "can literally be sold anywhere. We can put them in conventional record stores, supermarkets, mass merchants, drug stores, department stores and almost anywhere. We have already designed racks for the product."

"The Stanford Research Institute helped us on a marketing study," Findlater continued. "One thing they did was go through all of our components and confirm our pricing. We also decided that there will be an emphasis on consumer acceptance. We took a representative sample and found the acceptance way beyond our expectations. We also found that music stores are looking forward to the system, using the razor and blade theory."

Findlater also pointed out that MCA is gearing up to turn some of the disks out as audio only. There will be a switch on the unit which will allow this move.

As far as marketing the systems and the disks within the stores are concerned, Findlater said that "we will place the hardware wherever it is appropriate. For example, in the May Co., the records are already marketed next to the hi-fi equipment, so this is the way we would market the hardware and software. Wherever they are traditionally sold together, we will follow that path. Disks will be distributed through the traditional means of distributing LPs. We are also thinking of having a record club which will feature catalogs just like any other record club."

Findlater said he sees the disk as the primary means of entertainment in video, with tape going more to the industrial and educational markets, "We also see the disk going into a lot of non-entertainment fields," he said, "such as automobile showrooms and for sales training. It is cheaper than tape and we can program the material easily enough. Or you can take a bank for an example. In California, they are required to keep a picture of every check, It's now being done on microfilm and they are running out of space. As far as the consumer LPs are concerned, the scripts are ready, the covers are ready and the liners are designed. So it is just a matter of time."

Sony Corp. offers the U-Matic videotape system, using 3/4-inch tape. Sony has been selling their system for several years to the industrial and educational markets, but a number of sales have also crept over into the consumer marketplace.

According to the firm's Warren Anderson, "Whatever is going on in the consumer market is just kind of happening on its own. We won't discourage it, but we've found that some stores started asking for the device as a traffic builder and then found there was quite a bit of consumer interest. Some units were inevitably sold. This has happened a lot in the past year, especially during the Christmas season."

Anderson said that Sony's marketing plan "is to be in the institutional, business, industrial, educational, governmental and medical markets. These are the areas we will continue to emphasize. For a consumer to buy our system at \$1,500 he has to be pretty well to do. Frankly, we are just not in the consumer price range yet. The figures for a consumer market which are tossed around the most are between \$500 and \$700, but this will obviously be some way off for everyone.

"It is in the business and industrial field that this market is growing most rapidly," Anderson emphasized. "We are enjoying a lot of major network sales, such as a firm buying a number of units and spreading them out. In education, a number of schools are switching from the reel-to-reel format to the cassette, and the medical field is using video more as it becomes more informed about its applications."

As for the place of tape and disk in the marketplace, Anderson believes that "The two will live together compatibly. A number of factors will enter a decision to buy one or the other, especially cost and the desire or non-desire to be able to record. So far, the disk systems cannot record, while the tape systems can. So you may see disk used more for entertainment. But I think you will also see tape going into the home. What is really needed is an industry fix on what the videocassette is capable of and what the disk can do. There are still questions about time and cost on both, but I think they are a bit clearer with tape.

"I have no real prediction to make as to when Sony might enter the consumer market," Anderson summed up, "but it is still a few years away."

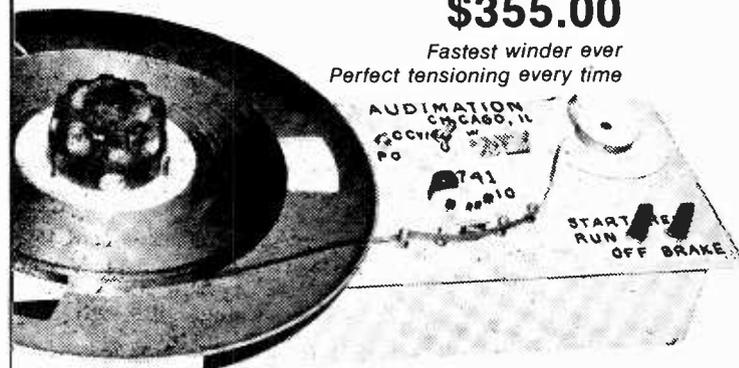
So, three major firms, all vitally involved in the video market, see things differently to a large extent. But an overview shows that goals and ideas are remarkably similar in many ways, and that there appears to be room for everyone in the video marketplace.



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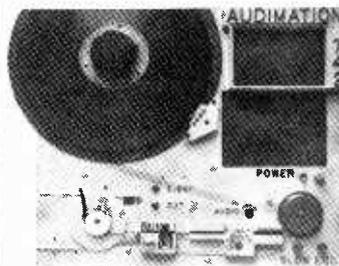
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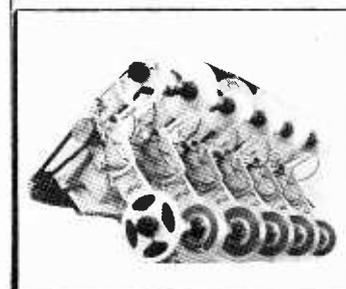
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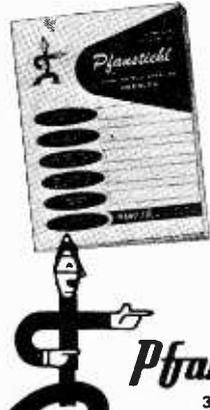
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## Mod Sound Applied to Veteran Performers Spells Chart Action

NASHVILLE—An updating of musical style has been primarily responsible for the resurgence of "old-timers," bringing some of them back on the charts and rekindling their popularity of the past.

Not since his "Candy Kisses" of 1949 and "Almost" of 1952 has George Morgan enjoyed such sales and airplay as he is getting with his current hit, "Red Rose On the Blue Side of Town." In this case, the "new" style is more reminiscent of the style of the early 1950's, with some modern licks.

Roy Acuff, on the Billboard chart for the first time in nine years, used modern studio musicians for the first time in his storied career, which dates back into the 1930's.

Webb Pierce also has a potential hit on his hands, his first in many years, with his new release. According to officials of MCA, it has more than doubled the sales of his other recent records.

Kitty Wells, the "Queen of Country Music," has just finished her first modernized recording sessions, utilizing members of the Allman Brothers

band and other pop musicians for background. There has been no opportunity yet to test reaction.

Jean Shepard made a strong comeback in 1973 with two consecutive hit songs, after a lengthy drought. Both were outstanding modern productions.

Perhaps one of the most dramatic moves has been made by Lonzo & Oscar, the long-time comedy group, whose last real big hit was "I'm My Own Grandpa," recorded in the 1940's. The "new" Lonzo & Oscar team, consisting of Rollin Sullivan and Dave Hooten, did a serious number "Traces of Live," and have had phenomenal success with it.

Hank Snow has had his biggest hit in years with "Hello Love," which has shot him up the chart. The Singing Ranger had his biggest songs, including "Fool Such As I" and "I've Been Everywhere," in the 1950's and early 1960's.

Charlie Louvin, another veteran in the business, also has come up with a winner, as has Wanda Jackson, after a long hiatus.

The success of the records also has triggered a demand for personal appearances among the artists involved.

A word must be said on behalf of at least one writer. Betty Jean Robinson is the composer of both the Acuff and Snow hits. Somehow, she has found their niche.

## Writer Buys Music From 4-Star; Starts Own Firm

NASHVILLE—Dave Burgess, a former official of 4-Star Music here, has purchased 386 songs from the catalog of that company and formed Singletree Music, a firm he owns jointly with Billy Hale.

Burgess also has formed Doubletree Productions, a firm which will work closely with songwriters who also will be recording artists.

In addition, Singletree will administer two publishing companies for writer/arranger/producer Bill

Walker: Con Brio Music and Wiljex Music.

Capitol recording artist Red Steagall is sharing an office in the new Singletree building on Music Row.

Some of the songs purchased by Burgess include "Rainbows Are Back in Style," recorded by Dean Martin; "Little Old You," recorded by the late Jim Reeves; "Ever Lovin'," recorded by Rick Nelson, and "Lonelyville," done by Dave Dudley.

## Briton in Dot Deal And Overseas Booking Pact

NASHVILLE—Jeffrey Kruger, president of Ember Records, London, has finalized an arrangement with Dot Records whereby four of the labels top artists will be released on Ember overseas.

Kruger said the arrangement calls for releases by Roy Clark, Diana Trask, Joe Stampley and Tommy Overstreet. He also said that Miss Trask would be co-featured with Glen Campbell on his upcoming overseas tour.

Ember, which is celebrating its 10th anniversary in the business, is about to release its 43rd country album, a Bobby Bare LP acquired from Rice Records here. This will be

followed by another album by Dave Dudley, which is in the final mixing stage. A British artist, Susan Maughan, also has a release being mixed at the Woodland Sound Studio here, with a Nashville Sound.

Kruger also brought with him Hal Shaper, leading European songwriter, to "educate him into the ways of country music." Kruger's plan is to have Shaper write songs "of country music tailor made for the European market."

Kruger also worked on finalizing overseas tours by Mel Tillis, Conway Twitty, Loretta Lynn, Jerry Reed, Marty Robbins and Charley Pride.

## Independent Label in Indy Opens With Nashville Ties

INDIANAPOLIS — Recording artist Jim Davis has announced the formation of a new label here, Shandy, which will be basically country.

Davis is president of Shandy Records, Inc., whose other corporate officers are: Grady Davis, vice president; Jim Lindsey, secretary, and William C. Demier, treasurer.

Although Davis is the initial artist, he said the company would be moving into quality expansion. All recording is done in Nashville at RCA.

The first release was produced by Roy Shockley, a brother-in-law of Chet Atkins, who also wrote the tune.

On a distribution tour, Davis set up arrangements with Sound Clas-

sics, here, and P & G Distribution of Cincinnati. He said distribution would be set up throughout the nation at the conclusion of the tour.

## Wood Assigns Publishing Co.

NASHVILLE—In order to devote full time to management of Sonny James, Luther Wood has assigned administration of his Pot O' Gold Music to House of Loyd Publishing.

Wood and Lola Scobey, executive vice president of House of Loyd, said the affiliation will enable Wood to devote his entire attention to co-management of James with Bob Neal.

# JACK RENO

## 'LET THE FOUR WINDS BLOW'

UA-XW374-W

### It's On The Air On:

WSLR AKRON  
WUBE CINCINNATI  
WMNI COLUMBUS  
WONE DAYTON  
WTOD TOLEDO  
WINN LOUISVILLE  
WITL LANSING  
WDEE DETROIT  
WEEP PITTSBURGH  
WJJD CHICAGO  
WIRE INDIANAPOLIS  
WIL ST. LOUIS  
KTCR MINNEAPOLIS  
KFDI WICHITA  
KCKN KANSAS CITY  
KWMT FT. DODGE

WPLO ATLANTA  
WPNX COLUMBUS, GA.  
WGBG GREENSBORO  
WHOO ORLANDO  
WYOJ JACKSONVILLE  
WYDE BIRMINGHAM  
WUNI MOBILE  
WKDA NASHVILLE  
WMAD MADISON  
WAXX EAU CLAIRE  
KOOO OMAHA  
WXCL PEORIA  
WHO DES MOINES  
KFOX LOS ANGELES  
KCKC SAN BERNARDINO  
KWJJ PORTLAND

WIVK KNOXVILLE  
WMC MEMPHIS  
KBUI FT. WORTH  
KENR HOUSTON  
KNUZ HOUSTON  
KIKK HOUSTON  
KKYX SAN ANTONIO  
KD JW AMARILLO  
KHEY EL PASO  
KBOX DALLAS  
KLPR OKLAHOMA CITY  
KVOO TULSA  
KXLR LITTLE ROCK  
WCMS NORFOLK  
WSLC ROANOKE  
WTRV RICHMOND  
WRCP PHILADELPHIA

# BILLY MIZE

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UA-XW372-W

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WPNX COLUMBUS, GA.  
WGBG GREENSBORO  
WESC GREENVILLE  
WQIK JACKSONVILLE  
WHOO ORLANDO  
WYDE BIRMINGHAM  
WUNI MOBILE  
WKDA NASHVILLE  
WIVK KNOXVILLE  
WBAP FT. WORTH  
KBUI FT. WORTH  
KENR HOUSTON  
KNUZ HOUSTON

KKYX SAN ANTONIO  
KD JW AMARILLO  
KHEY EL PASO  
KLPR OKLAHOMA CITY  
KVOO TULSA  
KXLR LITTLE ROCK  
WCMS NORFOLK  
WSLC ROANOKE  
WRCP PHILADELPHIA  
WSLR AKRON  
WUBE CINCINNATI  
WMNI COLUMBUS  
WTOD TOLEDO  
WINN LOUISVILLE

WITL LANSING  
WIRE INDIANAPOLIS  
WIL ST. LOUIS  
KTCR MINNEAPOLIS  
KFDI WICHITA  
WAXX EAU CLAIRE  
KOOO OMAHA  
WXCL PEORIA  
WHO DES MOINES  
KLAC LOS ANGELES  
KCKC SAN BERNARDINO  
KRAK SACRAMENTO  
KWJJ PORTLAND

## On United Artists Records



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## On United Artists Records



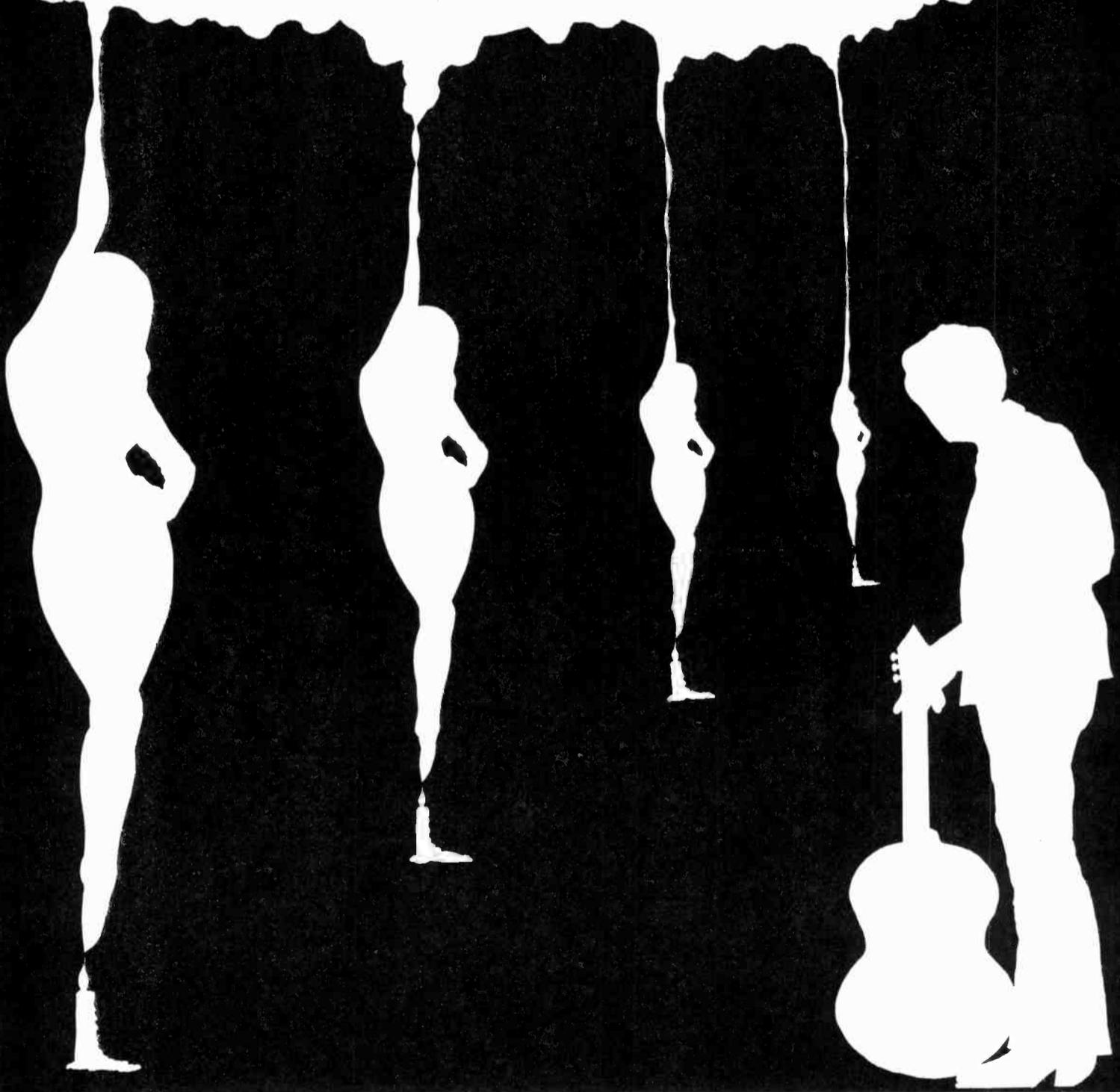
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## Akeman Auction Bidding Slated

NASHVILLE—The land and personal property of Dave "Stringbean" Akeman, including mementos from his career, will be auctioned here Friday.

Administrators of the estate, who will conduct the auction at the farm home of the late performer, said the value of the estate would total about \$500,000.

Certain items synonymous with his career, including his banjo and his costume, will be given to the Country Music Hall of Fame by his survivors.

## Spectrum With Empty Seats; to Try Again

PHILADELPHIA—While the post-church audience of 6,000 fell far below expectations, the first Spectrum country concert last week was considered satisfying by the operators of the 19,500 seat structure.

The Spectrum staged the concerts in cooperation with radio station WRCP-AM, which programs country music exclusively.

Ice and freezing weather also were factors in holding down the crowd.

The first of four scheduled country concerts headlined the Charley Pride Show, along with the Four Guys, and Ronnie Milsap, and Pride's band, the Pridemen.

Spectrum management hopes eventually to make the country sound as financially profitable as the rock sound promoted with Electric Factory Concerts, which normally fill all the seats.

If the other three shows build, Spectrum will book a heavy schedule next season for country concerts.

## Charlotte Club in Country Test Run

CHARLOTTE, N.C.—Another plush night club has converted from rock to country, at least on an experimental basis, and has just had its test run.

The Night Gallery here booked Bill Anderson and his Po' Boys this past weekend.

Ted Kemp, owner of the club, said that if the turnout is successful, he will continue to book country acts.

"I have tentative holds now on Don Gibson and Hank Williams Jr.," Kemp said. "If Bill Anderson draws as we expect him to, I'll be doing a lot more country."

His club seats 700, with two shows nightly. He anticipates a full turnover. Admission price is \$5.00 on Friday and \$6.00 on Saturday night. Liquor by the drink is not allowed here, but "brown bagging," or bringing one's own bottle is acceptable. Setups are included in the price of admission.

## Lewis With Mixed Package, New Faces

MEMPHIS—Jerry Lee Lewis Enterprises has formed a self-contained package show featuring Lewis, Kenneth Lovelace of the Memphis Beats, Atlanta James and Elmer Fudpucker.

The package will concentrate on college concerts, fairs, conventions, and limited club dates.

Nashville booking agent Bob Evans will handle all of the arrangements and promotion through Jerry Lee Lewis Enterprises here.

The package will play its first date at the Southernaire club in Atlanta in March.

Billboard

# Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 3/2/74

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This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
1	2	3	1	2	3			1	2	3	1	2	3			1	2
1	1	10	35	41	9	★	ANDY AND LONELY SONG—Tammy Wynette (B. Sherrill, M. Wilson, T. Wynette), Epic 5-11079 (Columbia) (Algee/Atlan, BMI)	68	76	2	★	YOU NEVER SAY YOU LOVE ME ANYMORE—Nat Stuckey (Gayle Barnhill, Johnny Christopher), RCA 0222 (Unichappell/Easy Nine, BMI)	70	—	1	★	IS IT WRONG (For Loving You)—Sonny James (W. McPherson), Columbia 4-46003
2	2	11	36	29	10	★	DADDY, WHAT IF—Bobby Bare (Hal Silverstein), RCA 0197 (Evil Eye, BMI)	69	56	13	★	LOOKING BACK—Jerry Foster (Otis, Benton, Hendricks), Cinnamon 774 (Sweco/Eden, BMI)	71	81	3	★	I'LL NEVER GO AROUND MIRRORS—Lefty Frizzell (S.D. Shafer/L. Frizzell), ABC 11416 (Blue Crest, BMI)
3	4	11	37	28	17	★	THERE WON'T BE ANYMORE—Charlie Rich (Charlie Rich), RCA 0195 (Charles Rich, BMI)	72	75	5	★	LOVELY LADY—Murry Kellum (Murray Kellum, Sonny Ladet), Cinnamon 777 (Toast, BMI)	72	75	5	★	SIX PACK TO GO—Hank Wilson (Thompson, Lowe, Hart), Shelter 7338 (Capitol) (Brazos Valley, BMI)
★	10	7	38	35	6	★	THERE'S A HONKY TONK ANGEL—Conway Twitty (Troy Seals, Danny Rice), MCA 40173 (Danor, BMI)	73	68	8	★	THE GREAT MAIL ROBBERY—Rex Allen, Jr. (Joe Allen), Warner Bros. 7753 (Tree, BMI)	74	69	10	★	LET THE FOUR WINDS BLOW—Jack Reno (D. Bartholomew, A. Domino), United Artists 374 (Travis, BMI)
★	8	9	39	39	8	★	SWEET MAGNOLIA BLOSSOM—Billy "Crash" Craddock (Rory Bourke, Gayle Barnhill) ABC 11412 (Chappell, ASCAP/Unichappell, BMI)	74	69	10	★	SUPERSKIRT—Connie Cato (R. Hellard, Gary S. Paxton), Capitol 3788 (Acoustic, BMI)	75	82	4	★	J. JOHN JONES—Marie Owens (Billy Ray Reynolds, K. Phyllis Powell), MCA 40184 (Claremont House, BMI)
★	16	8	40	50	3	★	WOULD YOU LAY WITH ME (In A Field Of Stone)—Tanya Tucker (David Allen Coe), Columbia 4-45991 (Window Captive, BMI)	75	82	4	★	BACK IN THE COUNTRY—Roy Acuff (Eddy Raven), Hickory 314 (MGM) (Milene, ASCAP)	76	84	5	★	DON'T STOP NOW—Sherry Bryce (Sherry Bryce), MGM 14695 (Sawgrass, BMI)
7	6	10	41	44	7	★	THAT'S THE WAY LOVE GOES—Johnny Rodriguez (S.D. Shafer, L. Frizzell), Mercury 73446 (Phonogram) (Blue Crest, BMI)	76	84	5	★	WE SHOULD BE TOGETHER—Don Williams (A. Reynolds), JMI 36 (Jack, BMI)	77	80	2	★	AT THE TIME—Jean Shepard (Bill Anderson), United Artists 384 (Stallion, BMI)
8	9	11	42	63	4	★	I LOVE YOU, I LOVE YOU—David Houston & Barbara Mandrell (D. Walls, M. Wilson, S. Lyons), Epic 5-11068 (Columbia) (Algee, BMI)	77	80	2	★	SEASONS IN THE SUN—Bobby Wright (Rod McKuen, Jacques Brel), ABC 11418 (E.B. Marks, BMI)	78	94	3	★	LITTLE MAN—Logan Smith (L. Smith), Brand X 678 (Points West, BMI)
9	3	13	43	54	4	★	I'M STILL LOVING YOU—Joe Stampley (Glen Sutton, George Richey), Dot 17485 (Famous) (Flagship/Al Gallico, BMI)	78	94	3	★	THANK YOU FOR THE FEELING—Billy Mize (Johnny Slate, Red Lane, Larry Henley), United Artists 372 (Tree, BMI)	79	87	4	★	LORO, HOW LONG HAS THIS BEEN GOING ON—Doyle Holly (L. Morris), Barnaby 5030 (MGM) (Sing Me/Backyard, ASCAP)
★	14	9	44	49	5	★	LOVING YOU HAS CHANGED MY LIFE—David Rogers (Jerry Foster & Bill Rice) Atlantic 45-4012 (Jack & Bill, ASCAP)	79	87	4	★	ORLEANS PARISH PRISON—Johnny Cash (D. Feller), Columbia 4-45997 (House Of Cash, BMI)	80	—	1	★	SUNSHINE ON MY SHOULDER—John Denver (Denver, Kniss, Taylor) RCA 0213 (Cheery Lane, ASCAP)
11	5	11	45	51	4	★	A LOVE SONG—Anne Murray (D.L. George, K. Loggins), Capitol 3776 (Portofino/Gnossons, ASCAP)	80	—	1	★	THINGS AREN'T FUNNY ANYMORE—Merle Haggard (M. Haggard), Capitol 3830 (Shade Tree, BMI)	81	95	2	★	HELLO TROUBLE—Lawanda Lindsey (E. McDuff, O. Couch), Capitol 3839 (Blue Book, BMI)
12	13	10	46	52	5	★	SNAP YOUR FINGERS—Don Gibson (G. Martin, A. Zanetti), Hickory 312 (MGM) (Fred Rose, BMI)	81	95	2	★	SILVER THREADS AND GOLDEN NEEDLES—Linda Ronstadt (J. Rhodes, D. Reynolds), Asylum 11032 (Central Songs, BMI)	82	92	2	★	STAR OF THE BAR/YOU CAN'T JUDGE A BOOK BY ITS COVER—Troy Seals (W. Dixon), Atlantic 45-4013 (Arc, BMI)
★	17	8	47	64	2	★	MIDNIGHT, ME & THE BLUES—Mel Tillis (Jerry House), MGM 14689 (Sawgrass, BMI)	82	92	2	★	MAMA'S GOT TO KNOW HOW—Doug Kershaw (Doug Kershaw), Warner Bros. 7763 (Tree, BMI)	83	83	7	★	TELL ME A LIE—Sammi Jo (B. Wyrick, B. Buckins), MGM South 7029 (Fame, BMI, Rick Hall, ASCAP)
14	7	12	48	45	10	★	WORLD OF MAKE BELIEVE—Bill Anderson (Pee Wee Maddux, Marion Carpenter, Pete McCord), MCA 40164 (Gulf Stream/Singing River, BMI)	83	83	7	★	I GAVE UP A GOOD MORNING—Red Steagall (R. Steagall, S. Linard), Capitol 3825 (Willex, ASCAP)	84	85	3	★	WHAT A WAY TO GO—Del Reeves (J. Chesnut), United Artists 378 (Passkey, BMI)
★	19	8	49	61	4	★	WRONG IDEAS—Brenda Lee (Sheil Silverstein), MCA 40171 (Evil Eye, BMI)	84	85	3	★	I USE THE SOAP—Dickey Lee (David Gates), RCA 0227 (Jipahulu, ASCAP)	85	—	1	★	SHE STILL COMES TO ME—Henson Cargill (D. Feller), Atlantic 4016 (Vector, BMI)
16	11	12	50	31	13	★	I'VE JUST GOT TO KNOW—Freddie Weller (B. Emerson, J. Emerson), Columbia 4-45968 (Golden Horn, ASCAP)	85	85	3	★	SILVER THREADS AND GOLDEN NEEDLES—Charlie McCoy (J. Rhodes, D. Reynolds), Monument 8600 (Columbia) (Central Songs, BMI)	86	90	2	★	SPIDERS AND SNAKES—Jim Stafford (J. Stafford), MGM 14648 (Kaiser/Boo/Gimp, ASCAP)
17	12	13	51	67	2	★	TONIGHT SOMEONE'S FALLING—Johnny Carver (B. Braddock, J. Glimmer), ABC 11403 (Tree, BMI)	86	90	2	★	WALKIN' IN TEARDROPS—Earl Richards (B. Emerson, J. Emerson), Ace Of Hearts 0477 (Golden Horn, ASCAP)	87	88	3	★	
★	23	7	52	47	14	★	RAINBOW IN DADDY'S EYES—Sammi Smith (Ballas Frazier, Sanger Shafer), Mega 204 (Blue Crest, BMI)	87	88	3	★		88	—	1	★	
★	36	6	53	65	4	★	TWENTIETH CENTURY DRIFTER—Marty Robbins (Marty Robbins), MCA 40172 (Mariposa, BMI)	88	—	1	★		89	91	2	★	
★	26	11	54	33	18	★	WAKE ME INTO LOVE—Wilma Burgess & Bud Logan (R. Lane, R. Porter, T. McKeon), Shannon 816 (N.S.D.) (Tree/Cross Keys, BMI)	89	91	2	★		90	—	1	★	
21	15	13	55	38	16	★	SOMETIME SUNSHINE—Jim Ed Brown (James Coleman, Johnny Wilson), RCA 0180 (Yearbook, BMI) (Pana, ASCAP)	91	78	7	★		91	78	7	★	
22	22	8	56	77	2	★	WHATEVER HAPPENED TO RANDOLPH SCOTT—Stalter Brothers (H. Reid, D. Reid), Mercury 73448 (Phonogram) (American Cowboy, BMI)	92	93	5	★		92	93	5	★	
★	37	6	57	57	9	★	BABY OOLL—Barbara Fairchild (J. Crutchfield, D. Earl), Columbia 4-45988 (Duchess, BMI)	93	96	4	★		93	96	4	★	
★	30	7	58	59	8	★	WHEN YOUR GOOD LOVE WAS MINE—Marvel Felts (Jerry Foster, Bill Rice), Cinnamon 779 (Jack & Bill, ASCAP)	94	—	1	★		94	—	1	★	
25	21	12	59	55	10	★	RED ROSE FROM THE BLUE SIDE OF TOWN—George Morgan (Betty Jean Robinson, Hank Snow), MCA 40159 (4 Star/Hank's, BMI)	95	97	2	★		95	97	2	★	
26	20	13	60	60	6	★	WHEN I GET MY HANDS ON YOU—Diana Trask (Norris Wilson, C. Taylor, Diana Trask), Dot 17486 (Famous) (Al Gallico/Algee, BMI)	96	98	2	★		96	98	2	★	
27	24	12	61	73	3	★	LUCKY LADIES—Jeanne Seely (Hank Cochran), MCA 40162 (Tree, BMI)	97	—	1	★		97	—	1	★	
★	34	5	62	66	3	★	HOUSTON—Glen Campbell (David Patch), Capitol 3808 (Kayteekay/Humdmr, ASCAP)	97	—	1	★		97	—	1	★	
29	32	10	63	40	14	★	YOU'RE GONNA HURT ME (One More Time)—Patti Page (G. Richey, C. Taylor, N. Wilson), Epic 5-11072 (Columbia) (Al Gallico/Algee, BMI)	98	—	1	★		98	—	1	★	
30	25	15	64	62	7	★	ONCE YOU'VE HAD THE BEST—George Jones (Johnny Paycheck), Epic 5-11053 (Columbia) (Copper Band, BMI)	98	—	1	★		98	—	1	★	
31	18	18	65	74	5	★	JOLENE—Dolly Parton (Dolly Parton), RCA 0145 (Owepar, BMI)	99	—	1	★		99	—	1	★	
★	42	3	66	72	8	★	I'VE GOT A THING ABOUT YOU BABY/TAKE GOOD CARE OF HER—Elvis Presley (Tony Joe White), RCA 0196 (Swamp Fox/White Haven, ASCAP)	99	—	1	★		99	—	1	★	
33	27	14	67	46	12	★	THE RIVER'S TOO WIDE—Jim Munday (B. Morrison), ABC 11400 (Music City, ASCAP)	100	—	1	★		100	—	1	★	
★	48	4					THE CRUDE OIL BLUES—Jerry Reed (Jerry R. Hubbard), RCA 0224 (Vector, BMI)										

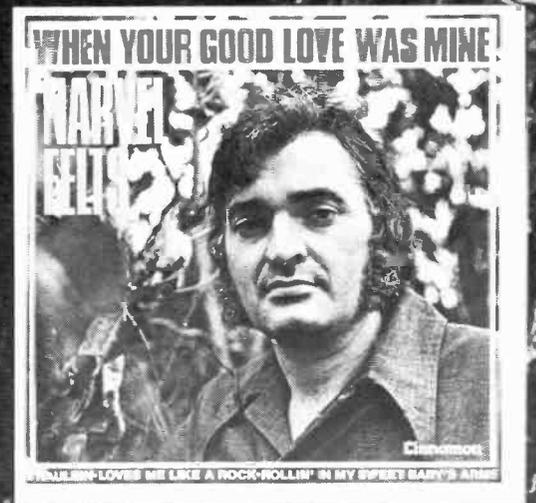
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CIN 779

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# 5	KSON	SAN DIEGO
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# 14	WIRE	INDIANAPOLIS
# 20	KCKC	SAN BERNARDINO
# 26	KBOX	DALLAS

*. . . And that's just to name a few. Don't pass this one up, it's a winner and so is Connie.*

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## Nashville Scene

By BILL WILLIAMS

Turnabout is fair play. When Bill Monroe did a live album last year at his Bluegrass Festival in Bean Blossom, Ind., he was joined by Lester Flatt. Now Lester is going to do a live LP at Vanderbilt University, and will be joined on it by Bill Monroe. . . . George Morgan and Barbara Mandrell got their call directly from the White House to appear at a gathering for President Nixon in Huntsville, Ala. It was the old southern politician way of gathering a crowd before the speaker showed up. . . . Brenda Lee, after a couple of days of Japanese phonetics, did a song in that language to be released with her appearance there.

Minnie Pearl, still going strong, refuses to wear her glasses on stage. "The audience doesn't expect to see me in them," she explained. . . . Lorene Mann, a gifted writer and singer, is going to record again. Her label will be announced soon. Meanwhile, she has penned three songs recorded by Jerry Wallace. . . . The International Trade Mart in New Orleans March 22 will have strong Nashville representation. On hand will be Danny Davis and the Brass, Johnny Russell, Demitris Tapp, and Ben Smathers and the Stoney Mountain Cloggers. . . . Billy Grammer's house hit for the second time by burglars in the past few months. He now has it up for sale. . . . One of the hottest new song teams in Nashville is that of Arthur Kent and Frank Stanton. . . . Ernest Tubb was given a party for his 60th birthday on stage at the "Jamboree USA" show in Wheeling, W. Va.

Johnny Cash is set for a series of guest appearances for NBC-TV this season, each of a different type to demonstrate his versatility. . . . Leon Ashley and Margie Singleton have done a massive tour for County Sheriff departments in Colorado, Kansas and Oklahoma. In each state, the talented pair was honored. Ashley was commissioned honorary sheriff in 17 counties. . . . Donna Fargo and Stan Silver are all heart. All future rehearsals of Donna's show will be held on the road so that the musicians can spend more time with their families while home in Nashville. . . . Jean Shepard going strong again on personal appearances. She is something special. . . . Vic Chandler has finished a recording session at RCA Studio B with Hank Levine producing. Material came from writers Cliff Cochran, Paul Huffman, and Joannie Keller. . . . The new Don Ho country album is currently under way with producer Ken Mansfield. Three of the tunes are published by House of Loyd.

A place called the Opry House in Raleigh, N.C., had never booked a female single act until it brought in RCA's Josie Brown. She got so much encore the management promptly began making plans to have her back. . . . Mike Hoyer, formerly with KWMT in Fort Dodge, Iowa, is now on the road promoting Steve Bledsoe's new record, "Remember Me." Mike told us during his stop in Nashville that he is marking time until he purchases a country music station in Montana. A lot of time remains, for the papers haven't even gone in on it yet. . . . Great things continue to happen to the LeGarde Twins, Tom and Ted. After a highly successful stay at the Las Vegas Hilton, they've been booked right back for more. And they have finalized

## Country Music

Billboard

# Hot

# Country LP's

Billboard SPECIAL SURVEY<sup>®</sup>  
for Week Ending 3/2/74

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★ Star Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	8	LET ME BE THERE—Olivia Newton-John, MCA 389
2	3	45	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
★ 3	6	8	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
4	4	8	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram)
5	1	10	AMAZING LOVE—Charley Pride, RCA APL1-0397
6	7	9	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-2-0290
★ 7	10	8	SOUTHERN ROOTS/BACK HOME TO MEMPHIS—Jerry Lee Lewis, Mercury SRM 1-690 (Phonogram)
8	8	11	THE MIDNIGHT OIL—Barbara Mandrell, Columbia KC 32743
9	5	15	ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018 (Famous)
★ 10	24	3	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
11	13	14	NEW SUNRISE—Brenda Lee, MCA 373
12	12	7	AN AMERICAN LEGEND—Tex Ritter, Capitol 11241
13	9	11	FASTEST HARP IN THE SOUTH—Charlie McCoy, Monument KZ 32749 (Columbia)
★ 14	18	9	I REMEMBER HANK WILLIAMS—Glen Campbell, Capitol SW 11253
15	16	10	IF YOU CAN'T FEEL IT, (It Ain't There)—Freddie Hart, Capitol ST-11252
16	11	11	ALL ABOUT A FEELING—Donna Fargo, Dot DOS 26019 (Famous)
17	14	12	CLINGING TO A SAVING HAND—Conway Twitty, MCA 376
18	19	16	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
19	22	23	SAWMILL—Mel Tillis, MGM SE 4907
20	23	9	THE UPTOWN POKER CLUB—Jerry Reed, RCA APL 1-0356
21	15	10	CAN I SLEEP IN YOUR ARMS/LUCKY LADIES—Jeannie Seeley, MCA 385
22	17	12	COUNTRY SUNSHINE—Dottie West, RCA APL1-0344
★ 23	29	7	BEAN BLOSSOM—Bill Monroe, MCA 2-8002
★ 24	30	9	SHADES OF STEEL—Lloyd Green, Monument KZ 32532 (Columbia)
25	27	19	BUBBLING OVER—Dolly Parton, RCA APL1-0286
★ 26	32	3	THE ENTERTAINER OF THE YEAR—Roy Clark, Capitol ST 11264
27	28	10	IT'S A MAN'S WORLD—Diana Trask, Dot DOS 26016 (Famous)
28	33	2	SONG AND DANCE MAN—Johnny Paycheck, Epic KE 32570 (Columbia)
29	31	6	KINDLY KEEP IT COUNTRY—Hank Thompson, Dot DOS 26015 (Famous)
30	25	26	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
★ 31	39	2	I'M STILL LOVING YOU—Joe Stampley, Dot DOS 26020 (Famous)
32	21	26	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
33	34	5	KENTUCKY SUNSHINE—Wayne Kemp, MCA 369
34	20	32	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
35	26	12	GOD IS ABUNDANT—Connie Smith, Columbia KC-32492
36	42	5	RED, WHITE & BLUE (Grass), GRC 5002
37	37	8	THE FARMER—Porter Wagoner, RCA APL 1-0346
38	38	6	ARMS FULL OF EMPTY—Buck Owens, Capitol ST 11222
39	41	21	CARRY ME BACK—Statler Bros., Mercury SR 1-676 (Phonogram)
40	40	7	JUST ANOTHER COWBOY SONG—Doyle Holly, Barnaby 15011 (MGM)
41	36	22	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
42	46	6	GIVE ME THAT OLD TIME RELIGION—Guy & Raina, Ranwood 8120
43	—	1	KID STUFF—Barbara Fairchild, Columbia KC-32711
44	48	2	HOUSE OF THE RISING SUN—Jody Miller, Epic KE 32569 (Columbia)
45	—	1	GREATEST HITS VOL. 1—Connie Smith, RCA APL1-0275
46	—	1	THE LEGENDARY LEFTY FRIZZELL—ABC ABCX 799
47	49	2	TOO MANY MEMORIES—Bobby Lewis, Ace Of Hearts 3-1002 (Golden Horn)
48	—	1	THE PILGRIM—Larry Gatlin, Monument KZ-32571 (Columbia)
49	44	4	NOW PRESENTING—Troy Seals, Atlantic SD 7281
50	47	3	HYMNS BY SUSAN RAYE—Capitol ST 11255

plans with a major label for release of an album. That announcement will come at any time. . . . Johnny Dollar reports that he continues to work the March of Dimes shows

across the country, all of them with big names. The Gemini recording artist says he enjoys this sort of work, which is rewarding spiritually as well as otherwise.

MARCH 2, 1974, BILLBOARD

## D. Parton Ankles Wagoner Show; Forms Own Show With Porter's OK

NASHVILLE—Porter Wagoner and Dolly Parton, a team for the past seven years, will split effective July 15 when Miss Parton forms her own show.

The two, however, will remain business partners in various enterprises.

In an almost tearful announce-

ment, the two stressed the amicability of the break-up, and Wagoner made it abundantly clear it was done solely to enhance Miss Parton's career.

"She is a perfectionist in every way," he said, "and deserves some of the awards others have been winning." He said she was too closely

tied to him professionally to allow her the recognition she deserves.

Miss Parton, too, praised Wagoner, saying he had "taken a little country girl and made something out of her."

Miss Parton joined Wagoner in 1967 after he parted with Norma Jean, who had been with him a number of years. He made it clear that he will take on another girl partner as soon as Miss Parton terminates, and will work hard on her career. It will be a virtual unknown, not an established act.

Miss Parton will form her own show, with her own band, and Wagoner will continue to be her "career adviser," even planning her career as a solo act.

## GRC Doubles up Under Cochran's Country Push

ATLANTA — GRC Records, headquartered here, will double its Nashville-based country division now that Wally Cochran has taken over as vice president and general manager.

Michael Thevis, president of the firm, said Cochran will work closely with independent producers, and will add at least four new acts to the roster. There are four country acts or artists currently recording for the label.

Cochran took an early retirement from RCA, after nearly 30 years with the firm, to take the GRC post. He, at the time, was manager of artists' relations and operations services.

The record executive wants to sign writers as well as artists in his controlled expansion program. In addition to utilizing independents, he

probably will do some production work himself "from time to time."

GRC has its own building in Nashville, in addition to its massive complex here.

## Home Towners at Opry

NASHVILLE—The latest in a series of surveys taken of "Grand Ole Opry" patrons indicates that more than 10% of them come from this area, a sharp departure from the past.

In some instances there were indications that the local gentry were trying to see a show in the old Ryman Auditorium, prior to the scheduled move to the new Opry House at Opryland U.S.A. There also, however, were some who had developed an interest in country music generally, and wanted to see the show for the first time.

Since the "Opry" is something of a barometer for country music, this would indicate a further acceleration of interest demonstrated in metropolitan areas.

Both the final show in the Ryman, scheduled for Friday, March 15, and the first show at the new Opry House, set for the following night, are sellouts.

In the opening show in the new location, a special audience will be on hand which will include a massive congressional delegation. Business and professional leaders of the community also are on a special invitation list.

## Detroit DJ & Producer Ink 1st Myrrh Contract

DETROIT—A production firm headed by Martha Jean "The Queen" Steinberg and Ernest Kelley has turned out its first record for the Myrrh label in Waco, Tex., the start in a series of such releases.

Kingdom of Truth Music has done the single on Eddie Robinson, described as "one of the most exciting new acts" on record by Billy Joe Hearn of Myrrh.

Ms. Steinberg, one of the most dynamic radio personalities in the nation, and Kelley, who formerly produced for Motown, Atlantic and RCA, formed the production company to showcase the new young artist. He is a senior at Michigan State University.

A single by Robinson will be released within a week, with an album nearly concluded, which will follow. The single is titled "The Door is Open," and the LP will be called "Reflections of the Man Inside." The album cover will be done in Nashville.

Arrangements for the session were done by Paul Riser, noted R&B producer, who also will fly to San Francisco to produce a group called "First Gear."

Hearn said Kingdom of Truth will produce several other artists under the same agreement. He also said there would be joint publication of

copyrights by Word and Kingdom of Truth, something never undertaken in this field before.

Word also will print music for this black gospel venture. "We want to bring the black youngsters in off the streets and have them sing prepared, groovy church music," Hearn said.

The sessions were cut at the Motown Studio here. Ms. Steinberg's entry into the production field is no great surprise. Her program on WJLB is the number one rated gospel show in the nation, and she is considered a powerful influence in all areas of music.

## Brite Star In Growth

NASHVILLE—Brite Star Records continued its expansion here by naming Johnny Dollar executive producer and adding several new clients for its custom work.

Dollar, who has been with both Columbia and Dot as an artist, also is a full time member of "Jamboree U.S.A." in Wheeling, W.Va.

Tex Clark, national promotion director for the label, said he also would produce, but that Dollar would do the bulk of it.

The company has existing artists, including George Riddle, and does considerable custom work.



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**RED STEAGALL'S**

**"I GAVE UP GOOD MORNING DARLING"**

Capitol # 3825

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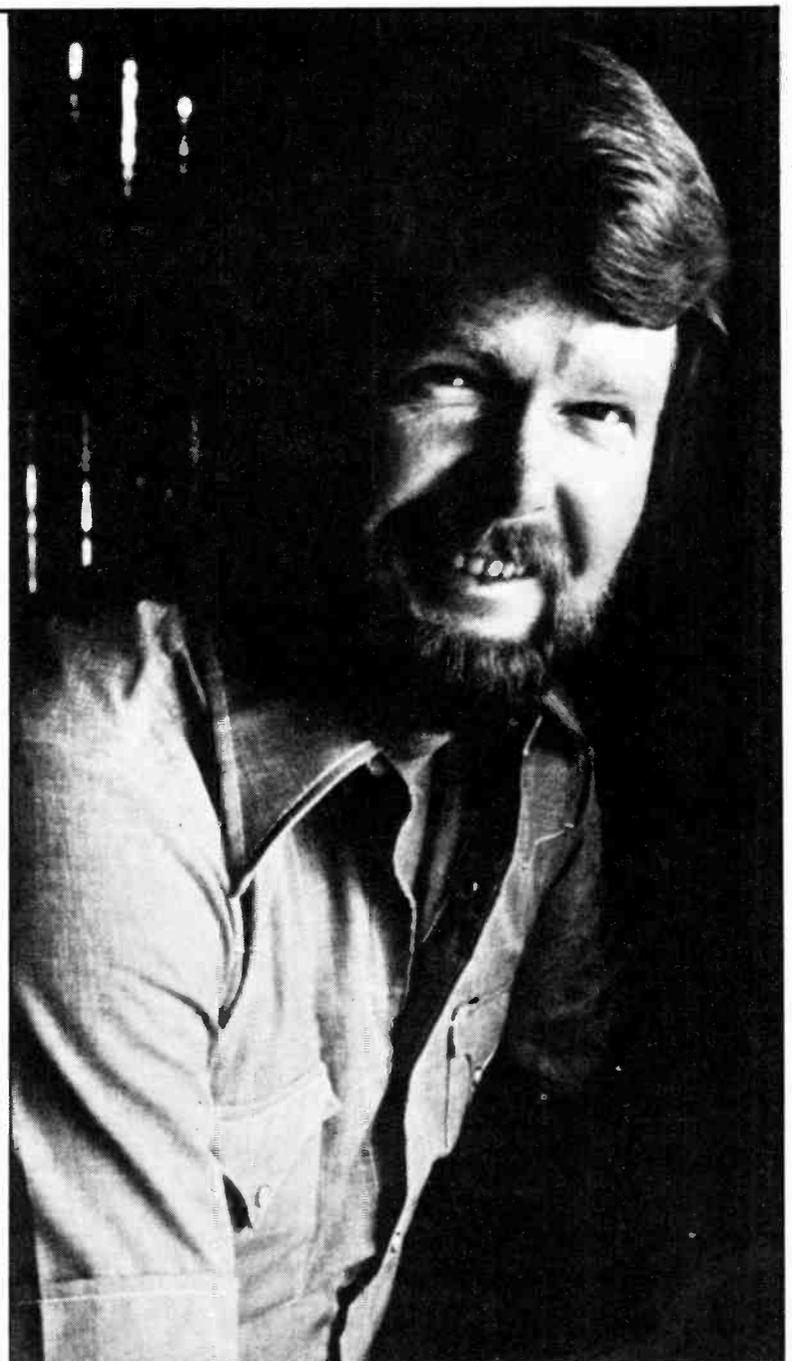
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# New LP/Tape Releases

## POPULAR ARTIST

### AKKERMAN, JAN

Tabernakel  
LP Atco SD 7032.....\$5.98  
8T TP 7032.....\$6.97  
CA CS 7032.....\$6.97

### ALL OCCASION BRASS BAND

In The Presence Of The Lord  
LP MCA 362.....\$5.98

### AMBOY DUKES

Journeys & Migrations  
LP Mainstream 801 (2).....\$7.98  
(Also see Ted Nugent)

### ATLANTIS

It's Getting Better  
LP Vertigo VEL1018.....\$5.98

### AXTON, HOYT

Life Machine  
LP A&M SP3604.....\$6.98

### BACHMAN-TURNER OVERDRIVE

II  
LP Mercury SRM1696.....\$5.98  
8T MCB1696.....\$6.95  
CA MCR41696.....\$6.95

### BADFINGER

Badfinger  
LP Warner Bros. BS2762.....\$5.98  
8T M82762.....\$6.97  
CA M52762.....\$6.97

### BAR-KAYS

Cold Blooded  
LP Volt VOS6023.....\$5.98  
8T VO86023.....\$6.98

### BELL, WILLIAM

Relating  
LP Stax STS5502.....\$6.98  
8T ST85502.....\$7.98

### BIG STAR

Radio City  
LP Ardent ADS1504.....\$5.98

### BLACK SABBATH

Sabbath, Bloody Sabbath  
LP Warner Bros. BS2695.....\$5.98  
8T B2695M.....\$6.97  
CA 52694M.....\$6.97

### BLACK'S, BILL, COMBO

Black, Bill, Is Back!  
LP Mega MLPS600.....\$5.98

### BLOODROCK

Whirlwind Tongues  
LP Capitol SMAS11259.....\$5.98

### BLUE MAGIC

Blue Magic  
LP SD 7038.....\$5.98  
8T TP 7038.....\$6.97  
CA CS 7038.....\$6.97

### BOOTH, TONY

Happy Hour  
LP Capitol ST11270.....\$5.98  
8T BXT11270.....\$6.98

### BOWIE, DAVID

Pin Ups  
R7 Victor EPPI0290C (Stereotape).....\$7.95

### BROWN, TONI

Good For You, Too  
LP MCA 386.....\$5.98

### BRYCE, SHERRY, see Mel Tillis.

### BUCHANAN, ROY

That's What I'm Here For  
LP Polydor PD6020.....\$6.98

### BUFFETT, JIMMY

Living & Dying In 3/4 Time  
LP Dunhill DSD50132.....\$6.98  
8T 8023-50132C (GRT).....\$7.95

### BUTTS BAND

Butts Band  
LP Blue Thumb BTS63.....\$5.98  
8T M863 (Ampex).....\$6.95  
CA M563 (Ampex).....\$6.95

### CARR, LEROY

Singin' the Blues  
LP Biograph BLPC9.....\$5.98

### CHUNKY, NOVI & ERNIE

Chunky, Novi & Ernie  
LP Reprise MS2146.....\$5.98

### CHURCHILL, CHICK

You & Me  
LP Chrysalis CHR1051.....\$5.98

### CLANCY BROS.

Greatest Hits  
LP Vanguard VSD53/54 (2).....\$5.98  
8T M853-4 (Ampex).....\$6.95  
CA M553-4 (Ampex).....\$6.95

### COHEN, MICHAEL

What Did You Expect?  
LP Folkways FS8582.....\$5.98

### COMMANDER CODY & HIS LOST PLANET AIRMEN

Live From Deep In The Heart Of Texas  
LP Paramount PAS1017.....\$6.98  
8T 8091-1017C (GRT).....\$7.95  
CA 5091-1017C (GRT).....\$7.95

### CONNIFF, RAY

The Way We Were  
LP Columbia KC32802.....\$5.98  
8T CA32802.....\$6.98

### COODER, RY

Paradise & Lunch  
LP Reprise MS2179.....\$5.98  
8T M82179.....\$6.97  
CA M52179.....\$6.97

### CURB, MIKE, CONGREGATION

It's A Small World  
LP Vista 5006.....\$5.98

### DANIELS, CHARLIE, BAND

Way Down Yonder  
LP Kama Sutra KSBS2076.....\$5.98  
8T M82076.....\$6.95  
CA M52076.....\$6.95

### DAVIS, DANNY, & THE NASHVILLE BRASS

Caribbean Cruise  
Q7 Victor EPQI0232QF (Stereotape).....\$11.95

### DEE, LENNY

Dee, Lenny  
LP MCA 379.....\$5.98  
8T MCAT379.....\$6.98

### DEEP PURPLE

Burn  
LP Warner Bros. W2766.....\$6.98  
8T LBW2766.....\$7.97  
CA L5W2766.....\$7.97

### DELLS

Dells Vs. Dramatics  
LP Cadet 60027.....\$6.94  
8T 8035-60027C (GRT).....\$7.95  
CA 5035-60027C (GRT).....\$7.95

### DERRINGER, RICK

All American Boy  
QL Blue Sky ZQ32481.....\$6.98  
QBZAQ32481.....\$7.98

### DIBANGO, MANU

Makossa Man  
LP Atlantic SD 7276.....\$5.98  
8T TP 7276.....\$6.97  
CA CS 7276.....\$6.97

### DIDDLEY, BO

Big Bad Bo  
LP Chess CH50047.....\$5.94  
8T 8033-50047M.....\$6.95

### DIXON, WILLIE

Catalyst  
QL OVQD1433.....\$5.98

### DOMINGO, PLACIDO

Domingo Conducts Milnes/  
Milnes Conducts Domingo, w.  
Sherrill Milnes  
LP Red Seal ARL1-0122.....\$5.98

### DOOBIE BROTHERS

What Were Once Vices Are Now  
Habits  
LP Warner Bros. W2750.....\$6.98  
8T L8W2750.....\$7.97  
CA L5W2750.....\$7.97

### DRAMATICS, see the Dells.

### DYLAN, BOB

Planet Waves  
LP Elektra/Asylum 7E1003.....\$6.98  
8T ETB1003.....\$6.97  
CA TC51003.....\$6.97

### DYNAMICS

What A Shame  
LP Black Gold BG5001

### EBONYS

Ebony's  
LP Philadelphia Int'l KZ32419.....\$5.98

### ELLIOT, CASS

Don't Call Me Mama Anymore  
R7 Victor EPPI0303C (Stereotape).....\$7.95

### FAITH, PERCY

New Thing  
LP Columbia KC32803.....\$5.98  
8T CA32803.....\$6.98  
CA CT32803.....\$6.98

### FAMILY

It's Only A Move  
LP UA UALA181F.....\$5.98

### FELICIANO, JOSE

For My Love... Mother Music  
LP Victor APL1-0266.....\$5.98

### FENNELLY, MICHAEL

Lane Changer  
LP Epic KE32703.....\$5.98  
8T EA32703.....\$6.98

### FRIENDS OF DISTINCTION

Greatest Hits  
R7 Victor EPPI0276C (Stereotape).....\$7.95  
Q7 EPQI0276QF (Stereotape).....\$11.95

### GANGSTERS OF LOVE

Gangsters Of Love  
LP Capitol ST11237.....\$5.98

### GATLIN, LARRY

The Pilgrim  
LP Monument KZ32571.....\$5.98  
8T ZA32571.....\$6.98

### GRAHAM CENTRAL STATION

Graham Central Station  
LP Warner Bros. BS2763.....\$5.98  
8T M82763.....\$6.97  
CA M52763.....\$6.97

### GRATEFUL DEAD

Best Of (Skeletons From The  
Closet)  
LP Warner Bros. W2764.....\$6.98  
8T LBW2764.....\$7.97  
CA L5W2764.....\$7.97

### GREEN, LLOYD

Shades Of Steel  
LP Monument KZ32532.....\$5.98

### GUESS WHO

Best Of, v.2  
R7 Victor EPPI0269C (Stereotape).....\$7.95  
#10  
Q7 Victor EPQI0130QF (Stereotape).....\$11.95

### HAGGARD, MERLE

If We Make It Through December  
LP Capitol ST11276.....\$5.98  
8T BXT11276.....\$6.98

### HALEY, BILL, & THE COMETS

Rock & Roll  
LP GNP Crescendo GNPS2077.....\$5.98

### HARVEY, ALEX, BAND

Sensational Alex Harvey Band  
LP Vertigo VEL1017.....\$5.98

### HAYES, ISAAC

Joy  
QL Enterprise EQS5007.....\$6.98  
QB EQ85007.....\$7.98  
Live At The Sahara Tahoe  
QL Enterprise XQS2-5005.....\$8.98  
QB XQ82-5005.....\$12.98

### SHAFT

QL Enterprise EQS5002.....\$6.98  
QB EQ85002.....\$7.98

### HOOVER, JOHN LEE

Best Of  
LP GNP Crescendo GNPS 2-10007 2 (Stereotape).....\$5.98

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 3/4 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; QB—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

### HORSLIPS

The Tain  
LP Atco SD7039.....\$5.98  
8T TP 7039.....\$6.97  
CA CS7039.....\$6.97

### HOT BUTTER

Hot Butter  
LP Musicor MS3254.....\$6.98

### HOT SPUR

Sweet Fortune's Darling  
LP Columbia KC32541.....\$5.98

### HOT TUNA

Phosphorescent Rat  
LP Grunt BFL1-0348.....\$5.98

### HOWLIN' WOLF

Back Door Wolf  
LP Chess CH50045.....\$5.94

### HULL, ALAN

Pipe Dream  
LP Elektra EKS75075.....\$5.98

### HUTSON, LEROY

The Man!  
LP Curton CRS8020.....\$5.98  
8T M88020 (Ampex).....\$6.95  
CA M58020 (Ampex).....\$6.95

### IMPRESSIONS

Finally Got Myself Together  
LP Curton CRS8019.....\$5.98  
8T M88019 (Ampex).....\$6.95  
CA M58019 (Ampex).....\$6.95

### ISLEY BROTHERS

3 + 3  
QL T-Neck ZQ32453.....\$6.98  
QB ZAQ32453.....\$7.98

### JACKSON, STONEWALL

Nashville  
LP Harmony KH32584.....\$2.98

### JOHN, ELTON

Goodbye Yellow Brick Road  
R7 MCA MCAS10003-G-DP (Stereotape).....\$12.95

### JOHNSON, SYL

Back For A Taste of Your Love  
LP Hi XSHL32081.....\$5.98  
8T 92081M (Ampex).....\$6.95  
CA 52681M.....\$6.95

### JONES, GEORGE

Jones, George  
LP Epic KE32562.....\$5.98  
8T EA32562.....\$6.98  
CA ET32562.....\$6.98

### JONES, MOSE

Mose Knows!  
LP MCA Sounds Of The South 394.....\$5.98

### JOSEPH, MARGIE

Sweet Surrender  
LP Atlantic SD7277.....\$5.98  
8T TP 7277.....\$6.97  
CA CS7277.....\$6.97

### KAEMPFFERT, BERT

The Most Beautiful Girl  
LP MCA 402.....\$5.98  
8T MCAT402.....\$6.98  
CA MCAC402.....\$6.98

### KELLY, CASEY

For Sale  
LP Elektra EKS75072.....\$5.98

### KIRBY, DAVE

Singer-Picker-Writer  
LP Dot D0S26014.....\$5.98

### KISS

Kiss  
LP Casablanca NB9001.....\$5.98  
8T M8N9001.....\$6.97  
CA M5N9001.....\$6.97

### KNIGHT, GLADYS, & THE PIPS

Anthology  
LP Motown M792S2 (2).....\$6.98  
8T L8792.....\$7.95  
CA L5792.....\$7.95  
R7 N4792.....\$8.95

### KOOL & THE GANG

Kool Jazz  
LP De-Lite DEP4001.....\$5.95

### KOSTELANETZ, ANDRE

Plays Michael LeGrand's Greatest  
Hits  
LP Columbia KC32580.....\$5.98  
8T CA32580.....\$6.98

### THE WAY WE WERE

LP Columbia C32578.....\$4.98

### LAST, JAMES

Love Album  
LP Polydor PD5506.....\$5.98

### LeGRAND, MICHEL

Cole Porter  
LP Harmony KH31539.....\$2.98  
Cole Porter, v.2  
LP Harmony KH31540.....\$2.98

### LEONARD, DEKE

Iceberg  
LP UA UALA150F.....\$5.98

### LEWIS, BOBBY

Too Many Memories  
LP Ace of Hearts AH3-1002.....\$5.98

### LOGGINS & MESSINA

Full Sail  
QL Columbia CQ32540.....\$6.98  
QB CAQ32540.....\$7.98

### LOVE, TOGETHERNESS & DEVOTION

Love, Togetherness & Devotion  
LP A&M SP3602.....\$6.98

### LOVE UNLIMITED ORCH.

Rhapsody In White  
LP 20th Century T433.....\$5.98  
8T TWCC 433.....\$6.98  
CA TWCC 433.....\$6.98

### MG'S

MG's  
LP Stax STS3024.....\$5.98

### MacGREGOR, BYRON

Americans  
LP Westbound WB1000.....\$6.94  
8T 8198-1000C (GRT).....\$7.95

### MAHAVISHNU ORCH.

Mahavishnu Orch.  
QL Columbia CQ32766.....\$6.98  
8T CAQ32766.....\$7.98

### MALO

Ascension  
LP Warner Bros. BS2769.....\$5.98  
8T M82769.....\$6.97  
CA M52769.....\$6.97

### MAN

Back Into The Future  
LP UA UALA175H2.....\$7.98

### MANCINI, HENRY

Country Gentleman  
LP Victor APL1-0270.....\$5.98

### MANN'S, MANFRED, EARTH BAND

Solar Fire  
LP Polydor PD6019.....\$6.98

### MAXAYN

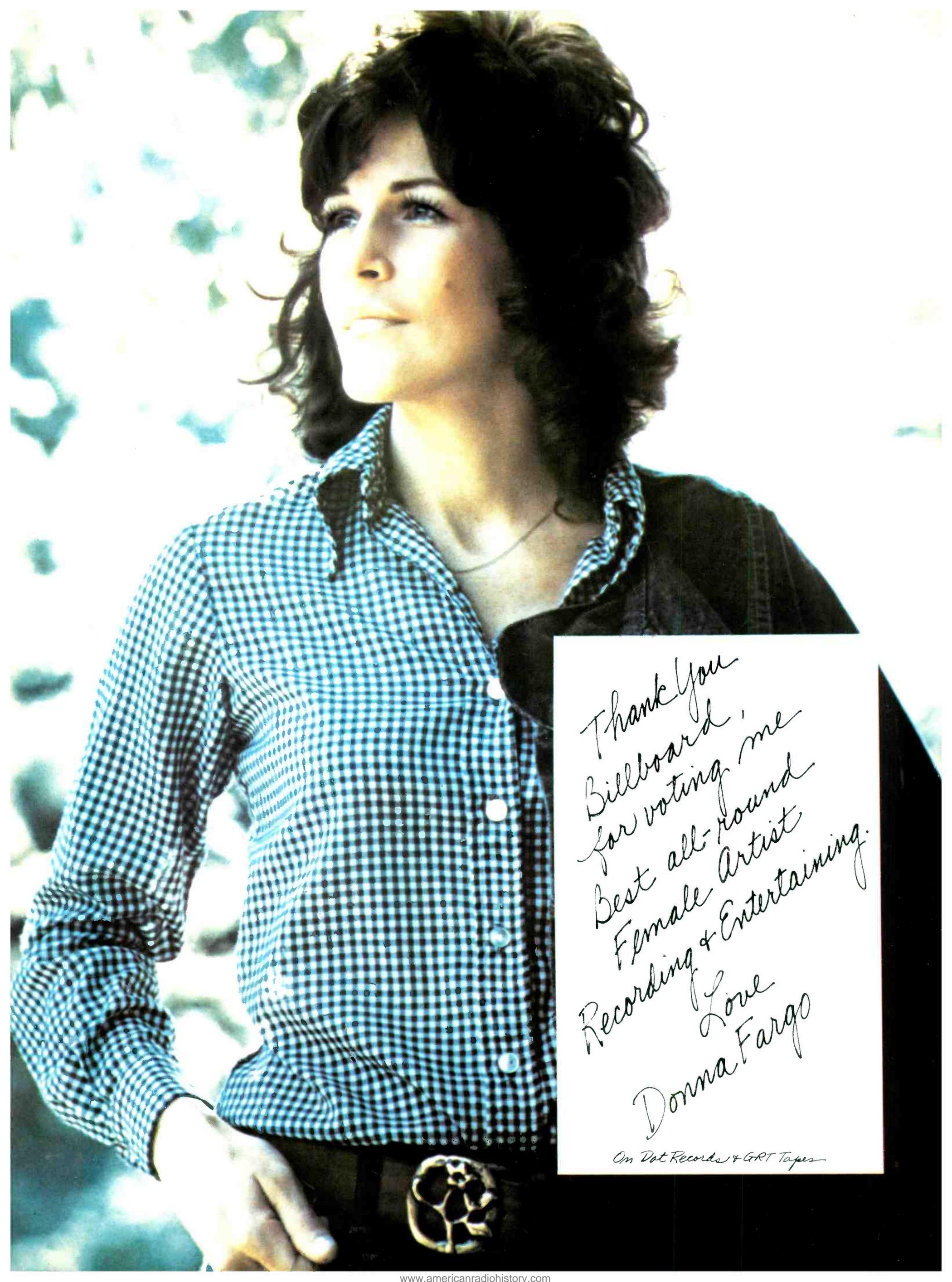
Bail Out For Fun  
LP Capricorn CP0125.....\$5.98  
8T M80125.....\$6.97  
CA M50125.....\$6.97

### MAYALL, JOHN

Best Of  
LP Polydor PD2-3006 (2).....\$7.98

### McCOY, CHARLIE

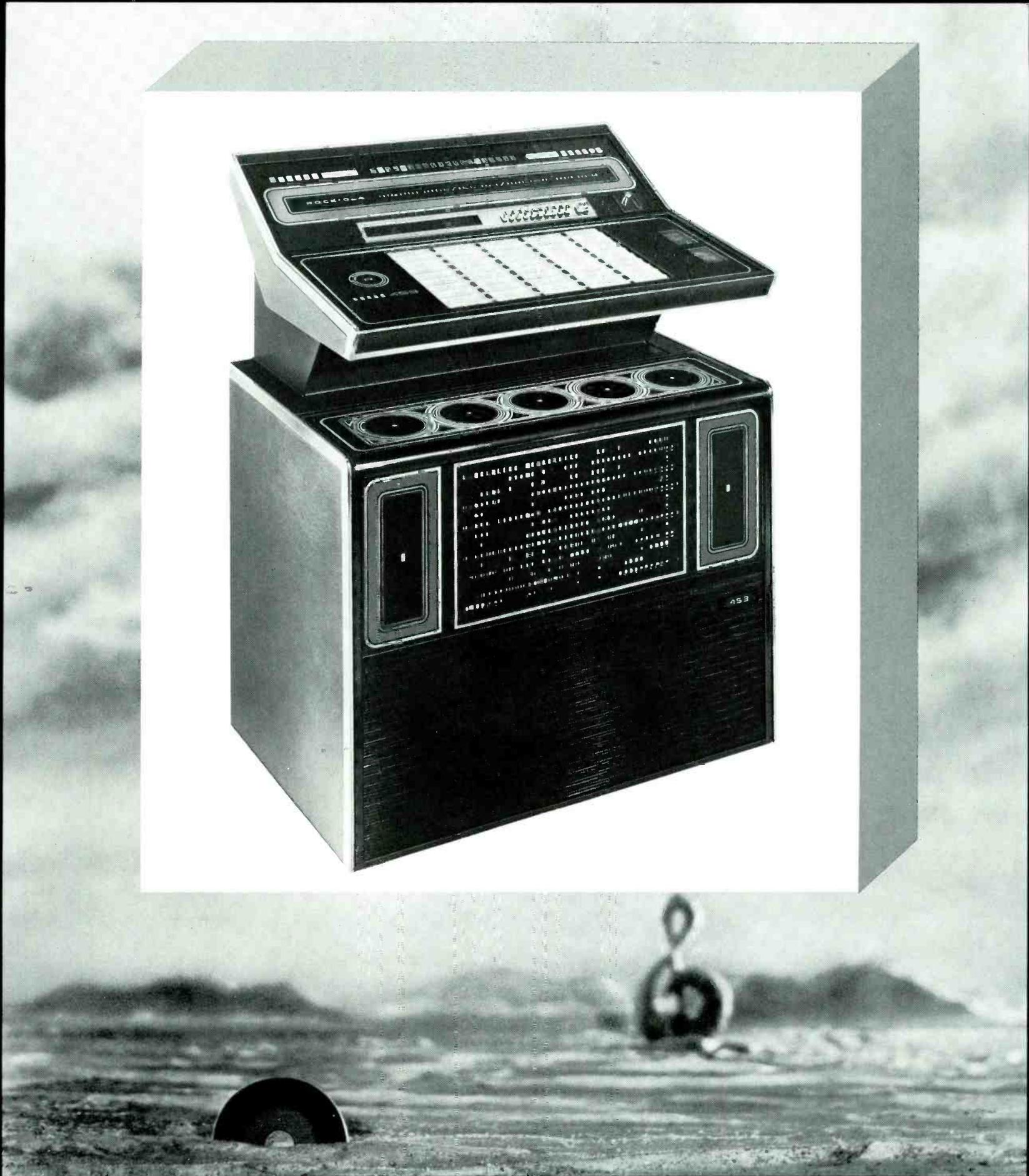
Fastest Harp In The South  
QL Monument Q32749.....\$6.98  
QB ZAQ32749.....\$7.98



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Female Artist  
Recording & Entertaining.  
Love  
Donna Fargo

On Dot Records & GRT Tapes

**Introducing the Rock-Ola 453.  
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When we designed the world's most advanced jukebox, our new 454, we knew it would be a little big for some locations. So we trimmed eight inches off the sides. Cut it down to 100 selections. And called it the 453.

Like the new 454, it has the cantilevered, futuristic program dome, with

the attractive eye-level instrument panel. The beautifully colored, illuminated glass panels that glow with excitement. The same rugged, burn-resistant, scuff-resistant, easy-to-clean leather-laminate exterior. The 454's new 100-watt music power amp, the revolutionary rear vent cooling system, electronic protection against

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All the 454's impossibly advanced technological innovations. In a little less space.

Call your Rock-Ola distributor for more information the 453. Ask the impossible.

The 453. One of the impossible machines from Rock-Ola.

**ROCK-OLA**   
THE SOUND ONE

# Jukebox Programming

**DIST. CLOSEUP II**

## Label Rep Firm Bid Keys Jukebox Sales

By EARL PAIGE

**EDITOR'S NOTE:** In this second installment of a look at National Sound Distributors and Joe Gibson's philosophy of the jukebox singles business, Gibson explains the long-range goals of the firm alluded to earlier (*Billboard*, Feb. 23).

NASHVILLE—As a musician for 20 years and since coming here in 1965, Gibson said he has long known that the only place large quantities of country singles can be sold is through jukebox one-stops.

For the long range, Gibson doesn't see NSD staying just involved in country, but for now about 90 percent of the product handled is in this category. He will soon add a country gospel line and have promotion men working it along with the 16 and up labels NSD now reps.

Though NSD sounds like a distributor, it is not. The firm functions as a manufacturer representative. Distribution is through independent

distributors around the country. The firm also does not directly go after radio play, but is focusing on one-stop and retail sales. Airplay, of course, is vital, and constantly checked by Gibson and his wife, Betty, who both virtually run the place.

He believes that small labels particularly need expert advice and help in getting started. "No one is going to rack a country single until it's inside the top 15 of the charts," he said. "The initial push has to come sooner."

NSD works on the basis of a small front-end fee and once established with a label charges 10 percent, with an option in the contract to renew the sales representative pact. As with any rep, Gibson said he knows he runs the risk of having a label he has launched finally decide it can go it alone without Gibson. He said the personal relationship he establishes is his the real secret of the partnership that develops between NSD and clients.

## What's Playing?

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

### ADRIAN, MICHIGAN: POP AND COUNTRY PURCHASES

Bud LaCoe  
Leonard Amusement  
122-134 N. Winter 49221  
(313) 265-7070

#### Pop

- "Bennie & the Jets." Elton John. MCA 40198
- "Jet." Paul McCartney/Wings. Apple 1871
- "Same Old Feeling." Edward Bear. Capitol 3804
- "Virginia (Touch Me Like You Do)." Bill Amesbury. Casablanca 0001
- Pop Spinners
- "Rock On." David Essex
- "Last Time I Saw Him." Diana Ross
- "Mockingbird." Carly Simon
- Country
- "I've Just Got To Know." Freddy Weller. Columbia 45968
- "Would You Lay With Me (In A Field of Stone)." Tanya Tucker. Columbia 45991
- "Wrong Ideas." Brenda Lee. MCA 40171
- "Happy Hour." Tony Booth. Capitol 3795

### CHICAGO: SOUL PURCHASES

Willie McGee  
McGee's Music  
738 E. 75th 60619  
(312) 224-0430

- "Put Your Hands Together." OJ's. Philadelphia International 3535
- "Jungle Boogie." Kool and the Gang
- "Sexy Mama." Moments
- "Joy, Pt. 1." Issac Hayes. Enterprise 9085
- "I Like to Live the Love." B.B. King. ABC 11406
- "I Miss You." Dells. Cadet 5700

### CRETE, NEB.: POP AND COUNTRY PURCHASES

Edith Ray  
Ray's Music  
Box 329 68333  
(402) 826-2020

#### Pop

- "Take Good Care Of Her." Elvis Presley. RCA 0196
- "Mockingbird." Carly Simon
- "Seasons In The Sun." Terry Jacks
- "Last Time I Saw Him." Diana Ross
- Country
- "Wrong Ideas." Brenda Lee. MCA 40171
- "Red Rose From The Blue Side Of Town." George Morgan. MCA 40159

### LORDSBURG, N.M.: POP PURCHASES

Eddie Diaz  
B & E Music  
Box 670 88045  
(505) 542-9382

- "Spiders and Snakes." Jim Stafford
- "Boogie Down." Eddie Kendricks
- "Dark Lady." Cher
- "When I Look Into Your Eyes." Santana. Columbia 45999

### OTTAWA, ILL.: POP PURCHASES

Jerry Duffy  
McDonald Merchandising Co.  
516 W. Madison 61350  
(815) 434-0168

- "Mockingbird." Carly Simon
- "Last Kiss." Wednesday, Sussex 507
- "Take Good Care of Her." Elvis Presley. RCA 0196
- "The Real Me." The Who. MCA 40182
- Cover
- "Seasons In The Sun." Terry Jacks

## Programmers Potpourri

### ST. PATRICK'S DAY

Leprechaun: Charlie Taylor, "A Scottish Soldier/Scotland The Brave" 400; "Off To Dublin/Kevin Barry" 401; Black Velvet Band/Orange And Green" 402; "Muirshin Durkin/Wild Colonial Boy" 403; "Irish Soldier Laddie/Four Green Fields" 404; "Lord Of The Dance/ Danny Boy" 405; "Dixie-Glory Hallelujah—God Save The Irish/Slievenamon" 406.

#### Warner Bros. Oldies

Jethro Tull, "Living in the Past/Cross-Eyed Mary" GCH 0026  
Arlo Guthrie, "The City of New Orleans/Ukulele Lady" 0109  
Allman Bros. Band, "Ramblin' Man/Melissa" 0051

Deep Purple, "Smoke on the Water/same but edited" 0302  
America, "Ventura Highway/Muskrat Love" 0303  
Doobie Bros., "Listen to the Music/Long Train Runnin'" 0304; "Jesus Is Just Alright/China Grove" 0313  
Alice Cooper, "Hello Hurray/No More Mr. Nice Guy" 0305  
James Taylor, "Don't Let Me Be Lonely/Tonight/One Man Parade" 0306  
Seals & Crofts, "Summer Breeze/Hummingbird" 0307; "Diamond Girl/We May Never Pass This Way Again" 0310  
Everly Bros., "That's Old Fashioned/Bowling Green" 0311; "Ebony Eyes/Walk Right Back" 0314  
Black Sabbath, "Paranoid/Iron Man" 0312

# Classical Music



ARTHUR RUBINSTEIN, noted virtuoso pianist, celebrates 87th birthday backstage at the Imperial Theatre with his son, John Rubinstein, who plays the starring title role in the Broadway musical "Pippin."

## Fete, Releases Mark Nonesuch 10th Year

NEW YORK—Nonesuch Records marked its 10th anniversary with a gala party on Feb. 14 and with an eight-album release which was issued in the early part of the month. The party, which was held at the City University of New York Graduate Center, was unusual in several respects. It included invitees from classical divisions of other records firms, such as M. Scott Mamepe of Philips; Seymour Solomon of Vanguard; and Pierre Bourdain of Columbia Masterworks, John Coveney of Angel; and Jim Rich of Musical Heritage.

The affair, which was attended by some 200, was held in the university's studio and also featured a concert of Steven Foster songs. Artists attending included Jan DeGaetani, Leslie Gwinn, Gilbert Kalish, Arthur Wes Weisburg, Samuela G. Baron and Gr Gerard Schwarz.

The featured release is a four-record set of Heinrich Schultze's "Kleine Geistliche Konzerte Book 11." The set includes a 12-page booklet, with annotations by Joshua Rifkin, complete text and translations. Wilhelm Ehmann is the director. Other releases include works by Davidovsky, Kupferman, Vara Varese, Sapersteing, Cowell and Crumb.

## Vox Signs St. Louis Symph. to 3-yr. Pact

NEW YORK—Vox Productions has signed the St. Louis Symphony Orchestra to a three-year contract calling for the production of up to eight recordings annually, with the first albums to be taped early this spring and issued before the end of the year.

The pact, signed last week, returns the St. Louis Orchestra to the active recording scene after a hiatus of 10 years. Its last recording was made for Columbia in 1964 and featured Andre Previn as conductor. In prior years the orchestra had recorded for RCA and Capitol, in addition to Columbia.

Economic wherewithal for the new recording program stems from the union contract negotiated late last year by the musicians and the St. Louis Symphony Society. Under the deal, the musicians accepted a minimum annual guarantee of \$1,040 per player, over salary, to be earmarked for recording during each of the contract's three years.

Total recording budget for the run of the contract will come to more than \$300,000, and will allow up to

10 recording sessions a year under current union rates.

Initial recordings will offer works by Richard Strauss, Dvorak, Wagner and Gershwin, according to George Mendelssohn, Vox president. Ben H. Wells, president of the Symphony Society, hailed the agreement as "a major event for the St. Louis Symphony."

## Schippers' 5th Season Set With CSO's 80th Birthday

CINCINNATI—Thomas Schippers will launch his fifth season as music director of the Cincinnati Symphony Orchestra, Sept. 20-21, with an all-Beethoven program featuring pianist John Browning.

Included in the 1974-75 subscription series, the CSO's 80th anniversary season, will be 24 pairs of Friday-Saturday concerts. Schippers will conduct 15 of the concert pairs, resident conductor Erich Kunzel will do four, and assistant conductor Carmon DeLeone will conduct one. Three guest conductors have been engaged; a fourth will be announced at a later date.

Aldo Ceccato, principal conductor of the Detroit Symphony, will make his second appearance with the CSO when he returns for concerts featuring violinist Franco Gulli Oct. 4-5. Andrew Davis, associate conductor of London's New Philharmonic, makes his debut with the CSO Nov. 22-23 in concerts featuring pianist John Ogdon. Werner Torkanowsky, music director and conductor of the New Orleans Phil-

harmonic since 1962, will guest conduct the CSO March 14-15 in concerts featuring violinist Phillip Ruder.

Guest soloists scheduled, in addition to those already mentioned, include pianists Dino Ciani, Garrick Ohlson, Ray Dudley, Byron Janis, Gina Bachauer, Michele Campanella, Alicia deLarrocche, Grant Johannesen and Rudolf Serkin; violinists Yong Uck Kim, Pinchas Zukerman, Henryk Szeryng and Ruggiero Ricci, and cellist Roy Christensen.

Maestro Schippers will appear as soloist and conductor for the Poulenc Organ Concerto Oct. 11-12, and contralto Maureen Forrester and tenor Seth McCoy will appear as soloists for Mahler's "Das Lied von der Erde" April 11-12. The May Festival Chorus will participate in a Christmas concert to be conducted by Schippers Dec. 20-21, and the Lexington Singers will be featured in the first CSO series performance of Prokofiev's cantata, "Alexander Nevsky," Nov. 8-9.

## Angel Keys Push On Duets Circuit

NEW YORK—Angel Records, in conjunction with the Maria Callas and Giuseppe di Stefano three-month North American tour already in progress, is putting its support behind two new album sets titled "Arias I Love"—Vols. 1 and 2.

The soprano shared most of her La Scala concerts with the tenor and this prompted Angel producers to compile the two duet programs, both assemblies drawn from the nine complete La Scala opera recordings on which the artists co-starred.

Immediately upon receipt of the preliminary tour itinerary from Hurok Concerts, producers of the tour, Angel's promotional activities were begun. All major classical outlets in the tour, cities which include Boston, New York, Chicago, Toronto, Seattle, Los Angeles and San Francisco, were restocked with a full representation of the Callas/Di Stefano product now contained in the combined Angel and Seraphim catalogs.

Included in display support are a four-color softsheet portrait, a tour copy streamer, an easel display piece featuring "Duets at La Scala" album jackets and an easel display piece showcasing a complete Callas/Di Stefano discography.



KARL BOHM was in Hamburg for two triumphant performances of Elektra at the State Opera House and a series of sell-out concerts with the city's Philharmonic. While there, Polydor International President Dr. Werner Vogelsang, right, presented Bohm with a medallion struck specially to mark the 75th anniversary of the Deutsche Grammophon Gesellschaft.

## Energy Cut in Japan KO's Supplier Resin Output

By HIDEO EGUCHI

TOKYO—Following a 15 percent cutback in electric power supply, the production of resin will not be resumed by its major supplier.

Less than a week after the electricity cutback went into effect, Shin-Etsu Chemical's PVC plant, knocked out by an explosion last October, said that the monomer primary product for resin would no longer be manufactured when it goes back on stream. The plant gave increased production cost and environmental pollution as reasons for its decision.

Up until the explosion, Shin-Etsu Chemical's PVC plant had met 40-50 percent of the Japanese record industry's resin requirements. Toshiba-EMI and CBS/Sony had been ordering all of their resin from the plant, Nippon Columbia over 50 percent, King Record 50 percent and Polydor K.K. 40 percent. Other manufacturers affected indirectly were Warner-Pioneer, Canyon Records and Trio Electronics.

Since the explosion, 70-75 percent of the Japanese record industry's resin requirements were being met

by increased production at the PVC plants of Nihon Geon and Kanegafuchi Chemical, the two other Japanese suppliers.

Another PVC manufacturer, Denki Kagaku Kogyo (Electro-Chemical Industrial), said in January that it was reverting to the carbide process of monomer production, due to the cutback in petroleum supply.

## Phonogram in Large Shake-Up in U.K.; Staff Shifts, Reorganization

LONDON—Phonogram has made over 20 personnel changes in a massive internal shake-up.

The moves, dictated by expansion and progression, center round the re-structuring of the company into a three-divisional setup.

There will be three main sections—marketing, product, and finance and administration—all ultimately reporting to managing director Tony Morris.

## Contempo Intl Signs Pressing, Distrib Deal With Pye in U.K.

LONDON—Contempo International, the soul specialists with interests in records, concert promotion, magazine publishing, mail order and retailing, has signed a pressing and distribution contract for its disks with Pye.

The deal covers the U.K. and Eire and follows the expiry of a licensing agreement with British Decca. First releases through Pye were on Feb. 22 and comprise "Living for the City"

by UltraFunk and "Is It Because I'm Black" by Oscar Toney Jr.

Next development from this growing company, formed five years ago by managing director John Abbey with a magazine called Home of the Blues, now known as Blues & Soul, will be the introduction on a pop label, Surrey International, on which the first release will be "Love It Along" by the New Christy Minstrels under a deal with the Ameri-

can Gregar label for which Contempo has obtained worldwide rights. Later in the month, Contempo Rarities, designed exclusively for the reissue of "golden oldies" will be launched and will feature such artists as Jimmy Clanton, Frankie Ford, Lonnie Mack, Jimmy Dorsey and Huey Smith, much of whose recordings come to Contempo via the Mira/Mirwood, Fraternity and Ace catalogs, all recently acquired for U.K. representation and existing deals with the Jewel/Paula/Ronn catalogs.

In America, where Contempo's affairs are handled by Randy Wood, one time president of VeeJay, material will be released through Henry Stone's T.K. Productions of Florida, which will introduce the Dinsdale label specially for the purpose. The UltraFunk single will be the first release.

On the agency side, Contempo has in the past year been involved in the U.K. visits of Wilson Pickett, Roberta Flack, Bill Withers and Al Green, and the recent Rainbow concert by Barry White. The agency has just been contracted to supply all black music acts for the Mecca ballroom chain which is entering into the concert field.

Contempo's recording plans—the company is required to provide 15 albums and 60 singles a year for three years for Pye distribution—revolve around such artists as Garnett Mimms, Doris Duke, J.J. Barnes and Willie Henderson, who in the past has worked as a producer and arranger with the Chi-Lites.

Following negotiations at MIDEM, Contempo recordings will be released in Holland through BASF, through Delta in France, Spain and Belgium and through Teldec in Germany, Austria and Switzerland.

## Rise in Faulty Disks Seen by EMI in U.K.

LONDON—The problems of faulty disks are likely to become worse in the future, EMI Records' Dept. managing director Graham Powell predicted during an interview on the BBC's Radio 4 consumer programme Checkpoint last week.

Powell was on the programme to give the manufacturers' view of a problem which, it was stated, had brought "piles of complaints" from record buyers.

Two consumers spoke of their personal experiences. One who claimed to buy about 50 LP's a year claimed that one in three was faulty and that often replacement copies were no better. "You can go to four or five copies and then give up in disgust," he said.

Angus McKenzie, the Gramophone Record Retailers' Committee technical officer, suggested that quality control suffered because records were too cheap, while Pink

Floyd's Nick Mason disclosed that after hearing one of their albums that sounded as though it had been recorded at 78 rpm, the group had assumed responsibility for checking the preparation of an album for manufacture to "the final stage possible."

It was also alleged on the programme that 10,000 copies of Stevie Wonder's "Living For The City" had been found to be duds. Agreeing that records were too cheap and stressing that "quality costs money," Powell pointed out that while consumers expected records to meet "the highest possible standards," it was not possible for manufacturers to meet these demands without making the cost of records unacceptable.

"Quality control procedures are human and therefore fallible. I think in terms of reliance on human fallibility that as demand expands there will be a greater field for humans to be fallible in," he said.

## Famous Closes U.K. Office—U.S. Sound

LONDON—The Famous Music-Paramount Records international operation; run from London by former Philips Records managing director, Leslie Gould, is being transferred to the company's New York headquarters from Friday. The London office is being closed down and Gould is leaving the company.

"I was invited to run international operations from America, but I've no wish to live and work out of England," commented Gould. He added that after taking a holiday he would make a decision on various propositions which he is considering. "I shall be staying in the music business," he said.

Gould joined Famous four years ago to open the international office. He was responsible for setting up the company's overseas licensing deals and travelled extensively promoting recordings of music from Paramount films—the Love Story campaign took him to 48 countries. The first release with which he was concerned at Famous was Lee Marvin's "Wandrin' Star," designed to promote the film, which sold 800,000 copies and helped turn the soundtrack LP into a 300,000 winner.

## Brussels Plant In Expansion

BRUSSELS—Nieuwrode Tonen Techniek, a record pressing plant which was established in April 1971 with two semi-automatic presses, has just brought its complement of machinery up to eight presses of which two are fully automatic. The firm has also established its own tool room and label pressing department.

Heading the marketing division will be John McCreedy, under the title of general manager of marketing, from March 1. He has been chief of Phonogram New Zealand.

Reporting to McCreedy will be Fil Towers, who adds export sales and special projects to his current duties as sales manager.

Jack Wood comes from Music for Pleasure to take charge of creative services, filling a position left vacant by the earlier departure of Mike Stanford.

Gordon Davis becomes field sales manager for Scotland and the north of England. He was previously northwest area manager.

The product division is headed by creative director Roland Rennie. Reporting to him is Ken Maliphant, promoted to general manager of product from pop marketing manager.

Chris Peers moves over from his general artist promotion duties with Polygram to become Phonogram's company artist executive. Press officer Lisa Denton becomes overseas exploitation executive and is replaced by Tricia O'Keefe.

West End salesman Chris Dedman takes charge of singles' sales coordination, and Mike Walters, previously head of field promotion, becomes label manager of Fresh Air, Tiffany and Fontana.

Phonogram opens a new office in Leeds on March 1 which will be the headquarters for northern area promotion manager Stuart Coxhead. His contact address will be Lime-wood Approach, Seacroft, Leeds 14.

The finance and administration division is headed by financial controller Fred Kent. A recent addition to the company's financial wing is David Buskell as copyright and contracts manager.

The changes in effect elevate McCreedy, Maliphant and Kent to board-room level although they do not assume director titles. The two-man directorship of Morris and Rennie remains.

Morris said: "Despite all the gloom and despondency in the industry we still intend progressing and achieving our aims. We feel these changes are a necessary part of our development."

## From the Music Capitals of the World

### TOKYO

The "Planet Waves" album recorded by Bob Dylan for Atlantic under the Asylum label is scheduled for release here March 10 through Warner-Pioneer, a member of the WEA group. Already under way is CBS/Sony's Bob Dylan sales campaign, which was launched last Sept. 21 with the release of "Pat Garrett & Billy the Kid" and "Knockin' on Heaven's Door." It was scheduled to continue through Dec. 31, 1974. . . . Between Feb. 21 and March 1, CBS/Sony is expected to start a "Simon & Garfunkel" sales campaign. Paul Simon is due to arrive here March 30 for a Japan performance tour, April 1-10. Two recitals have been arranged for the U.S. vocalist/guitarist at the Nippon Budokan, two at the Osaka Festival Hall and one in Nagoya according to Kyodo Tokyo. Tickets went on sale Jan. 20, ranging from 1,000 to 2,800 yen (about \$3.33-\$9.33). Besides reissues of 10 original albums, the sales campaign will include a "Simon & Garfunkel Fair" in a tie-up with the Isetan department store, 14 record shows on CBS/Sony's "Musicscope" radio program series, over FM Tokyo and the release of two new singles.

United Artists' foreign record licensing agreement with Toshiba-EMI (former Toshiba Musical Industries) has been renewed for another three years, effective from July 1, for Toshiba to manufacture, dis-

tribute and sell in Japan the recordings associated with the Avalanche, Blue Note, Brown Bag and Liberty labels. United Artists' UA label is represented in Japan by King Record. The contract was renewed by Lee Mendell, vice president-international operations, United Artists Records, and Noboru Takamiya, president of Toshiba-EMI.

The RCA album of "Berlin" by Lou Reed was released here Jan. 25 by Victor Musical Industries. The Victor Co. of Japan's distribution/sales arm also released the RCA album of "Raised on Rock" by Elvis Presley. . . . CBS/Sony kicked off its "1974 Philadelphia Sound Campaign" on Jan. 21 with the release of two albums: "Ship Ahoy" by the O'Jays and "War of the Gods" by Billy Paul. The series will be continued with "Black 'n' Blue" by Harold Melvin & the Blue Notes on Feb. 21 and "Dirty Ol' Man" by the Three Degrees vocal group March 21 according to the American-Japanese joint recording venture.

Japan's prestigious "Swing Journal" monthly slick magazine has named "Echoes of a Friend" by McCoy Tyner, released here by Victor Musical Industries, for the gold award in its poll of 1973 jazz disks. In its seventh annual poll to date, "African Piano" by Dollar Brand, released by the record division of Trio Electronics, won the silver award. "Ella Fitzgerald Live at Car-

negie Hall, 1973" won the vocal award. Special production awards went to Nippon Phonogram for its Keynote jazz series and to Toshiba-EMI for "Coltrane in Japan" (recorded on July 22, 1966, released July 20, 1973). Trio literally lived up to its name with two more awards, for best engineered recording. They are "Cecil Taylor, Solo" and "Ruta and Daitya" by Keith Jarrett and Jack DeJohnette. The latter is actually an ECM recording. The grand awards were selected from 780 jazz disks released in Japan from December 1972 through November 1973. . . . Being rushed for release by Nippon Phonogram was "Dollar Brand Memories" to mark the jazz pianist's Japan performance tour, Feb. 9-21.

Muse has signed a foreign record licensing agreement with Nippon Columbia, the Japanese manufacturer's record division revealed Feb. 8. Its initial release, scheduled for June, will comprise "Sonny Stitt 12!" and "Deodato & Donato" at the fixed retail price of 2,200 yen (\$7.33). Following distribution of these two albums for sale in Japan starting May 25, Nippon Columbia is expected to release one or two more recordings by Muse each month. . . . Oscar Peterson played and sang his own composition "You Look Good to Me" for the Feb. 10 edition of the Nippon Hoso Kyokai's weekly "Music of the World" color TV series. The Cana-

(Continued on page 48)

Come to  
**CANADA**  
for the industry event  
of the year

# The Juno Awards



## NOMINATED FOR THIS YEAR'S JUNO AWARDS:

### CANADIAN MALE VOCALIST OF THE YEAR

Keith Hampshire (A&M)  
Terry Jacks (Goldfish)  
Gordon Lightfoot (Reprise)  
Bob McBride (Capitol)  
Murray McLauchlan (True North)

### CANADIAN FEMALE VOCALIST OF THE YEAR

Shirley Eikhard (Capitol)  
Patsy Gallant (Columbia)  
Susan Jacks (Goldfish)  
Anne Murray (Capitol)  
Ginette Reno (Parrot)

### CANADIAN GROUP OF THE YEAR

Edward Bear (Capitol)  
Gary & Dave (Axe)  
Guess Who (Nimbus 9)  
Lighthouse (GRT)  
Stampede (MWC)

### CANADIAN FOLK SINGER OF THE YEAR

Bruce Cockburn (True North)  
Gordon Lightfoot (Reprise)  
Murray McLauchlan (True North)  
Dave Nicol (Columbia)  
Valdy (Haida)

### CANADA'S MOST PROMISING MALE VOCALIST OF THE YEAR

James Leroy (GRT)  
Tom Middleton (Columbia)  
Dave Nicol (Columbia)  
Michael Tarry (Reprise)  
Ian Thomas (GRT)

### CANADA'S MOST PROMISING FEMALE VOCALIST OF THE YEAR

Linda Brown (A&M)  
Donna Moon (Marathon)  
Marie Claire Seguin (Warner Bros)  
Donna Warner (Century II)  
Nancy White (RCA)  
Cathy Young (GRT)

### CANADA'S MOST PROMISING GROUP OF THE YEAR

Bachman-Turner Overdrive (Mercury)  
Bearfoot (Columbia)  
Chester (Celebration)  
Scrubbae Caine (RCA)  
Wednesday (Ampex)

### CANADA'S MOST PROMISING FOLK SINGER OF THE YEAR

Peter Foldy (Kanata)  
Dave Nicol (Columbia)  
Joe Probst (Daffodil)  
Bob Ruzicka (MCA)  
Ken Stolz (Stamp)

### CANADIAN COUNTRY VOCALIST (MALE) OF THE YEAR

Gary Buck (Arpeggio)  
Stompin' Tom Connors (Boot)  
Dick Damron (Columbia)  
Ray Griff (Dot)  
Ian Tyson (A&M)

### CANADIAN COUNTRY VOCALIST (FEMALE) OF THE YEAR

Carroll Baker (Gaiety)  
Shirley Eikhard (Capitol)  
Lynn Jones (Arpeggio)  
Diane Leigh (Marathon)  
Donna Moon (Marathon)

### CANADIAN COUNTRY GROUP OF THE YEAR

Alabama (Smile)  
Family Brown (RCA)  
Jim & Don Haggart (Arpeggio)  
Humphrey & The Dumptrucks (United Artists)  
Mercey Brothers (RCA)

### CANADIAN INDEPENDENT LABEL (RECORD LABEL) OF THE YEAR

Axe Records  
Daffodil Records  
Marathon Records  
Smile Records  
True North Records

### CANADIAN COMPOSER OF THE YEAR

Could You Ever Love Me Again  
- DAVE BECKETT - GARY WEEKS  
Farmer's Song  
- MURRAY McLAUCHLAN

### CANADIAN CONTENT RECORD COMPANY OF THE YEAR

A&M Records of Canada Ltd.  
Capitol/EMI Canada Limited  
Columbia Records of Canada Ltd.  
GRT Of Canada Ltd.  
RCA Ltd.

### CANADIAN RECORD COMPANY OF THE YEAR

A&M Records Of Canada Ltd.  
Capitol/EMI Canada Limited  
GRT Of Canada Ltd.  
MCA Records (Canada)  
RCA Ltd.

### CANADIAN TOP RECORD COMPANY OF THE YEAR (MANUFACTURER AND DISTRIBUTOR)

Capitol/EMI Canada Ltd.  
Columbia Records Of Canada Ltd.  
GRT Of Canada Ltd.  
RCA Ltd.  
WEA Music Of Canada, Ltd.

### CANADIAN CONTEMPORARY SINGLE (HIT PARADE) OF THE YEAR

Could You Ever Love Me Again  
- GARY & DAVE (Axe)  
Seasons In The Sun  
- TERRY JACKS (Goldfish)  
Pretty Lady  
- LIGHTHOUSE (GRT)  
Danny's Song  
- ANNE MURRAY (Capitol)  
Painted Ladies  
- IAN THOMAS (GRT)

### CANADIAN POP MUSIC SINGLE (MOR) OF THE YEAR

Carpenter Of Wood  
- CLIFF EDWARDS (Polydor)  
Bondi Junction  
- PETER FOLDY (Kanata)  
Could You Ever Love Me Again  
- GARY & DAVE (Axe)  
Seasons In The Sun  
- TERRY JACKS (Goldfish)  
Danny's Song  
- ANNE MURRAY (Capitol)

### CANADIAN COUNTRY SINGLE OF THE YEAR

Highway Driving  
- ALABAMA (Smile)  
Carpenter Of Wood  
- CLIFF EDWARDS (Polydor)  
He  
- JIM & DON HAGGART (Arpeggio)  
Dirty Old Man  
- GEORGE HAMILTON IV (RCA)  
Farmer's Song  
- MURRAY McLAUCHLAN (True North)

### CANADIAN FOLK SINGLE OF THE YEAR

You Are What I Am  
- GORDON LIGHTFOOT (Reprise)  
Farmer's Song  
- MURRAY McLAUCHLAN (True North)  
Goodbye Mama  
- DAVE NICOL (Columbia)  
A Good Song  
- VALDY (Haida)  
Simple Man  
- VALDY (Haida)

### CANADIAN CONTEMPORARY ALBUM (HIT PARADE) OF THE YEAR

Bachman-Turner Overdrive  
- BACHMAN-TURNER OVERDRIVE (Mercury)  
Can You Feel It  
- LIGHTHOUSE (GRT)  
Danny's Song  
- ANNE MURRAY (Capitol)  
From The Fire  
- STAMPEDE (MWC)  
Ian Thomas  
- IAN THOMAS (GRT)

### CANADIAN POP MUSIC ALBUM (MOR) OF THE YEAR

Close Your Eyes  
- EDWARD BEAR (Capitol)  
Gary & Dave  
- GARY & DAVE (Axe)  
Master Session  
- MOE KOFFMAN (GRT)  
Wish I Were A Plane  
- LAURIE BOWER SINGERS (CTL)  
Danny's Song  
- ANNE MURRAY (Capitol)

### CANADIAN COUNTRY ALBUM OF THE YEAR

To It And At It  
- STOMPIN' TOM CONNORS (Boot)  
Countryfied  
- DICK DAMRON (Columbia)  
Portrait  
- FAMILY BROWN (RCA)  
Songs For Everyone  
- RAY GRIFF (Dot)  
Out West  
- GEORGE HAMILTON IV (RCA)

### CANADIAN FOLK ALBUM OF THE YEAR

Night Vision  
- BRUCE COCKBURN (True North)  
Old Dan  
- GORDON LIGHTFOOT (Reprise)  
Day To Day Dust  
- MURRAY McLAUCHLAN (True North)  
Country Man  
- VALDY (Haida)  
Coast To Coast Fever  
- DAVID WIFFEN (United Artists)

Communication Eight & the Juno Awards.

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## COMMUNICATION EIGHT

Saturday and Sunday (March 23-24)  
Communication Eight (C8) features guest speakers Marshall McLuhan, Kal Rudman and other internationally-known speakers, to be announced. In cooperation with the National Film Board of Canada, RPM will present the World Premiere of "Rock-A-Bye" a full length documentary on the Canadian music industry. Saturday night we will host a cocktail party for the registrants and all day Sunday, record companies will open hospitality suites throughout the Inn with presentations, artists and various events.

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## The Juno Awards

Monday (25), the industry event of the year - the Juno Awards Presentation - takes place in the Centennial Ballroom. Commencing at 8PM, cocktails and hors d'oeuvres followed by a theatre-style presentation of the Juno Awards. Winners will be announced from the stage. Following the presentation MEET THE STARS at a cocktail party. This is the fifth annual Juno Awards Presentations, an event that has become the industry occasion of the year in the Canadian Music industry. More than 1300 industry people from Canada and the United States were in attendance last year.

Name .....

Address .....

City .....

Make cheques payable to:

JUNO AWARDS  
6 Brentcliffe Rd.  
Toronto, Canada M4G 3Y2

## From the Music Capitals of the World

### TORONTO

Arnold Gosewich, president of Capitol Records-EMI of Canada Ltd., has appointed Duane Wade as supervisor of Scotty's records and tape stores, acquired by Capitol on Feb. 1. The five Scotty's stores operate in Edmonton and Calgary, Alberta, with a sixth to be opened in the fall of this year. . . . "When I Am So in Love" the new single by Kanata recording artist Peter Foldy has been signed to Polydor Records for worldwide distribution. The initial contact was made by Foldy's manager, Jack Thomson, of the Agency for the Creative Arts, and the deal was arranged by George Struth of Quality Records in conjunction with Kanata's president Gene Lees. . . . Mercury recording artists the Statler Brothers are in the middle of a cross-Canada tour which will take them from Toronto to Victoria, B.C., from Feb. 15 to March 9. Their latest single "Whatever Happened to Randolph Scott" is getting good airplay in Canada at the moment, according to Polydor's Richard Glanville-Brown.

United Artists Records (Canada) has released the latest single by German singer Katja Ebstein entitled "Star of Mykonos" in English and in French. . . . Maria Callas accompanied by celebrated tenor, Giuseppe di Stefano sold out all of the available tickets for their Massey Hall concert at \$25 a ticket which is believed to be the highest for a non-charity concert in Toronto's history. . . . Rolf Harris' appearance at the Commodore Ballroom in Vancouver was a sellout. From Vancouver he will continue eastward playing dates in the major cities in Canada. Alleged red-tape problems have cancelled his Hamilton and Toronto concerts. He will appear at a Variety Club charity luncheon in Toronto on Tuesday (5). . . . Quality

## CHIN Radio Sets McGowan Awards

TORONTO—CHIN Radio International, the 50,000-watt Toronto radio station whose format caters to that area's multicultural listening audience, have established an annual award to be presented ". . . for the most significant contribution to multiculturalism in music." The Douglas McGowan Awards are named after the late Douglas McGowan, former chief of programming for the Canadian Radio and Television Commission, who has himself made an invaluable contribution to the growth and recognition of multiculturalism in the performing arts during his time in office at the CRTC.

Applications for the 1974 Douglas McGowan Awards are to be submitted directly to CHIN Radio, 637 College St., Toronto and must be postmarked no later than Thursday (8).

All applications are governed by the following regulations:

(a) Applications (including name, address, telephone number and cultural heritage) must be accompanied by a 500 word resume of the applicant's musical background with either a vocal (in any language) or instrumental single or album recorded during 1973, clearly indicating which side is being submitted. All styles of musical presentation are eligible; (b) The applicants must be of non-English, non-French back-

ground and must be either a Canadian citizen or have landed immigration status. There is no age limit; (c) If an application is on behalf of a group, the name and address of one member who would accept the award on behalf of the group must be clearly indicated; (d) All record entries must qualify as Canadian content. Applicants must indicate in which categories their submission qualifies; (e) Applications for the awards may be in the mother tongue of the applicant or in English and are restricted to one entry only; (f) All submissions remain the property of CHIN Radio International.

The five judges who will participate in selecting this year's winner are record retailer Sam Sniderman; Aldo Maggiorotti, Warner Brothers Distributing (Canada); Stan Obodiac, the publicity and public relations director of Maple Leaf Gardens, Toronto; St. Clair Low, one of the founding members of the Canadian Authors and Publishers Association of Canada; and Arthur Carman, Toronto's "Carnival King." Ralph Kirchen, the executive vice president of CHIN, will act (without vote) as chairman of the judges committee.

The award will be presented in conjunction with the Juno Awards at the Inn on the Park, Toronto on March 25.

## Scott Returns From Europe

TORONTO—Boot recording artist Chris Schott has just returned from his first European tour in which he played the folk circuit in Ireland, France, the Netherlands and Italy over a three-and-a-half-week period. He was particularly well received in Ireland. There is a possibility of a return concert series covering several European cities later in 1974.

His latest single "Sweet Young Thing" has just been released in Canada. All of his three previous singles "Now That I'm Back," "I'd Like To See You" and "What Did I Do To Deserve You" fared well on the Canadian charts.

Scott plans to continue his Canadian club appearances and concentrate on song writing.

## Hamilton to RCA Deal Precedental

TORONTO—Country singer George Hamilton IV has signed an exclusive worldwide contract with RCA Records of Canada Ltd. It is the first time that an established American artist has signed a world encompassing agreement with the Canadian subsidiary of an American label. The announcement came from Bob Cook, the vice president and general manager of RCA (Canada), at a press reception at Toronto's Inn On The Park with Hamilton in attendance. Also on hand were his record producer, Jack Feeney; Manny Pittson, the producer of the "George Hamilton IV Show" at CHCH-TV studios in Hamilton, Ontario; RCA personnel including Ed Preston, John Murphy, Barry Haugen and Glenda Roy; and vari-

ous Canadian press and media people.

Hamilton has always had an affinity for Canada and in 1966, when he was in search of a new musical style, he heard "Early Morning Rain" by Gordon Lightfoot while he was en route from Hamilton to Toronto, and became hooked on the Canadian country style. He began recording in Toronto almost seven years ago and has six Canadian-produced albums to his credit.

Since that time, Hamilton has been named Top U.S. Male Singer at the 1971 International Festival of Country Music presented by Billboard and Record Mirror at the Wembley Pool in England. In 1972 he won the Juno Award in Canada for his promotion of Canadian music and in 1973, BMI (Canada) presented him with an award for his outstanding contribution to the promotion of Canadian music. That same year (1973) he was named the Top U.S. Male Singer by the Country Music Association of Great Britain.

While Hamilton was in Toronto for the signing, he learned that his latest album, "Out West Country," and single, "Dirty Old Man," written by Bob Ruzicka had been nominated for this year's "Juno Awards."

From Toronto, Hamilton returned to Charlotte, N.C., his home, before leaving for a six-week tour of England. After the British tour, he will travel to Prague, Czechoslovakia, where he will become the first country artist from the west to perform in concert in a communist country.

## Majors Raise Prices in Canada

• Continued from page 1

creases in the record industry are realistic and fair."

Effective Thursday (1), Quality Records will raise their price of singles from 99 cents to \$1.29 and albums from \$6.29 to \$7.29.

In announcing the rise of price in albums and singles product, Columbia Record's Jack Robertson indicated that he felt that most prices would be standardized throughout the industry within a short time.

Effective Feb. 22, Columbia raised the price of its singles to \$1.29 and its regular album product to \$7.29. In a few cases, such as releases by Santana or Dylan, albums would be given a suggested list price of \$7.98. Classical and Quadrafonic records will list at \$7.98.

With the rise of the price of the single, there has been widespread discussion and concern over the future of the seven inch record. Many

people feel that soon it may out price itself and become obsolete.

Alan Katz, the national promotion director of Polydor Records (Canada) disagreed with this contention. Said Katz, "I think that the audience for albums and singles are completely different. As long as there is the same price ratio between the cost of a single and an album, people will continue to buy the Top 40 hits.

"We have watched the price of paper and vinyl rising in the past but we can't sit still and absorb the costs any longer. This is why we made the decision to raise our prices."

Katz stated that as of Thursday (1), Polydor would be raising the price of their singles from \$1.00 to \$1.29 and regular album product would be raised from \$6.29 to \$7.29. Katz indicated that there would be no selective pricing policy for albums. All regular product LPs will list at \$7.29.

Polydor's budget lines such as Heliodor and Polydor Special will be increased from \$2.98 to \$3.98 but the medium price line will be decreased from \$4.29 to \$3.98. Polydor's classical lines including imports such as Deutsche Grammophon will remain at \$7.98.

Stan Kulin, the president of United Artists Records of Canada, is optimistic about future price structuring in the record industry. "I think prices will remain stable for the rest of the year," said Kulin, but added cautiously, "it depends on the cost of vinyl and paper. We can't absorb the rising costs of raw materials indefinitely."

## SGM & Sun Enter Deal

VANCOUVER—Stan Cayer, the president and manager of SGM Records Ltd., has signed the six-member group Sun to a longterm agreement. Group personnel are Susan Shirley, Joe Sparacino, John Shirley, Ken Nelson, Scott Wright and Al Brodie.

Personnel from the Vancouver branch offices of some of the majors in Canada including Bill Bouvette and Frank Gigliotti of Columbia Records; John Ford of RCA; Mike Hertsler of London Records; Dave Bergler of Capitol Records and Mark Wilson of WEA Music, were invited to a show at one of Vancouver's clubs to kick off their first record release.

A tour across Canada is being set up by Dennis Compo and Tom Nelson of the NBA booking agency.

UA will raise their prices on Thursday (1). Singles will go to \$1.29 and albums will be raised to a suggested list price of \$7.29 with some special two-record sets at \$8.29. UA's budget line Sunset Records will be raised from \$1.98 to \$2.98 and Kulin stated that he plans to cut back on the amount of leases in that line. UA's budget tapes have risen from \$4.98 to \$5.98.

RCA Canada's vice president Bob Cook announced that the increase of the price of singles to \$1.29 and albums to \$7.29 will be effective as of Feb. 26. WEA has not yet announced any price increases although indications are that it will do so in the near future.

## Holding Firm Buys 50 P.C. of Quality

TORONTO—Selkirk Holdings Limited has purchased the 50 percent interest in Quality Records recently acquired by United Artists Corp. for approximately \$1.8 million. Quality Records, which is this year celebrating its 25th anniversary, is Canada's first wholly Canadian-owned manufacturer and distributor of phonograph records, tapes and cassettes.

J. Stuart MacKay, the president of Selkirk Holdings Ltd., stated that this new acquisition is part of Selkirk's policy of development in the broadcasting and allied industries.

"We think we have a contribution to make to further expansion and development of Quality Records," said MacKay. "At the same time, I emphasize that we like what we see in that company so happily our role will be entirely constructive."

George Struth, vice president and general manager of Quality Records, noted that major emphasis is being given to promotion and marketing and considered Selkirk's participation as a source of significant strength in those areas.

During the past year, Quality has purchased its three acre site in Scarborough, Ontario and will have completely automated its album manufacturing operation by June of this year. At this time a third of the automation program has been completed. A plant expansion program is under way with a 12,000 square foot addition to accommodate an enlarged tape duplication division and print shop.

Quality represents such American majors as Famous (Dot and Paramount labels); Bell Records; the

Buddah group; and others. A substantial number of domestic acts are handled by Quality including the Stampeders of Music World Creations, a Canadian independent label distributed by Quality; Peter Foldy of Kanata Records, also an independent; Chester and Bobby G. Griffith. Quality recently entered the French-speaking Quebec market with the signing of Montreal group Harmonium.

## A&M Expands, Staff Shifts

TORONTO—A&M Records of Canada has expanded and made personnel shifts. Colin Cross has been appointed the Montreal branch manager for the company. David Brodeur moved up to the newly created office of regional marketing manager in Quebec. Hank Koch moved into the position of Ontario branch manager. Jean Pierre Gilbert joined the company as Montreal promotion man.

Colin Cross, who joined the company last year, returns to Montreal where he has had previous experience in both retail and wholesale distribution.

Hank Koch has served as the Toronto area salesman for A&M distributor for the past two years.

Jean Pierre Gilbert joined A&M from a similar position at the Montreal branch of WEA Music. Gerry Lacoursiere, the vice president and general manager of A&M (Canada) indicated that the promotion of David Brodeur was a move to follow through in distribution.

## **QUESTION:**

“What is the hidden ingredient that makes a hit SONG a hit RECORD for the THIRD time?”

## **ANSWER:**

**JONATHAN KING, of course.**

Ask Blue Swede, currently climbing the charts with a note-for-note copy of his production, arrangement and performance of “HOOKED ON A FEELING” a hit for Jonathan all over England and Europe in 1971. Or ask Jagger Richard—to whose “SATISFACTION” he has given his unique hit treatment under the name “BUBBLEROCK”—which is currently charting worldwide on UK Records.

**BEHIND EVERY HIT THERE IS TALENT.  
BUT SOMETIMES YOU HAVE TO LOOK  
A LITTLE FURTHER BACK THAN THE LABEL.**

# Billboard Hits of the World

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## AUSTRALIA

(Courtesy of Go-Set)  
SINGLES

- This Week
- 1 PHOTOGRAPH—Ringo Starr (Apple)
  - 2 LEAVE ME ALONE (Ruby Red Dress)—Helen Reddy (Capitol)
  - 3 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
  - 4 THE MOST BEAUTIFUL GIRL—Charlie Rich (Epic)
  - 5 48 CRASH—Suzi Quatro (RAK)
  - 6 SORROW—David Bowie (RCA)
  - 7 BALLROOM BLITZ—The Sweet (RCA)
  - 8 HELEN WHEELS—Paul McCartney & Wings (Apple)
  - 9 ROCK ON—David Essex (CBS)
  - 10 FOR THE GOOD TIMES—Perry Como (RCA)
  - 11 I AM PEGASUS—Ross Ryan (EMI)
  - 12 MY CO CA CHOO—Alvin Stardust (EMI)
  - 13 PAPER ROSES—Marie Osmond (MGM)
  - 14 SUMMER (The First Time)—Bobby Goldsboro (UQ)
  - 15 MIND GAMES—John Lennon (Apple)
- ALBUMS

- This Week
- 1 JONATHAN LIVINGSTON SEAGULL—Neil Diamond (CBS)
  - 2 RINGO—Ringo Starr (Apple)
  - 3 HOT AUGUST NIGHT—Neil Diamond (MCA)
  - 4 PIN-UPS—David Bowie (RCA)
  - 5 BAND ON THE RUN—Paul McCartney & Wings (Apple)
  - 6 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
  - 7 MIND GAMES—John Lennon (Apple)
  - 8 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
  - 9 GOATS HEAD SOUP—Rolling Stones (RS)
  - 10 ON WITH THE SHOW—Sherbert (Infinity)

## BELGIUM

(Courtesy of Belgium Radio & Television)  
SINGLES

- This Week
- 1 DIRTY OL' MAN—Three Degrees
  - 2 THE MOST BEAUTIFUL GIRL—Charlie Rich
  - 3 MA COO CA CHOO—Alvin Stardust
  - 4 SOMEDAY SOMEWHERE—Demis Roussos
  - 5 SEBASTIAN—Cooney Rebels
  - 6 EVERYBODY HAPPY—Jackpot
  - 7 TEENAGE RAMPAGE—The Sweet
  - 8 MISS WONDERFUL—Wally Tax
  - 9 ELLA—Andre Mos
  - 10 SHADY LADY—Stepstone & Dibbons
  - 11 SILVERBOY—Cherry Van Gelder-Smith
  - 12 BLIJF JE BIJ MIJ—Roger Baeten
  - 13 PUT YOUR HEAD ON MY SHOULDER—Albert West
  - 14 JUANITA—Nick Mackenzie
  - 15 DIE MOOIE ZOMER—Gerard Cox
- LPs

- This Week
- 1 DEMIS ROUSSOS GREATEST HITS
  - 2 JESUS CHRIST SUPERSTAR/SOUNDTRACK
  - 3 COCNEY REBELS
  - 4 SONNYBUSTER—Various Artists
  - 5 THE THREE DEGREES

## BRAZIL

(Courtesy of IBOPE)  
(RIO DE JANEIRO)  
SINGLES

- This Week
- 1 GOODBYE YELLOW BRICK ROAD—Elton John (RGE)
  - 2 ALL IN LOVE IS FAIR—Stevie Wonder (Tapecar)
  - 3 LOVE ME OR LEAVE ME ALONE—Dennis Yost & Classics IV (Top-Tape)
  - 5 ME AND YOU—Dave MacLean (Top-Tape)
  - 5 O SHOW JA TERMINOU—Roberto Carlos (CBS)
  - 6 SO QUERO UM XODO—Gilberto Gil (Philips)
  - 7 SO VERY HARD TO GO—Tower Of Power (Continental)
  - 8 FUNKY STUFF—Kool & The Gang (Tapecar)
  - 9 SONGS—B.J. Thomas (RGE)
  - 10 RETALHOS DE CETIM—Benito de Paula (Copacabana)
  - 11 GAYE—Clifford T. Ward (Philips)
  - 12 ANGEI—Rolling Stones (Continental)
  - 13 ELISA—Bee Gees (Polydor)
  - 14 PHOTOGRAPH—Ringo Starr (Odeon)
  - 15 O MEMEM DE NAZARETH—Antonio Marcos (RCA)
- LPs

- This Week
- 1 O SEMIDEUS (Internacional)—Various Artists (Som Livre)
  - 2 ROBERTO CARLOS—Roberto Carlos (CBS)
  - 3 SECOS & MOLHADOS—Secos & Molhados (Continental)
  - 4 SAMBAS DE ENREDO DO 1° (Grupo de 1974)—Various Artists (Top-Tape)
  - 5 DRAMA 3° ATO—Maria Bethania (Philips)
  - 6 ORIGENS—Martinho da Vila (RCA)
  - 7 TIM MAIA—Tim Maia (Polydor)
  - 8 CARINHOSO (Internacional)—Various Artists (Som Livre)
  - 9 GOODBYE YELLOW BRICK ROAD—Elton John (RGE)
  - 10 SUA PAZ MUNDIAL—Various Artists (Som Livre)

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

- This Week
- 1 2 DEVIL GATE DRIVE—\*Suzi Quatro (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
  - 2 1 TIGER FEET—\*Mud (Rak)—Chinnichap/Rak (Mike Chapman/Nicky Chinn)
  - 3 22 JEALOUS MIND—\*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
  - 4 7 WOMBING SONG—\*Wombles (CBS)—Batt Songs (Mike Batt/Belfry Prod.)
  - 5 3 THE MAN WHO SOLD THE WORLD—\*Lulu (Polydor)—Mainman (David Bowie)
  - 6 — REBEL REBEL—\*David Bowie (RCA)—Mainman/Chrysalis (David Bowie)
  - 7 5 SOLITAIRE—Andy Williams (CBS)—Kirschner/Warner Bros.
  - 8 26 THE AIR THAT I BREATHE—\*Hollies (Polydor)—Rondor (Ron Richards)
  - 9 9 ALL OF MY LIFE—Diana Ross (Tamla Motown)—Jobete London (M. Randall/B. Gordy)
  - 10 19 LOVE THEME—Love Unlimited Orchestra (Pyle)—A. Schroeder (Barry White)
  - 11 4 TEENAGE RAMPAGE—\*Sweet (RCA)—Chinnichap/Rak (Phil Wainman/Chinnichap)
  - 12 8 ROCKIN' ROLL BABY—Stylistics (Avco)—Gamble-Huff
  - 13 16 MA HE'S MAKING EYES AT ME—Lena Zavaroni (Philips)—Feldman (Tommy Scott)
  - 14 21 NEVER GONNA GIVE YA UP—Barry White (Pye)—Schroeder (Barry White)
  - 15 — YOU'RE SIXTEEN—\*Ringo Starr (Apple)—Jewel (Richard Perry)
  - 16 13 TEENAGE DREAM—\*Marc Bolan (EMI)—Wizard (Tony Visconti)
  - 17 6 DANCE WITH THE DEVIL—\*Cozy Powell (Rak)—Rak (Mickie Most)
  - 18 38 REMEMBER—\*Bay City Rollers (Bell)—Mews (Bill Martin/Phil Coulter)
  - 19 15 LIVING FOR THE CITY—Stevie Wonder (Tamla Motown)—Jobete London (Stevie Wonder)
  - 20 46 THE MOST BEAUTIFUL GIRL—Charlie Rich (CBS)—Gallico/KPM (Billy Sherrill)
  - 21 27 HAPPINESS IS ME & YOU—\*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)
  - 22 12 TEENAGE LAMENT '74—Alice Cooper (Warner Bros.)—Copyright Control (Jack Richardson/Jack Douglas)
  - 23 29 AFTER THE GOLD RUSH—\*Prelude (Dawn)—Warner Bros. (Fritz Fryer)
  - 24 23 THE LOVE I LOST—Harold Melvin & the Blue Notes (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff)
  - 25 31 SLIP & SLIDE—\*Medicine Head (Polydor)—Biscuit/Feldman (Tony Ashton)
  - 26 25 HIGHWAYS OF MY LIFE—Isley Bros. (Epic)—Carlin (Isley Bros.)
  - 27 20 YOU WON'T FIND ANOTHER FOOL LIKE ME—\*New Seekers (Polydor)—Tic Toc London (Tommy Oliver)
  - 28 24 MY CHO-CA-CHOO—\*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
  - 29 28 STAR—\*Stealers Wheel (A&M)—Baby Bun (Lieber & Stoller)
  - 30 44 BURN BABY BURN—\*Hudson Ford (A&M)—Hawkana (J. Ford/T. Allom/R. Hudson)
  - 31 10 THE SHOW MUST GO ON—\*Leo Sayer (Chrysalis)—Blanedell/Compass (Adam Faith/Dave Courtney)
  - 32 11 HOW COME—\*Ronnie Lane (GM)—Warner Bros./G.H. (Glyn Johns)
  - 33 14 LOVE ON A MOUNTAIN TOP—Robert Knight (Monument)—KPM (B. Cayson/M. Gayden)
  - 34 35 A LITTLE LOVIN'—Neil Sedaka (Polydor)—Kirschner/Warner Bros. (Neil Sedaka)
  - 35 34 GALLOPING HOME—\*London String Choral (Polydor)—Weekend
  - 36 17 RADAR LOVE—\*Golden Earring (Track)—Britico/Louvigny Marquee (Golden Earring)
  - 37 36 BABY WE CAN'T GO WRONG—\*Cilla Black (EMI)—Grenyoko/Vineyard (David Mackay)
  - 38 — BILLY, DON'T BE A HERO—\*Paper Lace (Bus Stop)—Intune (Mitch Murray/Peter Callander)
  - 39 — IT'S YOU—\*Freddie Star (Tiffany)—London Tree (Dave Christie)
  - 40 48 WILL YOU COME BACK TO ME—Aretha Franklin (Atlantic)—Jobete London (G. Wexler/A. Mardin)
  - 41 18 FOREVER—\*Roy Wood (Harvest)—Roy Wood/Carlin (Roy Wood)
  - 42 30 (I CAN'T GET NO) SATISFACTION—\*Bubba Rock (UK)—Mirage (Jonathan King)
  - 43 45 WILL YOU STILL LOVE ME TOMORROW—Melanie (Neighborhood)—Screen Gems (P. Schekeryk)
  - 44 33 PAPER ROSES—Marie Osmond (MGM)—Leeds (Sonny James)

- 45 49 DARK LADY—Cher (MCA)—Campbell Connelly (Snuff Garrett)
- 46 37 SCULLERY—\*Clifford T. Ward (Charisma)—Island (Clifford T. Ward)
- 47 — FUNKY NASSAU—Beginning of the End (Atlantic)—Copyright Control (A. Marlin Prod.)
- 48 — JUST MY SOUL RESPONDING—Smokey Robinson (Tamla Motown)—Jobete London (Smokey Robinson/Willie Hutch)
- 49 39 FOR THE GOOD TIMES—Perry Como (RCA)—Valentine (Chet Atkins)
- 50 — WHO DO YOU THINK YOU ARE—\*Candlewick Green (Decca)—Belsize (Chas Peate)

## HOLLAND

(Courtesy of Radio Veronica & Bas Mul)  
SINGLES

- This Week
- 1 DEN UYL IS IN DEN OLIJE—Vader Abraham, Baer Koekoek (11 Provincien)—(Bospel)
  - 2 DIRTY OL' MAN—Three Degrees (Philadelphia International)—(April)
  - 3 KIELE KIELE LOFWIT—Farce Majeur (11 Provincien)
  - 4 THE MOST BEAUTIFUL GIRL—Charlie Rich (Epic)—(Chappell)
  - 5 JAILHOUSE ROCK—Elvis Presley (RCA)—(Intersong/Basart)
  - 6 DYNA-MITE—Mud (Columbia)—(Universal)
  - 7 MRS. VANDEBILT—Paul McCartney & Wings (Apple)
  - 8 ROCK 'N ROLL—The Cats (EMI)—(Anagon)
  - 9 ELLA—Andre Moss (Imperial)
  - 10 IS EVERYBODY HAPPY—Jackpot (BASF)—(Dayglow)
- ALBUMS

- this Week
- 1 OUDEJAARSAVOND 1973—Wim Kan (Polydor)
  - 2 GREATEST HITS—Demis Roussos (Philips)
  - 3 JESUS CHRIST SUPERSTAR/SOUNDTRACK (MCA)
  - 4 ELLA—Andre Moss (Imperial)
  - 5 20 FLASHBACK GREATS OF THE SIXTIES—Various Artists (K-Tel)
  - 6 WINTER HITS—Various Artists (EMI)
  - 7 DE BESTE VAN GERARD COX—Gerard Cox (CBS)
  - 8 MET VLAG EN WIMPEL Decl 2—Various Artists (Philips)
  - 9 HARMONY—Ray Conniff (CBS)
  - 10 BAND ON THE RUN—Paul McCartney & Wings (Apple)

## JAPAN

(Courtesy of Music Labo, Inc.)  
SINGLES

- This Week
- 1 ANATA—\*Akiko Kosaka (Elektra)—(Yamaha)
  - 2 KOI NO DIAL 6700—\*Finger 5 (Philips)—(Nichion, Tokyo Music)
  - 3 KOIBITOTACHI NO MINATO—\*Mari Amachi (CBS/Sony)—(Watanabe)
  - 4 KOI NO KAZAGURUMA—Oherish (Victor)—(Victor)
  - 5 AKACHOCHIN—\*Kaguyahima (Panam)—(Crown, P.M.P.)
  - 6 HANA NI SASAGERU BALLAD—\*Kaientei (Elec)—(Elec)
  - 7 NAMIDA NO MISAO—\*Tonosana Kings (Victor)—(Bon Music)
  - 8 KOKORO NO TAKEBI—\*Goro Noguchi (Polydor)—(Fuji)
  - 9 KUCHINASHI NO HANA—\*Tetsuya Watari (Polydor)—(Diamond)
  - 10 YOZORA—\*Hiroshi Itsuki (Minorophone)—(Noguchi)
  - 11 TOKINEKI—\*Megumi Asakoka (Victor)—(J&K)
  - 12 YOFUTENIN UTA—\*Shinichi Mori (Victor)—(Watanabe)
  - 13 TOTSUZEN NO AI—\*Shizue Abs (Canyon)—(Fuji, Tokai Pack)
  - 14 OHISANA ROI NO MONOGATARI—\*Agnes Chan (Warner)—(Watanabe)
  - 15 ICHIMAI NO GAKUFU—\*Garō (Mushroom)—(Alfa)
  - 16 SHINOBI GOI—\*Aki Yashiro (Teichiku)—(K.K. Kureo, J.C.M.)
  - 17 GIN NO YUBIWA—\*Tulip (Toshiba)—(Shinko)
  - 18 AI NO JUJIKKA—\*Hideki Saijo (RCA)—(Nichion)
  - 19 HITOKAKERA NO JUNJO—\*Saori Minami (CBS/Sony)—(Nichion)
  - 20 HITORI ZAKE—\*Pinkara Kyodai (Columbia)—(Daiichi)

## MEXICO

(Courtesy of Ortiz)  
SINGLES

- This Week
- 1 LET ME GET TO KNOW YOU—Paul Anka (Gamma)
  - 2 DEJEMME SI ESTOY LLORANDO—Los Angeles Negros (Capitol)
  - 3 ADIOS AMIGO—Los Struck (Son Art)
  - 4 YO SE QUE TE ACORDARAS—Los Brios (Capitol)
  - 5 TU SIGUES SIENDO EL MISMO—Angelica Maria (Sonido Internacional)

- 6 YO LO COMPRENDO—Victor Yturbe "Piruli" (Philips)
- 7 16 AMOS—Julio Iglesias (Polydor)
- 8 NI AMIGO EL PUMA—Sandro (CBS)
- 9 EL MONSTRUO—Luis "Vivi" Hernandez (Orfeon)
- 10 TIEMPO DE AMAR—Manoella & Gualberto (CBS)

## NEW ZEALAND

(Courtesy of NZBC)  
SINGLES

- This Week
- 1 SORROW—David Bowie
  - 2 GOODBYE YELLOW BRICK ROAD—Elton John
  - 3 SKYDIVER—Daniel Boone
  - 4 PHOTOGRAPH—Ringo Starr
  - 5 BABY BLUE—George Baker Selection
  - 6 LENA LOOKIE—Kenny Rogers & First Edition
  - 7 EVERYONE KNOWS—Bulldog's Allstar Goodtime Band
  - 8 YOU'RE SIXTEEN—Ringo Starr
  - 9 YOU WON'T FIND ANOTHER FOOL LIKE ME—Conway Twitty
  - 10 BIG NORM—Ebony
  - 11 LET ME BE THERE—Olivia Newton-John
  - 12 PAPER ROSES—Marie Osmond
  - 13 LEAVE ME ALONE (Ruby Red Dress)—Helen Reddy
  - 14 THE PEACEMAKER—Albert Hammond
  - 15 WAIKIKI MAN—Bonnie St. Claire & Unit Gloria/Jessica Jones

## SPAIN

(Courtesy of "El Musical")  
SINGLES

- This Week
- 1 48 CRASH—Suzi Quatro (EMI)—(Southern)
  - 2 ALGO MAS—Camilo Sesto (Ariola)—(Arabella)
  - 3 LA ESTRELLA DE DAVID—Juan Bau (Zafiro)—(Micros/RCA)
  - 4 ANGEI—Rolling Stones (Hispavox)—(Essex)
  - 5 PHOTOGRAPH—Ringo Starr (EMI)
  - 6 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips-F)—(Canciones Mundo)
  - 7 IL MIO CANTO LIBERO—Lucio Battisti (RCA)—(RCA)
  - 8 HELEN WHEELS—Paul McCartney & Wings (EMI)
  - 9 BUSCAME—Sergio & Estibaliz (Zafiro)—(Zafiro)
  - 10 LA DISTANCIA—Roberto Carlos (CBS)

## LPs

- This Week
- 1 TODO POR NADA & ALGO MAS—Camilo Sesto (Ariola)
  - 2 RINGO—Ringo Starr (EMI)
  - 3 BRAIN SALAD SURGERY—Emerson, Lake & Palmer (Ariola)
  - 4 BAND ON THE RUN—Paul McCartney & Wings (EMI)
  - 5 HABIA UNA VEZ UN CIRCO—Gabi, Foto & Milike (Movieplay)
  - 6 WELCOME—Santana (CBS)
  - 7 PER EL MEU AMIC—Joan Manuel Serrat (Edigsa)
  - 8 A DONDE EL AGUA—Patxi Andion (Philips-F)
  - 9 BEATLES 1967-1970—Beatles (EMI)
  - 10 FOREIGNER—Cat Stevens (Ariola)

## SWEDEN

(Courtesy of Radio Sweden)

- This Week
- 1 FLAMINGOKVINTETTEN IV (LP)—Flamingokvintetten (FLAM)
  - 2 RINGO (LP)—Ringo Starr (Apple)
  - 3 GOODBYE YELLOW BRICK ROAD (LP)—Elton John (DJM)
  - 4 SAYONARA (Single)—Harpo (EMI)
  - 5 PINEWOOD RALLY (LP)—Bjorn Skifs & Blueswede (EMI)
  - 6 BAND ON THE RUN (LP)—Paul McCartney & Wings (Apple)
  - 7 LOUD & PROUD (LP)—Nazareth (Vertigo)
  - 8 GOBITAR IV (LP)—Cool Candys (Anette)
  - 9 PA VAG (LP)—Holla Band (MNW)
  - 10 BERGTAGEN (LP)—Merit Hemmingsson (EMI)

## SWITZERLAND

(Courtesy of Radio-Hitparade)  
SINGLES

- This Week
- 1 I'D LOVE YOU TO WANT ME—Lobo (Philips)
  - 2 TEENAGE RAMPAGE—The Sweet (RCA)
  - 3 NUTBUSH CITY LIMITS—Lika & Tina Turner (United Artists)
  - 4 KANSAS CITY—Les Humphries Singers (Decca)
  - 5 SCHONES MADCHEN AUS ARCADIA—Demis Roussos (Philips)
  - 6 PHOTOGRAPH—Ringo Starr (Apple)
  - 7 DAYTONA DEMON—Suzi Quatro (RAK)
  - 8 HONEY NO—Middle Of The Road (RCA)
  - 9 STAR STAR—Rolling Stones (Rolling Stones)
  - 10 LA PALOMA ADE—Mireille Mathieu (Ariola)

# From the Music Capitals of the World

• Continued from page 44

dian jazz pianist's wife also was interviewed for the same program. . . . Singing "My Way," Fifi Ohyang, the Taiwanese songstress, was featured Feb. 8 in the first of a new series of musical programs over the NET television network. "Sing! Top Star" is the title of the weekly half-hour color TV program series.

"The Man Who Sold the World" by Lulu will be the first Chelsea single release by Polydor K.K. It is scheduled for release here April 1. . . . Due to arrive in this music capital Feb. 20 for a month Japan performance tour was the new Kingston Trio, followed March 22 by the Havana Cuban Boys for a five-week tour, according to the Ito Music Office. Concert dates are being arranged by the same promotion agency for Georges Moustaki in May, the Benny Goodman Sextet in September and Werner Mueller & His Orchestra in November. . . . Eleven concert dates have been fixed for the Thad Jones-Mel Lewis Orchestra and Dee Dee Bridgewater on their first Japan performance tour, Feb. 27-March 13, by All Art Promotion. . . . Dolly Baker, who has been singing for the American community here, is to be the star attraction at a new bistro being opened in Manila, the music capital of the Philippines. Down Manila way, too, Fil-Am Music, the publishing arm of Mareco, has appointed Oskar

Salazar to the executive post of international director. . . . Homma Kogyo has arranged 19 concert dates for the Bill Evans Trio on its Japan performance tour March 3-27. HIDEO EGUCHI

## PARIS

Bagatelle has released three Petula Clark records—"Love Me, Love The Life I Lead," "Jerome," and "Wedding Song." . . . RTL has decided to suspend its regular new communiques because of the current economical crisis. . . . Leo Ferre is appearing for three weeks at the Paris Opera Comique—the first time the opera house has been used as a concert hall. After March 1 the venue will become the Opera Studio. . . . First album by Au Bonheur des Dames has been released by Phonogram. . . . Following his success at the Rose d'Or competition in Antibes, Phonogram's David Christie has recorded his first album. . . . Former Roxy Music man Eno tours France in April, backed by a band called Winkles. . . . Demis Roussos has broken the French album sales record with his LP "Forever and Ever." The Phonogram artist is recording another album for setting off on a major tour. . . . The French magazine Jours de France celebrated its 20th anniversary by listing the top hit records of the year.

HENRY KAHN

## Supermarkets in France Hold Probe Meet

PARIS—The French Institute of Self Service, representing supermarkets, is to hold a special meeting to examine the relationship between distribution and direct sale of records. The exchange of views, between commercial and artistic directors of the shops and the distributors, will include commercial policy, the record market and its structure, how to run a book and record section in a hypermarket, merchandising, and examination of FNAC policies.

The FNAC chain specializes in discounts and has a very impressive turnover. Also under examination will be the organization of the Migros Swiss supermarket chain, the promotion of record sales, the use of charts and buying policy. The meeting will last two days and will be attended by Pathe Marconi, Hachette, Lido Music, FNAC, Migros Suisse, and others.

## Swedish Radio Revises Chart

STOCKHOLM—The Swedish Broadcasting Corporation has remodeled its sales chart, Sweden's only official record chart and the one published in Billboard and Music Week. The chart is based on returns from 374 retailers every week on their ten top selling records, both albums and singles.

A top 20 has been broadcast every week, but due to the uncertainty of ranking the records in the 11th to 20th positions the chart now only gives the top ten and the remainder in alphabetical order.

Criticism has now and then been raised against the chart from the record industry. In the past it has even been known for a record to qualify for a gold disk without being listed in the chart. The industry organization, the Gramophone Tradesmen's Assn., has in the past discussed the possibility of an alternative chart but so far no decision has been made.

## Sinclair U.S. Trek

TORONTO—Gordon Sinclair, well-known Canadian commentator on CFRB in Toronto and author of the editorial, "Americans," which has become a success on record throughout North America, will travel to the U.S. for personal appearances in the next few months.

In May, Sinclair will attend an American Red Cross convention in Minneapolis, at the invitation of Dr. Frank Stanton, former president of CBS and chairman of the Red Cross. The royalties due to Sinclair from the recorded versions of "Americans" are being donated to the American Red Cross.

At the end of June, Sinclair will fly to Oklahoma City, Okla., to tape an NBC television special entitled "The Stars and Stripes Show" starring Bob Hope, Tennessee Ernie Ford and Dionne Warwick. The show will be aired on Independence Day, July 4th.

Sinclair will not visit Burbank, Calif., in March when they declare Burbank "Sinclair City" for a week-end. Radio station KGIL has offered to send American pilot Francis Gary Powers to pick up Sinclair in a private plane but he rejected the offer.

### PUERTO RICO

At a recent party held at Caribe Hilton Hotel, Ray Owen, head of WAPA radio station of San Juan (Hearst Radio) played host to Frank Massi and John Miller, president and vice president, respectively, of the Hearst Corp. Also Frank Snyder, president of Hearst Radio Inc. The visit of these three gentlemen involved a meeting with members of religious, cultural, government and business groups, as WAPA radio is well known for its efforts to serve the Puerto Rico community.

Juan Antonio Estevez, head of Alhambra Records of P.R., is very happy with recording taking place at Echo Sound Studios of San Juan by their artist Frank Ferrer and his rock-salsa group. Estevez also announced the signing by Alhambra of young singer from Dominican Republic, Charitin. This young artist recently won third place in the Alcobendas Song Festival in Spain.

Saludos to Diana Monge, press relations of Tico-Alegre Records, and Ida Lugo, promotion of UA Latino, both in New York. Also to Anibal Vazquez and Juan De Leon, newly appointed promotion men for Ballesteros Distributors of San Juan. They join veteran promotion director Sergio Collado. Sergio Ballesteros, head of this company that distributes Caytronics' line of labels, reports good sales so far for 1974 and that they are looking for larger quarters as they have outgrown their present ones in San Jorge Street in Santurce.

Nydia Caro, top-selling female singer for Alhambra Records, recently visited Vina del Mar in Chile where she was guest artist at the Fifteenth Festival de la Cancion. The festival, held at an open-air stadium in this resort city, was attended by about 100,000 on the different nights. Twenty-three songs by native and international composers were presented. The other two guest artists were Camilo Sesto (Spain) and Ramon Vinay, Chilean. . . . Joe Cain, managing director for Tico-Alegre Records in a fast visit to his Puerto Rico distributors Allied Wholesale at Cerra Street. The main purpose of the visit was to sign singer Vitin Aviles. This veteran singer has always been associated with orchestra leader Charlie Palmieri, another Tico-Alegre artist.

### ANTONIO CONTRERAS

### MIAMI

Mate Records has released two new LP's; Luis Segura and Duo Los Ahijados. . . . Jose Peni chef, of Tropicana records, making a promotion tour to Chicago and points west for Borinquen Records. On that label, Lisette has a new release "Martes Dos de la Tarde." . . . Sound Triangle Records announces two new LP's, Wild Wind and Ray Fernandez and his Court. . . . Tipica Novel (TR) new release "Las Penas de Teresa" making a splash on the radio. . . . La Lupe (Tico) appearing at the Montmatre to be followed by Olga Guillot (Gas). . . . Luis Garcia (Audio Latino) LP selling very well and on hit parade of all three Latin stations.

Gema, Velvet, Musart and EGC have announced a price hike to distributors. . . . Tomas Fundora of Sonido y Discos, in Argentina and Peru to get new product for his labels and to record an album of Poems for RCA. . . . Rolando LaSerie (Musart) at Centro Espanol, followed by Tomas de San Julian (Hispania). . . . Ray Barretto's (Fania) new LP "Indestructible" selling out as fast as it arrives here. . . . Raul Lemes of So-

nido y Discos, soon to be a father, predicts Teddy Trinidad's (International) LP "Romamos el Contato" will be the biggest balada seller of the year. It is on the hit parade of WQBA and WCMQ and only on the air three weeks.

Fuentes releasing an LP by Ramiro. . . . Dannielle, a local model turned singer, will have her first LP on Pisces. . . . A new singer from Spain, Tony Cruz will have his new LP out this week on Miami Records. . . . Willie Colon (Fania) played a dance Sat. (16) at the Saxony Hotel, and with a \$5 admission drew 1500 people and became the 2nd band ever (Ray Baretto was the first) to play opposite the Conjunto Universal and Jovenes del Hierro (who had an admission of \$2.99 at their dance) and have a successful night. Promoter Joaquin Valor was singing "The Times They Are A Changin'."

The U.S. Attorney's office here is ready to move against all people involved in bootlegged Latin product, from manufacturers to retail outlets.

ART (ARTURO) KAPPER

### SANTO DOMINGO

Argentinian singer Polo Marquez (Parnaso) was booked by agent Jose Gomez for dates at the Embassy Club of the Hotel Embajador. Marquez won first place at the IV International Song Festival in Colombia last year and second place at the New York Latin Festival in 1971. . . . Puerto Rican singer Lily Rosado was signed for the Show del Mediodia on RTVD, Channel 4 by Mac Cordero. The songstress won fourth place at the II Puerto Rican International Song Festival. . . . Dominican recording artist Rhina Ramirez who records exclusively for Musart in Mexico gave a series of TV and nightclub acts here. Ms. Ramirez had previously given successful performances at the Chateau Royal (a club belonging to the Hilton hotel chain) in Mexico City. The agency Empresea Cortes of Spain are making future contracts for the artist in Spain.

Cuban singing group Los Rivero had bookings at the El Conquistador nightclub and gave TV presentations. . . . Dominican singer Nelson Munoz recorded a new album on the Kubaney label. Munoz's songs are accompanied on this LP by the orchestras of Titos Delgado, Jorge Taveras, and Johnny Ventura. . . . Napoleon Dhimes, Dominican tenor on the CBS label, has contracts in Curacao and the Aruba Sheraton Hotel in Aruba.

The hit of the session in the Caribbean area is "La Luz" recorded by Bartolo Alvarado, better known here as "El Cieguito de Nagua," a blind singer from the town of Nagua. The song is the composition of a Puerto Rican taxi driver, Alfonso Veloz, and is included in Alvarado's LP on the Karen label. . . . Dominican recording artist Fausto Rey (Montilla) gave a series of outstanding performances in New York City including the Manhattan Center and the Jefferson Theater. Rey plans to begin recordings for his fifth album this month.

Dominican group Felix Del Rosario y Sus Magos released their latest LP on the Borinquen label which includes hit song "La Luz." The album was advertised in the press by Musicalia, record distributor and retail store. . . . A controversial LP was released by a local recording company which includes songs that were composed during the late dictator Rafael Trujillo's regime. Since the lyrics of the songs praise the Dominican dictator, it produced considerable protestation from the

# Latin Music Latin Scene

"anti-Trujillistas." No information was released to the press as to which record company produced this polemic album.

Spanish singer Miguel Jurado (West Side Record) was booked for the El Conquistador nightclub and various TV programs. Jurado was voted the most popular Spanish singer of 1973 by the New York newspapers, El Tiempo and El Diario La Prensa. The singer made his TV debut here on the program "Grullon Cordero Presenta" on Raintel, Channel 7.

Dominican singer Orlando Penn residing in New York starred as a singer in two U.S. films:—"Come back Charleston Blues" and "Camino Dificil." . . . The film "Jesus Christ Superstar" was well attended here at its prolonged showings and it received remarkably good press coverage with highly favorable comments. The recordings of the rock opera are getting heavy local airplay in its original form and several other versions including the film score.

Spanish singer Miguel Jurado (West Side Records) has been signed to participate in the celebration of the XII Caribbean-Central American Games to start here on February 27. Jurado has also been signed by Mac Cordero for TV program the Show del Mediodia. The singer's latest LP called "Buenos Noches Corazon" (Goodnight Darling) is being handled by Musicalia, record retailers and distributors. . . . In a popularity poll Johnny Ventura and his group was voted most popular group of 1973 and Fausto Rey (Montilla) the number one singer.

Hilda Saldana, the revelation of the VI Dominican Song Festival, signed a recording contract with Discos Dominicanos, the new record company installed here by Johnny Ventura. Dominican singer Jose Lacay has also signed with Discos Dominicanos. Lacay participated in the II South American Song Festival in San Sebastian, Venezuela. . . . Dominican singer Bartolo Alvarado, known by his artistic name as "El Cieguito de Nagua," returned after a successful nightclub tour in New

York including TV presentations on channels 13, 41, 45 and 47.

Dominican recording pianist Simo Damiron who has been residing in Puerto Rico for the past several years, was elected the artist with most records in circulation in 1973 by the Tele Tres magazine of Puerto Rico. Damiron has recorded up to 20 albums for labels such as RCA, Ansonia, Seeco, Montilla, Venevox, MGM, Puchito, Flamboyant, Hit Parade and others. Damiron's most recent LP "Damiron Sabe A Merengue" includes original merengue (the local dance rhythm) arrangements of international hits such as, "The Godfather," "Love Story," "Killing Me Softly" and "Last Tango in Paris." Damiron participates in one of the most popular TV programs in Puerto Rico, now in its seventh year, called "Los Alegres Tres" together with Chapuseaux and Sylvia de Grasse. FRAN JORGE



FANIA RECORDS artist Ray Barretto, right, and Eddy Martinez, dance promoter and entertainment director of the Centro Espanol club here, take a break during one of Barretto's appearances at the club. While in town, Barretto also played two dances.

Billboard SPECIAL SURVEY for Week Ending 3/2/74

## Billboard Hot Latin LP's™

Special Survey

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IN CHICAGO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	WILLIE COLON "Lo Mato" Fania SLP00444	6	DANNY RIVERA "La Distancia," Velvet 1470
2	ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics)	7	JULIO IGLESIAS "Soy," Alhambra 16
3	SUPER TRIO "73," Montilla 261	8	VICENTE FERNANDEZ "La Misma," Caytronics 1359
4	ANGELICA MARIA, "Tonto" Sonido Internacional SI-8006	9	GRAN COMBO "#5," EGC 005
5	EDDIE PALMIERI "University of P.R. Live," Coco DCLP-107	10	LOS DIABLOS "#4," Musimex 5050
IN MIAMI			
1	CONJUNTO UNIVERSAL "Mantecado," Velvet 1471	6	RAY BARRETTO "Indestructible," Fania SLP00456
2	GRAN COMBO "#5," EGC 005	7	ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics)
3	JOHNNY VENTURA "Super Hits," Mate 17	8	OPUS "Opus," Sound Triangle 7779
4	TITO RODRIGUEZ "En La Soledad," TR 00700	9	JOHNNY VENTURA "Salsa," Mate 19
5	ROBERTO ROENA "Apollo Sound #5," Fania 443	10	RAPHAEL "Raphael," Parnaso 1030

## Who/Where/When

## • Continued from page 25

buquerque (7); Univ. of Colorado, Boulder (8); Highland Auditorium, Salt Lake City, Utah (9); The Auditorium, Portland, Oregon (11); The Arena, Seattle, Wash. (12); Centre of the Arts Theatre, Saskatoon, Canada (14).

**THE MODERN JAZZ QUARTET** (Atlantic): Univ. of W. Va. Creative Arts Center, Morgantown, March 10; Hampton Institute Va. (11); Univ. of Bridgeport, Merten's Theatre, Conn. (13); Half Note, N.Y. (18-23); U.C.L.A. Royce Hall, Los Angeles (29).

\***JAMES MONTGOMERY BAND** (Capricorn): East Lime High School, Conn. March 1; Worcester Polytechnic Institute, Mass. (2); New Rochelle College, N.Y. (6); Plymouth, Mass. (8); Tufts Univ., Medford, Mass. (10).

**MONTROSE** (Warner Bros.): Indiana State Univ., Terre Haute, March 1; Clemson Univ., S.C. (2); Coliseum, Knoxville, Tenn. (3); Municipal Auditorium, Chattanooga, Tenn. (4); Nassau Coliseum, Hempstead, N.Y. (6); Hershey Arena, Pa. (8); Convention Center, Binghamton, N.Y. (9); Utica, N.Y. (10); Music Hall, Boston (11); Auditorium, Buffalo, N.Y. (13); IMA Auditorium, Flint, Mich. (14); Univ. of S.C., Columbia (17); Omni, Atlanta, Ga. (18).

**GEORGE MORGAN** (MCA): Jacksonville, Fla., March 2; Chillicothe, Ohio (9); Freedom Hall, Louisville, Ky. (10).

\***MARIA MULDAUR** (Reprise): Univ. of Ohio, Athens March 1; Univ. of Ky., Lexington (2); Convention Center, Indianapolis, Ind. (3); Masonic Temple, Detroit (5-6); Auditorium Theatre, Chicago (8-9).

\***MARTIN MULL** (Capricorn): Rochester Institute of Technology, N.Y., March 9; Performance Center, Cambridge, Mass. (18-23).

**ANNE MURRAY** (Capitol): Grammy Awards, Los Angeles, March 2; Henderson, Tenn. (4); Mary E. Sawyer Auditorium, La Cross, Wisc. (6); Winnipeg, Canada (7); O'Shawnessey Theatre, St. Paul, Minn. (8); Kleinhaus Auditorium, Buffalo, N.Y. (10).

**JOHNNY NASH** (Epic): Dade County Music Fair, Miami, Fla. March 2.

\***NAZARETH** (A&M): Latin Casino, Baltimore, Md. March 1; William & Mary College, Williamsburg, Va. (3); Joint in the Woods, Parsippany, N.J. (8); Packard Music Hall, Warren, Ohio (7); Agora, Columbus, Ohio (8); Coliseum, Evansville, Ind. (9); Agora, Cleveland, Ohio (11); Sportatorium, Hollywood, Fla. (15); Victory Theatre, Toronto, Canada (22); Academy of Music, N.Y. (23); Roxy Theatre, Northampton, Pa. Coliseum, Dallas, Texas (30).

**NEW RIDERS OF THE PURPLE SAGE** (Columbia): Armadillo World Headquarters, Austin, Texas, March 1-2; J.J.'s, San Diego, Calif. (7-8); Santa Monica Civic Auditorium, Calif. (9).

**NITTY GRITTY DIRT BAND** (United Artist): Cowtown Ballroom, Kansas City, Mo. March 1-2; Great S.E. Music Hall, Atlanta, Ga. (12-17).

**TED NUGENT & THE AMBOY DUKES** (Discreet/Warner Bros.): St. Paul Civic Theatre, Minneapolis, Minn. Feb. 25; Mary Sawyer Auditorium, La Cross, Wisc. (27); Aragon Ballroom, Chicago, March 1; Soldier and Sailors Memorial Auditorium, Kansas City, Kansas (2); Pershing Auditorium, Lincoln, Nebr. (3); Memorial Auditorium, Joplin, Mo. (8); Cottillion Ballroom, Wichita, Kansas (15); Canterbury Court, Manhattan, Kansas (20); Teddy's, Milwaukee,

Wisc. (22-23); Memorial Auditorium, Louisville, Ky. (29); Kiel Auditorium, St. Louis, Mo. (30).

\***ORPHAN** (London): SUNY, Albany, N.Y. March 1; SUNY, Oswego, N.Y. (2); SUNY, Fredonia, N.Y. (3); Nassau Community College, Garden City, N.Y. (30).

\***TOMMY OVERSTREET** (Dot): Civic Auditorium, Idaho Falls, March 12; Valley Auditorium, Lander, Wyo. (13); College Auditorium, Rock Springs, Wyo. (14); NCO Club, Mt. Home AFB, Idaho (17); Golden Stallion, San Antonio, Texas (22); Trail House, Buffalo Gap, Texas (23); Vickie Brittons, Dallas, Texas (25-28); Phils Club, McAlester, Okla. (30).

**OZARK MOUNTAIN DAREDEVILS** (A&M): Performance Theatre, Boston, Mass. March 11-16; Southeast Music Hall, Atlanta, Ga. (27-31).

**BILLY PAUL** (Epic): Mr. D's, San Francisco March 6-10; Tour (28-April 3).

**STU PHILLIPS** (Capitol): Freedom Hall, Louisville, Ky. March 10.

**RAY PILLOW** (Mega): Memorial Auditorium, Coffeyville, Kansas March 21; Memorial Auditorium, Joplin, Mo. (22); City Auditorium, Great Bend, Kansas (23).

\***POCO** (Epic): Winterland, San Francisco March 1-2; Santa Monica Civic Auditorium, Calif. (3); Madison, N.J. (24); St. Mary's College, Md. (30).

\***POINTER SISTERS** (Blue Thumb): Grammy Awards Dinner, Los Angeles, March 2; Ohio State Univ. Columbus (7); Civic Theatre, Akron, Ohio (8); Oberlin College, Ohio (9); Massey Hall, Toronto, Ont. (10); Philharmonic Hall, N.Y. (13); Mosque, Pittsburgh (14); Orpheum, Boston (15); Seton Hall, Orange, N.J. (16); Academy of Music, Philadelphia (17); Friends of Watts Benefit, Los Angeles (23); NARM Convention, Miami, Fla. (26); Univ. of N.C., Chapel Hill (27); Univ. of Maryland, College Park (28).

**PUZZLE** (Motown): Paul's Mall, Boston, March 7-10; Mother Tucker's, Buffalo, N.Y. (14-17); Smiling Dog, Cleveland, Ohio (21-24).

**REDBONE** (Epic): Music Fair, Valley Forge, Pa. March 22; Cables, N.J. (30).

**HELEN REDDY** (Capitol): Music Fair, Houston, Texas; Air Force Academy, Colorado Springs, Colo. (10).

**RED, WHITE & BLUE (GRASS)** (GRC): Knights Inn, Bowling Green, Ky. March 11-16; The Pier, Raleigh, N.C. (25-30).

\***DEL REEVES** (United Artist): A&J Lounge, Summit, Ill. March 9; Salesburg, Ill. (10); Coliseum, Houston, Texas (15-16) Coffeyville, Kansas (21); Joplin, Mo. (22); Great Bend, Mo. (23); Sr. High School Auditorium Mattoon, Ill. (30).

**BOBBY G. RICE** (Metromedia): San Antonio, Texas, March 1-3; Phoenix, Ariz. (6); El Paso, Texas (8); Montgomery, Ala. (11-17).

\***JEANNIE C. RILEY** (MGM): Shamrock Hilton Hotel, Houston, Texas March 2; Hillsboro County Fairgrounds, Plant City, Fla. (5); Teutonia Club, Windsor, Ontario (9); Detroit (10); O'Neill High School Auditorium, Nebr. (16); Roanoke, Va. (31).

**RIPPLE** (GRC): The Sugar Shack, Boston March 4-10.

\***RIVER CITY** (Stax): Tyler, Texas, March 9; The Bucket Club, Austin, Texas (11-15); Univ. of Texas, Austin (16); Bartlett High School Prom, Memphis, Tenn. (30).

**PAT ROBERTS** (Dot): Seattle, Wash. March 1-2; Seattle, Wash. (4-16); Bellingham, Wash. (21-22-23).

\***DAVID ROGERS** (Atlantic): LaSalle Sr. High School Auditorium Niagara Falls, N.Y. March 8.

**TINNIE ROGERS** (Stax): Fischer Theatre, Detroit, March 18 for 5 weeks.

**LINDA RONSTADT** (Asylum): Williamsburg, Va. Feb. 26; Washington, D.C. (27); Carnegie Hall, N.Y. (28); Boston, March 1; Shakespeare Theatre, Stratford, Conn. (2); Philadelphia (3).

**JACK SCHECHTMAN** (Columbia): Amazingrace Coffeehouse, Evanston, Ill. Feb. 22-25.

\***EARL SCRUGGS REVUE** (Columbia): Georgetown College, Ky. March 1; Rindge, N.H. (16).

\***SEALS & CROFT** (Warner Bros.): Boston Music Hall, March 1; Nassau Coliseum, N.Y. (2); Syracuse War Memorial Auditorium, N.Y. (7); Broome County Memorial Auditorium, Binghamton, N.Y. (8); Rochester War Memorial N.Y. (10); Univ. of Scranton, Pa. (12); Hara Sports Arena, Dayton, Ohio (13); Indiana Convention Center Indianapolis (15); Arie Crown Theatre, Chicago (16-17); Dane County Exposition Center, Madison, Wisc. (19); Minneapolis Sports Center, Minn. (20); Cobo Hall, Detroit (21); Univ. of Missouri, Colum-

bia (23); Kiel Auditorium, St. Louis, Mo. (24); Univ. of Ill. Champaign (25); Louisville Convention Center Ky. (26); Civic Arena, Pittsburgh, Pa. (28); Richmond Coliseum, Va. (29); Norfolk Scope, Va. (30); Baltimore Civic Center, Md. (31).

**RONNIE SESSIONS** (MGM): Battle Creek, Mich., March 1-2; Hawaiian Tour (15-23).

**JEAN SHEPARD** (United Artist): Anderson, S.C. March 22; Cornelia, Ga. (23); Creve Coeur, Ill. (29); Mattoon, Ill. (30).

**BOBBY SHORT** (Atlantic): Hotel Carlye, N.Y. Feb. 26.

**SILVERHEAD** (MCA): Astor Theatre, Annville, Pa., March 1; Richard's, Atlanta, Ga. (4-9).

**GRACE SLICK, PAUL KANTNER & THE JEFFERSON STARSHIP** (Grunt): Auditorium Theatre, Chicago, March 19; Masonic Temple, Detroit (20); Allen Theatre, Cleveland, Ohio (22); Albee Theatre, Cincinnati, Ohio (23); Palace Theatre, Providence, R.I. (26); Music Hall, Boston (27); War Memorial Auditorium, Syracuse, N.Y. (29).

\***THE SOUL CHILDREN** (Stax): Convention Center, Louisville, Ky. March 8; Albany State College, Ga. (9); City Auditorium, Birmingham, Ala. (10); Fort Hesterly Armory, Tampa, Fla. (16).

\***SOUND GENERATION** (Dot): Texas A&M College, Stat, Texas March 1; Jaycees Rodeo, Phoenix, Ariz. (13-17); Memorial Auditorium, Dallas, Texas (21); Memorial Hall, Pittsburg, Kansas (22).

**SPOOKY TOOTH** (Island): Nassau Coliseum, Hempstead, N.Y. March 6; Hershey Arena, Pa. (8); Broome County Convention Center, Binghamton, N.Y. (9); Memorial Auditorium, Buffalo (13); Univ. of S.C., Columbia (17); Omni, Atlanta, Ga. (18).

**SPURROWS** (Dot): Toronto, Canada March 14-24.

**STAPLE SINGERS** (Stax): Municipal Auditorium Miami, Fla. March 8; Civic Auditorium, Birmingham, Ala. (10); Apollo Theatre, N.Y. (22); Civic Center, Trenton, N.J. (29); Civic Center, Atlantic City, N.J. (30).

\***STATUS QUO** (A&M): Warner Theatre, Washington, D.C. March 1; VPI, Blacksburg, Va. (2); Wm. & Mary College, Williamsburg, Va. (3); State Univ. Delphi, N.Y. (8); Roxy Theater, North Hampton, Pa. (12); Hamburg Fieldhouse, Pa. (13).

**B.W. STEVENSON** (RCA): Max's Kansas City, N.Y. March 6-10.

\***JOHN STEWART** (RCA): Adams State College, Alamosa, Colo. March 10; Warehouse, Denver, Colo. (12-17).

\***STEPHEN STILLS** (Atlantic): Mosque, Pittsburgh, Pa. March 1; Univ. of Ky., Lexington (2); Bowling Green, Ohio (3); Masonic Temple, Detroit (5-6); Auditorium Theatre, Chicago (8-9).

**STRAWBS** (A&M): Winterland, San Francisco, March 1-2; Ebbets Field, Denver, Colo. (4); Richmond, Va. (12); Charleston, W. Va. (13); Knoxville, Tenn. (14); Roanoke, Va. (15); Agora, Cleveland, Ohio (18).

\***STYX** (Wooden Nickel): Loyola Univ. Chicago, March 1.

**SWEET INSPIRATIONS** (Stax): Mid-South Coliseum, Memphis, Tenn. March 16-17-20.

**JOHNNIE TAYLOR** (Stax): Curtis Hixon Hall, Tampa, Fla. March 3.

**THE TEMPTATIONS** (Motown): Latin Casino, Cherry Hill, N.J. March 7-17; Nanuet Theatre Go-Round, N.Y. (22-24).

\***10 CC** (London): Western Carolina Univ., Charlotte, N.C. March 7; Academy of Music, N.Y. (9); Municipal Auditorium, Mobile, Ala. (14); Civic Center, Salem, Va. (16); Hampton Roads Coliseum, Va. (17); Richmond Coliseum, Va. (21); Civic Center, Baltimore Md. (22); Constitution Hall, Washington, D.C. (24); Coliseum, Binghamton, N.Y. (26).

**TEXAS** (Bell): Judge Roy Bean, Roy, Wash. March 9.

**RUFUS THOMAS** (Stax): I.L.A. Hall, New Orleans, La. March 8; Seattle, Wash. (22).

**HANK THOMPSON** (Dot): Karavan Club, Rantoul, Ill. March 1; Salt Grass Jamboree, Houston, Texas (7); Golden Stallion, San Antonio, Texas (8); Big O Western Club, Commerce, Texas (9); Nashville Beach, Long Beach, Calif. (15); Palomino Club, N. Hollywood, Calif. (16); Jaycees Rodeo, Phoenix, Ariz. (17); Talk of the Town, Gallup, N.M. (18); Hitchin Post, Albuquerque, N.M. (19).

\***THREE DOG NIGHT** (ABC): La. State Univ., Baton Rouge, March 1; Barton Coliseum, Little Rock, Ark. (3); Utah State Univ., Logan (8); Bismarck Civic Arena, N.D. (9); Univ. of Mont. Missoula (10); Univ. of Mich. Ann Arbor (15); Robert Stadium, Evansville, Ind. (17);

Idaho State College, Pocatello (28); Univ. of Utah, Salt Lake City (29); Univ. of Wyo. Laramie (30) N.D. Univ. Grand Forks (31).

**MEL TILLIS** (MGM): Tampa, Fla. March 1; Jacksonville, Fla. (2); Norwood, La. (9); Tyler, Texas (15); Tulsa, Okla. (16); Trenton, N.J. (22); Martinsville, Va. (23); Little Rock, Ark. (29); Victoria, Texas (30).

**RED TUCK** (GRC): Lake 'N' Park Inn, Palos Hills, Ill., March 23.

\***MARSHALL TUCKER BAND** (Capricorn): Aycock Auditorium, Greensboro, N.C. March 1; Virginia Polytechnic Institute Blacksburg, Va. (2).

**IKE & TINA TURNER** (United Artist): Hilton-International, Las Vegas, March 7-20.

**LEROY VAN DYKE** (MCA): Casper, Wyo., March 1; Pershing Auditorium, Lincoln, Nebr. (2).

**PORTER WAGONER SHOW** (RCA): Phoenix Civic Plaza, Ariz. March 6; Sacramento Memorial Auditorium, Calif. (8); Redding Civic Auditorium, Calif. (9); Bakersfield Civic Auditorium, Calif. (10); Civic Auditorium, San Jose, Calif. (14); Selland Arena, Fresno, Calif. (15); Tucson Community Center, Ariz. (17); Civic Auditorium, Grand Rapids, Mich. (28); IMA Auditorium, Flint, Mich. (29); Masonic Temple, Detroit (30); Howard Cheney Auditorium, Kalamazoo, Mich. (31).

**BILLY WALKER** (MGM): Plant City, Fla. March 5.

\***JERRY JEFF WALKER** (MCA): Austin College, Sherman, Texas March 9.

**DIONNE WARWICKE** (Warner Bros.): RIAA Convention, Washington, D.C. March 13; Houston Music Theatre, Texas (21-24).

\***TIM WEISBERG** (A&M): Univ. of Minn. Minneapolis, March 8-9; Stonehearth, Madison, Wisc. (11); Humpin' Hannah's, Milwaukee, Wisc. (12-13); George Washington Univ. Washington, D.C. (15); Univ. of Maryland, Silver Springs (16); Bijou Cafe, Philadelphia (20-23); Univ. of Pa., Philadelphia (24); Performance Center Cambridge, Mass. (26-30).

\***FREDDY WELLER** (Dot): Phils Club, McAlester, Okla. March 2; Western Club, Yantis, Texas (3); Sam Houston College Texas (15-16).

\***DAVID WIFFEN** (United Artist): Univ. of W. Ontario, Canada March 9.

**HANK WILLIAMS JR.** (MGM): Beaumont City Auditorium, Texas, March 1; Civic Center, Jackson, Tenn. (2); City Auditorium, Thomasville, Ga. (6); Dade County Youth Fair, Miami, Fla. (7); Talahassee, Fla. (9); Waldorf, Md. (15-16).

**ROGER WILLIAMS** (MCA): Sun Bowl, Sun City, Ariz. March 3.

**JOHNNY WINTER** (Columbia): Coliseum, Jacksonville, Fla. March 1; Miami Baseball Stadium, Fla. (2); Bay Front Center, St. Petersburg, Fla. (3); Omni, Atlanta, Ga. (4); Capitol Centre, Washington, D.C. (7); Spectrum, Philadelphia (9); Maple Leaf Garden, Toronto (11); Amphitheater, Chicago (13); Kiel Auditorium, St. Louis, Mo. (14); Municipal Auditorium, San Antonio, Texas (16); Hofheinz, Houston, Texas (17); Tarrant County Convention Center, Dallas, Texas (18); Swing Auditorium, San Bernardino, Calif. (22); Winterland, San Francisco (23); Salt Palace, Salt Lake City, Utah (25); Coliseum, Denver, Colo. (26); Long Beach Arena, Calif. (29); San Diego Sports Arena, Calif. (30); Selland Arena, Fresno, Calif. (31).

**REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR** (Stax): 1st Baptist Church, Battle Creek, Mich. March 31.

\***YES** (Atlantic): Hershey Arena, Pa. March 1; Convention Center, Louisville, Ky. (2); Cincinnati Gardens Ohio (3); Met Sports Arena, Minneapolis, Minn. (5); Amphitheatre, Chicago (6); Kiel Auditorium, St. Louis, Mo. (8); Cook Convention Center, Memphis, Tenn. (10); Fairgrounds Arena, Oklahoma City, (11); Univ. of N.M., Albuquerque (13); Winterland, San Francisco (15-16); Memorial Auditorium, Sacramento Calif. (17); Forum, Los Angeles (18); Arena, Long Beach, Calif. (19); Selland Arena, Fresno, Calif. (20); Sports Arena, San Diego, Calif. (21).

**FRANK ZAPPA** (Discreet): Fox Theatre, Atlanta, Ga. March 1; Ellis Auditorium, Memphis, Tenn. (2); City Arena, Oklahoma City (3); Convention Center, Dallas, Texas (5); Memorial Auditorium, Kansas City, Mo. (8); Sam Houston Auditorium, Houston, Texas (10); Agradome, Vancouver, B.C. (14); Paramount Theatre, Portland, Oregon (15); Paramount Theatre, Seattle, Wash. (16); Terrace Ballroom, Salt Lake City, Utah (18).

## Talent in Action

DAVID STEINBERG  
WENDY WALDMAN

Max's Kansas City, New York

If David Steinberg still occasionally evokes the boyish incubus who first brought his brash and biting satire to national audiences nearly a decade ago, his current material and professional poise both belie that era. Now seasoned, Steinberg's comic persona, was fleshed out considerably from his television stints, offering Max's audiences a sufficiently more candid and personalized slice of life to keep the room filled for a one-week stand.

His set mixed bits from the new disk with a healthy shot of fresh material, and the resulting set proved equally successful in breaking up both the white collar professionals and the younger patrons that comprised an unusually divergent, if somewhat older, crowd for this club.

Unfortunately, such a crowd seemed inappropriate indeed for Wendy Waldman, an Angelino whose first Warner Bros. album has already revealed extraordinary gifts. Ms. Waldman, unfazed, adjusted a set of her better tunes—alternately earthy and fragile in theme and presentation—to the crowd's ambience by inserting more extended comments and even a few anecdotes. Her relaxed, good-humored approach clearly charmed the crowd. But it would have been far more exciting to see this young performer perform for a more attentive audience that was there for music.

The music itself was stirring, emphatic and consistently precise in delivery as Ms. Waldman performed on guitar, piano and dulcimer. We'd name favorites, but take note that this is one young writer whose powers extend impressively through all her material.

SAMSUTHERLAND

DR. JOHN  
GARY FARR

The Bottom Line, New York

The choice of an act to open this new rock cabaret was doubtless a rough one, particularly in advance of intense anticipation for the club from this city's music folk. Dr. John proved a healthy bill indeed, with the first night crowd, dominated by professionals, warming immediately to the current band and the good Dr.'s potent mix of black styles.

If Mac Rebennack's crazy quilt persona has always been balanced against his veteran chops in the eyes of der biz, Dr. John has only realized substantial mass acceptance in the last two years. At the Bottom Line, though, he strutted, spoke and played with the self assurance of a national monument as his band, another of his customary funky line-ups ripped through tense r&b riffs. A simply superb sound system, obviously this new club's most vital drawing card, made the whole equation seem virtually effortless.

That slinky spirit of celebration was carried over by a broad mix of tunes comprising the Dr.'s best compositions and most inspired interpretations, from "Gilded Splinters" through his raucous cover of "Iko Iko" and his recent Atco smash, "Right Place, Wrong Time."

As for Gary Farr, making his club debut in this city, his music clearly reflected his credentials as a relatively seasoned blues player. Farr's taut Welsh accent evaporated as he slid into some strong, authoritative electric blues. The chronic distrust of anglo-oid bluesmen that some viewers might have harbored was undermined swiftly, and Farr punched home his rough-edged, muscular vocals with obvious relish. The four-piece band supporting him, while composed of relative unknowns, easily matched the Muscle Shoals folks that appear on Farr's Atlantic debut, with John Shollie's guitar and Chocolate Wright's overdrive drumming both especially tonic, propelling Farr's self-penned tunes with a fiery, intuitive interplay between the four players.

Whether this bill would produce sell-out crowds remained uncertain at press time, with mid-week shows reportedly pulling substantial crowds that were still below capacity. But the Bottom Line, in this case, appears to be good music under optimum conditions, and the first bill proved to be right in line.

SAMSUTHERLAND

## Littlefield Deal

NEW YORK—Merlin Littlefield has gone into a management partnership with Larry Watkins, an Austin, Texas promoter and head of Moon Hill Management. The firm manages the career of B.W. Stevenson.

MARCH 2, 1974, BILLBOARD

Atl's Bell in  
1st U.S. Tour

NEW YORK—Maggie Bell, Scottish vocalist recently signed to Atlantic, will begin her first solo tour of the U.S. on March 2, coinciding with the release of her first Atlantic album, "Queen of the Night."

The current itinerary has Ms. Bell playing dates in 11 cities, including San Diego, San Francisco, Detroit, Atlanta, New York and Miami.

The tour is being booked by Premier Talent, with additional dates expected. Richard Cole is tour manager.

Backing for the dates will include a five piece band assembled for the tours and Thunderhighs, the back up vocalists featured most recently on albums by Mott the Hoople and Lou Reed.

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(Continued on page 62)

## Spotlight

**THE POINTER SISTERS**—That's A Plenty, Blue Thumb BTS 6009. The sisters' distinctiveness and individuality shine through this second LP in terms of recording a Dixieland piece and leaning on jazz scat singing as two inspirational sources. Other artists trying to make a name in the pop market with an LP of Dixieland and jazz scatting wouldn't get played at all on top 40 radio. But miracle of miracles, the Pointers have been able to make a name for themselves by going back in time to use old musical styles. The title tune is naturally the Dixieland piece. "Salt Peanuts," well-known jazz work song is the flagwaving scat tune. A superb band backs the singers and the label is to be chided for not listing the players. "Grinning In Your Face" and the lengthy "Love In Them There Hills" represent today's funky sounds.

## Pop

**BOZ SCAGGS**—Slow Dancer, Columbia KC 32760. A new producer, new musical stance and an effort to break into a new musical groove highlight this first production with Johnny Bristol. Bristol has taken Scaggs into the realm of commercial soul, with all the familiar rhythm sounds, lush strings which loll along with the bass and drums, and a variety of tunes which allow the former Steve Miller Band member to stretch his vocal abilities. "You Make It So Hard" which is a good tune, sounds like it was patterned after some old Supremes arrangements. "Angel Lady" is the funkier, driving tune of the LP.

**COMMANDER CODY & HIS LOST PLANET AIRMEN**—Live From Deep In the Heart of Texas, Paramount, PAS 1017. Recorded live at the Armadillo World Headquarters in Austin, Texas, Commander Cody & His Lost Planet Airmen present 13 rockabilly stompers and country weepers in a fast paced program before a responsive house of Texans. Famous has already released two singles from the LP, the hard driving "Diggy Diggy Lo" and Dot and the Commander's talking country blues on Paramount, "Riot in Cell Block #9." Each could generate active sales for this goodtime set.

**PERCY FAITH & HIS ORCH.**—New Thing, Columbia KC 32803. This Percy Faith album is titled "The New Thing," for on it are such current tunes as "The Way We Were," "Theme From Serpico" and "Eres Tu," the tune by Mecedades now romping up the pop charts. This is a truly fine MOR album in the inimitable style of Mr. Faith.

**ANDRE KOSTELANETZ**—The Way We Were, Columbia C 32578. With the title tune from "The Way We Were" now sweeping the charts, it was inevitable that numerous interpretations would be recorded. However, the Kostelanetz version on this album is no run-of-the-mill, rush-into-production, commercial ripoff. Kostelanetz is a master at interpreting film themes, adding his own creative touch that would be difficult

to copy. Recommended cuts include "The Way We Were," "Last Tango In Paris" and "I Don't Know How To Love Him."

**THE MILLS BROTHERS**—Cab Driver, Ranwood R 8123. The famous brothers have re-recorded a number of their past hits, so that this LP although the title doesn't say so, is a best of package. The title tune was a major smash five years ago and all the works are charted and conducted by Jack Pleis. The smooth, often caressing quality of their vocal blend, will appeal to adults and MOR programmers. "You're Nobody 'Til Somebody Loves You" has the smooth, flowing quality associated with the act. "Opus 1" has a stronger swinging feeling. "Truck Stop" is an effort at a modernish sounding single, with walking bass and meandering piano fills.

## Country

**JERRY FOSTER**—Looking Back, Cinnamon 5003. When Foster finally got around to recording one of his own (and Bill Rice's) numbers, it assumed an outstanding place in an outstanding album. His recording of "New Orleans Blue" will turn anyone on, and it ought to be his next single. But he doesn't stop there. He has a batch of hits in this one, ranging from standards to more of the F&R songs. At least four potentials and everything's good.

**MERLE HAGGARD**—If We Make It Through December, Capitol 11276. His hit single made it through December and a lot of other months, and now it's supplemental to his new LP, which is loaded with great material. Even a reprise of "To Each His Own," which could enjoy a revival. Again Merle has a varied group of selections, all good. Keep an eye on "Better Off When I Was Hungry."

**TANYA TUCKER**—Would You Lay With Me (in a Field of Stone), Columbia 32744. The little girl who sings grown up songs has some pretty strong ones here. And she does an extraordinary amount of that done previously by others. In all, she acquits herself well. Her best is probably "How Can I Tell Him," although there are a lot of close seconds.

**CONNIE SMITH**—That's The Way Love Goes, Columbia 32581. Her style is what gives this album real class. Her treatment of "Dallas" is superb, along with "Thanks A Lot For Trying Anyway." She, too, does many songs previously performed by others and scores well in comparison.

## Soul

**CHICO**—The Master, Stax ENS 7501 (Columbia). Chico Hamilton has emerged out of the world of commercials where he has been residing successfully and is positioned in a very commercial soul vein. He has always been one of the most sensitive jazz drummers, careful not to explode too much on

his listener's head. In this effort, his drumming melds with a group of guitarists who play slow, drooling, yet fiery notes, with "Feels Good" a hot example. Organ and piano and congas add much needed fills. The musicians are from the fine band, Little Feet, but they are not credited. This is a more subtle Hamilton in terms of dynamics than jazz listeners may recall of his works over the past several years. But then this is a commercial soul LP with pop potential more than it is a jazz album.

## Jazz

**DON ELLIS**—Haiku, BASF, MC 25341. With his usual big band proportions expanded here to include a full string section and some first-rate session rhythm players, Ellis sets ten short verses to music for a mixed bag ranging from neo-classical filigree ("Children") to a more familiar ballad style ("Two Autumns" and "Parting"). Pristine production and Ellis' own crisp horn should help the set score both with long-time Ellis admirers and programmers interested in this richer palette of styles.

## Classical

**ALBENIZ: IBERIA; CANTOS DE ESPANA; NAVARRA**—Alicia de Larrocha, piano, London CSA-2235. If Miss Larrocha doesn't own this repertoire there is no one else who can even claim an option. The pieces are full of both immediately apparent and subtle charms and they are played here with an idiomatic authority that is awesome. This is an album that will remain an adornment of the catalog for many years, and will sell many copies along the way.

## Children

**THE CALL OF THE WILD**—Jack London, Golden LP 287. Jack London's immortal classic for children is given the proper adventurous treatment, to be just the right ticket for children. Story of Buck and his adventures, which unfolds in the Yukon wilderness, ably demonstrates that entertainment and learning can be compatible.

**MUTINY ON THE BOUNTY**—Nordhoff & Hall, Golden LP 289. There's excitement and drama galore for the youngsters in this well acted and excellently produced version of this sea saga. It's entertaining, delightful and totally engrossing children's fare that treats kids on just the right level.

## Quadrasonic

**JIM CROCE**—Life and Times, ABC QCD-40007 (Sansui QS matrix). This (and other albums in the same release) is the first real breakthrough that the Sansui matrix system has had in the United States in regards to hit, mass-demand product. And Croce is excellent for the medium; the intricate guitar work on "A Good Time Man Like Me Ain't Got No Business (Singin' the Blues)" stands out with exceptional clarity and command. There is something unique about not only this tune, but such tunes as "Alabama Rain" and "Careful Man"—you actually can't pin the location of an individual sound down. "Alabama Rain" has a roving rear fiddle, on "Speedball Tucker," the guitar hangs in air, literally. The total effect is fascinating and enthralling.

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

### pop

**HOTSPUR**—Sweet Fortune's Darling, Columbia KC32541. Light, airy and uncluttered, Hotspur debuts with a promising set of original country rockers. Group's grab is the closeness of its soaring, high harmonies. "I Lost My Wings in Memphis," "Countyside Ride" and "All Along the Lake" make happy listening. Handsome cover painting of the band is appealing.

**CARAVAN**—For Girls Who Grow Plump In the Night, London XPS 637. Caravan is a five member British band utilizing heavily orchestrated arrangements, close harmonies and extended pieces which range from the lush to the pulsating. "Memory Lane, Hugh/Headloss," almost 10 minutes, features the tasteful use of an entire woodwind and brass section. Good A.R.P. and Davoli synthesizer effects incorporated. Credit group's Pye Hastings with bulk of the writing. Title is portrayed on album's cover.

**ORIGINAL EARLY TOP 40 HITS**—Paramount, PAS 1013 2 LP's. And the nostalgia craze continues with this two record compilation drawing on the vintage oldies catalog of Dot Records, now owned by Famous Music. Included are the early hits of Pat Boone, Billy Vaughn, the Dell-Vikings, Gale Storm, the Hilltoppers and Wink Martindale's original version of the oft-done, pseudo-religious "Deck of Cards." Packaging has an arty, "American Graffiti" flavor to it. Good set.

(Continued on page 54)

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## Vox Jox

• Continued from page 27

now has program director **Bill Johnson** 6-10 a.m., **Bob Hillman** 10 a.m.-3 p.m., **Cris Todd** 3-7 p.m., music director **Mark Silver** 7-midnight, and **Bob Pittman** midnight-6 a.m. . . . **Bill Brittan**, music director of WFEC-AM in Harrisburg, Pa., reports that the station is getting good response with "Fame Game," a syndicated thing-a-ma-bob from the Chicago Radio Syndicate, Chicago. Lineup at WFEC-AM includes Brittan in the morning, **Dick Morgan** 10 a.m.-3 p.m., program director **Dennis John Cahill** 3-7 p.m., **Dave Mance** 7-midnight, **Mike Dylan** all-night. The station has a playlist of about 25 records with five hitbounds and also adds about five new records a week. . . . **WMCL-AM**, country station in McLeansboro, Ill., is looking for two air personalities FAST. Call program director **Frank Kelly**. He and **Ron Hamilton**, who does the 6-9 a.m. show, are holding down the fort and need help.

Opening 7-midnight at KVI-AM in Seattle. Talk to program director **Don Hofmann**. . . . **Ruth Zalduondo**, 213-256-8847, is looking for secre-

tarial or music director work. She had helped in the music library of WHN-AM in New York and worked also as a sales secretary. . . . **WABK-AM** in Augusta, Me., is looking for a mid-morning progressive MOR air personality. In fact, I think the station needs two personalities. Talk to program director **Don Brown**. Brown's FM operation, WKMI-FM is going on the air Mar. 1 with Drake-Chenault's "Hit Parade" syndication package.

**Dick Gary** has been promoted to general sales manager at KFAC-AM-FM, Los Angeles classical station; he used to manage WPIX-FM in New York and was the first guy to rock it, as I recall. . . . **Rhett H. Walker**, executive director of GPR radio station in Perth, Australia, has just registered for the seventh annual International Radio Programming Forum in New York this August. Rhett used to program a few stations here in the states, but hasn't been to a Forum since the 1971 event. There are a lot of Australians coming in. Second to the U.S. and Canada. I've always felt that Australia had some of the best radio in the nation. . . . **CKLW-AM** in Detroit is

looking for an air personality. Program director **Bill Hennes** will listen to airchecks from everybody. What happened is that **Dave Shafter** left to join WCAR-AM in Detroit. . . . **Sean Casey**, program director of WWDJ-AM in New York area, called to say that rumors about the station going automated are definitely not true. However, in an economic cutback, the station is off the air 1-5 a.m. weeknights and 1-6 a.m. weekend nights. Staff as of Feb. 25 will include **Don Cannon** 5-9 a.m., **Sean Casey** 9-noon, **Bob Savage** noon-4 p.m., **Mark Driscoll** 4-8 p.m., and **Steve Clark** until 1 p.m. signoff. New manager of the station is **Lazar Emanuel**. Hello, Lazar. And Sean assures me that the station is gaining ratings strength and will be forging ahead.

**Tony Mann** has just joined KHJ-AM in Los Angeles; he'd been with WRKO-AM in Boston. He'll do afternoons on KHJ-AM. That means there's probably a deejay job open at WRKO-AM, right? . . . **James H. Gay** has joined WHIO-AM in Dayton, Ohio, on the air. He'd been doing community stuff for the station. . . . **Richard Lynn Farr** has been

named general manager of KFIN-FM in Jonesboro, Ark. He'd been manager of KHIG-FM in Paragould, Ark. KFIN-FM is a new 100,000-watt operation supposed to go on the air any moment now. Don't know the format.

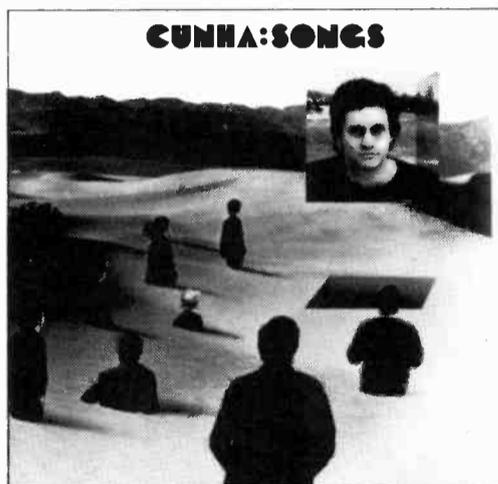
The lineup at WCSI-AM in Columbus, Ind., now includes program director **Marty Brown**, air personalities **Wally Wawro** 5-9 a.m., **Mike King** 9 a.m.-1 p.m., and **Scott Goodwin** 1:30-5:30 p.m., with **Jay Murphy** finishing up until AM signoff. Station is contemporary MOR on AM and "Have recently gone country on our FM with the help of Peters Productions of San Diego," says **Marty Brown**, who adds that he needs better record service from A&M, Motown, Bell, UA, and Buddha. . . . Another station that seems to be doing well is KCAB-AM-FM in Dardanelle, Ark., a country music operation. On the air, you'll find **Tom Kamerling**, **Dennis Aiken**, **Allen Blair**, **Dave Almond**, and **David Tucker**. Kamerling is operations manager; Tucker is music director. Tucker said that **Bonnie Ring**, for-

(Continued on page 54)

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**JONI MITCHELL—Help Me (3:22);** producer: not listed; writer: Joni Mitchell; publisher: Crazy Crow; BMI. Asylum 11034 (Elektra/Asylum/Nonesuch). Joni sings gently, her voice punctuating words just like the drummer behind her makes sharp breaks. She sings of needing help to feel good. Flip: no info available.

**HELEN REDDY—Keep on Singing (3:03);** producer: Tom Catalano; writers: D. Janssen, B. Hart; publisher: Pocket Full of Tunes, BMI. Capitol 3845. Helen heeded her father's advice to go into show business and by 10 she had her own rock band. The simpleness of the lyrics are compensated for by a nice large orchestral sound. Flip: no info available.

**RINGO STARR—Oh My My (3:39);** producer: Richard Perry; writers: Vini Poncia, Richard Starkey; publisher: Brintree, BMI. Apple 1872 (Capitol). There is a gay, happy mood both in the bouncy instrumental sound and in Ringo's voice. The song is more an instrumental achievement than it is a lyric writers success. Flip: no info available.

**THE JACKSON 5—Dancing Machine (2:29);** producer: Hal Davis; writers: H. Davis, D. Fletcher, W. D. Parks; publishers: Jobete, ASCAP, Stone Diamond, BMI. Motown 1286. The girls speak of a dynamite attraction who can "really blow your mind" and of course she's a dancing fool. Michael has the lead. Flip: no info available.

**GRAND FUNK RAILROAD—The Loco-Motion (2:45);** producer: Todd Rundgren; writers: G. Goffin, C. King; publisher: Screen Gems-Columbia, BMI. Capitol 3840. The old 60's tune is reprised in a slow, plodding fashion and is a dramatic change of pace and sound for this oftentimes frenetic band. Flip: no info available.

## recommended

**LOU COURTNEY—I don't Need Nobody Else (3:32);** producers: Jerry Ragavoy, Lou Courtney; writer: Lou Courtney; publishers: Emalou, Ragmar, BMI. Epic 5-11088 (Columbia).

**LOU REED—Sweet Jane (3:32);** producers: Steve Katz, Lou Reed; writer: Lou Reed; publishers: Dunbar, Oakfield Avenue, BMI. RCA 0238.

**QUEEN—Liar (3:03);** producers: John Anthony, Roy Thomas Baker; writer: Queen; publishers: Feldman/Trident, ASCAP. Elektra (Elektra/Asylum/Nonesuch).



**THE UNDISPUTED TRUTH—Help Yourself (3:02);** producer: Norman Whitfield; writer: N. Whitfield; publisher: Stone Diamond, BMI. Gordy 7134 (Motown). The right combination of catchy instrumental funk and powerful vocal interplay combine righteously on this plea for self assistance. Flip: no info available.

**THE STYLISTICS—You Make Me Feel Brand New (4:45);** producer: Thom Bell; writers: Thom Bell, Linda Creed; publisher: Mighty Three, BMI. Avco 4634. This recent hit receives a standard soft, tender soul treatment both vocally and instrumentally. This is a good romantic modern work. Flip: no info available.

## recommended

**THE DRAMATICS—And I Panicked (3:34);** producer: Tony Hester; writer: Jimmy Roach; publisher: Groovesville, BMI. Volt 4105 (Columbia).

**BARBARA MASON—World War Three (3:42);** producer: not listed; writer: B. Mason; publisher: Blockbuster, BMI. Buddha 405.

**CHUCK JACKSON—Maybe This Will Be The Morning (3:14);** producer: Steve Barri; writer: D. Ervin; publisher: ABC/Dunhill, BMI. ABC 11423.



**BRENDA & ALBERT—Talking About Loving You (2:19);** producer: Mike Stokes; writers: M. Stokes, J. Thomas; publisher: Interior, BMI. Clarama 1200 (Sussex). Exciting vocal and instrument soul sounds which show a lot of concentrated work.

**JIMMY GRAY HALL—Be That Way (2:35);** producers: Stephen Paley, Eddie Hinton; writer: J. Hall; publisher: Pale Moon, ASCAP. Epic 5-11089 (Columbia). With a reggae touch, this solid soul presentation makes a standout impression.

**JOY FLEMING—Change It All (3:21);** producer: Peter Kirsten; writers: A. Baldan Bembo, Jack Fishman; publisher: Pedro, BMI. Enterprise 9088 (Columbia). Impressive vocal work on a tune with a slow, MOR opening but the vocal is all soul.

**LEE CHARLES—Sittin' On a Time Bomb (Waiting For The Hurt To Come) (2:49);** producer: Greg Perry; writers: G. Johnson, G. Perry; publishers: Blackwood, Gold Forever, BMI. Invictus 1260 (Columbia). Vocalist has a good pleading quality which melds well with all the funky instruments.

**MARSHA WILSON—Love Is Gonna Get To You (3:10);** producer: not listed; writer: Marsha Wilson; publisher: Quadrastone, BMI. Quadrastone 1001. Pretty gentle tones help vocalist get off the ground. Everything is delicate on this pop production.



**JODY MILLER—Reflections (3:00);** producer: Billy Sherrill; writers: R. Lane, R. Porter, N. B. Johnston; Tree (BMI); Cross Keys (ASCAP); Epic 5-11094. This girl can sing any song, but when she gets a great one such as this, she really goes. It's from her latest album, and all of her emotions are there. Flip: no info available.

**ROY CLARK—Honeymoon Feelin' (2:52);** producer: Jim Foglesong; writers: Ronald Hellard, Gary S. Paxton; Coustic (BMI); Dot 17498. Roy Clark doesn't have to prove anything; he already has. But here he switches back to a clever, quick moving number which is both light and romantic, and it's another outstanding job by Dot's "Entertainer of the Year." Flip: no info available.

**BOBBY WOOD—I'm a Fool For Loving You (2:40);** producer: Stan Kesler; writer: Stan Kesler; Drury Lane & Beckie (BMI); Cinnamon 790. If this sounds like a reprise, it is. Wood recorded the song long ago as a rock number, and now has done it country style. It's a natural country song, and Wood puts everything into it. A new career for him.

**DAVE DUDLEY—Have It Your Way (2:50);** producers: Jimmy Key and Jack Key; writer: Dave Dudley, Newkeys (BMI); Rice 5067. Dudley gets out of the truck-driver syndrome and does a beautiful ballad, giving new dimensions to his talent. It's his finest in some time.

**LITTLE DAVID WILKINS—Georgia Keeps Pulling On My Ring (3:11);** producer: Owen Bradley; writers: David Wilkins, Tim Marshall; Battleground/Emerald Isle (BMI); MCA 40200. The big man has a real feel for a song, and this is one he conveys with compassion. Excellent production.

**RAY PRICE—Storms Of Troubled Times (3:55);** producer: Don Law, Ron Bledsoe; writer: J. Weatherly; Keca (ASCAP).

Columbia 4-46015. Perhaps not up to some of his more recent hits, but still enough Ray Price there with Don Law guidance to keep him a frontrunner. Flip: no info available.

## recommended

**EDDY RAVEN—The Last Of The Sunshine Cowboys (2:42);** producer: Don Gant; writer: Eddy Raven; Milene (ASCAP); ABC 11421.

**LINDA LOREN—Scotch & Time (3:26);** producer: not listed; writers: Ellie Joseph, Ann Warkentin; First Line (BMI); Gemini 3011.

**RONNY ROBBINS—Broken-Down and Alone (2:15);** producer: Marty Robbins; writers: Ronny Robbins, Jack Ouzts; Mariposa (BMI); MCA 40197.

**KITTY WELLS—Forever Young (3:16);** producers: Johnny Sandlin & Paul Hornsby; writer: Bob Dylan; Rams Horn (ASCAP); Capricorn 0040.

**DUANE DEE—Morning Girl (2:48);** producer: Ron Chancey; writer: Tupper Saussy; Acuff-Rose (BMI); ABC 11417.

**CATHY O'SHEA—Don't Mess With Me (2:50);** producer: Bill Justis; writer: Charlotte Politte; Squirrel/Rowchar (ASCAP); Monument 8587.

## Billboard's Recommended LP's

Continued from page 52

### soul

**MEL & TIM, Stax STS 5501.** Fine vocal harmonic blend is augmented by a strong, all-encompassing orchestral and choral backup sound. "The Same Folk" has a powerful message which is matched by the sweep of the production.

**HOUND DOG TAYLOR AND THE HOUSEROCKERS—Natural Boogie, Alligator 4704.** Chicago bluesman serves up a dish of traditional 12-bar material with "Sadie," a choice vocal effort. Taylor plays a fuzzy sliding guitar which contrasts with his strong voice.

### jazz

**BUDDY TATE & HIS BUDDIES—Chiaroscuro, CR 123.** Here is a well-executed album in the genre of the great swing music of a bygone era. Teaming with Tate to reconstruct the memorable music which helped bring jazz into sharper focus, are Illinois Jacquet, Roy Eldridge and Mary Lou Williams, among others. Featured are some really expressive piano, tenor sax and trumpet stylings. Recommended cuts include "Medi-2," "Paris Nights" and "When I Am Blue."

### country

**IVORY JOE HUNTER—I've Always Been Country, Paramount PAS 6080.** The "Since I Left You Baby" man is back with a lineup of easy listening, down home music—the kind the title claims Ivory Joe's been singing all the time. Hunter's smoky vocals, lit by his sparkling piano work, with a good Nashville rhythm section, capture the spirit best on "San Antonio Rose," "Today I Started Loving You Again" and "He'll Never Love You." The Jordanaires, Nashville Edition and Holiday Sisters provide fine vocal support.

### classical

**TCHAIKOVSKY'S GREATEST BALLETS—Philadelphia Orchestra (Ormandy): Suite from The Nutcracker, RCA ARL1-0027; Suite from Swan Lake, RCA ARL1-0031; Suite from The Sleeping Beauty, RCA ARL1-0169.** Music that serves equally well as pleasant background or for attentive listening, its potential is as broad as the polar limits of the classical audience. While competing versions abound, these entries do provide a viable alternative. Roughly twice as much music is excerpted from each ballet here than is normally offered in the "suite" format, and this may well be an added inducement for buyers not quite willing to shell out for the multi-record complete editions.

**LISZT: TRANSCENDENTAL ETUDES (COMPLETE); CONSOLATIONS (COMPLETE); LIEBSTRAM—Jorge Bolet, piano, RCA CRL2-0446.** Bolet's reputation as a Liszt player and RCA's bargain two-fer list of \$6.98 make for a combination keyboard collectors will find hard to resist. The pianist is one of a handful who can project the fiendishly difficult etudes convincingly and he is equally persuasive in the lyrical Consolations and Liebestraum.

**THE ERICKSON TAPES—Raymond Erickson, Syntonic Research SD 66100.** Provocative packaging impels attention and the listener will hear a pleasant program of renaissance, baroque and Mozart performed ably on harpsichord and synthesizer, a side for each. Latter is the more interesting, with the first movement of the familiar Mozart C Major Sonata a particular ear pleaser.

## Vox Jox

Continued from page 52

merly the **Bonnie Brown** of the old **Jim Ed, Maxine, and Bonnie** trio, came by the studio the other day. She lives in the area and says she has retired more or less from the music business except for a recording studio near Little Rock that she operates with Maxine. They have a song out now by **Dan Emory** on the Sherwood label.

Hy Lit, a Philadelphia personality for some 20 years, has departed WFLI-FM. Program director **Steve Kelley** wanted Hy to be "today," whatever that is; Hy wanted to be Hy. Joining the station was **Mark Edwards** from WEAM-AM in Washington. . . . **Gary (Mark Changer) Theroux** and **Bob (Peter Roberts) Gilbert**, 213-851-1175, available for comedy-oldies-request type show. Both of these guys came by

the office the other day; willing and able to work any personality-prone market from small up.

**Skip Nelson** is the new program director of KWMT-AM in Fort Dodge, Ia.: he'd been morning air personality for the past three years there. Former program director **Mike Hoyer** has bought his own radio station in Montana somewhere. Joining KWMT-AM to take Hoyer's air slot is **Shannon Reed** from Norfolk, Neb. . . . The Advertising Council, 825 Third Ave., New York, N.Y., 10022, has launched a health careers campaign. The series of spots being fed to radio stations vary from 10 seconds to a minute spot featuring **Molly Scott** singing "We Tell the Sun Good Morning." If you didn't get a copy of the tape, contact **Nancy Napier**, Media Relations Manager of the Advertising Council and get on her mailing list.

**Dick Clayton** has departed WIP-AM in Philadelphia to become a talk host at WCAU-AM in the city. And **John Wade** has shifted over from WCAU-FM to become a talk master, also, on the AM side. . . . **Tony Raven** has returned to KLOL-FM in Houston as program director. He left about four months ago to be an air personality at KFMB-AM in San Diego but I suppose enjoyed the summer humidity of Houston too much and had to go back. . . . **Ward L. Quall**, president of WGN-AM in Chicago and a great broadcaster, has been awarded an honorary Doctor of Humane Letters degree from DePaul University, Chicago.

**Jeff March**, production manager for KROY-AM in Sacramento, CA, is leaving to become broadcast coordinator for the Weinstocks chain of department stores. Says that KROY-

AM station manager **Barry Potter** helped him land the new position and "now I'll have to get into the suit and tie routine . . . that'll be my big sacrifice of the year." Congratulations, Jeff. And, as for you other guys who might be interested in Jeff's old job, KROY-AM is a good station. . . . Lineup at cross-country WLIT-AM in Steubenville, Ohio, includes program director **Jack Kane** 6-10 a.m., **Jack Talkington** 10-2 p.m., **Bill Smith** 2-6 p.m., **Ralph Anthony** 6-signoff, with **Gene Stabile** on weekends.

**Jay Blackburn** reports in from areas like KAFM-FM in Dallas, a progressive station that he's now consulting. Station will stay progressive, but I think that Jay is going to be adding some Top 40 programming techniques into the format. He's also consulting KCAN-AM in Canyon, Tex. . . . **John H. Midbo**,

program director (still) of WKCM-AM in Hawesville, Ky., writes: "Thanks for the mention in Vox Jox this week, but I'm afraid I've been the victim of an overzealous successor. It seems the young man confused the words *looking* with *leaving* and took it upon himself to drop you a note. I was heeding Mother Nature's call Monday morning while reading Vox Jox (a standard practice here at Radio 1140), when I read the news. Needless to say, the whole process was helped immeasurably when I read my name. I suppose it's sort of like reading your own obituary in the morning paper. Anyway, suffice it to say that I am looking. I've got an M.S. degree and nearly two years of modern country programming under my belt. I'd like to move to a medium or larger market, preferably to a station with a television affiliation." Okay, John. Sorry for the goof.

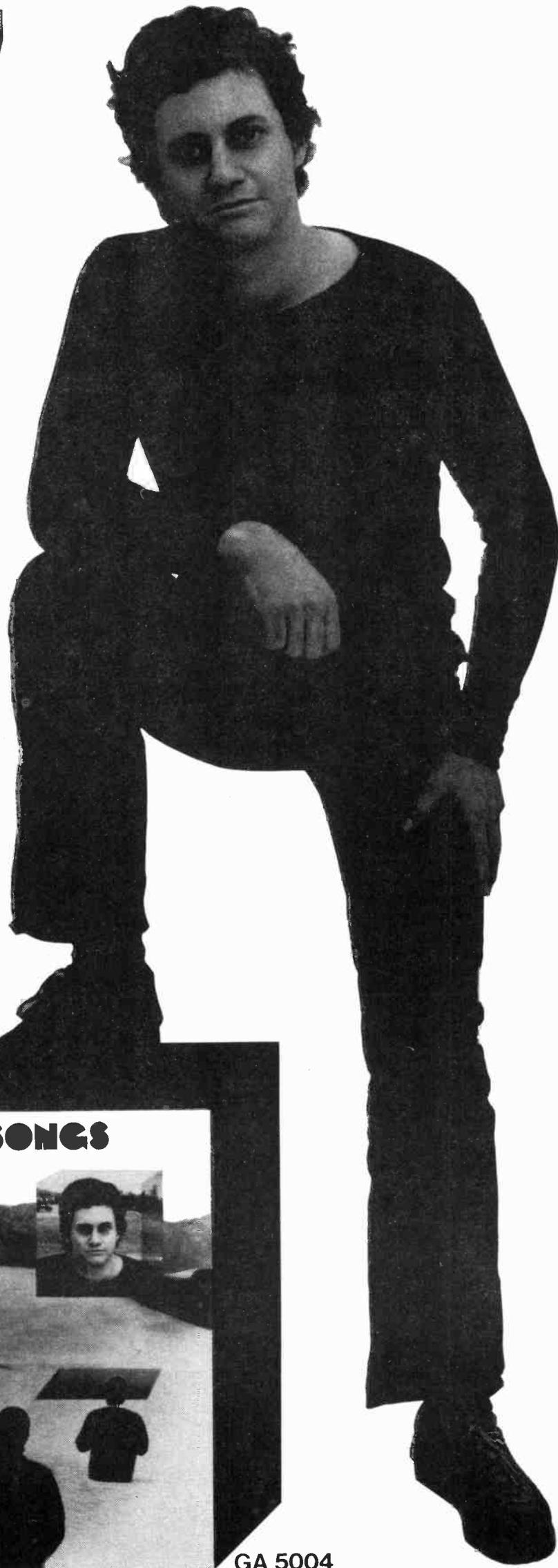
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**MUSIC to change your mind about MUSIC...GRC**

# Billboard HOT 100 \*Chart Bound

Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet.)

**STAR PERFORMER:** Star designates records showing greatest upward movement compared to previous week's position.

HELP ME—Joni Mitchell (Asylum 11034)  
 OH MY MY—Ringo Starr (Apple 1872)  
 KEEP ON SINGING—Helen Reddy (Capitol 3845)  
 SEE TOP SINGLE PICKS REVIEWS, page 54

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	8	SEASONS IN THE SUN—Terry Jacks (Terry Jacks), J. Brel, Rod McKuen, Bell 45432	34	38	15	LAST KISS—Wednesday (John Dee Driscoll), W. Cochran, Sussex 507	68	69	4	HOUSTON (I'm Comin' To See You)—Glen Campbell (Jimmy Bowen), David Paich, Capitol 3808
2	1	15	THE WAY WE WERE—Barbra Streisand (Marty Paich), A. Bergman, M. Bergman, M. Hamlish, Columbia 4-45944	35	31	9	CAN THIS BE REAL—Natural Four (Leroy Hutson), T. Hutson, J. Hutson, M. Hawkins, Curtom 1990 (Buddah)	69	79	2	TOUCH A HAND MAKE A FRIEND—Staple Singers (Al Bell), H. Banks, R. Jackson, C. Hampton, Stax 0196
3	4	17	SPIDERS AND SNAKES—Jim Stafford (Phil Gernhard & Lobo), Jim Stafford, David Bellamy MGM 14648	36	42	7	ROCK & ROLL HOOCHIE KOO—Rick Derringer (Rick Derringer, Bill Szymczyk), Rick Derringer, Blue Sky 7-2751 (Columbia)	70	70	5	GET THAT GASOLINE—N.R.B.Q. (Eddie Kramer), T. Adams, C. Craig, Buddah 586
4	7	9	BOOGIE DOWN—Eddie Kendricks (Frank Wilson, Leonard Caston), F. Wilson, L. Caston, A. Poree, Tamla 54243 (Motown)	37	25	15	I'VE GOT TO USE MY IMAGINATION—Gladys Knight & the Pips (Kenny Kerner, Richie Wise), Goffin, Goldberg, Buddah 393	71	76	5	THAT'S THE SOUND THAT LONELY MAKES—Tavares (Johnny Bristol), J. Bristol, J. Dean, J. Glover, Capitol 3794
5	6	13	JUNGLE BOOGIE—Kool & The Gang (Kool & The Gang), Ronald Bell, Kool & The Gang, De-Lite 559 (P.I.P.)	38	59	3	HOOLED ON A FEELING—Blue Swede (Bengt Palmers), Mark Jamos, EMI 3627 (Capitol)	72	80	4	SHE'S GONE—Hall & Oates (Arif Mardin), D. Hall, J. Oates, Atlantic 2993
6	8	17	ROCK ON—David Essex (Jeff Wayne), D. Essex, Columbia 4-45940	39	28	12	JIM DANDY—Black Oak Arkansas (Tom Dowd), L. Chase, Atco 45-6984	73	NEW ENTRY	NEW ENTRY	I'LL HAVE TO SAY I LOVE YOU IN A SONG—Jim Croce (Cashman & West), J. Croce, ABC 11324
7	3	15	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do)—Aretha Franklin (Jerry Wexler, Arif Mardin), Stevie Wonder, C. Paul, M. Broadnax, Atlantic 45-2995	40	26	19	SMOKIN' IN THE BOYS' ROOM—Brownsville Station (D. Morris, Brilliant Sun), Lutz/Koda, Big Tree 16011 (Bell)	74	85	3	IT'S BEEN A LONG TIME—The New Birth (Fugua III), Baker, Wilson, RCA 0135
8	5	14	LOVE'S THEME—Love Unlimited Orchestra (Barry White), Barry White, 20th Century 2069	41	44	9	STAR—Stalers Wheel (Leiber/Stoller), Joe Egan, A&M 72508	75	74	5	STOP TO START—Blue Magic (Norman Harris), J. Grant, A. Felder, Atco 6949
9	16	7	DARK LADY—Cher (Snuff-Garrett), John Durrill, MCA 40161	42	33	17	LIVING FOR THE CITY—Stevie Wonder (Stevie Wonder), Stevie Wonder, Tamla 54242 (Motown)	76	83	3	WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker (Billy Sherrill), David Allen Coe, Columbia 45991
10	11	11	PUT YOUR HANDS TOGETHER—The O'Jays (Gamble-Huff), K. Gamble & L. Huff, Philadelphia International 73535 (Epic)	43	34	16	BABY COME CLOSE—Smokey Robinson (Smokey Robinson, Willie Hutch), W. Robinson, P. Moffett, M. Tarplin, Tamla 54239 (Motown)	77	100	2	HONEY PLEASE CAN'T YOU SEE—Barry White (Barry White), B. White, 20th Century 2077
11	9	12	YOU'RE SIXTEEN—Ringo (Richard Perry), Richard & Robert Sherman, Apple 1870 (Capitol)	44	57	3	BEST THING THAT EVER HAPPENED TO ME—Gladys Knight & The Pips (Kenny Kerner, Richie Wise), J. Weatherly, Buddah 403	78	84	2	MY MISTAKE WAS TO LOVE YOU—Diana Ross & Marvin Gaye (Hal Davis), P. Sawyer, G. Jones, Motown 1269
12	13	13	I LOVE—Tom T. Hall (Jerry Kennedy), T. T. Hall, Mercury 73436 (Phonogram)	45	41	10	ABRA-CA-DABRA—De Franco Family (Walt Meskell), Martin, Meskell, 20th Century 2070	79	82	5	MUST BE LOVE—James Gang (James Gang), T. Bolin, J. Cook, Atco 6953
13	21	5	MOCKINGBIRD—Carly Simon & James Taylor (Richard Perry), Inez & Charley Fox/James Taylor, Elektra 45880	46	56	5	LOOKIN' FOR A LOVE—Bobby Womack (Bobby Womack), J.W. Alexander, Z. Samuels, United Artists 375	80	81	5	QUICK, FAST, IN A HURRY—New York City (Thom Bell), Thom Bell, Linda Creed, Chetsea 0150 (RCA)
14	17	12	A LOVE SONG—Anne Murray (Brian Aherne), D.L. George, K. Loggins, Capitol 3776	47	53	4	I'VE GOT A THING ABOUT YOU BABY—Elvis Presley (not listed), Tone Joe White, RCA 0196	81	86	3	VIRGINIA (Touch Me Like You Do)—Bill Amesbury (Amesbury, Gilliland), William Amesbury, Casablanca 0001 (Warner Bros.)
15	10	16	LET ME BE THERE—Olivia Newton-John (Bruce Welch, John Farrar), John Rostill, MCA 40101	48	47	9	W.O.L.D.—Harry Chapin (Paul Leka), Harry Chapin, Elektra 45874	82	89	3	STAR BABY—Guess Who (Jack Richardson), Burton Cummings, RCA 0217
16	14	9	LAST TIME I SAW HIM—Diana Ross (Michael Masser), M. Masser, Pam Sawyer, Motown 1278	49	54	6	WE'RE GETTING CARELESS WITH OUR LOVE—Johnnie Taylor (Don Davis), Don Davis, Frank Johnson, Stax 0193 (Columbia)	83	NEW ENTRY	NEW ENTRY	YOUR CASH AIN'T NOthin' BUT TRASH—Steve Miller (Steve Miller), C. Calhoun, Capitol 3833
17	24	6	SUNSHINE ON MY SHOULDER—John Denver (Wilton Okun), Denver, Kniss, Taylor, RCA 0213	50	71	2	THE LORD'S PRAYER—Sister Janet Mead (Martin Erdman), A. Strais, A&M 1491	84	94	2	PIANO MAN—Billy Joel (Michael Stewart), B. Joel, Columbia 45963
18	22	8	ERES TU (Touch The Wind)—Mocedades (Juan Carlos Calderon), Juan Carlos Calderon, Tara 100 (Famous)	51	63	2	A VERY SPECIAL LOVE SONG—Charlie Rich (Billy Sherrill), B. Sherrill, N. Wilson, Epic 5-11091	85	91	2	OUTSIDE WOMAN—Bloodstone (Mike Vernon), H. Williams, London 1052
19	20	8	SEXY MAMA—Moments (S. Robinson, H. Ray, A. Goodman), H. Ray, S. Goodman, S. Robinson, Stang 5052 (All Platinum)	52	61	6	THANKS FOR SAVING MY LIFE—Billy Paul (Gamble-Huff), K. Gamble, L. Huff, Philadelphia International 73538 (Columbia)	86	NEW ENTRY	NEW ENTRY	WATCHING THE RIVER RUN—Loggins & Messina (Jim Messina), K. Loggins, J. Messina, Columbia 46010
20	27	4	JET—Paul McCartney & Wings (Paul McCartney), McCartney, Apple 1871 (Capitol)	53	50	6	YOU SURE LOVE TO BALL—Marvin Gaye (Marvin Gaye), Marvin Gaye, Tamla 54244 (Motown)	87	99	2	TUBULAR BELLS—Mike Oldfield (Mike Oldfield), M. Oldfield, Virgin 55100 Atlantic
21	12	9	AMERICANS—Byron MacGregor (Peter Scheurmier), Gordon Sinclair, Westbound 222 (Chess/Janus)	54	52	6	IN THE MOOD—Bette Midler (Arif Mardin, Barry Manilow), J. Garland, A. Hazaf, Atlantic 3004	88	93	3	BEYOND THE BLUE HORIZON—Lou Christie (Tony Romeo), Robin, Whiting, Hapling, Three Brothers 402 (CTI)
22	30	9	MY SWEET LADY—Cliff De Young (Gil Rodin, J. Musso), John Denver, MCA 40156	55	58	10	WHAT IT COMES DOWN TO—Isley Brothers (R. Isley, O. Isley, R. Isley), Isley Brothers, T-Neck 72252	89	NEW ENTRY	NEW ENTRY	UNBORN CHILD—Seals & Crofts (Louie Shelton), J. Seals, Warner Bros. 7771
23	29	11	TRYING TO HOLD ON TO MY WOMAN—Lamont Dozier (M. Jackson), M. Jackson & J. Reddick, ABC 11407	56	78	3	I'LL BE THE OTHER WOMAN—Soul Children (Al Jackson, Homer Banks, Carl Hampton), Homer Banks, Carl Hampton, Stax 0182 (Columbia)	90	97	2	MIDNIGHT AT THE OASIS—Maria Muldaur (Lenny Waronker, Joe Boyd), D. Michtern, Reprise-1183
24	32	8	COME AND GET YOUR LOVE—Redbone (Pat & Lolly Vegas), L. Vegas, Epic 5-11036 (Columbia)	57	62	5	JUST DON'T WANT TO BE LONELY—The Main Ingredient (Silvester, Simmons, Gooding), Barrett, Freeman, Eli, RCA 0205	91	98	2	WHAT IS HIP?—Tower of Power (Tower of Power), S. Kupka, E. Castillo, D. Garibaldi, Warner Brothers 7748
25	15	8	DOO DOO DOO DOO DOO (Heartbreaker)—Rolling Stones (Jimmy Miller), M. Jagger, K. Richard, Rolling Stones 19109 (Atlantic)	58	66	4	HOMELY GIRL—The Chi-Lites (Eugene Record), Eugene Record, Stan McKenney, Brunswick 55505	92	95	2	THERE'S GOT TO BE RAIN IN YOUR LIFE (To Appreciate the Sunshine)—Dorothy Norwood (Martin McNichols), D. Norwood, GRC 1011
26	18	20	SHOW AND TELL—Al Wilson (Jerry Fuller), Jerry Fuller, Rocky Road 30073 (Bell)	59	65	10	LIFE IS A SONG WORTH SINGING—Johnny Mathis (Thom Bell), T. Bell, L. Creed, Columbia 4-45975	93	96	3	THE CRUDE OIL BLUES—Jerry Reed (Chet Atkins & Jerry Reed), Jerry R. Hubbard, RCA 0224
27	19	11	MIDNIGHT RIDER—Gregg Allman (Johnny Sandlin, Gregg Allman), Gregg Allman, Capricorn 0035 (Warner Bros.)	60	64	6	JOLENE—Dolly Parton (none listed), Dolly Parton, RCA 0145	94	NEW ENTRY	NEW ENTRY	I'M A TRAIN—Albert Hammond (Roy Halee), A. Hammond, M. Hazelwood, Mums 7-6026 (Columbia)
28	36	6	THERE WON'T BE ANYMORE—Charlie Rich (none listed), Charlie Rich, RCA 0195	61	60	7	I MISS YOU—The Dells (Don Davis), Tony Hester, Cadet 5700 (Chess/Janus)	95	NEW ENTRY	NEW ENTRY	GOIN' DOWN SLOW—Bobby Blue Bland (Steve Barri), J.D. Odom, Dunhill 4379 (ABC)
29	35	13	I LIKE TO LIVE THE LOVE—B.B. King (Dave Crawford), D. Crawford, C. Mann ABC 11406	62	75	5	I WISH IT WAS ME—Tyrone Davis (Willie Henderson), Leo Graham, Dakar 4529 (Brunswick)	96	92	4	A MOTHER FOR MY CHILDREN—The Whispers (Bunny Sigler, Baker, Harris, Young), Baker, Harris, Sigler, Felder, Janus 231 (Chess)
30	37	6	MIGHTY LOVE, Pt. 1—The Spinners (Thom Bell), B. Jefferson, B. Haues, Atlantic 3000	63	73	2	ON A NIGHT LIKE THIS—Bob Dylan (Bob Dylan), B. Dylan, Asylum 11033	97	NEW ENTRY	NEW ENTRY	NEWSY NEIGHBORS—First Choice (Stan Watson, Norman Harris), A. Felder, M. Harris, Philly Groove 183 (Bell)
31	23	20	THE JOKER—Steve Miller Band (Steve Miller), Steve Miller, Capitol 3732	64	68	6	I JUST CAN'T GET YOU OUT OF MY MIND—4 Tops (Steve Barri, Dennis Lambert, Brian Potter), B. Lambert, B. Potter, Dunhill 4377	98	88	5	TRY (Try To Fall In Love)—Cooker (Dick Monda, Jon Beverian), Norman "Cooker" DesRosiers, Scepter 12388
32	51	3	BENNIE & THE JETS—Elton John (Gus Dudgeon), Elton John, Bernie Taupin, MCA 40198	65	NEW ENTRY	NEW ENTRY	TSOP—M.F.S.B. (none listed), K. Gamble, L. Huff, Philadelphia International 7-3540 (Columbia)	99	NEW ENTRY	NEW ENTRY	BEST THING THAT EVER HAPPENED TO ME—The Persuaders (The Young Professionals), J. Weatherly, Atco 6956
33	40	5	ENERGY CRISIS '74—Dickie Goodman (Dickie Goodman, Phil Kahl), Rainy Wednesday 206	66	72	4	TELL ME A LIE—Sami Jo (Sonny Limbo), B. Wyrick, M. Bucks, MGM South 7029	100	NEW ENTRY	NEW ENTRY	MUSIC EYES—Heartsfield (Tom Gearing, Heartsfield), none listed, Mercury 73449 (Phonogram)
				67	77	2	LET IT RIDE—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, C.F. Turner, Mercury 73457 (Phonogram)				

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 = Belwin Mills.

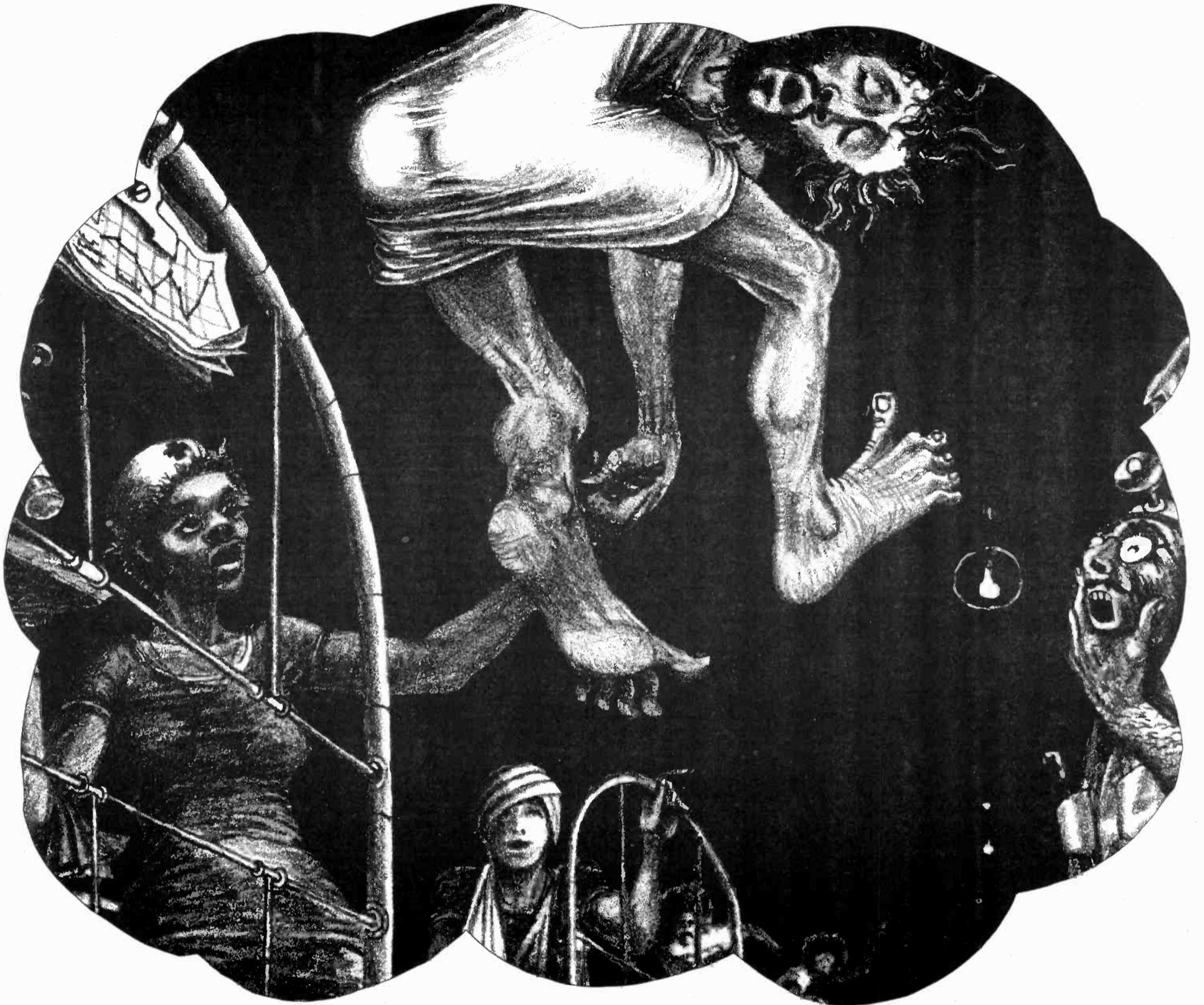
## HOT 100 A-Z—(Publisher—Licensee)

Abra-Ca-Dabra (20th Century/Cakewalk, ASCAP).....	45	Dark Lady (Senor, ASCAP).....	9	Jolene (Owepar, BMI).....	60	Might Love (Mighty Three, BMI).....	30	Rock & Roll Hoochie Koo (Derringer, BMI).....	36	There Won't Be Anymore (Charles Rich, BMI).....	28	Virginia (Touch Me Like You Do) (Bay, BMI).....	81
Americans, McGregor (Conestoga, BMI).....	21	Doo Doo Doo Doo Doo (Heartbreaker) (Promopub, ASCAP).....	25	Just Don't Want To Be Lonely (Bellboy, BMI).....	57	Music Eyes (P. Jordan/House Of She's Gone (Uni-Chappell, BMI).....	96	Seasons In The Sun (E.B. Marks, BMI).....	1	That's The Sound That Lonely Makes (Bushka, Bushka ASCAP, BMI).....	71	The Way We Were (Colgems, ASCAP).....	2
Benny & The Jets (Dick James, None).....	32	Energy '74 (New York Times/Rainy Wednesday, BMI).....	33	Last Kiss (Fort Knox, BMI).....	34	Must Be Love (Thermostat, ASCAP).....	89	Sexy Mama (Gambi, BMI).....	19	Touch A Hand Make A Friend (East/Memphis, BMI).....	26	We're Getting Careless With Our Love (Groovesville, BMI).....	49
Best Thing That Ever Happened To Me, Knight (Keca, ASCAP).....	44	Eres Tu (Touch The Wind) (Radmus, ASCAP).....	18	Last Time I Saw Him (Jobete, BMI).....	36	My Mistake Was To Love You (Jobete, ASCAP).....	78	Smokin' In The Boys Room (Big Leaf, ASCAP).....	40	Trying To Hold On To My Woman (Bulet Proof, BMI).....	23	What Is Hip? (Kuplito, ASCAP).....	91
Best Thing That Ever Happened To Me, Persuaders (Keca, ASCAP).....	99	Get That Gasoline (Varmint, BMI).....	70	Life Is A Song Worth Singing (Mighty Three, BMI).....	59	I Wish It Was Me (Julio Brian, BMI).....	92	Spiders & Snakes (Kaiser/Boo/Gimp, ASCAP).....	3	Try (Try To Fall In Love) (Unichappell, BMI).....	98	W.O.L.D. (Story Songs, ASCAP).....	48
Beyond The Blue Horizon (Famous, ASCAP).....	88	Goin' Down Slow (St. Louis, BMI).....	95	Let It Ride (Ranbach/Top Sail, BMI).....	51	I've Got A Thing About You Baby (Swamp Fox/White Haven, ASCAP).....	47	Star (Hudsonbay, BMI).....	41	Until You Come Back To Me (Jobete, ASCAP Stone Agate, BMI).....	8	Your Cash Ain't Nothin' But Trash (Hill & Range, BMI).....	11
Boogie Down (Stone Diamond, BMI).....	34	Hooked On A Feeling (Press, BMI).....	38	Let Me Be There (Al Gallico, BMI).....	15	I've Got To Use My Imagination (Screen Gems Columbia, BMI).....	37	Star Baby (Dunbar/Circus, BMI).....	82	Untill You Come Back To Me (Jobete, ASCAP Stone Agate, BMI).....	83	You're Sixteen (Viva, BMI).....	11
Can This Be Real (Silent Giant/Aopa, ASCAP).....	34	Houston (I'm Comin' To See You) (Kayeekay/Hudmar, ASCAP).....	68	Life Is A Song Worth Singing (Mighty Three, BMI).....	10	Jet (McCartney/ATV, BMI).....	20	Stop To Start (W.M.O.T./Six Strings, BMI).....	75	Watching The River Run (Jasperville/Gnoss/Portafino, ASCAP).....	52		
Come & Get Your Love (Blackwood/Novalee, BMI).....	24	I Just Can't Get You Out Of My Mind (ABC/Dunhill/Soldier, BMI).....	64	Lookin' For A Love (Kags, BMI).....	46	Jim Dandy (Shelby-Fingelton-Hill & Range, BMI).....	39	Smokin' In The Boys Room (Big Leaf, ASCAP).....	84	Would You Lay With Me (In A Field Of Stone) (Window/Captive, BMI).....	87		
The Crude Oil Blues (Vector, BMI).....	93	I'll Be The Other Woman (East/Memphis, BMI).....	56	A Love Song (Portofino/Gnossos, ASCAP).....	50	The Joker (Howlith, ASCAP).....	31	Stop To Start (W.M.O.T./Six Strings, BMI).....	85	You Sure Love To Ball (Jobete, ASCAP).....	51		
				Love's Theme (Sa-Vette/January, BMI).....	20			Star (Hudsonbay, BMI).....	41				
				Midnight At The Oasis (Space Potato, ASCAP).....	90			Star Baby (Dunbar/Circus, BMI).....	82				
				Midnight Rider (No Exit, BMI).....	26			Stop To Start (W.M.O.T./Six Strings, BMI).....	85				
								Tell Me A Lie (Fame, BMI).....	17				
								Tell Me A Lie (Fame, BMI).....	17				
								There's Got To Be Rain In Your Life (Silver Thevis/Act One, BMI).....	92				

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

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**"OH MY MY"** 1872



**SOON TO BE RINGO'S  
THIRD #1 GOLD SINGLE...  
FROM HIS PLATINUM ALBUM**

**RINGO**

(SWAL-3413)



**PRODUCED BY RICHARD PERRY**

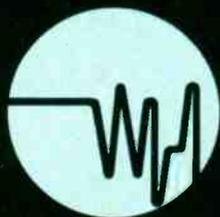


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# TOP LP's & TAPE

POSITION 108-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																		
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL												
108	106	92	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97	6.97	6.95			138	136	18	QUEEN Elektra EKS 75064	5.98		6.98	6.98	6.98			188	4	GRAHAM CENTRAL STATION Warner Bros. BS 2763	5.98		6.97	6.97			
109	108	22	THE MOTHERS Over-Nite Sensation Disc Reet MS 2149 (Warner Brothers)	5.98		6.97	6.97	7.95			139	162	4	B.B. KING To Know You Is To Love You ABC ABCX 794	5.98		6.98	6.98				171	176	16	JOHNNY MATHIS I'm Coming Home Columbia KC 32435	5.98	6.98	6.98	7.98	6.98	
110	111	16	BILLY PAUL War Of The Gods Philadelphia International KZ 32409 (Columbia)	5.98		6.98	6.98				140	116	12	SHAWN PHILLIPS Bright White A&M SP 4402	5.98		6.98	6.98				172	169	24	KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon A&M SP 4403	5.98		6.98	6.98		
126	3	3	GLADYS KNIGHT & THE PIPS Anthology Motown M 792 S2	6.98		7.98	7.98				141	127	6	GODSPELL/ORIGINAL CAST Bell B 1118	5.98		6.98	6.98	6.98			173	153	13	DONNY OSMOND A Time For Us MGM SE 4930	5.98					
112	109	47	BEATLES 1967-1970 Apple SKBO 3404 (Capitol)	9.98		11.98	11.98				142	137	52	ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	6.98							174	179	4	JESSE COLIN YOUNG The Soul Of A City Boy Capitol ST 11267	5.98		6.98			
113	112	56	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98	6.98	7.95			143	142	41	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98	6.98	6.98	7.98	6.98			192	2	DAVID BROMBERG Wanted Dead Or Alive Columbia KC 32717	5.98		6.98	6.98			
114	105	11	BROWNSVILLE STATION Yeah! Big Tree BT 2102 (Bell)	5.98		6.98	6.98				144	144	12	GENESIS Selling England By The Pound Charisma FC 6050 (Atlantic)	5.98		6.97	6.97				176	175	19	BONNIE RAITT Takin' My Time Warner Brothers 2729	5.98		6.97	6.97		
139	4	4	BOBBY WOMACK Lookin' For A Love Again United Artists UA LA99-G	6.98		6.98	6.98				145	140	14	WISHBONE ASH Live Dates MCA 2-8006	9.98		10.98	10.98				177	1	MANFRED MANN'S EARTH BAND Solar Fire Polydor PD 6019	6.98		7.98				
116	115	65	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98			146	146	65	NEIL DIAMOND Hot August Night MCA 2-8000	9.98		10.98	10.98	11.95			178	173	68	WAR The World Is a Ghetto United Artists UAS 5652	5.98		6.98	6.98	7.95	
117	114	17	HAROLD MELVIN & THE BLUENOTES Black & Blue Philadelphia International KZ 32407 (Columbia)	5.98		6.98	6.98				147	145	30	DEODATO 2 CTI 6029	5.98	6.98	6.98	7.98	6.98	7.98			180	178	31	BRIAN AUGER'S OBLIVION EXPRESS Closer To It RCA APL 1-0140	5.98		6.98		7.95
170	2	2	JOHNNY WINTER Saints & Sinners Columbia KC 32715	5.98		6.98	6.98				148	133	36	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98		13.98	13.98	16.95			181	172	37	THE POINTER SISTERS Blue Thumb BTS 48	5.98		6.95	6.95		
119	113	152	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98			149	147	80	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97	6.97	7.95			182	167	37	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98		6.98	6.98		
120	117	14	CLIMAX BLUES BAND FM/Live Sire SAS 2-7411 (Famous)	5.98		6.98	6.98				150	149	28	MOTT THE HOOPLE Mott Columbia KC 32425	5.98		6.98	6.98				183	1	SEALS & CROFTS Unborn Child Warner Bros. W 2761	6.98		7.97	7.97			
121	119	39	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98		6.98	6.98				151	156	6	TOM T. HALL For The People In The Last Hard Town Mercury SR-1-587 (Phonogram)	5.98		6.95					184	177	8	ALVIN LEE & MYLON LEFEBRE On The Road To Freedom Columbia KC 32729	5.98					
122	107	32	CAT STEVENS Foreigner A&M SP 4391	5.98		6.98	6.98				152	151	13	CHICK COREA Hymn Of The Seventh Galaxy Polydor PD 5536	5.98		6.98	6.98				185	1	THE FIRESIDE THEATRE The Tale Of The Giant Rat Of Sumatra Columbia KC 32730	5.98		6.98	6.98			
143	2	2	TEMPTATIONS Anthology Motown M/82 A-3	9.98		11.98	11.98				153	148	52	KRIS KRISTOFFERSON Jesus Was A Capricorn Monument KZ 31905 (Columbia)	5.98		6.98	6.98				186	182	13	BUFFALO SPRINGFIELD Atco SD 2-806	9.98		9.97	9.97		
124	124	9	BLOODSTONE Unreal London XPS 634	5.98		6.98	6.98				154	152	26	RICHARD HARRIS Jonathan Livingston Seagull Dunhill DSD 50160	6.98		7.95	7.95				187	1	STRAWBS Hero And Heroine A&M SP 3607	6.98		6.98	6.98			
125	121	16	FLEETWOOD MAC Mystery To Me Reprise MS 2158	5.98		6.97	6.97	7.95			155	154	7	CREATIVE SOURCE Sussex SRA 8027	5.98		6.95	6.95				188	193	3	EDDIE HARRIS E.H. In The U.K. Atlantic SD 1647	5.98		6.97	6.97		
126	118	16	AMERICA Hat Trick Warner Brothers BS 2728	5.98		6.97	6.97				156	159	4	HOT TUNA Phosphorescent Rat Grunt BFL1 0348 (RCA)	5.98							189	198	2	LETTERMEN All Time Greatest Hits Capitol SW 11249	5.98		6.98	6.98		
127	130	4	GRACE SLICK Manhole Grunt BFL1 0347 (RCA)	5.98							157	155	46	DEEP PURPLE Made In Japan Warner Brothers 2WS 2701	9.98		9.97	9.97	12.95			190	1	LOU REED Rock 'N' Roll Animal RCA APL1 0472	5.98		6.98	6.98			
128	122	15	STYLISTICS Rockin' Roll Baby Avco AV 11010	5.98		6.98	6.98				158	150	15	BARBRA STREISAND And Other Musical Instruments Columbia KC 32655	5.98		6.98	6.98				191	197	2	RICK NELSON & THE STONE CANYON BAND Windfall MCA 383	5.98		6.98	6.98		
129	129	47	BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	9.98		11.98	11.98				159	157	22	URIAH HEPP Sweet Freedom Warner Brothers BS 2724	5.98		6.97	6.97	7.95			192	196	2	HALL & OATES Abandoned Luncheonette Atlantic SD 7269	5.98		6.97	6.97		
130	123	18	TRAFFIC On The Road Island SMAS 9336 (Capitol)	5.98		6.98	6.98				160	160	83	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98	6.98				193	1	PAUL WILLIAMS Here Comes Inspiration A&M SP 3606	6.98		6.98	6.98			
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132	131	35	MARSHALL TUCKER BAND Capricorn CP 0112 (Warner Brothers)	5.98		6.97	6.97				162	168	4	TAVARES Check It out Capitol ST 11258	5.98		6.98	6.98				195	1	JAN AKKERMAN Tabernakel Atco SD 7032	5.98		6.97	6.97			
133	125	23	GARFUNKEL Angel Clare Columbia KC 31474	5.98	6.98	6.98	7.98	6.98			163	163	18	BOBBY BLUE BLAND His California Album Dunhill DSX 50163	5.98		6.95					196	1	JIMMY BUFFET Living And Dying In 3/4 Time Dunhill DSD 50132 (ABC)	6.98		7.95	7.95			
134	138	38	EDDIE KENDRICKS Tania T 327 L (Motown)	5.98		6.98	6.98				164	171	6	LAMONT DOZIER Out Here On My Own ABC ABCX 804	5.98		6.95					197	191	3	OZARK MOUNTAIN DAREDEVILS A&M 4411	6.98		7.98	7.98		
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137	141	79	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97	6.97	7.95			167	164	9	JAMES GANG Bang Atco SD 7037	5.98		6.98	6.98				200	195	3	GRAM PARSONS Grievous Angel Reprise MS 2171	5.98		6.97	6.97		

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Merrill, Moffo, Kraus, Elias, Flagello, Ward, RCA Italiana Opera Orch. & Chorus, Solti  
LP Red Seal EOPC7027-K-DP (Stereotape).....\$16.95  
I Vespri Siciliani  
Arroyo, Domingo, Milnes, Raimondi, New Philharmonia, Levine  
LP Red Seal ARL4-0370 [4].....\$23.98
- VIVALDI, ANTONIO**  
Concerti, Op. 8, Nos. 5, 6, 7, 8  
English Chamber Orch., Zukerman  
LP Columbia M32693.....\$5.98

- BAROQUE MASTERPIECES FOR TRUMPET & ORGAN, v. 2**  
LP Nonesuch H71290.....\$3.48
- BREAM, JULIAN**  
The Woods So Wild  
R7 Red Seal ERPA3331C (Stereotape).....\$7.95
- FARANDOURI, MARIA**, see John Williams.
- FOSTER'S, STEPHEN, SOCIAL ORCH.**  
Foster's, Stephen, Social Orch.  
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8T MA32577.....\$6.98  
CA MT32577.....\$6.98  
QL MQ32577.....\$6.98  
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Casablanca Classic Film Scores For Humphrey Bogart, w. National Philh.  
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LP Angel S37000.....\$5.98
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Memories Of Russia  
LP Columbia M32503.....\$5.98
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LP Red Seal ARL1-0436.....\$5.98
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LP Columbia M5X-32768 [5].....\$19.98
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LP Columbia M3X32677 [3].....\$9.98  
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LP Columbia M32686.....\$5.98

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LP Columbia KC32730.....\$5.98  
8T CA32730.....\$6.98
- STEINBERG, DAVID**  
Boogal Boogal  
LP Columbia KC32563.....\$5.98
- WARREN, RUSTY**  
Lay It On The Line  
LP GNP Crescendo GNPS2081.....\$5.98

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LP Nonesuch H71292.....\$3.48

## MISCELLANEOUS

- DO YOUR OWN SING INSTRUMENTAL**  
LP Epic KE32687.....\$5.98

# Meet Keys Network Support

• Continued from page 18

noted. He also told of a rock station guide paid for by Just Pants at a cost of about \$2,000 for 250,000 copies with Just Pants receiving \$7,700 worth of free spots on WLS-AM here. Restaurants, CBS Records and the university have bought space on playlists of WRCN of Michigan Univ., he said.

WOWI-FM, St. Joseph College, Rensselaer, Ind. has been existing on \$600 from a parent club but of late has gone on to cable TV after a basketball broadcast was over and the station's regular programming was allowed on the cable "and they liked us," said Dave Sabaini. "Now, we're on three cables reaching 6,000 additional listeners."

Instances of serving the community included Chestnut's point in Pe-

oria of covering the city council and school board meetings. Franklin Stoller, KDIC-FM, Grinnell College, Grinnell, Iowa, noted a renaissance of jazz and said the station has congressmen on the air and had professors discussing impeachment as over-all aspects of programming at his station.

Robin Wingast of carrier current WRCR-AM, Rockford, Ill., stressed varied music—progressive, rock, jazz, classical—and definite schedules for each, but said the station covers national news, key issues and has a hotline.

Sutherland stressed, "We're not suggesting you have to lick the boots of record companies, and the whole idea of audience polls probably seems commercially tainted, but the audience and the size of it should provide some measure of how you

are communicating."

Over and over, student broadcasters were urged to document the effects of their efforts so labels can judge how to service them.

Additional coverage of the seminar activities at Loyola will appear in next week's Campus News.

## Studio 'Lasses' Elect Molina

LOS ANGELES—Ladies Association of Sound Services (LASS) has elected Dolly Molina 1974 president and Pat Doud vice president. Both women are from Warner Bros. Lisa Riave of EMC Radio Recorders is secretary and Eve Valentine of Valentine Recording is treasurer.

# GEORGIA'S ON OUR MIND.

It's also on Billboard's calendar.

See Billboard's Georgia Spotlight in the April 27 issue.  
Ad Deadline: April 12

# CBS Custom Raises LP Pressing Price

• Continued from page 1

Keysor-Century were upwards of 5 cents per pound and that pressing schedules call for three albums and a fraction from each pound of PVC. "Ultimately, we may have to increase prices again," Roberts said.

## 'Eres Tu' Break

NEW YORK—Through a communications error on a story on Tara expansion it was reported in last week's issue that the Tara Records tune "Eres Tu" by the Spanish group Mecedades had broken on the East Coast. The tune had, in fact, broken on the West Coast.

"We are not trying to take advantage of anyone, we simply may not have any choice. It all depends on the costs being passed on to us."

Also looming over the horizon for CBS, as well as for other pressing operations, is the April 30 expiration date of the Economic Stabilization Act, when the entire price-wage control program, except for health and petroleum industries, will be terminated. At that time, additional increases could pass through the entire monopoly/copolymer supplier, PVC manufacturer and manufacturer chain, a situation on which most observers would prefer not to speculate.

Rumors abound in Los Angeles that Polydor will be absorbing much of the MGM Records operation, with more and more of MGM's functions shifting to New York. MGM staffers in Los Angeles show a deep concern over their fate. But Polygram denies that MGM will be phased out, claiming that it intends to operate MGM as a corporate entity.

Meanwhile, it is reported that Jack Wiedenmann has acquired Metromedia's country label, which he will bring over to Polydor/MGM, with himself as head of the company's country division. Gil Beltran, the new MGM president, is due to take over March 1, and be in residence on the Coast March 4. But for how long?

Gamble-Huff Productions is reportedly preparing to open two niteries. One will be an intimate showcase in their Philadelphia headquarters building and the other will be in nearby New Jersey.



ROBBINS

MANILOW

MANCINI

Negotiations are now on for a top director to helm "War Child," the motion picture for which Ian Anderson of Jethro Tull wrote the synopsis. The Chrysalis group has been off the concert trail the past couple months working on the music score for the film, plus a studio album. Group has been cooling out since the less-than-kind praise levied at their last work, "A Passion Play."

Marty Robbins named honorary chairman of the Academy of Country Music charity golf tourney. . . . Alice Cooper to make acting debut in an upcoming segment of NBC-TV's "The Snoop Sisters." . . . Cheech & Chong's 4-minute cartoon, "Basketball Jones," was recently shown at the International Animation Festival at New York University. The short is soon to be released nationally. . . . A one-hour documentary film titled "Emerson, Lake and Palmer Touring Europe in Concert" has been made available to American TV syndicators. . . . A phony Fleetwood Mac concert in Boise, Idaho last week took about 3000 fans at a \$6 top. Legal action has been taken against the promoters. . . . Harold Fuller, copy editor and music reviewer for the Norfolk, Va., Virginian Pilot, has donated a 4,000-unit record collection to his alma mater, Southern Illinois University, Carbondale.

Marks Music, music publisher, is celebrating its 80th birthday this month. "Marks Music is still a full and complete music publisher and the last of the active independents," said president, Joseph Auslander. Marks catalog is currently represented with music from "The Way We Were" and "The Sting." Marks also has this week's No. 1 title, "Seasons in the Sun," by Terry Jacks on Bell. . . . Big Tree Records has picked up the master, "Once You Understand," by Think, originally released on Laurie. Record broke on WRKO-Boston. . . . Johnny Mathis and Ed McMahon try out concert club showcase at Beverly Hilton big ballroom. . . . UA Records will set more radio giveaway promotions of film tickets in cities around the country, following strong response to movie freebies on KMET-FM and KLOS-FM in Hollywood. . . . Bell's Barry Manilow rehearsing for his new tour

which begins in March. The singer-composer-pianist, now out from under the skirts of the Divine One, will utilize three back up singers and a five-piece band. He also recently completed a television commercial for an acne preparation.

Casablanca Records' party for glitter-rocking Kiss and celebration of the new Neil Bogart label's L.A. arrival turned the Century Plaza ballroom into a replica of "Rick's Cafe" from the classic "Casablanca" film. Guests got \$1,000 of fake money to play at the gaming tables and the night's biggest winner got the original prop "maltese falcon."

The California Copyright Conference Tuesday (26) will feature Al Kasha as guest speaker. At the Los Angeles meeting, Kasha will discuss "Can the Writer Who Can't Perform Survive?" . . . Curtis Mayfield scored "Claudine" film with Gladys Knight & the Pips performing songs. . . . Barry White appeared at Amsterdam's TV Grand Gala du Disque, then played London.

Besides scoring "99 44/100% Dead" for 20th Century Fox and "The White Dawn" for Paramount, Henry Mancini takes time out to helm the 46th Annual Oscar Show April 2 at the Dorothy Chandler Pavilion in the Los Angeles Music Center. This marks the composer's third such assignment for an Oscar Show. He also served as music director in 1968 and 1972.

Chicago set for summer TV special. . . . Hugh Masekela to tour with the Pointer Sisters. . . . More Beatle reunion rumblings. . . . Lyricist Hal David appointed to the Board of Directors of ASCAP. . . . Willy Hutch scores again, soundtracking for AIP's "Foxy Brown." . . . New 12-story Americana Hotel near Los Angeles Airport has Kirk Bates & the Leaves of Grass kicking off the showroom. . . . O'Jay, William Powell, recovering from back injuries suffered on European tour and group is laying off till end of the month. . . . Buck Owens' golf benefit final tally was \$30,000 raised for Bakersfield cancer facility. . . . Ian Page, English Columbia artist, scoring a touring stage revival of "Ziegfeld Follies." . . . 20th Century has 4-city radio giveaway of tickets to "Cinderella Liberty" film to plug soundtrack.

Phil Spector, the veteran producer, is reported in "quite serious" condition after an auto accident en route from Los Angeles to Phoenix. He received multiple burns, head and body injuries, according to a statement by his production office.

John Denver to write and sing main song for Disney film "Bears and I." . . . Jerry Fielding scoring "Unwed Father" film.

Jeffrey Kruger, president of Ember Records, London, was in the States the past couple of weeks with director Hal Snaper. Among the topics discussed was the acquisition of product for his film division. The Ember concert division is bringing Glen Campbell and Diana Trask to the U.K. in March.

Chick Churchill of Ten Years After has become a meteorology bug and installed a complete weather station on the roof of his home in England. . . . Goldie Zerkowitz, formerly Genya Ravan and Goldie of the Gingerbreads, displayed her new songs and horn band at the Roxy hosted by her new label, Chess/Janus. . . . Trini Lopez and Jose Feliciano to co-host an ABC Wide World of Entertainment special taped in San Antonio, Texas. . . . ABC Television News plans to film a 15-minute documentary on Della Reese in Las Vegas. The special will turn up on one of the station's news format shows.

# MARKETPLACE

• Continued from page 51

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



KINKY Friedman and ABC/Dunhill president Jay Lasker enjoy their cigars following Friedman's signing to the label.

## 11th Gold for Dylan

NEW YORK—Bob Dylan has achieved his 11th gold record with the Columbia release of "Dylan." The album is the 15th for the label. Dylan now records for Elektra-Asylum.

## PIRATES ON ATTACK

# Sound-A-Likes New 'Booty'

NEW YORK—Tape pirates running into stiff enforcement penalties in the duplication of original hit product are turning increasingly to sound-a-likes as a source of bootleg masters.

This charge was leveled here last week by Ed Chalpin, president of PPX Enterprises, Inc., pioneer cover record producer, who estimated that "at least 25 percent" of such pirated material in the market today has been lifted from his catalog. "It's beginning to hurt us now to the point where we intend to police the situation," he said.

Chalpin suggested that many bootleggers must now choose between four courses of action: 1) Go legitimate, 2) Go out of business, 3) Go to jail, or 4) Bootleg sound-a-likes. "It's the last choice that bothers us," he said.

In the business since 1956, Chal-

pin has produced a catalog of covers numbering about 5,000 titles. Six to eight new selections, chosen for their potential while still low on the charts, are recorded by PPX every six weeks.

## FCC Exec Dies

WASHINGTON — Leonard Weinles, head of the information office of the Federal Communications Commission died Feb. 14, of a heart attack. He was 51.

Weinles was responsible for effecting many of the changes in the system that helped to make FCC news more available to the public. He was an Emmy Award winner, and had been nominated for several others. His background included a 13 year association with NBC-TV, as well as a stint with WCBS radio.

# Conway Twitty

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